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FCC Out Of Programming: High Court

By JEAN CALLAHAN

WASHINGTON—Classical, jazz and other radio stations with less than mass appeal formats may be tempted to switch to rock to boost ratings now that the Supreme Court has ruled (7-2) that the marketplace, not the federal government, should decide when and if a station should change format.

The March 24 ruling "could signal the end of the public interest standard in broadcasting," says Joe Waz, deputy director of the National Citizens' Committee for Broadcasting.

No station ownership is running out to announce that it is dropping a classical or jazz format, but listeners' groups contend that the high court's decision virtually closes the door on any chances that jazz will be restored to what had been known as WRVR-FM New York, before the station went country and became WKHK. (Continued on page 33)

FIGURES FOR 1980

RIAA: Shipment \$ Up, Units Continue Decline

By IS HOROWITZ

NEW YORK—Manufacturer shipments of recorded product rose slightly in value last year, while units continued to decline, according to figures assembled by the RIAA.

The total value of recordings shipped approached \$3.682 billion at suggested list prices, marginally over the total of \$3.676 billion in 1979, while units dipped to 649 million net after returns, for a drop of 5% for the year.

The RIAA lays the fall-off in total manufacturer shipments to decreases in record club, special products and premium totals during the year, while actual shipments to retailers are said to have increased.

It also feels that consumer purchases were at a higher level than its shipment figures indicate, naming imports and retailer

inventory shifts as factors that its figures do not reflect. Also, sales would have been higher, says the RIAA were it not for the inroads of counterfeiting and the effects of home taping.

In the key area of LPs, 1980 shipments turned the corner after two successive years of declines, rising to 308 million units in 1980 from 290.2 million the previous year, a 6% increase, and gaining by 7% in retail list, from \$2.06 billion to \$2.2 billion.

Shipments of singles, on the other hand, dropped precipitously, down 26% to 157 million units, and 29% at list value to \$250 million. Much of the decline is attributed by the association's market research committee to the drying up of demand for 12-inch disco singles during the year.

(Continued on page 98)

Global Piracy Reported To Top \$1.1 Billion

By MIKE HENNESSEY

GENEVA—The value of pirate, counterfeit and bootleg product sold worldwide in 1980 was well in excess of \$1.1 billion, representing a total unit sale of more than 315 million.

These were the figures announced by John Hall, director general of the International Federation of Producers of Phonograms and Videograms, when he delivered the opening address at the worldwide forum on the Piracy of Sound and Audiovisual Recordings organized by The World Intellectual Property Organization at its headquarters here March 25 to 27.

Hall was setting in motion easily the most auspicious, representative and comprehensive international assembly convened on the subject of audio/video piracy and the first such event to be staged by WIPO since it came into being as a specialized agency of the United Nations system of organizations in 1970. (Continued on page 83)



Robert Gordon is 1981 hot and loose! His new RCA LP, "ARE YOU GONNA BE THE ONE," was co-produced with Lance Quinn of the Power Station. Standout tracks include the title tune, "Someday, Someway" and "Too Fast To Live." The country-oriented cuts are "Standing On The Outside Of Her Door" and "Look Who's Blue" featuring The Nashville Edition. RCA Records AFL1-3773 (Advertisement)

Country Radio Borrowing AOR's Programming Ploys

By ROBYN WELLS

NASHVILLE—FM radio stations formatting country are taking this music into programming sophistications that were born in progressive radio and, until now, have been the province of AOR. The effect is profound, since there has been an almost 30% increase in the number of FM stations programming country in the past year, according to a Country Music Assn. report.

New approaches to crossovers in the music mix, expanded playlists, lighter commercial loads and stronger emphasis on album airplay are all FM influences that country never knew on AM, and this is making the music more appealing to younger audiences.

Although no obvious groundswell toward album-oriented country pro-

gramming appears to be emerging at this point, stations that do program FM country often work with playlists of up to 75 positions. And they are concentrating their efforts on siphoning off younger listeners from pop and AOR's former stronghold.

Names such as Elvis Costello, the Eagles, Dr. Hook, the Burrito Brothers, Atlanta Rhythm Section and Bob Seger are finding their way onto certain FM country playlists shoulder to shoulder with the more traditional country rosters. FM's reputation for flexibility and experimentation and its superior audio quality are starting to lure listeners who never used to consider tuning into a country station.

And, say FM program directors, (Continued on page 66)



Your first look at ALFA is going to open your eyes. BILLY & THE BEATERS (AAA-10001). The music Billboard has already called "one of the top concerts of 1981." The band to beat for the next nine months. The debut album featuring the debut single "I CAN TAKE CARE OF MYSELF" (ALF-7002). Produced by Jeff Baxter. Live. For ALFA RECORDS & TAPES. (Advertisement)

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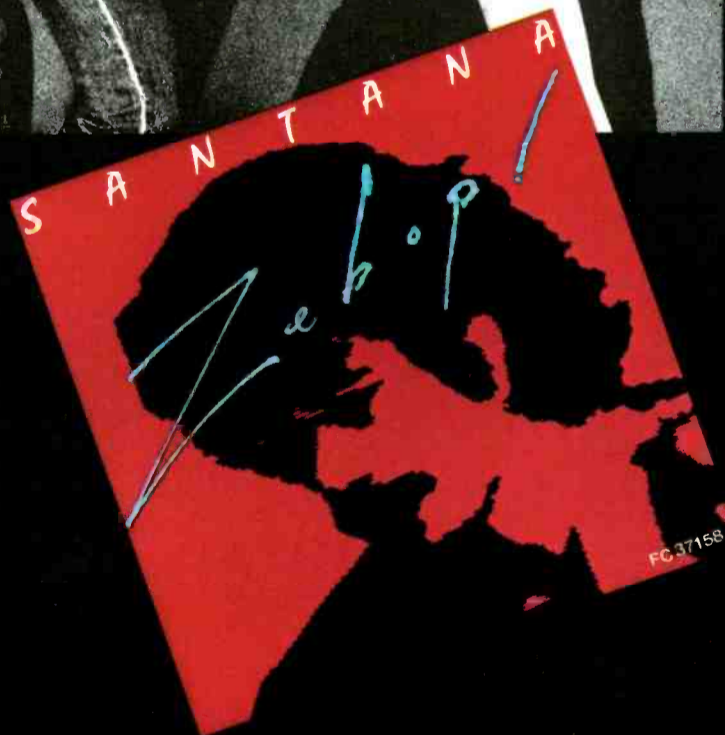
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Picture Unclear As RCA Launches Vidisk System

By GEORGE KOPP

NEW YORK—The public failed to break down store doors on the first days of the RCA videodisk launch, but dealers around the country maintain it's too early to tell whether the disk is a hit or a miss. The earliest reports, based on a scant four days of product availability, seem to indicate that the videodisk is generating more interest in rural areas than in the big cities. Urban dealers note, however, that the first Saturday (28) the unit is on the market will be the most telling for them.

Retailers are telling widely varying stories regarding reaction to the product. While some report good sales with excellent product reliability, others report defective disks in great numbers.

Dealers in the Nashville area report brisk sales. Famous State Sales general manager Roger Bruwington says: "I've sold everything they've given me, except the display unit. We're taking orders now."

Buyers, he notes, are mainly VCR owners. Other dealers there also report that the advertising blitz has not brought new customers into the stores. Most sales are going to regulars, who presumably are already familiar with video products. RCA is

banking on the videodisk appealing to the mass market, well beyond the tiny percentage of VCR enthusiasts.

While sales levels are no indication of success at this stage, consumer interest in the product has been difficult to gauge. Franklin Karp at Stereo Warehouse here says there have been "lots of requests for information. Consumers are very aware of the product. We've had a number of inquiries, and if there are any problems with the system we don't know about them."

Karp says Stereo Warehouse has made one videodisk sale so far. "I know they'll come in on the weekend," he adds.

The manager at Prutch Bros. Television and Music Systems in Denver reports he has sold out the entire allotment of eight units for his two stores. "We even sold the floor model," he adds. "The only problem with the disks is that we were not able to get as many titles as we

thought we might, but that didn't seem to deter any customers.

"I credit our sales to in-store display and salesperson knowledge. I don't think the RCA ads alone are going to do it."

In Seattle, however, Arnold's Lakeshore Appliances and Television manager reports a "very disappointing" first few days. "We did not have one phone inquiry or sale, even though the RCA advertising has been substantial in our area. There has been no action on the floor. Most of the interest is being generated by sales personnel."

The one customer who seemed most interested, he reports, ended up buying a VCR because of the recording capability. "I can't comment about disk quality or defect-

(Continued on page 75)

Capitol Ups LP Prices; Arista, Too?

By IRV LICHMAN

NEW YORK—Capitol Records will raise its album prices, effective Wednesday (1), while another label is weighing an increase.

The Capitol move sees \$7.98 albums hiked to \$8.98, while its entire \$3.98 budget series of 250 albums goes to \$5.98.

The other label, Arista, is in the process of reviewing a possible price rise from \$7.98 to \$8.98 and if the decision is made on increases, they will take place in a week or so, a label spokesman says. In addition, any Arista move is likely to include some product with a \$9.98 list.

So far this year, CBS and RCA have raised prices of \$7.98s to \$8.98, while also making a boost in classical product from \$8.98 to \$9.98, in

Assistance on this story provided by Paul Grein in Los Angeles.

line with similar pricing by two other major labels dealing in classical music, PolyGram Records Inc. and Angel.

Capitol's decision on \$3.98s was foreshadowed last August when Capitol upped 12 rock and "best of" titles from \$3.98 to its \$5.98 Greenline series. Now it's escalating the rest of the midlines, which are primarily older MOR and country repertoire.

Capitol plans no dating program to offset the price hikes. Dennis White, vice president of marketing, notes that he ran a dating program on the entire Greenline series in March, after he added extensive Liberty jazz product and dropped more catalog LPs from \$7.98 to \$5.98.

White further notes that prefixes on the former \$3.98 LPs are changing from SM to SN. He adds that there are no plans to hike more pop \$8.98 LPs to \$9.98, despite the strong sales achieved by Neil Diamond's price-testing "Jazz Singer" soundtrack smash.

Capitol's Greenline series now numbers about 500 titles, having been launched as a test in September 1979 with 14 albums.

Arista, too, has a \$5.98 midline series. The catalog consists of 64 titles and 12 additions are due shortly.

Survival Seminar

SAN FRANCISCO—The local chapter of the Recording Academy will hold a two-day seminar in Knuth Hall at San Francisco State University April 11-12 on the topic, "Survival In The '80s."



DIZZY'S HELP—Dizzy Gillespie accompanies Chaka Khan during a recent recording session for "What Cha Gonna Do For Me," Khan's next LP for Warner Bros., due in mid April. Gillespie's 1946 tune "Night In Tunisia" was selected by Khan and producer Arif Mardin for the LP.

Europadisk To Produce High-End Disks In U.S.

By IS HOROWITZ

NEW YORK—Europadisk Plating here launches a disk pressing operation next week aimed at competing with German and Japanese sources for premium-priced audiophile pressings.

First client will be Telarc Records, it was learned, although Eurodisk would neither confirm nor deny the association. Telarc, which has long used Eurodisk for plating, has until now imported all its pressings from Germany.

Two Hamilton automatic presses will be used at first, says Jim Shelton, Eurodisk president, providing a capacity of 6,000 pressings per three-shift day. However, only two shifts are planned initially, he says. Plant room can accommodate two more presses, which may be added later.

Shelton says "special dies of our

own design" will be used and the Hamilton presses are equipped with automatic spacer inserters to inhibit warpage and dishing of finished pressings. A clean room atmosphere is claimed which incorporates "computer-grade air filtering."

All pressings will be made with imported Teldec vinyl, says Shelton, which the company will acquire from KM Records, in Burbank, Calif., Teldec representative for the material.

Quality control procedures call for spot-check listening to every 25th record off the presses, says Shelton. Once metal parts are approved, "we'll just be looking for stamper wear," he adds.

Pricing schedules are now being set, says Shelton. They will be "in excess of \$1 a pressing."

Expedite Mechanical Review

WASHINGTON — U.S. Court of Appeals for the District of Columbia granted the motion to expedite the court's review of the new mechanical royalty rate Monday (23).

Petitions to expedite were filed earlier this month by the Copyright Royalty Tribunal itself and by the American Guild of Authors & Composers.

Filing jointly with the Nashville Songwriters' Assn. AGAC claimed that delay would cause copyright owners to "suffer irreparable injury at the rate of approximately \$1 mil-

lion per week for every additional week that passes until the mandate issues."

When the Tribunal raised the mechanical rate from 2 3/4 cents to 4 cents per tune last December, a July 1, 1981, date was set for the increase to go into effect.

Now AGAC attorney Fred Greenman says he has hope that the July 1 deadline may be met. Recording Industry Assn. of America attorneys, however, still claim they are willing to take the case all the way to the Supreme Court.

AT GOODY TRIAL

Informer Tape Heard; Billy Joel Testifies

By LEO SACKS

NEW YORK—Key developments last week in the Sam Goody trial included a defense motion to sever the so-called federal RICO racketeering charge against the corporation from defendants George Levy and Samuel Stolon, two of the firm's top executives, and the playing of a surreptitiously made tape recording in which Stolon denies he knowingly purchased counterfeit product, and urges the government informer who taped the session to keep the meeting a secret.

Other highlights of the trial, now in its fifth week in Brooklyn's U.S. District Court, included a gum-chewing Billy Joel's testimony concerning his royalty rates, and a recalcitrant American Can auditor who denied the validity of an earlier reference he made to Goody's unusual accounting and billing procedures in the movement of the allegedly bogus purchases.

The auditor, William Cunningham, a certified C.P.A., repeatedly resisted Federal prosecutor John Jacobs' attempts to have him affirm his initial skepticism when he first probed the retailer's handling of purchases from Canadian middleman Norton Verner and Jeffrey Collins of Scarlet Band Records and Collins International U.S.A. in 1978. Jacobs argued Monday (23) and Tuesday (24) that statements made by Levy, Stolon, and Goody senior buyer Robert Menashe were incriminating and therefore admissible as evidence. But Judge Thomas C. Platt refused to admit the documents, which Cunningham said were based on his "impressions" of his conversations with the defendants.

The severance of the RICO (Racketeer Influenced and Corrupt Organizations) count was asked by the defense for the corporation Wednesday (25). A similar motion was not entered by either Stolon or Levy.

Pickwick executive Donald Johnson, who purchased hit product for the company in 1978, testified Monday that he personally approved the acquisition of three shipments of tapes from Goody in June, August and October of that year. The official, currently vice president and general manager of Pickwick Records, said that he conferred with C. Charles Smith, former Pickwick International topper and chairman of the board of the Goody chain, about the purchases, and that arrange-

ments for the sales were made via telephone conversations with either Stolon or Menashe. The Pickwick executive recalled that he never asked the Goody officials about the source of the product—although he said Pickwick was paying less than \$3 for the double album tapes.

In one conversation, Johnson noted that he made a "passing comment" to the Goody execs about the legitimacy of the tapes, and said he was told that they were authentic. He asserted that it was not a direct question but a reflection of his concern "from an industry standpoint" about the infiltration of "bootleg" or "overrun" product into the Pickwick pipeline. He did not describe what an overrun was.

The tape recording of Stolon's conversation with government informer Murray Kaplan, a convicted

(Continued on page 10)

APRIL 4, 1981 BILLBOARD

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Signings

Tom Jones to PolyGram Records, with LP "Darlin'" expected next month. It was produced by **Bill Justis** and **Steve Popovich**. . . . **Lamont Dozier** once of Motown's **Holland-Dozier-Holland** songwriting team to Columbia. First single is "Cool Me Out," from forthcoming "Working On You" LP. He has previously recorded as a vocalist for ABC and Warner Bros. . . . **Patti LaBelle** to Philadelphia International. She was with Epic. She is working with **Kenny Gamble**, **Leon Huff**, **Dexter Wansel** and **Cynthia Biggs**, writing and producing new LP, expected in May or June. . . . Miami-based group **Life** to WEA International worldwide, and Elektra/Asylum in the U.S. Debut single is "Cool Down" from LP expected this month.

Tangerine Dream, an electronic music trio based in West Berlin, to Elektra/Asylum for releases in the United States. The group's first album, "Thief," is the soundtrack for the film of the same name. . . . Planet recording group the **Plimsouls** to

RCA 'Ladies'

NEW YORK—RCA Records is recording for rush release the original cast album of "Sophisticated Ladies" on a two record Red Seal set. The Broadway show, which received rave reviews, is based on the music of Duke Ellington. The show stars Gregory Hines and Judith Jamison. Tom Shepard, division vice president of Red Seal, is producing.

Frontier Booking International. . . . **Klaus Nomi**, a vocalist who combines rock'n'roll with opera, to I.R.S. Dutch rocker **Herman Brood** to Regency Records, distributed by MCA. His first LP for the label, "Wait A Minute," is set for a June 1 release. . . . **Maureen McGovern** to Maiden Voyage Records. . . . **J.D. Nicholas** of **Heatwave** and **Gary Benson**, a solo artist on Warner Bros., to Rare Blue Music, Inc. for worldwide publishing.

Annette Villbrandt, a 16-year-old composer/performer from Washington, to Spirit Records and to Lindy Associates for management. . . . **Denise Draper** to Elektra/Asylum Music. . . . **Steve Davis** to Dick James Music. . . . **Riders In The Sky** to APA for booking. . . . **Narvel Felts** to Joe Taylor Artist Agency for booking. . . . **The Chipmunks** to RCA.

Reggae artists **Jah Malla** to Modern Records, distributed by Atlantic. The "Jah Malla" LP was produced by **Michael Kamen**. . . . **Stranglers** to Stiff America. The English band was previously signed to I.R.S. and A&M in the U.S. "The Gospel According To The Men In Black" LP will be released this month. . . . **Stark & McBrien** to Lifesong Records. First single is "Home Again . . . Again."

San Francisco band the **Dead Kennedys** to Tom Neilssen and Paradise Artists for bookings. The band records for I.R.S. . . . Five-man band **Legend** to Out of Key Productions for production, management and promotion.

U.K. Labels Seek Ancillary Boost

Exploring Mail-Order, Venue Sales, Incentive Schemes

By BRIAN OLIVER

LONDON—Many U.K. labels are trying to recover from chronically slumping sales by activity in areas relatively new to most companies here, such as direct response, mail order, venue sales, cross-merchandising, premiums and incentive schemes, and a spate of special compilation albums aimed at specific markets.

According to figures supplied by the British Phonographic Industry (BPI), total value of the U.K. record market dropped \$10 million in 1980, yet it needed to increase by \$150 million just to stay level with 1979 figures.

Scrambling to recover lost sales, and make up for the inroads of inflation and a depressed economy, record labels are revising their marketing and advertising methods.

The situation has produced several innovations, not all of them greeted with open arms by the industry, such as Island Records' blank side cassette ploy. But overall, the crunch is reviving Britain's once heralded ingenuity.

An early success here has been the cassette single, or cassage, proving volume sales can be uplifted by going for a previously untapped market.

Tony Woolcott, senior director of CBS U.K., says: "It's vital for the record business to refine and improve its marketing devices. We can't sit back and rely on the tried and tested methods of the 1970s. We

have, more than ever before, to give the public a reason to buy our product."

And Gavin Dare, managing director of Celebrity Records, recently launched to specialize in "adult contemporary" music, says: "There are a lot of armchair shoppers. Many potential record buyers are actually frightened to go into a record shop because they don't want to have to rub shoulders with someone in punk gear."

"Today's over-30s include the 'war babies' who provided the huge mass market for rock'n'roll and the Beatles. They're still there, though their tastes have changed, and they make up more than 50% of the potential record-buying public in Britain."

It's the "armchair buyers" who have prompted the growth of U.S.-style direct response advertising on television, as well as an increase in tv promotion of specially repackaged oldies.

Stuart Watson, general manager of marketing, MCA U.K., says: "We're trying to reach that huge un-

tapped market with a series of new albums containing strong catalog material in the form of attractive concepts offering good value for money.

"We've curtailed press advertising and put the money saved into tv ads for this new series. We're still using trade papers, but not the national newspapers or the consumer music papers."

"A burst of five-second spots on tv costs about the same as consumer press advertising and we've had better initial sales as a result. We've charted with Neil Diamond's 'Love Songs' and 'Al Jolson's 20 Golden Greats,' so it is certainly working."

And CBS here is looking to pick up lost catalog sales by aiming directly at the price-conscious impulse buyer. The 'Nice Price' campaign which did well in the U.S. has been launched in the U.K.

Says Woolcott: "Consumers are much more concerned about the cost of things these days. New albums are heavily discounted here at retail

(Continued on page 83)

Chartbeat

Styx Enters LP 'Paradise,' Stones Not 'Sucking' Either

By PAUL GREIN

LOS ANGELES—Styx lands its first No. 1 LP this week with "Paradise Theatre," while the Rolling Stones have the top new entry on the chart with "Sucking In The Seventies."

Styx's ascension to No. 1, which comes after three weeks in the runner-up spot, caps the band's steady climb to the top. "The Grand Illusion," its first top 10 album, peaked at number six in February 1978, the same point reached by "Pieces Of Eight" that December. "Cornerstone," its last LP, crested at number two (behind the Eagles' "The Long Run") in November 1979.

Holy smoke! Twenty years after giving Motown its first No. 1 r&b hit, "Shop Around," Smokey Robinson is back on top with the company's 88th No. 1, "Being With You." See page 62.

"Paradise" is A&M's 10th No. 1 album, and its third in a row by a heavy rock act, following Peter Frampton's "Frampton Comes Alive" in 1976 and Supertramp's "Breakfast In America" in '79.

These breakthroughs, as well as the recent number five posting of the Police's "Zenyatta Mondatta," underscore the label's growth as a vital rock force, after being founded and built on adult contemporary pop.

A&M's first five No. 1 LPs were all by Herb Alpert & the Tijuana Brass in the middle and late '60s; its next two were early '70s hits by Cat Stevens and the Carpenters.

This move to rock is reflected elsewhere on the current chart. Of the week's top 10 albums, only Neil Diamond's soundtrack to "The Jazz Singer" could not fairly be classified as rock.

The rock LPs have clearly had staying power. Pat Benatar's "Crimes Of Passion" is making its 29th consecutive top 10 appearance; the Police album, its 18th.

The rock dominance is reflected, too, in the week's top new entries, which go to the world's two leading rock'n'roll bands.

The Rolling Stones' "Sucking In The Seventies" compilation, followup to the back-to-back No. 1 studio LPs "Some Girls" and "Emotional Rescue," bows at number 25; while the Who's "Face Dances," its debut for Warner Bros. after 14 years on MCA, opens at number 28.

This, incredibly, would be the Who's first No. 1 album. Its last LP, "Who Are You," peaked at number two in October 1978.

Steve Winwood has joined the short list of group alumni who have gone on to greater chart success as solo acts. Winwood's "Arc Of A Diver" LP jumps two points to number four, surpassing the number five peak of Traffic's highest-charting LP, 1970's "John Barleycorn Must Die." It may even match the No. 1 peak of 1969's "Blind Faith" LP, for which Winwood teamed with Eric Clapton, who's also in the current top 10 with "Another Ticket."

But Blind Faith never had a chart single, while Traffic never placed above number 68 on the Hot 100. So the current number nine posting of Winwood's hit "While You See A Chance" marks the first time he's been in the singles top 10 since the Spencer Davis Group's back-to-back 1967 hits "Gimme Some Lovin'" and "I'm A Man."

RCA went four years between its last two No. 1 pop—Hall & Oates' "Rich Girl" and Dolly Parton's recent "9 To 5." But this time the label may take just four weeks between toppers, as Hall & Oates' "Kiss On My List" surges five points to number four.

The single, Hall & Oates' first to crack the top 10 since 1977's No. 1 "Rich Girl," is the third release from their "Voices" LP.

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Tommy Shaw

Dennis DeYoung

Chuck Panozzo

John Panozzo

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From "A.D. 928"
Written by Dennis DeYoung
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SP 3719



FROM A&M RECORDS & TAPES

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Market Quotations

As of closing, March 26, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	3/4	Altec Corp.	—	39	13/16	3/4	3/4	Unch.
33 1/2	26 1/2	ABC	6	1068	33 1/2	32 1/2	33 1/2	+ 1/4
37 1/2	28 1/2	American Can	9	1488	37 1/2	36	36	— 3/4
3	2 1/2	Automatic Radio	5	11	3 1/2	2 1/2	3 1/2	— 1/4
57 1/2	46 1/2	CBS	8	267	57 1/2	56 1/2	56 1/2	— 1/4
44 1/2	35	Columbia Pictures	9	103	44	43 1/2	43 1/2	— 3/4
5 1/2	4 1/2	Craig Corporation	—	3	5 1/2	5 1/2	5 1/2	— 1/4
63 1/2	49 1/2	Disney, Walt	15	2847	62 1/2	60 1/2	60 1/2	— 3/4
8 1/2	6 1/2	Electrosound Group	12	—	—	—	7 1/2	Unch.
8 1/2	5 1/2	Filmways, Inc.	—	137	7 1/2	6 1/2	7 1/2	+ 1/4
17	14 1/2	Gulf + Western	4	805	16 1/2	16 1/2	16 1/2	— 1/4
16	11 1/2	Handieman	9	462	15 1/2	15 1/2	15 1/2	+ 3/4
14 1/2	11	K-Tel	10	34	13	12 1/2	12 1/2	— 1/4
54 1/2	39	Matsushita Electronics	12	197	53 1/2	52 1/2	53 1/2	— 1 1/2
59	42 1/2	MCA	10	198	55 1/2	55	55	— 1/2
14 1/2	10 1/2	Memorex	—	365	13	11 1/2	12 1/2	+ 1
64 1/2	57	3M	11	1297	64 1/2	64 1/2	64 1/2	Unch.
73	56 1/2	Motorola	12	548	71 1/2	70	70 1/2	— 3/4
47 1/2	36 1/2	North American Phillips	8	244	48 1/2	47	48	+ 1
10 1/2	6 1/2	Orrox Corporation	81	85	9 1/2	8 1/2	9 1/2	+ 1/4
33 1/2	23 1/2	Pioneer Electronics	23	1	32	32	32	— 1/2
32 1/2	26 1/2	RCA	8	892	27 1/2	26 1/2	26 1/2	+ 1/4
19 1/2	14 1/2	Sony	13	5797	18 1/2	18 1/2	18 1/2	— 1/4
35 1/2	28 1/2	Storer Broadcasting	18	260	35	34 1/2	34 1/2	— 3/4
4 1/2	3 1/2	Superscope	—	109	4 1/2	4 1/2	4 1/2	+ 3/4
30 1/2	24 1/2	Taft Broadcasting	9	199	27 1/2	27 1/2	27 1/2	+ 3/4
21 1/2	17 1/2	Transamerica	6	463	21 1/2	20 1/2	20 1/2	— 1/2
64 1/2	46 1/2	Twentieth Century Fox	13	432	61 1/2	61 1/2	61 1/2	— 1/4
47 1/2	33 1/2	Warner Communications	20	1484	47 1/2	46 1/2	47 1/2	— 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/2	2 1/4	Koss Corp.	8	196	6 1/2	6 1/2
Certron Corp.	15	5	1 1/2	1 1/2	Kustom Elec.	—	35	1 1/4	1 1/2
Data Packaging	7	3	6 1/4	7 1/2	M. Josephson	10	5	12 1/4	12 1/4
First Artists	—	—	—	—	Recoton	14	—	3	3 1/2
Prod.	12	12	4 1/4	4 1/4	Schwartz	—	—	—	—
Integrity Ent.	5	232	4 1/4	4 1/4	Bros.	—	3	1 1/4	2 1/4

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

Caedmon Sets First Cast Musical

NEW YORK—Caedmon Records, mainly a spoken word label, plans to record its first original cast musical, "Really Rosie," here on April 21.

The session might be the last to take place at CBS' 30th Street studios if efforts fail to keep it open.

"Really Rosie," which opened at the American Place Theatre last October with music by Carole King, is an extended version of a 1975 half-hour animated show presented by CBS and released by A&M Records.

The show was based on a book, "The Sign On Rosie's Door," by author/illustrator Maurice Sendak, who wrote the dialog and lyrics.

The Kennedy Center commissioned a stage version, for which Sendak and King wrote additional material. Ward Botsford will produce the recording for Caedmon.

Caedmon has a long history of releasing cast albums of non-musical theatrical classics. It debuted a classical music label, Arabesque, last year.

SINER REPORTS Hits, Cutbacks Aid MCA Profits

By ED HARRISON

LOS ANGELES—MCA Records says its \$25 million profit turnaround in 1980 is reflective not only of a higher proportion of hot selling product, but also the long overdue solidification of the MCA, ABC and Infinity labels. An overall belt tightening, dictated by industry economics also, contributed to the improved bottom line.

With a staff of 124, nearly half its size following the acquisition of ABC and the startup of Infinity, and increased receptiveness to MCA product by radio (especially since Pat Pipolo returned to head the promotion department), the label expresses confidence of returning MCA to the kind of prominence it enjoyed during the early and mid '70s.

Yet, Bob Siner, MCA president for the past two years and three months, is also well aware of MCA's image problem in recent years.

"Whenever you get a bad reputation, it takes two or three years for it to disappear," he says. "We don't get the credit we deserve because we're not flashy about it."

"You have to have an off-the-wall smash that will surprise everyone before they (the industry) take notice. No one talks about selling 2 1/2 million Tom Petty or 'Xanadu' albums because it's expected."

"Spyro Gyra, they say, was an Infinity act that we acquired. Rossington Collins isn't considered a new act because of the Lynrd Skynyrd connection. People assume it should happen anyway. We haven't had an act popping out of the box selling 2 1/2 million."

"But the majority of acts we've

kept from MCA, Infinity and ABC (about 80) have been taken to new levels," says Siner.

While MCA has been steeped in rumor in terms of personnel changes for some time, Siner himself had been the center of rumor as well. The uncertainty of his future at the label, widely speculated on late last year, forced him to publicly announce his re-signing as president to quell all the scuttlebutt.

"If changes are going to happen, they have to happen quickly or else you lose time and it's disruptive to both artists and staff. You have to put an end to the insecurities. Rumors always come up." And he jokes: "They had me out of work about 11 times."

The MCA bottom line this year will have to make do without new product billing from three of its top sellers in 1980: Elton John, Steely

Dan and the Who, all of whom inked deals with different labels.

"Billing-wise it's going to hurt," says Siner. "It's hard to compensate for three million units. But the loss of those acts will make our staff work harder developing new acts and replacing those units with other artists signed. But we still need those numbers."

Siner already points to breaking debut albums by Terri Gibbs and Donnie Iris as harbingers of things to come.

"Financially we just didn't feel comfortable with the deals they (Elton John, the Who) were asking. The record company has the right to make money. My responsibility is to make sure that happens."

MCA and MCA Distributing have been subjected to numerous legal imbroglios during the last several

(Continued on page 96)

Arista Posts 25.5% Gain

NEW YORK—Arista Records reports a "significant turnaround" in profits for the first half of fiscal 1981 (July-December, 1980), in which the label says sales rose above the totals for the same period a year before.

During the six month period, revenues increased 25.5%, while the July-September period marked the biggest first quarter in the company's history and second quarter (October-December) revenues climbed 29%.

In addition to product success, Clive Davis, president, points to "marketing innovations that were instituted during the business-wide

slump (that) are beginning to show very positive effects."

During this period, the label had platinum album sellers by Barry Manilow and Air Supply, gold sales from the Alan Parsons Project, the Kinks and Tom Browne, Aretha Franklin, the Outlaws, the Grateful Dead, Al Stewart, Dionne Warwick, Melissa Manchester and Michael Henderson.

Checkpoint System At Rose Outlet

CHICAGO—Rose Records has gone with the Checkpoint security system and open tape display, and with classical inventory in depth in its new suburban store here.

The outlet's grand opening was March 25. Rose is the area's oldest record retailer, this year celebrating its 50th anniversary.

According to retail manager Jim Rose, the Checkpoint system has worked successfully at the Rose-owned Sounds Good store on Ashland Ave. in Chicago. The chain includes several Sounds Good stores in addition to two Rose Records outlets in Chicago's Loop.

"We've got it in Ashland and it has improved sales. It's proven to be an effective system," explains Rose.

Rose said there is a charge for each of the tiny Checkpoint tags that are placed on the merchandise. The electronic door fixtures also are purchased from Checkpoint.

According to Rose, the new outlet measures 4,500 square feet. The store is in a strip shopping center in Downers Grove, Ill.

Rose said classics and other specialty product would be emphasized. "It's a very big commitment to classics, it's probably the best represented thing out there," he explains.

Many suburban stores stock only hit product. Said Rose, "We're hoping to change the image of the suburban store with more jazz, shows, classics and cut-outs."

A Baroque quartet provided entertainment at the carpeted store's grand opening celebration. In addition to its retail stores, Rose is one of the nation's largest brokers of cut-outs.

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APRIL 4, 1981 BILLBOARD

Goody Trial Hears Informer Tape; Billy Joel Testifies

• Continued from page 3

tape pirate now awaiting sentencing, was played for the jury on Thursday (26). The quality of the tape, recorded in Stolon's Maspeth, N.Y. office, was extremely poor, and a transcript of the conversation was passed to the jury. According to the tape and the transcript, when Kaplan told Stolon not to "take the f--- rap" for anyone else, Stolon responded: "Of course not, all my dealings with Norton Verner were approved by higher-ups." However, Stolon says on the tape that he believed his superiors did not know the tapes were counterfeit. At the end of the conversation, Stolon told Kaplan: "As far as we're concerned, we never discussed this. You just came here to buy."

Joel, who was brought into the federal courthouse through an underground garage, entered the

packed courtroom through Platt's chambers, his hands stuffed into the pockets of his beige sport coat. Giving his name as William Martin Joel, the singer proceeded to tell the court of his background in the record business and involvement in the mixing and mastering of his disks. The trouble with counterfeit recordings, he said, is that you lose "a certain amount of original fidelity," in addition to volume and quality. The government contends that approximately 4,000 bogus copies of "The Stranger" were handled by Goody in a scheme to buy and sell more than 105,000 tapes worth \$1 million at retail.

At one point, Platt asked the rock star to stop chewing gum while on the witness stand. Joel stuffed it into his jacket pocket. Martin Gold, attorney for Stolon, then quizzed Joel about his royalty arrangements with

CBS. Joel testified that he grosses \$1.01 on each unit of "The Stranger," and \$1.05 on each unit of "52nd Street."

"I don't know much about figures and stuff," he told Gold in a subdued voice as scores of female office workers from the courthouse listened attentively. Still, he was able to confirm that his management had submitted a claim against CBS last year for \$1.8 million in outstanding royalty payments, and that he had settled with the company for \$650,000.

Details of Joel's financial arrangements with his record company were obtained by the defense in a subpoena issued two weeks ago. CBS had sought to quash the subpoena on the ground that the documents sought by the defense were "overbroad." But their motion was denied by Platt, who also directed the company

to turn over records pertaining to its royalty agreements with Paul Simon. Like "The Stranger," Simon's "Greatest Hits" tape was among the works which Goody shipped to Pickwick, according to the 16-count indictment.

Simon, Oliva Newton-John, RSO executive Bob Edson, and Robin Gibb of the Bee Gees are expected to testify sometime this week. The performers are expected to say they were "fraudulently deprived" of their "rightful royalties and payments" because of the unauthorized duplication of their recordings. A defense subpoena, similar to the one served on CBS, was also presented to RSO Records in connection with its royalty payments to John and Gibb for the "Grease" and "Fever" soundtrack disks. Attorneys for the label indicated late last week that they intended to comply with the subpoena.

FBI agent Warren Flagg, who assisted Jacobs in the Justice Department's national probe into record counterfeiting, spent the entire day on the witness stand Thursday (26). Flagg testified that on Dec. 28, 1979, he served a subpoena on George Levy at the retailer's Maspeth headquarters for the production of

Goody books and records. Flagg said that when he handed the document to Levy, the Goody president said he recognized the names of Verner and Spencer Pearce, one of the unindicted co-conspirators in the case, and that Levy told him he had a "longtime" relationship with Pearce. Flagg said he asked if it was a "legitimate" relationship, and said Levy made no comment. Flagg also quoted Levy as saying he had "checked out" Verner's product, and that the goods, with the exception of one tape, were legitimate.

The agent said that Levy added that the company's transactions with Verner were "small amounts" of "close-out" merchandise. Flagg told the jury that Levy acknowledged he signed a check for Verner, but could not recall the amount. As Flagg, accompanied by FBI agent Richard Ferri, headed for the door, Flagg said that Levy remarked, "Gentlemen, wait a second, I'd like to explain these transactions further." At that point, Flagg testified that he told Levy, "In light of what you have just said about Verner, you should not make any more comments and should get legal representation."

The Goody trial resumes Monday (30).

House Sessions On Cuts Hear Musicians' Testimony

WASHINGTON — Choreographer Eliot Feld brought down the house at House Appropriations Committee hearings on National Endowment for the Arts budget cuts Wednesday (25).

"I understand," said Feld, "that proposed new 300-foot nuclear submarines will cost \$1 million a foot." He paused thoughtfully. "Now if only one of these submarines could be built to be 295 feet long," he continued, "support for dance could remain at its current level of funding."

And the show went on through Thursday (26) with a star-studded cast including actress Patti LuPone, actor James Earl Jones, jazz musician Billy Taylor, ballet master Jerome Robbins, conductors John Williams and Maurice Abravanel, opera singers Beverly Sills, George Shirley and Leontyne Price—all testifying in support of the arts before an SRO hearing room flooded with television lights.

President Reagan, despite his acting background, has proposed a 50% budget reduction for the National Endowments for the Arts and the Humanities. The National Coalition

for the Arts organized the impressive list of witnesses who testified before Rep. Sidney Yates' (D-Ill) House Appropriations Subcommittee on the Interior.

Not only artists but members of the business community whom Reagan expects to pick up the tab when the feds stop funding testified. Corporations "will not be able to pick up all that may be cut or even a significant proportion of it" said Kenneth Albrecht, vice president of the Equitable Life Assurance Society. "The corporate community is not an endless source of funds any more than the federal government is."

Actress Jean Stapleton spoke for most artists in the room when she said, "I'm aware, as we all are, of the scores of citizens pouring in here, crying out against cuts—the hungry, the poor. Are arts important in the face of all these basic needs? Yes. Man is a spiritual being. He must be spiritually fulfilled. I join you in fighting inflation. But I ask you to let down a safety net for arts, music, dance—the very identity of our nation." **JEAN CALLAHAN**

Executive Turntable

• Continued from page 4

moves into the post of marketing product manager for distributor microphones for the Shure Brothers Inc. in Evanston, Ill. He was technical coordinator. . . . **Ellyn Gliksmann** moves from Sight & Sound Management to the newly created post of executive assistant at Keith Rawls Management in New York. . . . A restructuring at Scientific Audio Electronics, Inc. in Los Angeles: **Joe Trentalange**, most recently plant manager, is sales manager; **Jett Logan**, a former SAE Customer Service Representative, is sales administrator/trainer; and **Rachel Silva**, who was national sales manager assistant, is sales coordinator. . . . Three new managerial positions at TEAC in Montebello, Calif.: **Shoji Sato**, former national sales manager, is sales manager for TEAC Accessories; **Tom Whitehead**, formerly with Ampex Industrial Tape, is Eastern regional sales manager and **Rod Haden**, who worked as an independent military representative in Texas, is now Western regional sales manager. . . . **Troy Blakely** goes to Magna Artists Corp.'s West Coast office in Los Angeles. He was vice president of Diversified Management in Detroit. . . . **Linn Tanzman**, formerly of Warner Bros. Records publicity dept., joins Rogers & Cowan in New York as a publicist working on music industry related accounts. . . . **Micheline Marlin Kalfa** moves to Neil Diamond's Arch Angel recording Studio in Los Angeles as traffic manager. She formerly held a similar post with Crystal Sound Recording Studio. . . . **Freddie Mancuso** joins B-Line Production/Management in Los Angeles to handle promotion and marketing on a national scale. He comes from Horizon Records where he was promotion and marketing director.

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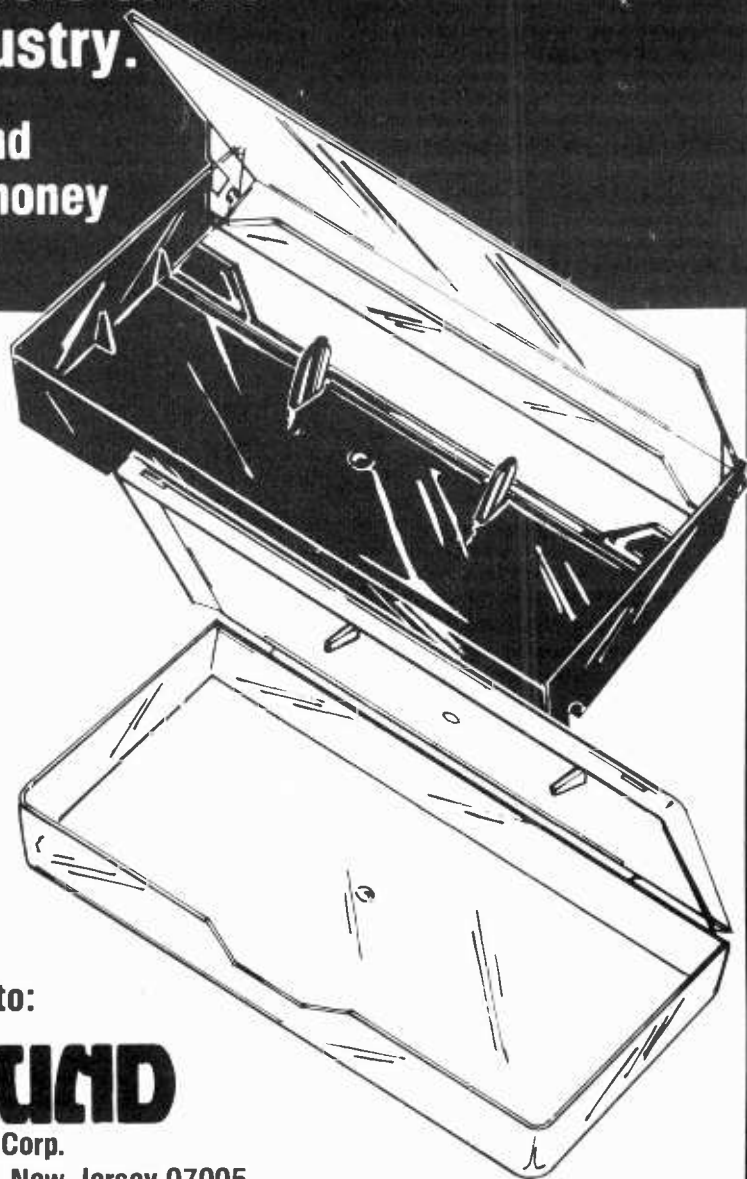
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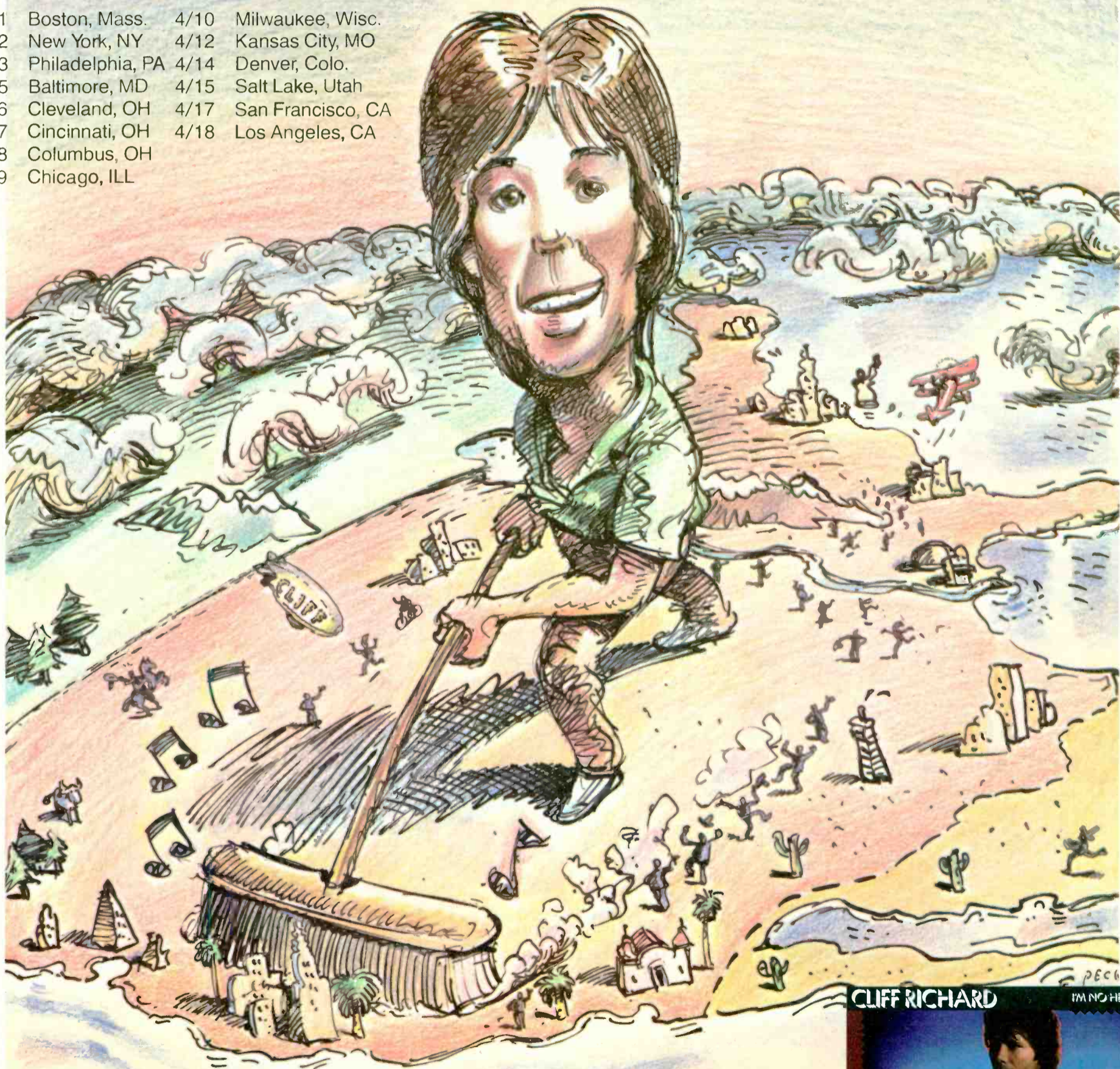
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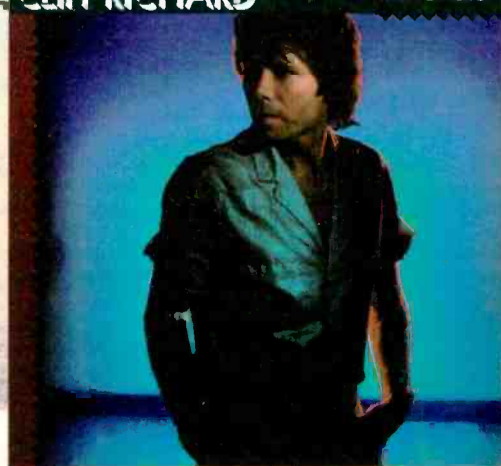
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MARCH



March arrives with a flourish this year—and eighteen new releases for RCA and Associated Labels. Keeping us ahead of the game with some of the best new music to be found anywhere!

With lead singer Mickey Thomas now firmly at the controls, The Jefferson Starship stays right on course with their newest Grunt production, "Modern Times." Grace Slick joins them on many of the tracks as the Starship takes a quantum leap into the future of Rock and Roll!

Once again "The King" enters. This time with the original motion picture soundtrack from "This Is Elvis!", the new Warner Brothers Film. With previously unreleased versions of "Love Me Tender," "Jailhouse Rock," "Don't Be Cruel" and "Heartbreak Hotel" from the Ed Sullivan Show and other television appearances, this double-album set brings Elvis' magic to life.

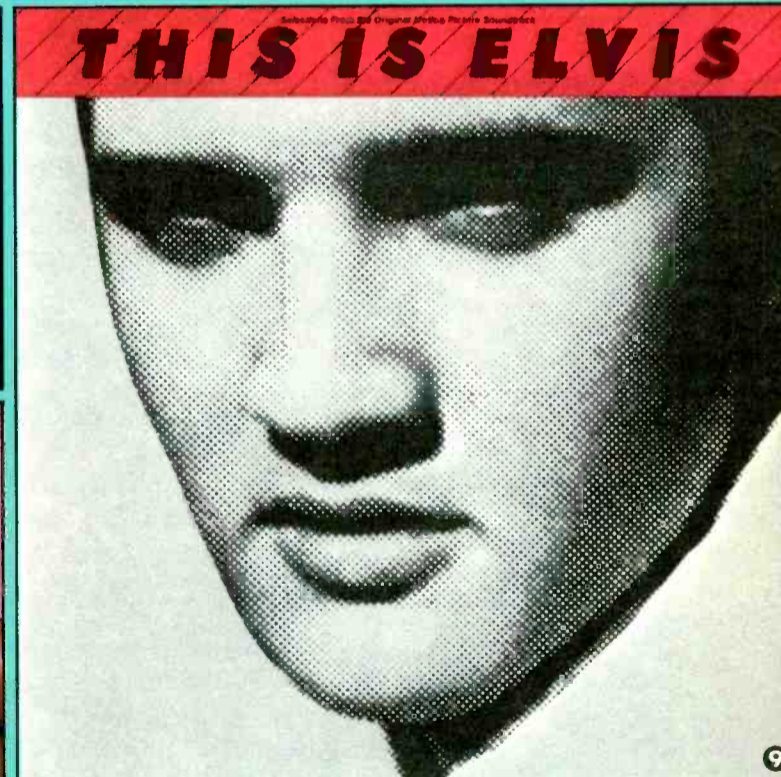
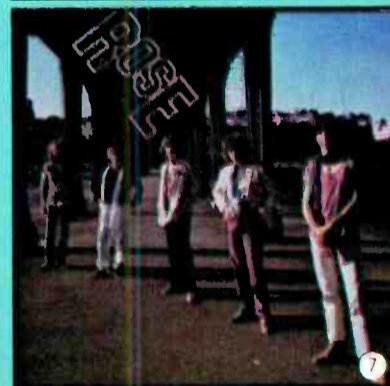
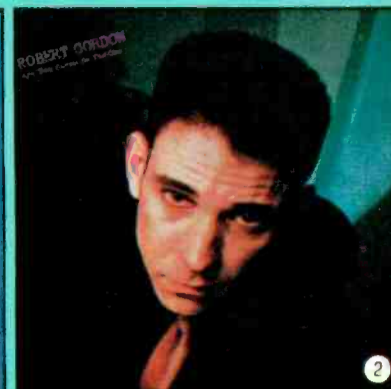
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As Paul Anka begins his twenty-fifth year as one of the world's favorite recording stars, RCA Records is proud to be with him for the release of "Both Sides Of Love" and the single that's already getting airplay, "Think I'm In Love Again." Produced by Larry Butler, the album: "...represents one of my greatest studio efforts today," says Paul. And we can't say it any better than that!

After bringing in gold for "Smoky Mountain Rain" in February, Ronnie Milsap releases his most inspired effort in a shining tribute to Jim Reeves. "Out Where The Bright Lights Are Glowing" is an overwhelming performance of 10 Jim Reeves classics—by one of Country Music's favorite sons!

And, with sizzling singles by Rick Springfield ("Jessie's Girl") and Franke And The Knockouts ("Sweetheart") tearing up the airwaves like we said they would, we're going to say it again: RCA is where the heat is!

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"Behind The Line"
BXL1-7754 (Millennium)* |
| 2. ROBERT GORDON
"Are You Gonna Be The One"
AFL1-3773 | 5. TIERRA
SA-8541 (Salsoul)* | 8. HAMBONE
"Big Fat Juicy Fun"
SA-8539 (Salsoul)* |
| 3. STRAIGHT EIGHT
"Shuffle 'n' Cut"
AFL1-3979 | 6. FLAKES
SA-8540 (Salsoul)* | 9. ELVIS PRESLEY
"This Is Elvis"
Original Soundtrack
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R E L E A S E S



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12



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16



17



18

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ARL1-1416

- 13. CHARLEY PRIDE
"Roll On Mississippi"
AHL1-3905
- 14. EMANUEL AX
"Beethoven Sonatas"
ARL1-2752
- 15. PAUL ANKA
"Both Sides Of Love"
AQL1-3926

- 16. RONNIE MILSAP
"Out Where The Bright
Lights Are Glowing"
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FBI Smashes Alleged 2-State Pirate Ring

NEW YORK—Recent FBI raids against alleged pirates and bootleggers have yielded some \$3.5 million in confiscated goods and duplicating equipment.

One haul, on March 13 in Old Saybrook, Conn., led to a second bust in Nashville. The worth of the two raids was put at \$1.3 million.

In Old Saybrook, the FBI seized about 40,000 alleged bootleg LPs, along with the mastering and manufacturing equipment used to make them. That haul was worth about \$500,000.

Subsequently, the FBI seized about \$800,000 in equipment in the Nashville operation that is claimed to have supplied the Connecticut locale. In that raid, the FBI seized 17,800 completed album covers, plus equipment including masters, mothers, stampers and graphics.

Among the seized LPs in Connecticut were 4,000 double albums by Blondie, Talking Heads, Pretenders and Black Sabbath. Also seized were 5,300 six-record sets of Bruce Springsteen performances. Another 23 master tapes and associated graphics indicated that eight additional albums were in various stages of production, according to the FBI.

Arrested in Connecticut on charges of interstate transport of stolen goods was Keith Taruski, who was later released on a \$20,000 surety bond.

The FBI was tipped off to the

Connecticut raid through information provided by an unnamed pressing plant. The plant has cooperated with authorities.

Last week in Cleveland, a domestic disturbance call led police to an alleged cassette and 8-track piracy operation. Manufacturing equipment valued at about \$2.2 million was seized.

The seized gear includes an International Audio high speed cassette duplicator, Superscope 8-track recording system and cassette recorder/player, one synthesizer, one hot plate for labeling, 177 cassette masters, about 20,000 blank labels and 125 rubber stamps used to print the labels, 600 finished 8-tracks, 300 finished cassettes and 300 blank cassettes.

Mastering equipment seized includes a Sansui receiver, integrated amplifier and turntable, a Pioneer reverberation unit, a Realistic equalizer, and four speakers.

In videotape activity, the FBI arrested a Fridley, Minn. couple, Curtis and Carolyn Acree, for illegally making and distributing such popular titles as "Gilda Live," "Star Wars" and "The Empire Strikes Back." None of these titles is available on legitimate videocassette.

The tipoff in this case came from a video store employee who was checking on a newspaper ad. The couple has pleaded guilty. The FBI confiscated more than 300 cassettes.



STORE VISIT—Arista's Phyllis Hyman, currently appearing in "Sophisticated Ladies" on Broadway, signs autographs during an in-store appearance at Gimbel's in New York. Her next LP is due in May.

Public Radio Boss Predicts Doom After Budget Cuts

By JEAN CALLAHAN

NEW YORK—President Reagan's proposals to slash the Corporation for Public Broadcasting's budget "will eliminate National Public Radio by Oct. 1, 1981," NPR president Frank Mankiewicz told National Press Club members at a luncheon Thursday (26).

The proposed cuts, Mankiewicz explained, call for CPB to make the full reduction out of what is called "national programming," while retaining a higher level of grants to local stations.

NPR operates through public radio stations choosing to separate out the national programming money they receive from CPB, earmark it as a direct grant to NPR and use their local grants for local programming.

This arrangement is well suited for radio, said Mankiewicz, "because the majority of its service is locally produced, yet shows like 'All Things Considered,' 'Morning Edition' and 'Jazz Alive' add a vital element to local services, one which would be impossible to maintain without a central critical mass of talented personnel."

While Mankiewicz painted a bleak picture of NPR's future under the proposed Reagan cuts, he said he was willing to share the burdens of belt-tightening with the federal government.

More important than the loss of money is the Administration proposal to end the practice of advance funding for CPB as well as to rescind already appropriated money for 1980 and 1981 budgets.

Since 1975, when President Ford instituted this policy to protect public broadcasters from political pressure, CPB has been the only item on the federal budget agenda put into place two years ahead of time. When the rest of the government is spending money appropriated for 1981, for example, CPB is spending money appropriated back in 1979.

Pacific Closure

NEW YORK—Pacific Stereo, a division of CBS Specialty Stores, is terminating operations in Atlanta, St. Louis, and Milwaukee, involving a total of 10 stores. One location will remain open in each market for a "final sale," and service facilities will remain open in each market.

Pacific Stereo, which sells home audio/video products through 93 stores in 73 cities and towns, says the move will allow the company to focus better on its more lucrative markets.

Elvis Film: RCA's Lode

NEW YORK—RCA Records will release selections from the soundtrack of the Warner Bros. film, "This Is Elvis," on a double album this month. The movie will be released in April.

Included in the album are a number of previously unreleased performances from Presley's television appearances in the late '50s. Among these are "Shake, Rattle & Roll" and "Flip, Flop & Fly," from a 1956 Tommy Dorsey tv show, "Heartbreak Hotel," also from a 1956 Dorsey show, "Hound Dog" from a Milton Berle show of 1956 and "Don't Be Cruel" from an Ed Sullivan show of 1957. In addition, the album features a performance of "American Trilogy" recorded live in 1972.

The album also contains documentary material, such as Presley's Army swearing-in from Memphis in 1958. The first commercially released Presley single, "That's All Right" recorded in 1954 on the Sun label, is included, too.

MCA Dividend

LOS ANGELES—MCA Inc.'s board of directors declared a quarterly cash dividend of 37½ cents per share, payable April 13, 1981 to common stockholders of record at the close of business March 25, 1981.

The annual meeting of MCA Inc. stockholders will be held at the First Chicago Center on May 5, 1981.

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Paul Fuhr—PD—KNAC—"Adam combines the essence of Gary Glitter and David Bowie, the magic that great rock and roll is made of. An innovative new album to spice up any mass appeal format. We found the album so exciting we played it as an import months before its domestic release. Incredible response, it's one of our hottest albums."

Danny Heaps—Rockpool—"As far as I can tell it's the #1 record in the clubs and stores and seems to be sweeping this country just like it did in England. It's totally unexpected, it's music for teens and us older folks better watch out."

Charlie Kendall—PD—WMMR—"If you're not playing Adam and The Ants, don't go on any picnics 'cause they'll probably get in your pants. Michael Tearson, our night man, has been opening Gorilla Theatre with Adam with overwhelming response."

Denis McNamara—PD—WLIR—"There is no question... Adam and The Ants have a significant record that

cannot be ignored. "Antmusic" and "Los Rancheros" are just the beginning. I hope my competitors ignore this record, I can use the extra rating points. If you were like WLIR and helped break bands like The Cars and The Police—here comes The Ants."

Larry Groves—MD—KROQ—"It's Top-5 requested here, and Top-20 sales. Don't be square, be there and spin The Ants."

Norm Winer—PD—WXRT—"Talk about an underground heavy—name one other group that can lift 10 times its own weight—"Antmusic" will soon be crawling all over Chicago."

Lyn Corey—PD—WZZO—"The jocks love it. I personally think it's great to tap dance to, so I put on my shoes and "Antmusic" is on the air."

"Adam and The Ants are a thrilling pop conception, creating that rare world of make-believe that is actually worth believing in."

—**Jim Farber, Soho News**

"After one listening to "Kings Of The Wild Frontier," I'm a believer in the power of antmusic. This is one of the most exciting and innovative releases since "Talking Heads '77," and is must listening for everyone who loves fresh new sounds in their music."

—**Chris Lamson, DIY Magazine**

"For my money, "Kings Of The Wild Frontier" is a fine madness."

—**Dave Schulps, Trouser Press**

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4/4 Philadelphia, PA Irvine Auditorium 4/7 Washington, D.C. The Bayou 4/10 San Francisco, CA California Hall

4/11 Pasadena, CA Perkins Palace 4/16 Chicago, IL Park West
4/13-14 Los Angeles, CA The Roxy 4/23 "Tomorrow" with Tom Snyder

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Local Drive On 'Decline' Soundtrack

LOS ANGELES—The main push for the soundtrack to the film, "The Decline Of Western Civilization," on Jem-distributed Slash Records, is to remain localized as the movie has yet to open outside the Los Angeles area.

The film premiered several weeks ago in Hollywood, supposedly attracting nearly 3,000 patrons, before settling down for a three-week run at the Fairfax Theatre. The documentary covers the 1980 Southern California punk scene.

"We've made about 2,500 calls and sent displays to retailers across the country and there's a general network of people all over who know about it," says Bob Biggs, president of Slash. "But we haven't done a great deal outside of Los Angeles because the film hasn't opened anywhere else yet."

So far, Biggs estimates the album has sold slightly more than 10,000 copies. The bulk of those sales have been in California, but he notes that there have been significant sales in New York and Chicago.

In Los Angeles, Slash is using 30-second radio spots. Stations airing them include KNAC-FM and KROQ-FM. Print advertising has appeared in the Los Angeles Times and the L.A. Weekly.

"Basically, this soundtrack will ride on the fortunes of the movie," says Biggs of the Penelope Spheris

(Continued on page 96)



FARACI ROCKS—Vic Faraci, Elektra/Asylum's executive vice president and director of marketing, congratulates Peter Case, lead singer and rhythm guitarist of the Plimsouls, following the Planet quartet's recent show at the Whisky in L.A. Looking on, center, is Danny Holloway, the group's manager/producer.

ROLLING STONES LABEL

Tosh Tie To EMI In U.S.

NEW YORK—International reggae star Peter Tosh is working on a new LP for Rolling Stones Records, but the album will not be distributed through Atlantic, which normally handles Rolling Stones product in the U.S. Instead it will be distributed through EMI America, which distributes Rolling Stones Records overseas.

"In a nutshell the situation is this," says Art Collins, head of Rolling Stones Records in the U.S. "Peter Tosh did two LPs for us, and when the time came to renegotiate, we resigned him. At the same time his dis-

tribution option came up with Atlantic, and Atlantic passed. They said they didn't know what to do with him.

"Since EMI distributes us worldwide except for the U.S. and Canada, we asked if they wanted to do the deal with Tosh in the U.S., and they were happy about it. So now Tosh is on Rolling Stones Records, distributed by EMI worldwide."

The LP, titled "Peter Tosh, Wanted Dread And Alive," is expected in late May or early June. Tosh is still working on it, doing the

(Continued on page 38)

Rock'n'Rolling

French Celluloid Has 'Exciting' N.Y. Debut

By ROMAN KOZAK

NEW YORK—Celluloid Records, the French new wave label, made its New York debut Friday (20) with a hot swinging affair involving rival new music entrepreneurs Jerry Brandt of the Ritz and Jim Fouratt of the Blitz and Danceteria.

Celluloid Records represents Ze Records, Ralph Records and other small American labels in France as well as such artists as Errol Dunkley and Jacno. Since September, Jean Karakos, head of its new American subsidiary, has been scouting distribution opportunities here, signing with such distributors as Rounder, Win, Important, Disk Trading, Rough Trade and Green World.

According to Karakos, the Celluloid philosophy here is to develop and promote artists through the new wave distribution system to the level where they get enough recognition where they can be signed with majors. To make an initial splash, Karakos financed a party and concert featuring his American acts: Indoor Life, Material/Deadline, Tuxedo Moon and Suicide.

For this event, Actuel, one of the largest fanzines in France, and Radio Luxembourg, which can be heard all over Europe, chartered a plane to bring 150 journalists and scenemakers to New York for the event. Radio Luxembourg taped the concert or at least the part that actually took place for later broadcast.

Originally the party and concert were to have taken place at Danceteria, but the venue, run by Fouratt, has not been open since police raids closed it last year. The club was still not ready to reopen, and Fouratt, who was enlisted to host the label's U.S. debut, was forced to look elsewhere for a venue.

Since Celluloid and Radio Luxembourg both wanted high visibility for the show, Fouratt says he approached the Ritz about three weeks before the scheduled date. He says that though the Rings, an act on MCA Records, and Shock, an English avant-garde rock mime group,

were already booked into the venue, Brandt agreed to take the Celluloid show, promising, according to Fouratt, that he would be able to move the Rings and Shock dates. This, ATI, Rings' booking agency, would not allow.

"In no way was this a power play, but every agent has to protect his act. That is what an agent is for. And we felt the date was very good exposure for the Rings," says Michael Lourie, agent for the Rings at ATI. "We were willing to go along with (Fouratt's) package, but we were not going to get pushed around."

"I had a commitment with ATI for three months before Celluloid," says Brandt. "I was trying to accommodate everybody, and I got caught in the middle."

(Continued on page 96)

New Memphis Music Complex

MEMPHIS—A new music complex here hopes to take advantage of what its principals claim is an abundance of untapped talent in the Memphis and mid-South area comparable to the '50s and '60s.

Grand Prix Record Ltd., an umbrella company for three labels (Athletes, All-Pro and TD), Grand Prix Management, Grand Prix Booking & Promotion and Do-BeeDo and Prix music publishing, has been formed here by Professional Athletes Management Services, a financial investment agency.

Ed Dubaj, financial advisor to more than 50 professional athletes, is president of Grand Prix. Dallas Cowboy quarterback Danny White is the company's executive vice president, Art Still of the Kansas City Chiefs is secretary and Gary Jeter of the New York Giants is treasurer.

Two Memphians, Marty Lacker and Herb O'Mell with more than 20 years of music industry experience serve as vice presidents and oversee talent and what is described as "research."

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Vid Software Rentals Run Strong In William Tell Pilot

By JOHN SIPPEL

LOS ANGELES—Ninety-eight percent of the William Tell Overture's video software gross volume is

rentals after a month-long pilot run by the Milwaukee North Ave. store.

The attractive "member" terms offered by the Video Vision department of one of the two Alan Dulber-

ger stores encourage rentals, according to the chain's general manager, Jim Howard. Howard and Dulberger monitored more than 30 retailers, primarily video specialty loca-

tions, before firming their program. Membership policies break down as follows:

- For a \$300 lifetime fee, the "executive" member may rent three

prerecorded videocassettes for four-days each week;

- For a \$100 lifetime fee, the "lifetime" member may rent one videocassette monthly for the first year;
- For a \$50 annual fee, the "one-year" members receive a free rental monthly for six months.

Additional benefits to William Tell rental subscribers include paying no deposits and a 10% discount on all video and audio product purchases, except for blank video tape, where there is a \$1 discount. Dulberger and Howard also intend to publish a monthly member newsletter, which will carry store visit incentives.

The North Ave. store has an RCA VCR, linked with four 20-inch monitors throughout the store. Presently, about 400 square feet near the exit comprise the "Video Vision" area, where wall displays feature more than 300 titles face out.

No price tickets or stickers are used. Howard feels when a purchasing customer is required to ask about prices, it produces the important inevitable contact between store help and patron.

For straight rentals, William Tell Overture requires a \$50 per deposit per film, using Mastercard, Visa or cash.

The Video Vision rental price policy is as follows:

General Movies:		
No. of Films	4-Day Rental	Member 4-Day Rental
1	\$ 7.50	\$ 5.00
2	\$15.00	\$10.00
3	\$22.50	\$15.00
4	\$30.00	\$20.00
5	\$37.50	\$25.00
6	\$45.00	\$30.00

Adult Movies:		
No. of Films	4-Day Rental	Member 4-Day Rental
1	\$15.00	\$10.00
2	\$30.00	\$20.00
3	\$45.00	\$30.00
4	\$60.00	\$40.00
5	\$75.00	\$50.00
6	\$90.00	\$60.00

Like the first U.S. retailer to announce video rentals, Everybody's Records, Portland, Ore., (Billboard, Feb. 14, 1981), William Tell will sell at a reduced price used rental cassettes.

In renting, double tapes carry an additional \$5 charge for non-members, while members pay \$4. The late charge for non-members per day is \$3 and \$2 for members.

ASCAP Names Its Directors

NEW YORK—ASCAP has announced the results of biennial elections to its board of directors, members of which begin serving a two-year term from April 1.

All incumbents were re-elected with the exception of Gerald Marks, who is replaced by John Green in the popular-production field. Marks, a veteran ASCAPer, will continue to serve on various ASCAP committees, including the Deems Taylor Awards panel.

Other members in popular-production include Hal David, president of ASCAP, Stanley Adams, Sammy Cahn, Cy Coleman, George Duning, Sammy Fain, Arthur Hamilton and Arthur Schwartz.

The writer members in the standard field are Morton Gould, Elie Siegmeister and Virgil Thomson.

The publisher members in the pop-production field are Leon Brettler, Sal Chiantia, Leonard Golov, Sid Herman, Irwin Robinson, Wesley Rose, Larry Shayne, Lester Sil and Michael Stewart.

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APRIL 4, 1981 BILLBOARD

Commentary

Pressing The Quality Issue

By DALE P. GOSCIWICZ

Recently I wrote to the RIAA about the quality, or rather, the lack thereof, of records and prerecorded tapes. In my work at a record and tape distributor, I run across literally hundreds of defective recordings daily.

I'm sure that all of us have, at one time or another, encountered poorly manufactured pressings or duplications. It seems, though, that these defective items are becoming more prevalent. As a consumer, I have found that I have to return about one out of every five records that I purchase.

What prompted me to blow off some of my inner hostilities to the RIAA was the high purchase price of records and tapes and what seems to me to be a general apathy to what good sound is all about.

The pioneers of sound recordings, Thomas Edison and Emil Berliner, never dreamed how excellently sound could one day be reproduced. Peter Goldmark and his staff at CBS, who originated the modern long-play record, probably never fathomed how dynamic the sound from microgrooves would some day be.

The hours of energy and concentrated effort expended by dedicated people have resulted in recorded sound that promises to out-do the original "live" performance. That is, until you get it home, put the recording on your stereo and you hear all of the brilliant, equalized, high fidelity—along with the pops, bangs, wows, burps, crackling, skips, drop-outs, and other assorted sounds that were never generated in the studio or during the original recording session.



Dale Gosciewicz: "Defective items are becoming more prevalent."

There should be no need for high-priced 'superdiscs'

I'm talking about manufacturing defects, poor quality vinyl, off-center pressings, and warped disks. I'm talking about marks and blemishes across the face of a record. I'm talking about low-grade tape used in prerecorded cassettes and 8-track cartridges. What ever happened to good old quality control?

This past Christmas, I bought a copy of Neil Diamond's "The Jazz Singer" for my wife. She opened it and placed the record on the turntable. The opening theme began with a loud click, and then the tone arm proceeded to skid across the entire side onto the kick-off groove. We repeated the process, with the same result. It was then we discovered that the point of the stylus was missing. Upon inspection of the record, we noticed a deep groove just past the lead-in groove.

I'm fortunate in that I can get a break from the \$9.98 list, and that I can easily exchange a defective copy for a good one, but the cost of replacing that stylus drove the price of that record much higher. Ironically, or appropriately, the instruction pamphlet for the replacement stylus warned, "To preserve stylus life... do not use damaged records."

I'm not trying to single out Capitol/EMI. I had to return three copies of Fleetwood Mac's "Tusk" before I was able to get a satisfactory copy. All three were pressed off-center.

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.

Then there's CBS Masterworks. Besides watching the tone-arm have a field day comparable to a quick jaunt on the roller-coaster at Palisades Park, there was a machine gun-like surface noise present on a recording by Eugene Ormandy and the Philadelphia Orchestra. This would have been fine had the selection been the "1812 Overture" or "Victory At Sea," but this was "Swan Lake." Upon inspection of the record, I found that there were about 50 surface scratches in a row, about three inches long, perpendicular to the grooves.

Working at a record and tape distributor has more advantages than just getting a good discount. It also affords access to product to which the average consumer may never be exposed. I was able to compare a domestic to an imported copy of the Moody Blues' "Octave" album. There were tones and frequencies that didn't even appear in the American version. Yet, the takes were identical. Why?

Within the past year-and-a-half, the industry has introduced "superdiscs" which boast a higher frequency response, less background and surface noise, production under high quality control, with only a limited number of copies made from the stamper. They also list for a "superprice" of \$15.98.

In a recent issue of one of the trade publications, I read an article on a new "supercassette" which promises to be everything that the superdiscs are. These tapes will be duplicated on German BASF chromium stock, and will also carry the \$15.98 price tag.

This is the most ludicrous turn of events that I, as a consumer and as a professional, have ever witnessed. To me, this is an admission that the American industry is unable to produce quality product that is reasonably priced. This tells me that they cannot manufacture quality reproductions of sound, as they did in the past, even though list prices are considerably higher, and technology is more highly advanced.

We're told that if we want better sound we'll have to pay almost double for it. Even with the added cost of shipping and import duties, foreign pressings list for an average of \$9.98, and yet, are far superior to American records.

These superdiscs and tapes, with their high price tags, should not have to exist. Our domestic products should be just as good as any foreign made reproductions, and comparable in price.

'What ever happened to good old quality control'

Is it any wonder that consumers prefer home duplication onto superior blank tapes by foreign companies? And why are the labels making their supertapes on German BASF instead of American Scotch or Ampex?

If this continues, we, who are employed in the record and tape industry of America, may just find, someday, we're in need of new employment. I, for one, would resent that.

Dale Gosciewicz, a former recording engineer, is employed in the returns department at Alta Distributing in Salt Lake City.

Letters To The Editor

Dear Sir:

Please let me correct the statement in the March 14 issue of Billboard that Everybody's, in Portland, Ore., is the first record chain to rent video.

Since the beginning of December, 1980, Prime Video has been handling the complete video software department for the Good Vibrations record chain in Boston. We have put our complete system into the stores in Newton, Canton, Walpole, and soon in Chelsea.

Each is a Prime Video section with our rental club, non-club rentals and sales of all video cassettes and disks. The whole section is run much the same way we run our video specialty store in Faneuil Hall, and our new location coming to Harvard Square in Cambridge. All use our inventory control system, and customers can do their business at any Prime Video locations. We currently have over 300 active members making Prime Video their home entertainment center.

Bary Glovsky
Prime Video
Boston

something must be done about the quality of service we suffer through.

To be fair, you can't blame record companies for balking at sending products free to every station in every "West Overshoe" town in the country. Things are tough all over.

In the larger stations, I remember boxes of singles coming in every day. Enough copies of every release to serve the needs of many small market stations where music directors try to rip off cuts from American Top-40. Instead of sending all of those copies to Chicago and Boston, where they get thrown out, given away, or ripped off by the jocks, why not send a few to us? Would the major markets really suffer?

I'm the music director of a pop adult station with calls that sound like a country station. I get excellent country service from many companies. I've asked for service on the pop product and have been turned down by every company. Still I get piles of country sides.

The trash man probably loves coming here every week. He hasn't bought a record in ages. Is it more expensive to send the pop material than it is to mail country records?

Doug Day
Music Director, KCOW-AM
Alliance, Neb.

Dear Sir:

Record companies have completely shut off small market radio. Having about five years of programming experience in small markets, as well as another eight to 10 years in dealing with music for radio, I have been completely frustrated in getting records.

Most major market radio people start out in small markets. If I move up to a major market station, I'm not likely to be very receptive to any record company reps. I've been ignored, so I'm also very likely to ignore them.

With our format here, we get more junk than anything. Record companies have to deal in volume. But with an adult/MOR format, we play a lot of oldies. Charts deal with sales, but the 30 to 65 and over audience doesn't buy a lot of records. They listen to us in large numbers, and buy cars, houses, groceries, etc. ... but not records.

Record companies do not put out good MOR records, the charts can't show any sales, and our audience gripes at us constantly about the rock "garbage" we play. It's all we can get. Help out companies.

Michel G. Martini
Program Director, KOKX-AM
Keokuk, Iowa

**OZZY OSBOURNE.
SO DEVASTATING
IT'S UNNATURAL!**



**OZZY OSBOURNE
BLIZZARD OF OZZ**

Ozzy Osbourne. Black Sabbath's legendary former lead singer is back and on his own with a vengeance. "Blizzard Of Ozz."

Ozzy Osbourne's solo debut. On Jet Records and Tapes.

- STORM WARNINGS:**
- | | | | |
|-----------------------|----------------------|-----------------------|-------------------------|
| 4/22 TOWSEND, MD | 5/2 NEW YORK, NY | 5/13 COLUMBUS, OH | 5/28 OMAHA, NE |
| 4/23 HARRISBURG, PA | 5/3 POUGHKEEPSIE, NY | 5/15 LOUISVILLE, KY | 5/29 KANSAS CITY, MO |
| 4/24 PASSAIC, NJ | 5/4 SPRINGFIELD, MA | 5/16 SAGINAW, MI | 6/7 HOUSTON, TX |
| 4/25 PHILADELPHIA, PA | 5/6 BUFFALO, NY | 5/18 INDIANAPOLIS, IN | 6/20 LAS VEGAS, NV |
| 4/26 BETHLEHEM, PA | 5/8 JOHNSTOWN, PA | 5/19 DETROIT, MI | 6/24 PHOENIX, AZ |
| 4/29 ROCHESTER, NY | 5/9 DAYTON, OH | 5/20 MILWAUKEE, WI | 6/25 SAN BERNARDINO, CA |
| 4/30 SYRACUSE, NY | 5/10 TOLEDO, OH | 5/22 ST. LOUIS, MO | 6/26 SAN DIEGO, CA |
| 5/1 BOSTON, MA | 5/11 CLEVELAND, OH | 5/24 CHICAGO, IL | 6/27 LONG BEACH, CA |
| | 5/12 ERIE, PA | 5/25 MINNEAPOLIS, MN | |

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Produced by Tom Allom.

 Give the gift of music.

Management: Arnakata Management. 

JUDAS PRIEST

HAVE MADE THEIR

"POINT OF ENTRY"

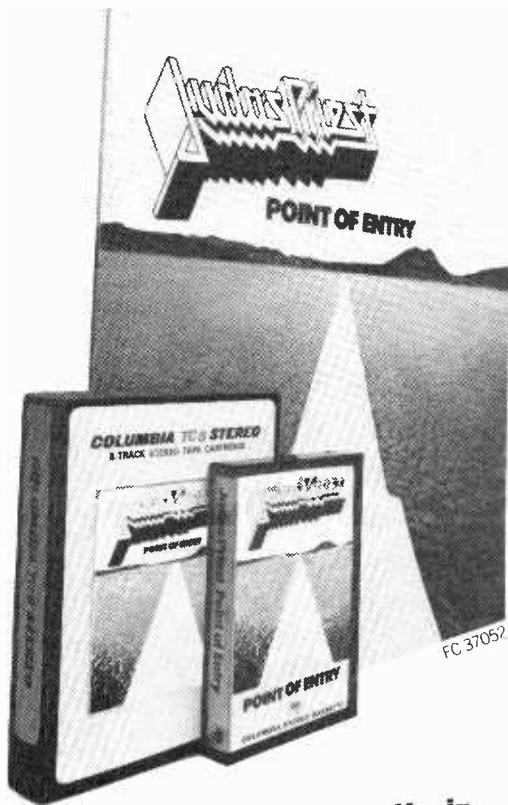
AND YOU'RE ON THE RECEIVING END!



Consider: Judas Priest have sold over a million and a quarter albums and tapes in the U.S. alone, with over 40% of total sales on tape. Their last album, "British Steel," is nearing gold and still is selling 5,000 weekly. Their first album, "Sin After Sin," sold 47,000 in 1977 and today stands at 152,000. The rate of return is 1% nationally. This is a band that sells catalog!

AOR radio loves the Priest, whipping their audiences into a frenzy. And as a live concert attraction, Judas Priest can take on all comers, selling out from Buffalo to Bakersfield.

Their new album, "Point Of Entry," will be supported by one of the most extensive marketing campaigns in Columbia's history. A video of "Don't Go," a key killer cut, just went out to the branches and will be scorching the national airwaves shortly. Point of Purchase material will include a 3' x 3' cover blow-up, a header card for generic dump displays (ideal for catalog too), front and back album flats and die cuts of the Judas Priest logo. And month-long advertising campaigns are planned concentrating on radio and print in selected markets to support their tour.



Once Judas Priest make their "Point Of Entry," there's no turning back! On Columbia Records, 8-Tracks and Cassettes.

The Priest's pulpits:

4/30 Erie, PA
5/1 Cleveland, OH
5/2 Louisville, KY
5/4 Columbus, OH
5/5 Springfield, IL

5/6 Indianapolis, IN
5/7 Rockford, IL
5/9 Chicago, IL
5/10 Evansville, IN
5/12 Milwaukee, WI
5/13 Des Moines, IA
5/14 Minneapolis, MN
5/15 Omaha, NE

5/16 St. Louis, MO
5/17 Kansas City, MO
5/19 Salt Lake City, UT
5/21 San Bernardino, CA
5/22 Oakland, CA
5/23 Long Beach, CA
5/24 Bakersfield, CA
5/25 San Diego, CA
5/27 Fresno, CA

5/29 Portland, OR
5/30 Seattle, WA
6/3 Las Vegas, NV
6/4 Phoenix, AZ
6/5 El Paso, TX
6/6 Lubbock, TX
6/7 Odessa, TX
6/9 McAllen, TX
6/10 Laredo, TX
6/11 San Antonio, TX
6/12 Austin, TX

6/13 Dallas, TX
6/14 Houston, TX
6/19 Puerto Rico
7/1 Largo, MD
7/2 Asbury Park, NJ
7/3 Salisbury, MD
7/4 Norfolk, VA
7/5 Allentown, PA
7/7 Pittsburgh, PA
7/9 Myrtle Beach, VA
7/10 Atlanta, GA
7/11 Johnson City, TN
7/12 Memphis, TN

(More East Coast dates to follow.)

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/24/81)

PRIME MOVERS-NATIONAL

- GROVER WASHINGTON, JR.—Just The Two Of Us (Elektra)
- SHEENA EASTON—Morning Train (EMI)
- STEVE WINWOOD—While You See A Chance (Island)

TOP ADD ONS -NATIONAL

- JOHN LENNON—Watching The Wheels (Geffen)
- SMOKEY ROBINSON—Being With You (Tamla)
- REO SPEEDWAGON—Take It On The Run (Epic)

BREAKOUTS-NATIONAL

- KIM CARNES—Bette Davis Eyes (EMI)
- DOTIE WEST—What Are We Doing In Love (Liberty)
- JEFFERSON STARSHIP—Find Your Way Back (Grunt)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- ★ JUICE NEWTON—Angel Of The Morning 24-20
- ★ WEIRD AL YANKOVIC—Another One Rides The Bus 21-13
- ★ BLONDIE—Rapture 2-1
- REO SPEEDWAGON—Take It On The Run
- SMOKEY ROBINSON—Being With You
- SHEENA EASTON—Morning Train—D-29
- TERRI GIBBS—Somebody's Knockin'
- THE WHO—You Better You Bet—D-21
- STEVE WINWOOD—While You See A Chance—D-26
- A TASTE OF HONEY—Sukiyaki
- GROVER WASHINGTON JR.—Just The Two Of Us—D-23
- THE WHISPERS—It's A Love Thing—D-24

- JOHN O'BANION—Love You Like I Never Loved Before—X
- GINO VANELLI—Living Inside Myself—X
- RAY PARKER JR & RAYDIO—A Woman Needs Love—D-29
- JOURNEY—The Party's Over—D-27
- STEELY OAN—Time Out Of Mind
- STYX—Too Much Time On My Hands—D-30
- STYX—Too Much Time On My Hands—D-30
- THE WHO—You Better You Bet—X

- ★ LOVERBOY—Turn Me Loose 30-25
- ★ CLIMAX BLUES BAND—I Love You 22-18
- ★ RONNIE MILSAP—Smokey Mountain Rain 9-3
- JOHN LENNON—Watching The Wheels
- REO SPEEDWAGON—Take It On The Run
- STYX—Too Much Time On My Hands
- JOHN O'BANION—Love You Like I Never Loved Before

- RICK SPRINGFIELD—Jessie's Girl
- GINO VANELLI—Living Inside Myself
- KRSP—Salt Lake City (L. Windgar—MD)
- ★★ JOHN COUGAR—Ain't Even Done With The Night 11-5
- ★★ ERIC CLAPTON—I Can't Stand It 13-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-14
- ★ REO SPEEDWAGON—Take It On The Run 18-13
- ★ STEELY DAN—Time Out Of Mind 15-12
- JOHN LENNON—Watching The Wheels
- JEFFERSON STARSHIP—Find Your Way Back
- CLIMAX BLUES BAND—I Love You—D-26
- PHIL COLLINS—I Missed Again—D-25

- STYX—Too Much Time On My Hands 22
- CLIMAX BLUES BAND—I Love You 20
- WKJ(KJ100)—Louisville (B. Hatfield—MD)
- No List
- WGCL—Cleveland (O. Collins—MO)
- ★★ THE ROVERS—Wasn't That A Party 4-2
- ★★ THE POLICE—Don't Stand So Close To Me 9-5
- ★ APRIL WINE—Just Between You & Me 15-12
- ★ THE WHO—You Better You Bet 29-18
- ★ LOVERBOY—Turn Me Loose 17-8
- CLIMAX BLUES BAND—I Love You—30
- RUSH—Lime Light
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-29
- KIM CARNES—Bette Davis Eyes
- DAZZ BAND—Invitation To Love—D-28
- JEFFERSON STARSHIP—Find Your Way Back
- GINO VANELLI—Living Inside Myself—D-27
- BARRY MANILOW—Lonely Together

Pacific Southwest Region

- ★ **PRIME MOVERS**
- SMOKEY ROBINSON—Being With You (Tamla)
- GROVER WASHINGTON, JR.—Just The Two Of Us (Elektra)
- SHEENA EASTON—Morning Train (EMI)
- **TOP ADD ONS**
- MELISSA MANCHESTER—Lovers After All (Arista)
- JOHN LENNON—Watching The Wheels (Geffen)
- REO SPEEDWAGON—Take It On The Run (Epic)
- **BREAKOUTS**
- KIM CARNES—Bette Davis Eyes (EMI)
- GINO VANELLI—Living Inside Myself (Arista)
- JEFFERSON STARSHIP—Find Your Way Back (Grunt)

- KERN—Bakersfield (G. Davis—MD)
- ★★ SMOKEY ROBINSON—Being With You 17-8
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 15-10
- ★ JUICE NEWTON—Angel Of The Morning 22-17
- ★ ERIC CLAPTON—I Can't Stand It 16-11
- ★ STEELY DAN—Time Out Of Mind 23-16
- REO SPEEDWAGON—Take It On The Run
- PHIL COLLINS—I Missed Again
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-30
- JOHN O'BANION—Love You Like I Never Loved Before
- GINO VANELLI—Living Inside Myself

- KLUC—Las Vegas (R. Lundquist—PD)
- ★★ REO SPEEDWAGON—Take It On The Run 24-16
- ★★ STEELY DAN—Time Out Of Mind 19-10
- ★ JOURNEY—The Party's Over 27-22
- ★ STYX—Too Much Time On My Hands 26-20
- ★ CLIMAX BLUES BAND—I Love You 14-7
- JOHN O'BANION—Love You Like I Never Loved Before
- FRANKIE & THE KNOCKOUTS—Sweetheart
- ROLLING STONES—If I Was A Dancer—D-30
- THE WHO—You Better You Bet—D-26

- KJR—Seattle (T. Mitchell—MD)
- ★★ STEVE WINWOOD—While You See A Chance 12-9
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 17-13
- ★ RANDY MEISNER—Hearts On Fire 10-6
- ★ SHEENA EASTON—Morning Train 13-8
- ★ LEO SAYER—Living In A Fantasy
- JOHN LENNON—Watching The Wheels
- DOTIE WEST—What Are We Doing In Love
- ANNE MURRAY—Blessed Are The Believers
- THE WHO—You Better You Bet—D-26
- STYX—Too Much Time On My Hands—D-28
- REO SPEEDWAGON—Take It On The Run—D-25
- CHAMPAIGN—How Bout Us
- FRANKIE & THE KNOCKOUTS—Sweetheart
- GINO VANELLI—Living Inside Myself—D-27

- KIMN—Denver (D. Ericson—MO)
- ★★ JUICE NEWTON—Angel Of The Morning 10-4
- ★★ TERRI GIBBS—Somebody's Knockin' 17-12
- ★ SMOKEY ROBINSON—Being With You 27-23
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 23-19
- ★ APRIL WINE—Just Between You & Me 21-16
- ★ PHIL COLLINS—I Missed Again
- JOHN O'BANION—Love You Like I Never Loved Before
- GINO VANELLI—Living Inside Myself—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-29
- REO SPEEDWAGON—Take It On The Run—D-24
- STYX—Too Much Time On My Hands—D-26
- THE WHO—The Better You Bet—D-30
- KIM CARNES—Bette Davis Eyes
- JOHN LENNON—Watching The Wheels—X

- WKRC (Q-102)—Cincinnati (T. Galluzzo—MO)
- ★★ NEIL DIAMOND—Hello Again 8-4
- ★ STEVE WINWOOD—While You See A Chance 16-12
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-22
- ★ APRIL WINE—Just Between You And Me 29-25
- ★ TERRI GIBBS—Somebody's Knockin' 22-18
- JUICE NEWTON—Angel Of The Morning 31
- SMOKEY ROBINSON—Being With You 32
- JOHN COUGAR—Ain't Even Done With The Night 33
- FRANKIE & THE KNOCKOUTS—Sweetheart 35
- STYX—Too Much Time On My Hands 34
- PAT BENATAR—Hell Is For Children—LP

Pacific Northwest Region

- ★ **PRIME MOVERS**
- STEVE WINWOOD—While You See A Chance (Island)
- GROVER WASHINGTON, JR.—Just The Two Of Us (Elektra)
- STYX—The Best Of Times (A&M)
- **TOP ADD ONS**
- JOHN LENNON—Watching The Wheels (Geffen)
- REO SPEEDWAGON—Take It On The Run (Epic)
- PHIL COLLINS—I Missed Again (Atlantic)
- **BREAKOUTS**
- DOTIE WEST—What Are We Doing In Love (Liberty)
- DOLLY PARTON—But You Know I Love You (RCA)
- FRANKIE & THE KNOCKOUTS—Sweetheart (Millenium)

- KOPA—Phoenix (J. McKay—MD)
- ★★ STEELY DAN—Time Out Of Mind 17-12
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 10-4
- ★ JUICE NEWTON—Angel Of The Morning 24-20
- ★ SMOKEY ROBINSON—Being With You 15-11
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 23-19
- JOHN LENNON—Watching The Wheels
- KIM CARNES—Bette Davis Eyes
- STYX—Too Much Time On My Hands—X
- JOHN COUGAR—Ain't Even Done With The Night—D-29
- ERIC CLAPTON—I Can't Stand It
- PHIL COLLINS—I Missed Again—D-30
- GINO VANELLI—Living Inside Myself—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-28

- KFRC—San Francisco (J. Peterson—PD)
- ★★ DARYL HALL/JOHN OATES—Kiss On My Lip 20-14
- ★★ YARBROUGH & PEOPLES—Don't Stop The Music 12-7
- ★ THE POLICE—Don't Stand So Close To Me 34-28
- ★ SMOKEY ROBINSON—Being With You 25-19
- REO SPEEDWAGON—Take It On The Run
- FRANKIE & THE KNOCKOUTS—Sweetheart
- JOHN COUGAR—Ain't Even Done With The Night—D-40
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too
- ERIC CLAPTON—I Can't Stand It—D-37
- GROVER WASHINGTON JR.—Just The Two Of Us—D-36
- TERRI GIBBS—Somebody's Knockin'
- A TASTE OF HONEY—Sukiyaki—X-30
- STEELY DAN—Time Out Of Mind—D-39
- SANTANA—Winning—D-38
- JEFFERSON STARSHIP—Find Your Way Back

- KYXX—Seattle (S. Lynch—MD)
- No List
- KJRB—Spokane (Nancy—MD)
- ★★ SHEENA EASTON—Morning Train 7-4
- ★★ STEVE WINWOOD—While You See A Chance 6-3
- ★ SMOKEY ROBINSON—Being With You 17-12
- ★ THE POLICE—Don't Stand So Close To Me 23-15
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-11
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself
- JOHN COUGAR—Ain't Even Done With The Night—D-26
- ROLLING STONES—If I Was A Dancer
- A TASTE OF HONEY—Sukiyaki
- FRANKIE & THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind—D-28
- JOHN LENNON—Watching The Wheels—D-27
- DOTIE WEST—What Are We Doing In Love—D-29

- KYXX—Seattle (S. Lynch—MD)
- No List
- KJRB—Spokane (Nancy—MD)
- ★★ SHEENA EASTON—Morning Train 7-4
- ★★ STEVE WINWOOD—While You See A Chance 6-3
- ★ SMOKEY ROBINSON—Being With You 17-12
- ★ THE POLICE—Don't Stand So Close To Me 23-15
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-11
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself
- JOHN COUGAR—Ain't Even Done With The Night—D-26
- ROLLING STONES—If I Was A Dancer
- A TASTE OF HONEY—Sukiyaki
- FRANKIE & THE KNOCKOUTS—Sweetheart
- STEELY DAN—Time Out Of Mind—D-28
- JOHN LENNON—Watching The Wheels—D-27
- DOTIE WEST—What Are We Doing In Love—D-29

- WNCI—Columbus (S. Edwards—MD)
- ★★ JUICE NEWTON—Angel Of The Morning 20-10
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 17-7
- ★ RANDY MEISNER—Hearts On Fire 18-13
- ★ ERIC CLAPTON—I Can't Stand It 21-16
- ★ SHEENA EASTON—Morning Train 13-5
- CLIMAX BLUES BAND—I Love You—LP
- GINO VANELLI—Living Inside Myself—LP
- REO SPEEDWAGON—Take It On The Run—D-24
- JOURNEY—The Party's Over—D-25

- KRLA—Los Angeles (R. Stancato—MD)
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 17-15
- ★★ CHAMPAIGN—How Bout Us 26-14
- ★ MELISSA MANCHESTER—Lovers After All 27-19
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 7-4
- CHRISTOPHER CROSS—Say You'll Be Mine
- REO SPEEDWAGON—Take It On The Run—13
- STYX—Too Much Time On My Hands
- JOHN LENNON—Watching The Wheels
- RAY PARKER JR & RAYDIO—A Woman Needs Love
- THE FOOLS—Running Scared

- KRQQ (KRQ) (Radio 94)—Tucson (K. Lacy—MD)
- ★★ FRANKIE & THE KNOCKOUTS—Sweetheart 29-25
- ★★ STEVE WINWOOD—While You See A Chance 11-7
- ★ THE WHO—You Better You Bet 30-26
- ★ THE POLICE—Don't Stand So Close To Me 12-9
- ★ BLONDIE—Rapture 3-1
- CHAMPAIGN—How Bout Us
- JOHN O'BANION—Love You Like I Never Loved Before
- .38 SPECIAL—Hold On Loosely
- ERIC CLAPTON—I Can't Stand It—D-27
- GINO VANELLI—Living Inside Myself—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29
- JOURNEY—The Party's Over—D-28

- KIDY(K104)—Fresno (M. Driscoll—MD)
- ★★ SMOKEY ROBINSON—Being With You 20-13
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 8-1
- ★ SHEENA EASTON—Morning Train 11-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 22-15
- ★ DARYL HALL/JOHN OATES—Kiss On My Lip 5-4
- DOLLY PARTON—But You Know I Love You—34
- DR. HOOK—That Didn't Hurt Too Bad—33
- THE ROVERS—Wasn't That A Party—X-32
- KIM CARNES—Bette Davis Eyes—X-31
- JEFFERSON STARSHIP—Find Your Way Back—35
- ROX—D-D-D-Dance
- LENNY LeBLANC—Somebody Send My Baby Home

- KTAC—Tacoma (S. Carter—MD)
- ★★ JAMES TAYLOR/J.O. SOUTHER—Her Town Too 20-14
- ★★ TERRI GIBBS—Somebody's Knockin' 23-15
- ★ REO SPEEDWAGON—Take It On The Run 25-20
- ★ STEELY DAN—Time Out Of Mind 27-21
- ★ THE WHO—You Better You Bet 34-22
- GARLAND JEFFREYS—96 Tears
- HAWKS—Right Away

- CLIMAX BLUES BAND—I Love You (WB)
- EMMYLOU HARRIS—Mr. Sandman (WB)
- SMOKEY ROBINSON—Being With You (Tamla)
- **BREAKOUTS**
- KIM CARNES—Bette Davis Eyes (EMI)
- RUSH—Lime Light (Mercury)
- .38 SPECIAL—Hold On Loosely (A&M)

- WXGT(92X)—Columbus (T. Nutter—MD)
- ★★ STEVE WINWOOD—While You See A Chance 8-3
- ★★ GROVER WASHINGTON JR.—Just The Two Of Us 17-11
- ★ THE POLICE—Don't Stand So Close To Me 12-7
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-14
- ★ SHEENA EASTON—Morning Train 15-10
- JOHN LENNON—Watching The Wheels
- GINO VANELLI—Living Inside Myself—25
- JOHN COUGAR—Ain't Even Done With The Night—X
- JUICE NEWTON—Angel Of The Morning—24
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- JOURNEY—The Party's Over—X
- THE ROVERS—Wasn't That A Party—X
- THE WHO—You Better You Bet—X

- KRTH(K-EARTH)—Los Angeles (B. Hamilton—PD)
- ★★ SHEENA EASTON—Morning Train 15-11
- ★★ THE POLICE—Don't Stand So Close To Me 13-8
- ★ JOHN LENNON—Watching The Wheels 26-22
- ★ TIERRA—Memories 28-24
- ★ CHAMPAIGN—How Bout Us 24-18
- KIM CARNES—Bette Davis Eyes
- MELISSA MANCHESTER—Lovers After All
- ERIC CLAPTON—I Can't Stand It—D-29
- GINO VANELLI—Living Inside Myself—D-28
- STEELY DAN—Time Out Of Mind—D-30

- KTKT—Tucson (B. Rivers—MD)
- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 27-20
- ★★ RAY PARKER JR & RAYDIO—A Woman Needs Love 28-19
- ★ JUICE NEWTON—Angel Of The Morning 22-16
- ★ SHEENA EASTON—Morning Train 7-4
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-8
- JOHN LENNON—Watching The Wheels
- KIM CARNES—Bette Davis Eyes
- DOLLY PARTON—But You Know I Love You
- GINO VANELLI—Living Inside Myself
- CHRISTOPHER CROSS—Say You'll Be Mine

- KGW—Portland (J. Wojniak—MD)
- ★★ REO SPEEDWAGON—Keep On Loving You 4-1
- ★★ STYX—The Best Of Times 10-5
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 21-16
- ★ STEVE WINWOOD—While You See A Chance 23-18
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 25-20
- SHEENA EASTON—Morning Train
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-24
- DARYL HALL/JOHN OATES—Kiss On My Lip—D-22
- LEO SAYER—Living In A Fantasy—D-25

- KCBN—Reno (L. Irons—MD)
- ★★ JUICE NEWTON—Angel Of The Morning 20-13
- ★★ STEVE WINWOOD—While You See A Chance 14-9
- ★ SMOKEY ROBINSON—Being With You 23-19
- ★ TERRI GIBBS—Somebody's Knockin' 27-22
- ★ LOVERBOY—Turn Me Loose 7-4
- THE WHO—You Better You Bet
- LENNY LeBLANC—Somebody Send My Baby Home
- .38 SPECIAL—Hold On Loosely
- THE WHISPERS—It's A Love Thing
- GINO VANELLI—Living Inside Myself
- A TASTE OF HONEY—Sukiyaki—D-40
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-39
- REO SPEEDWAGON—Take It On The Run—D-38
- STYX—Too Much Time On My Hands—D-33
- HEART—Unchained Melody—X
- KIM CARNES—Bette Davis Eyes—X

- CKLW—Detroit (R. Trombley—MO)
- ★★ JUICE NEWTON—Angel Of The Morning 12-8
- ★★ THE WHO—You Better You Bet 20-13
- ★ EMMYLOU HARRIS—Mister Sandman 22-18
- ★ STEVE WINWOOD—While You See A Chance 19-14
- ★ THE WHISPERS—It's A Love Thing 15-10
- .38 SPECIAL—Hold On Loosely—25
- JOHN O'BANION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-28
- STYX—Too Much Time On My Hands—D-29
- FRANKIE & THE KNOCKOUTS—Sweetheart
- A TASTE OF HONEY—Sukiyaki

- WZZP—Cleveland (B. McKay—MD)
- No List
- WKWK—Wheeling (J. Armstrong—MD)
- ★★ YARBROUGH & PEOPLES—Don't Stop The Music 18-11
- ★★ THE ROVERS—Wasn't That A Party 3-1
- ★ STEVE WINWOOD—While You See A Chance 15-9
- ★ THE POLICE—Don't Stand So Close To Me 25-20
- ★ EMMYLOU HARRIS—Mister Sandman 19-12
- ERIC CLAPTON—I Can't Stand It
- T.G. SHEPPARD—I Loved 'Em Every One
- THE WHISPERS—It's A Love Thing—D-29
- ROD STEWART—Somebody Special
- KIM CARNES—Bette Davis Eyes
- ABBA—Supertrouper

- KFMB-FM(B-100)—San Diego (G. McCartney—MO)
- ★★ NEIL DIAMOND—Hello Again 3-2
- ★★ STEVE WINWOOD—While You See A Chance 9-7
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-14
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-10
- ★ TERRI GIBBS—Somebody's Knockin' 25-19
- DARYL HALL/JOHN OATES—Kiss On My Lip—17
- KIM CARNES—Bette Davis Eyes
- JOHN LENNON—Watching The Wheels—D-26
- GINO VANELLI—Living Inside Myself—D-27
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30
- A TASTE OF HONEY—Sukiyaki

- KENO—Las Vegas (B. Alexander—MD)
- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 29-19
- ★★ REO SPEEDWAGON—Take It On The Run 25-14
- ★ JUICE NEWTON—Angel Of The Morning 12-4
- ★ APRIL WINE—Just Between You & Me 17-11
- ★ DARYL HALL/JOHN OATES—Kiss On My Lip 2-1
- KIM CARNES—Bette Davis Eyes
- CLIMAX BLUES BAND—I Love You
- JOHN LENNON—Watching The Wheels
- CHRISTOPHER CROSS—Say You'll Be Mine—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- EMMYLOU HARRIS—Mister Sandman—X

- KMJK—Portland (C. Kelly/J. Shomby—MDs)
- ★★ STYX—The Best Of Times 5-1
- ★★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 14-9

- KCPX—Salt Lake City (G. Waldron—MD)
- ★★ THE WHO—You Better You Bet D-31
- ★★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 21-13
- ★ SMOKEY ROBINSON—Being With You 26-19
- ★ ANDY GIBB—Me 23-18
- DOLLY PARTON—But You Know I Love You
- STYX—Too Much Time On My Hands
- DOTIE WEST—What Are We Doing In Love
- KIM CARNES—Bette Davis Eyes
- ANNE MURRAY—Blessed Are The Believers—D-36
- HEART—Unchained Melody
- DR. HOOK—That Didn't Hurt Too Bad
- REO SPEEDWAGON—Take It On The Run
- T.G. SHEPPARD—I Loved 'Em Every One—D-33
- THE WHISPERS—It's A Love Thing—D-37

- WDRQ—Detroit (J. Ryan—MD)
- ★★ TERRI GIBBS—Somebody's Knockin' 11-6
- ★★ STEVE WINWOOD—While You See A Chance 15-10
- ★ JUICE NEWTON—Angel Of The Morning 21-15
- ★ THE WHO—You Better You Bet 23-16
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 18-13
- EMMYLOU HARRIS—Mister Sandman—20
- KIM CARNES—Bette Davis Eyes
- ROLLING STONES—If I Was A Dancer—D-30
- JOHN O'BANION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-29
- STYX—Too Much Time On My Hands—D-28

- WAKY—Louisville (B. Modie—MO)
- ★★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 4-1
- ★★ STEVE WINWOOD—While You See A Chance 11-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 15-11
- ★ SHEENA EASTON—Morning Train 12-6
- ★ TERRI GIBBS—Somebody's Knockin' 3-2
- FRANKIE & THE KNOCKOUTS—Sweetheart 19

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(Continued on page 24)

DON McLEAN

Now the 2nd smash single,
**"Since I Don't
Have You"** YB-11804

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"Chain Lightning" BXL1-7756

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3/27 Providence, RI	4/10 Merrillville, IN	4/23 Huntington Beach, CA
3/28 Montreal, Canada	4/11 Chicago, IL	4/24 Los Angeles, CA
3/29 Boston, MA	4/12 Columbus, OH	4/25 San Francisco, CA
3/30 Los Angeles, CA	4/14 Detroit, MI	4/29 Seattle, WA
3/31 Los Angeles, CA	4/15 Cleveland, OH	4/30 Vancouver, Canada
4/3 New York, NY	4/16 Los Angeles, CA	5/1 Portland, OR
4/4 Philadelphia, PA	4/18 Oklahoma City, OK	5/2 Salt Lake City, UT
4/6 Lexington, KY	4/19 Houston, TX	5/3 Denver, CO
4/7 Atlanta, GA	4/20 Dallas, TX	

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Give the gift
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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/24/81)

Continued from page 22

Southwest Region

★ PRIME MOVERS

- HALL & OATES—Kiss On My List (RCA)
- BLONDIE—Rapture (Chrysalis)
- YARBROUGH & PEOPLES—Don't Stop The Music (Mercury)

● TOP ADD ONS

- ERIC CLAPTON—I Can't Stop It (RSO)
- TERRA—Memories (Boardwalk)
- EMMYLOU HARRIS—Mr. Sandman (WB)

● BREAKOUTS

- JOHN LENNON—Watching The Wheels (Geffen)
- THE WHO—You Better You Bet (WB)
- DOTTIE WEST—What Are We Doing In Love (Liberty)

KSRR (STAR 97)—Houston (R. Lambert—MD)

- ★ REO SPEEDWAGON—Keep On Loving You 3-1
- ★ DARYL HALL & JOHN OATES—Kiss On My List 9-4
- ★ CLIMAX BLUES BAND—I Love You 17-13
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 25-17
- ★ STEVE WINWOOD—While You See A Chance 10-5
- JOHN COUGAR—Ain't Even Done With The Night—29
- ERIC CLAPTON—I Can't Stand It
- JOHN LENNON—Watching The Wheels
- GINO VANELLI—Living Inside Myself
- STYX—Too Much Time On My Hands—D-30

KFMK—Houston (J. Steele—MD)

- ★ YARBROUGH & PEOPLES—Don't Stop The Music 18-8
- ★ THE WHISPERS—It's A Love Thing 27-18
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-6
- ★ SHEENA EASTON—Morning Train 28-21
- ★ BLONDIE—Rapture 19-11
- ERIC CLAPTON—I Can't Stand It 30
- EMMYLOU HARRIS—Mister Sandman—X

KILT—Houston (B. Young—PD)

- ★ BLONDIE—Rapture 13-8
- ★ NEIL DIAMOND—Hello Again 8-6
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 20-14
- ERIC CLAPTON—I Can't Stand It—37

KNUS—Dallas (L. Redener—MD)

- ★ DARYL HALL/JOHN OATES—Kiss On My List 23-9
- ★ STEVE WINWOOD—While You See A Chance 16-8
- ★ GAP BAND—Burn Rubber 17-12
- ★ THE POLICE—Don't Stand So Close To Me 12-7
- ★ ERIC CLAPTON—I Can't Stand It 18-13
- SHEENA EASTON—Morning Train—29
- THE WHO—You Better You Bet—30
- ARETHA FRANKLIN—What A Fool Believes—32
- SLAVE—Watching You—33
- JUICE NEWTON—Angel Of The Morning—36

KRLY—Houston (M. Jones/B. Lawrence—MDs)

- No List
- KEGL-FM—Ft. Worth (B. Stevens—MD)
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 18-13
- ★ JOURNEY—The Party's Over 12-7
- ★ STEVE WINWOOD—While You See A Chance 8-4
- ★ JUICE NEWTON—Angel Of The Morning 21-15
- RICK SPRINGFIELD—Jesse's Girl
- JOHN LENNON—Watching The Wheels
- THE WHO—You Better You Bet—D-25
- JEFFERSON STARSHIP—Find Your Way Back
- ROSANNE CASH—Seven Year Ache
- SANTANA—Winning—X
- BADFINGER—Hold On—X
- SHERBS—I Have The Skill—X
- PHIL COLLINS—I Missed Again
- RUSH—Lime Light—D-20
- GINO VANELLI—Living Inside Myself—D-29
- FRANKIE & THE KNOCKOUTS—Sweetheart

KINT—El Paso (J. Lipso—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 27-15
- ★ REO SPEEDWAGON—Take It On The Run 26-21
- ★ THE WHO—You Better You Bet 35-24
- RAY PARKER JR & RAYDIO—A Woman Needs Love—31
- SMOKEY ROBINSON—Being With You—17
- QUINCY JONES—Ai No Corrida
- CLIMAX BLUES BAND—I Love You
- PHIL COLLINS—I Missed Again—34
- ROLLING STONES—If I Was A Dancer—40
- GINO VANELLI—Living Inside Myself—33
- JOHN O'BANNON—Love You Like I Never Loved Before—38
- ROD STEWART—Somebody Special—39
- A TASTE OF HONEY—Sukiyaki—32
- JOURNEY—The Party's Over—DP
- RUPERT HOLMES—I Don't Need You
- DELBERT McCLINTON—Shotgun Rider
- THE ADDRESS BROTHERS—Leaving For Maui
- THE JACKSONS—Can You Feel It

KTSA—San Antonio (J.J. Rodriguez—MD)

- ★ STYX—The Best Of Times 2-1
- ★ REO SPEEDWAGON—Keep On Loving You 3-2
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 8-7
- ★ NEIL DIAMOND—Hello Again 5-4
- ★ RONNIE MILSAP—Smokey Mountain Rain 9-8
- GINO VANELLI—Living Inside Myself

KHFI (K-98)—Austin (E. Bolkman—MD)

- ★ CLIMAX BLUES BAND—I Love You 12-7
- ★ STEVE WINWOOD—While You See A Chance 8-3
- ★ JOURNEY—The Party's Over 29-22
- ★ ERIC CLAPTON—I Can't Stand It 19-15
- ★ APRIL WINE—Just Between You And Me 18-13

KIM CARNES—Bette Davis Eyes

- DOTTIE WEST—What Are We Doing In Love
- JOHN LENNON—Watching The Wheels
- RAY PARKER JR & RAYDIO—A Woman Needs Love—D-29
- GINO VANELLI—Living Inside Myself—D-24
- BARRY MANILOW—Lonely Together
- JOHN O'BANNON—Love You Like I Never Loved Before—D-28
- ANDY GIBB—Me—D-25
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-30

KILE—Galveston (S. Taylor—MD)

- No List

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

- ★ REO SPEEDWAGON—Take It On The Run 17-13
- ★ DARYL HALL/JOHN OATES—Kiss On My List 1-1
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-15
- ★ SMOKEY ROBINSON—Being With You 14-7
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 6-2
- DOTTIE WEST—What Are We Doing In Love
- A TASTE OF HONEY—Sukiyaki
- CHAMPAIGN—How Bout Us
- PHIL COLLINS—I Missed Again—D-30
- GINO VANELLI—Living Inside Myself—28
- CHRISTOPHER CROSS—Say You'll Be Mine
- KIM CARNES—Bette Davis Eyes
- JERMAINE JACKSON—You Like Me, Don't You

KOFM—Oklahoma City (C. Morgan—MD)

- ★ SHEENA EASTON—Morning Train 12-9
- ★ DARYL HALL/JOHN OATES—Kiss On My List 13-11
- BLONDIE—Rapture 5-3
- PHIL SEYMOUR—Precious To Me 17-12
- REO SPEEDWAGON—Keep On Loving You 2-1
- EMMYLOU HARRIS—Mr. Sandman—29
- GILBERT O'SULLIVAN—What's In A Kiss—28
- RUPERT HOLMES—I Don't Need You—30

WEZB (89.7)—New Orleans (J. Lousteau—MD)

- ★ SHEENA EASTON—Morning Train 22-10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 12-8
- ★ SMOKEY ROBINSON—Being With You 3-2
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 1-1
- ★ THE WHISPERS—It's A Love Thing 25-19
- KIM CARNES—Bette Davis Eyes
- CHAMPAIGN—How Bout Us
- CLIMAX BLUES BAND—I Love You—0-30
- PHIL COLLINS—I Missed Again
- APRIL WINE—Just Between You & Me
- STYX—Too Much Time On My Hands—D-28
- THE WHO—You Better You Bet—D-29

WTIX—New Orleans (G. Franklin—MD)

- THE WHO—You Better You Bet
- JOHN LENNON—Watching The Wheels
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself
- JOHN O'BANNON—Love You Like I Never Loved Before
- THE ROVERS—Wasn't That A Party

KEEL—Shreveport (M. Johnson—MD)

- No List

WFMF—Baton Rouge (W. Watkins—MD)

- ★ SMOKEY ROBINSON—Being With You 27-17
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 5-1
- ★ ERIC CLAPTON—I Can't Stand It 19-12
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 25-18
- ★ REO SPEEDWAGON—Take It On The Run 23-13
- JOHN COUGAR—Ain't Even Done With The Night
- JOHN LENNON—Watching The Wheels—DP
- KIM CARNES—Bette Davis Eyes
- THE WHO—You Better You Bet—D-29
- JOURNEY—The Party's Over—DP
- TERRI GIBBS—Somebody's Knockin'—D-28
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-30
- MELISSA MANCHESTER—Lovers After All
- GINO VANELLI—Living Inside Myself
- CLIMAX BLUES BAND—I Love You—D-25

Midwest Region

★ PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- STEVE WINWOOD—While You See A Chance (Island)
- THE WHO—You Better You Bet (WB)

● TOP ADD ONS

- BARRY MANILOW—Lonely Together (Arista)
- SMOKEY ROBINSON—Being With You (Tama)
- GROVER WASHINGTON, JR.—Just The Two Of Us (Elektra)

● BREAKOUTS

- DOTTIE WEST—What Are We Doin' In Love (Liberty)
- ERIC CLAPTON—I Can't Stand It (RSO)
- JOHN COUGAR—Ain't Even Done With The Night (Riva)

WLS—Chicago (T. Kelly—MD)

- ★ STEVE WINWOOD—While You See A Chance 19-10
- ★ THE WHO—You Better You Bet 38-16
- ★ APRIL WINE—Just Between You And Me 25-19
- ★ DARYL HALL/JOHN OATES—Kiss On My List 33-24
- ★ THE POLICE—Don't Stand So Close To Me 10-8
- ERIC CLAPTON—I Can't Stand It—36
- GROVER WASHINGTON JR.—Just The Two Of Us—23
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-43
- REO SPEEDWAGON—Take It On The Run—D-34
- STYX—Too Much Time On My Hands—D-32

WNAP—Indianapolis (D.J. Bailey—MD)

- ★ SHEENA EASTON—Morning Train 12-5
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 8-1
- ★ STEVE WINWOOD—While You See A Chance 13-8
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 17-7
- ★ DARYL HALL/JOHN OATES—Kiss On My List 16-6
- SMOKEY ROBINSON—Being With You—22
- REO SPEEDWAGON—Take It On The Run—24
- JOURNEY—The Party's Over—27
- STYX—Too Much Time On My Hands—25
- APRIL WINE—Just Between You And Me—23
- FRANKIE & THE KNOCKOUTS—Sweetheart—26

WOKY—Milwaukee (D. Cole—MD)

- ★ SHEENA EASTON—Morning Train 14-8
- ★ DARYL HALL/JOHN OATES—Kiss On My List 15-10
- ★ SMOKEY ROBINSON—Being With You 26-23
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 18-14
- A TASTE OF HONEY—Sukiyaki 25-22
- DOTTIE WEST—What Are We Doing In Love
- BARRY MANILOW—Lonely Together
- RAY PARKER JR & RAYDIO—A Woman Needs Love—D-29
- GINO VANELLI—Living Inside Myself—D-27
- ANDY GIBB—Me—D-28

WISM—Madison (S. Jones—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 17-9
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 27-21
- ★ SMOKEY ROBINSON—Being With You 19-14
- ★ THE POLICE—Don't Stand So Close To Me 14-8
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 23-17
- GINO VANELLI—Living Inside Myself 30
- DOTTIE WEST—What Are We Doing In Love
- STYX—Too Much Time On My Hands—D-28
- KIM CARNES—Bette Davis Eyes
- CHRISTOPHER CROSS—Say You'll Be Mine
- ROD STEWART—Somebody Special

WSPT—Stevens Point (P. Martin—MD)

- No List

KSLQ-FM—St. Louis (T. Stone—MD)

- No List

KXOK—St. Louis (L. Douglas—MD)

- ★ DARYL HALL/JOHN OATES—Kiss On My List 37-20
- ★ STEPHEN BISHOP—Send A Little Love 12-8
- ★ JUICE NEWTON—Angel Of The Morning 19-15
- ★ CLIMAX BLUES BAND—I Love You 29-26
- SMOKEY ROBINSON—Being With You—28
- STEELY DAN—Time Out Of Mind—29
- JOHN COUGAR—Ain't Even Done With The Night—30

KIOA—Des Moines (G. Stevens—MD)

- ★ JUICE NEWTON—Angel Of The Morning 23-17
- ★ ERIC CLAPTON—I Can't Stand It 21-15
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 14-8
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 30-26
- ★ CLIMAX BLUES BAND—I Love You 27-21

- JOHN COUGAR—Ain't Even Done With The Night—D-29
- SMOKEY ROBINSON—Being With You—D-27
- GINO VANELLI—Living Inside Myself
- BARRY MANILOW—Lonely Together—D-28
- THE HAWKS—Right Away
- FRANKIE & THE KNOCKOUTS—Sweetheart
- REO SPEEDWAGON—Take It On The Run—D-30
- KIM CARNES—Bette Davis Eyes
- RUPERT HOLMES—I Don't Need You

KDWB—Minneapolis (P. Abresch—MD)

- ★ JUICE NEWTON—Angel Of The Morning 18-11
- ★ SHEENA EASTON—Morning Train 14-9
- ★ THE POLICE—Don't Stand So Close To Me 22-19
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 7-4
- ★ CLIMAX BLUES BAND—I Love You 15-13
- APRIL WINE—Just Between You & Me—22
- FRANKIE & THE KNOCKOUTS—Sweetheart—24
- JOHN O'BANNON—Love You Like I Never Loved Before—25

KS95-FM (KSTP)—St. Paul (C. Knapp—MD)

- No List

KEYN-FM—Wichita (L. Coury—PD)

- ★ BLONDIE—Rapture 15-8
- ★ STEVE WINWOOD—While You See A Chance 19-16
- ★ STEELY DAN—Time Out Of Mind 27-23
- ★ DARYL HALL/JOHN OATES—Kiss On My List 2-1
- BARRY MANILOW—Lonely Together
- LOVERBOY—Turne Me Loose
- PHIL COLLINS—I Missed Again
- MELISSA MANCHESTER—Lovers After All

WOW—Omaha (J. Corcoran—MD)

- ★ SHEENA EASTON—Morning Train 11-8
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 3-1
- ★ STEVE WINWOOD—While You See A Chance 10-7
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-10
- CLIMAX BLUES BAND—I Love You—23

KWKV-AM—Wichita (J. Brown—MD)

- No List

WZUU—Milwaukee (B. Shannon—MD)

- ★ SHEENA EASTON—Morning Train 25-15
- ★ STEVE WINWOOD—While You See A Chance 19-10
- ★ JUICE NEWTON—Angel Of The Morning 23-14
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 27-21
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-4
- JOHN COUGAR—Ain't Even Done With The Night 29
- SMOKEY ROBINSON—Being With You 26
- APRIL WINE—Just Between You And Me 30
- BLONDIE—Rapture

WHB—Kansas City (R. Brown—MD)

- ★ SHEENA EASTON—Morning Train 6-3
- ★ TERRI GIBBS—Somebody's Knockin' 9-7
- ★ DON McLEAN—Crying 7-5
- ★ JOHN LENNON—Woman 1-1
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 12-10
- DOTTIE WEST/KENNY ROGERS—What Are We Doing In Love
- BARRY MANILOW—Lonely Together—20

Northeast Region

★ PRIME MOVERS

- STEVE WINWOOD—While You See A Chance (Island)
- JUICE NEWTON—Angel Of The Morning (Capitol)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

● TOP ADD ONS

- JOHN COUGAR—Ain't Even Done With The Night (Riva)
- TASTE OF HONEY—Sukiyaki (Capitol)
- JOHN LENNON—Watching The Wheels (Geffen)

● BREAKOUTS

- KIM CARNES—Bette Davis Eyes (EMI)
- GINO VANELLI—Living Inside Myself (Arista)
- REO SPEEDWAGON—Take It On The Run (Epic)

WABC—New York (S. Richards—MD)

- ★ YARBROUGH & PEOPLES—Don't Stop The Music 15-7
- ★ ABBA—The Winner Takes It All 14-9
- ★ STYX—The Best Of Times 13-10
- ★ SHEENA EASTON—Morning Train 11-8
- ★ THE WHISPERS—It's A Love Thing 16-12
- JOHN COUGAR—Ain't Even Done With The Night—D-43
- SMOKEY ROBINSON—Being With You—D-31
- TERRI GIBBS—Somebody's Knockin'—D-42
- DONNA SUMMER—Who Do You Think You're Fooling—D-38

- WXLO—New York (J. Knapp—PD)
- ★ QUINCY JONES—Ai No Corrida 24-12
- ★ TANA GARDENER—Heartbeat 29-18
- ★ JOHN LENNON—Woman 7-4
- ★ KLEER—Get Tough 11-7
- ★ STRIKERS—Body Music 30-22
- CHAMPAIGN—How Bout Us
- CHANGE—Paradise
- ATLANTIC STARR—When Love Calls
- EMPRESS—Dyin' To Be Dancin'
- ULLANDA McCULLOUGH—Bad Company

WBLI—Long Island (B. Terry—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 18-9
- ★ SHEENA EASTON—Morning Train 8-4
- ★ DARYL HALL/JOHN OATES—Kiss On My List 13-10
- ★ STEVE WINWOOD—While You See A Chance 11-8
- ★ JUICE NEWTON—Angel Of The Morning 21-13
- GINO VANELLI—Living Inside Myself
- REO SPEEDWAGON—Take It On The Run
- JOHN COUGAR—Ain't Even Done With The Night—D-30
- PHIL COLLINS—I Missed Again
- TERRI GIBBS—Somebody's Knockin'
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-28

WTRY—Schenectady (B. Cahill—MD)

- ★ REO SPEEDWAGON—Take It On The Run 19-9
- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-3
- ★ THE WHO—You Better You Bet 30-24
- ★ STEVE WINWOOD—While You See A Chance 25-22
- ★ STYX—Too Much Time On My Hands 29-23
- JOHN LENNON—Watching The Wheels
- CLIMAX BLUES BAND—I Love You
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-26
- STEELY DAN—Time Out Of Mind—D-28
- BARRY MANILOW—Lonely Together—D-29

WBEN-FM—Buffalo (R. Christian—MD)

- ★ ERIC CLAPTON—I Can't Stand It 18-10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-3
- ★ JUICE NEWTON—Angel Of The Morning 19-13
- ★ .38 SPECIAL—Hold On Loosely 30-28
- ★ APRIL WINE—Just Between You & Me 21-16
- EMMYLOU HARRIS—Mr. Sandman—19
- THE WHO—You Better You Bet—18
- JOHN LENNON—Watching The Wheels—40
- KIM CARNES—Bette Davis Eyes—39
- JOHN COUGAR—Ain't Even Done With The Night—37
- RAY PARKER JR & RAYDIO—A Woman Needs Love—26

WKBW—Buffalo (J. Summers—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-10
- ★ ERIC CLAPTON—I Can't Stand It 27-18
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 10-6
- ★ EMMYLOU HARRIS—Mister Sandman 17-13
- STYX—Too Much Time On My Hands
- KIM CARNES—Bette Davis Eyes
- STEELY DAN—Time Out Of Mind—D-23
- REO SPEEDWAGON—Take It On The Run—D-24
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-26

WBBF—Rochester (D. Mason—MD)

- No List

WOLF—Syracuse (B. Mitchell—MD)

- ★ STEVE WINWOOD—While You See A Chance 3-2
- ★ CLIMAX BLUES BAND—I Love You 18-12
- ★ SMOKEY ROBINSON—Being With You 37-26
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 17-11
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 38-28
- PHIL COLLINS—I Missed Again—37
- GINO VANELLI—Living Inside Myself—38
- JOHNNY AVERAGE BAND—Ch Ch Cherie—X
- BRUCE SPRINGSTEEN—Fade Away—X
- ROLLING STONES—If I Was A Dancer—NP
- JOHN O'BANNON—Love You Like I Never Loved Before—D-40
- THE FOOLS—Running Scared—X
- A TASTE OF HONEY—Sukiyaki—D-33
- REO SPEEDWAGON—Take It On The Run—D-39

WFLY—Albany (Buzz—MD)

- ★ STEVE WINWOOD—While You See A Chance 8-3
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-2
- ★ JUICE NEWTON—Angel Of The Morning 15-10
- ★ THE POLICE—Don't Stand So Close To Me 14-9
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 12-8
- PHIL COLLINS—I Missed Again—28
- STYX—Too Much Time On My Hands—20

- .38 SPECIAL—Hold On Loosely
- CLIMAX BLUES BAND—I Love You—D-25
- RICK SPRINGFIELD—Jessie's Girl
- GINO VANELLI—Living Inside Myself—D-27
- LEON REDBONE—Seduced—DP

WVBF (F105)—Framingham (R. Johns—PD)

- ★ JUICE NEWTON—Angel Of The Morning 18-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 28-15
- ★ SHEENA EASTON—Morning Train 5-1
- ★ STEVE WINWOOD—While You See A Chance 19-14
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 24-19</

The Spring Radio Calendar

Watermark and its "Special of the Week" network proudly present a great new 13-week package of musical artist profiles on "The Robert W. Morgan Special of the Week," starting the first weekend in April and taking you through June. And stick with us during the rest of 1981 for many more memorable musical moments.

Steely Dan

April 4-5

**Andy
Gibb**

May 9-10

**CLIFF
RICHARD**

May 30-31

**DOLLY
PARTON**

April 11-12

Willie Nelson

May 16-17

**earth, wind
& fire**

June 6-7

**KOOL
& the Gang**

April 18-19

SUPERTRAMP

May 23-24

*Olivia
Newton-John*

June 13-14

**BOZ
SCAGGS**

April 25-26

MICHELOB®

**THE ROBERT
W. MORGAN
SPECIAL OF
THE WEEK**

**Harry
Chapin**

June 20-21

**the
dirt band**

May 2-3



Watermark

ABBA

June 27-28

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NEW PROMO DRIVE

E/A Courting Smaller Stations

By PAUL GREIN

LOS ANGELES — Elektra/Asylum Records is affirming that small can be beautiful by placing more emphasis on smaller-market radio stations.

The label has established a "Green Team" of 180 secondaries which are contacted weekly by Marc Ratner, who joined the staff in December in the newly created post of associate director of national singles.

"The move was to get back to the grass roots of promotion and build a

record from the ground up," says Burt Stein, E/A's promotion vice president.

"It's a way to get a feel on a record before we start pushing major stations on it. The worst thing a promotion man can do is get a radio station to add a record that turns out to be a stiff.

"A lot of these 'Green Team' stations don't get called on by every local man at every company," Stein adds. "Many labels totally ignore

these stations. And they're traditionally a good place to cultivate future major market programmers."

Ratner, who filled a similar post at RSO for five years before moving over to E/A, stresses that the point of tracking secondaries isn't simply that they're easier to crack.

"They're a little bit easier but not much," he says. "A lot of times people expect smaller market stations to be quicker to add records, and the vast majority are not. They're just as competitive and serious about their business as a lot of major market stations.

"The 'Green Team' strategy just gives us a bigger sample base to work with, so we can better read what's happening with sales and airplay. If you only have four stations on a tracking sheet, that's not enough of a statistical base to tell you anything. This makes the pyramid that much stronger.

"Even if they're only playing 30 records and making three adds a week," says Ratner, 29, "we have a better chance of getting one of those adds because we've gotten the records to them. A lot of those stations don't get serviced very well."

Stein notes that a similar philosophy is behind the labels' servicing of upwards of 400 college stations by Larry Braverman, national college radio director.

The emphasis on secondaries is at least partly responsible for breaking John O'Banion's "Love You Like I Never Loved Before," which was the top new entry on last week's Hot 100 at number 72. The act was signed to

(Continued on page 30)



Program Confab: 96KX program director Bobby Christian, left, consults with assistant p.d. Mike McGann as McGann works in the station's production studio.



OLD ACQUAINTANCE—WNBC-AM New York morning drive jock Don Imus, left, and WNEW-AM general manager Jack Thayer share a laugh at the New York Market Radio Broadcasters Assn. (NYMRAD) Sixth Annual Big Apple Awards luncheon. Imus was one of the presenters of the awards given to ad agencies. Thayer, an old jock himself, first brought Imus to New York when he was running NBC Radio.

WCAU JAZZ MIX

New Philly Format: 'Mellorhythm' Sound

By MAURIE ORODENKER

PHILADELPHIA—Having gone through a series of program stages ranging from "Oldies" to "Disco in Stereo" which was more recently followed by "Fascinating Rhythm," Jim Keating, vice president and general manager of CBS' WCAU-FM here, has now come up with a "Mellorhythm" format for the station.

Keating introduced the "Oldies" format in 1970, and he changed in 1976 to disco. With the demise of disco, Keating took on a new direc-

tion. Joined by the station's program director, Roy Laurence, he introduced a new sound last year—"The New Sound Of Sunday"—without any promotion or hoopla.

The "New Sound Of Sunday" contained a strong element of contemporary jazz but the music kept to a mellow mood. Experimentation continued for several months as Keating and Laurence honed their new sound, which was subtly introduced into other programming slots throughout the week.

When WCAU-FM's programming was composed of nothing but the "new sound," a pinpointed research study was commissioned to substantiate the validity of the "new sound." While seeking a single word to describe the new sound, the vast majority of respondents came up with one of two words—either "Mellow" or "Rhythmic." Keating blended the two most favored words and has come up with "Mellorhythm" to describe the station's new music format.

Mellorhythm, explains Keating, is comprised of contemporary jazz music as performed by artists synonymous with that word, as well as artists identified with adult contemporary/pop and rhythm & blues. Mellorhythm, he added, reflects the sound rather than an oft-times artificial classification of an artist.

Programming for the new Mellorhythm format offers such artists as the Doobie Brothers, Ambrosia, Chicago, Christopher Cross, Paul Simon, Billy Joel, Hall & Oates, Barbara Streisand, Steely Dan, Diana Ross, Johnny Mathis, Dionne Warwick, Stevie Wonder, Teddy Pendergrass, Commodores, Manhattan, Stephanie Mills, Earth Wind & Fire, plus contemporary jazz performers like George Benson, Bob James, Dave Valentin, Herbie Hancock, Chuck Mangione, Chick Corea, Richard Tee, MFSB and Grover Washington, Jr.

A major advertising campaign encompassing print media, television and billboards is presently being unveiled to emphatically bring alive the new Mellorhythm of WCAU-FM. On St. Patrick's Day (17), Keating introduced a lovable leprechaun, "Mel O'Rhythm" as a promotional symbol of the station's music format.

Journey, REO Speedwagon, records that are clean and polished and relate to an adult lifestyle," he says.

The weekly research not only determines what records get played, it also determines when they'll be heard. Custom dayparting is an integral part of the 96KX format. Dayparting consideration breaks down beyond the traditional segments such as morning drive, evenings and weekends. For example, certain records are restricted from specific hours with each DJ shift and Friday nights are programmed differently than other weeknights.

Although most of the records played on 96KX are hit singles, Christian prefers to play Top Tracks, whether they're available on a single or not.

"We don't care what the source is," he says. "If an LP cut is better than the single and deserves higher rotation, it'll get it. We're playing more mid-'60s to mid-'70s oldies, which includes LP cuts like 'Sympathy for the Devil' and 'The Song Is Over' by the Who. These are classics that don't get played on a lot of stations because people get trapped into thinking that if it wasn't on a seven inch piece of plastic and was never on anyone's singles chart, it's not a valid record.

If you take that thinking to the limit, it means records like 'Dominique' by the Singing Nun and 'The Ballad of the Green Beret' are valid oldies and the Rolling Stones and

(Continued on page 31)

APRIL 4, 1981 BILLBOARD

PITTSBURGH'S 96KX

Hot 100 FMer Goes After Adult Market

By JOHN MEHNO

PITTSBURGH—"Just because you turn 30 doesn't mean you have to stop liking rock'n'roll and automatically start listening to Tony Bennett and Frank Sinatra."

With this comment WXXK-FM (96KX) program director Bobby Christian explains the success of his Hot 100 formatted, adult directed station. While holding on to its traditional strength with teens, the station is attracting a young adult audience that was raised on rock, Christian says.

Except for a six-month stint at WMET-FM Chicago, Christian has programmed 96KX since it went separate from co-owned WTAE-AM four years ago. The target audience has changed as the demographic profile of the market has.

"When we started, we were targeted at 12-24," Christian says. "At that time it was the only realistic target because there wasn't much of a chance to attract older listeners with a contemporary station. That has changed radically. FM penetration is now up to 50% in the market and all of those post-war babies are older."

Christian admits that the pre-book switch to adult contemporary by WPEZ-FM (now 3Ws) helped boost 96KX's total share. But he feels that most of the station's success can be traced to the extensive call-out research that is conducted regularly.

Three full-time staffers collect information that is fed into a computer system and analyzed at a weekly

Wednesday meeting by Christian, assistant program director Mike McGann and music director Clarke Ingram.

"Top 40 radio has ceased to be one uniform format," Christian says. "In 1964, a top 40 station might play 'She Loves You' by the Beatles and then play Dean Martin's 'Everybody Loves Somebody.' You don't have that wide diversity today, especially in the major markets. I think stations fragmentize and fractionalize beyond the traditional demographic breakdowns of sex and age."

Because of that, Christian relies heavily on psychographics in selecting music for 96KX. "In our case, psychographics are probably more important than demographics," he says. "We're not so much concerned with whether a listener is 18 or 25 or 30 as much as we are the kind of music they like. I think you can target your audience much more precisely. I can show you two people who are 30 and one will like Dionne Warwick, Harry Chapin and the Spinners while the other prefers Kansas, Toto and Journey."

It is that second hypothetical listener that 96KX is programmed to reach. Current records are tested every week while primary oldies are researched twice a year. The 20% weekly turnover in the audience sample assures both consistency and fresh input.

Research results led to Christian's decision not to play Dolly Parton's "9 to 5" or Stevie Wonder's "I Ain't Gonna Stand For It" and to drop

"The Tide Is High" by Blondie after three weeks.

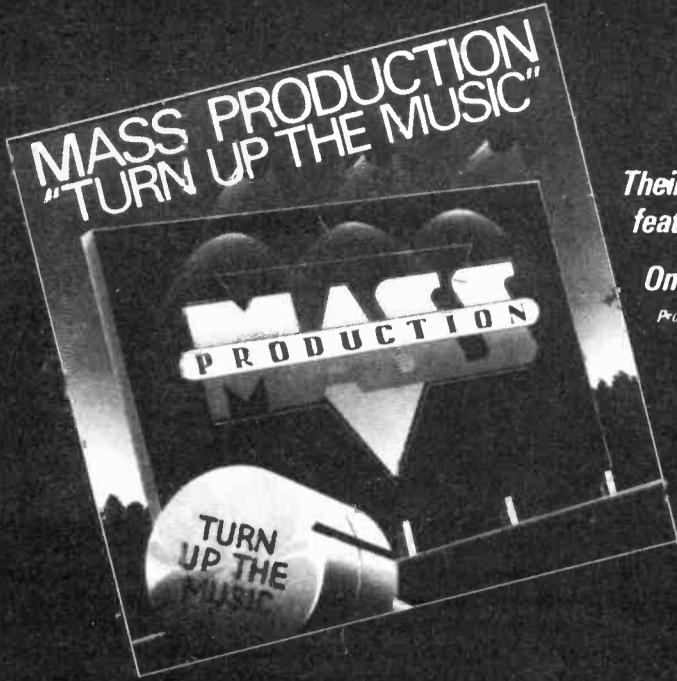
"We had one good week of results on '9 to 5' and we all sat around asking ourselves if we really wanted to play Dolly Parton," says Christian. "We decided to wait a week to see if the results were a fluke and it was. Flukes don't repeat. The Stevie Wonder record relates to an urban lifestyle, which there isn't much of in Pittsburgh. The city makes up a small part of the four county (measurement) area. The Blondie record stiffed. That reggae kind of sound isn't very big here."

"Abba, for all their world wide sales, doesn't do well," Christian says. "Country rock can't be too country. If it's the Marshall Tucker Band or the Eagles doing 'Best of My Love' or 'One of These Nights,' fine. We've played very few Kenny Rogers records. I know Steve Dahl has made a fortune with the phrase 'Disco Sucks,' but I saw that develop here before Dahl even started it. I'd see kids with portable radios in the 7-11, listening to Bob Seger's 'Old Time Rock and Roll,' singing along and waving their fists in the air when it came to the line about not wanting to go to any disco."

For that reason, Christian did not add Rod Stewart's "Passion." Research has also convinced Christian that artists such as Devo, Gary Numan and Molly Hatchett have appeal limited to a very strong cult of 16 to 22 year old males.

"Our best acceptance has been with Supertramp, Genesis, Styx,

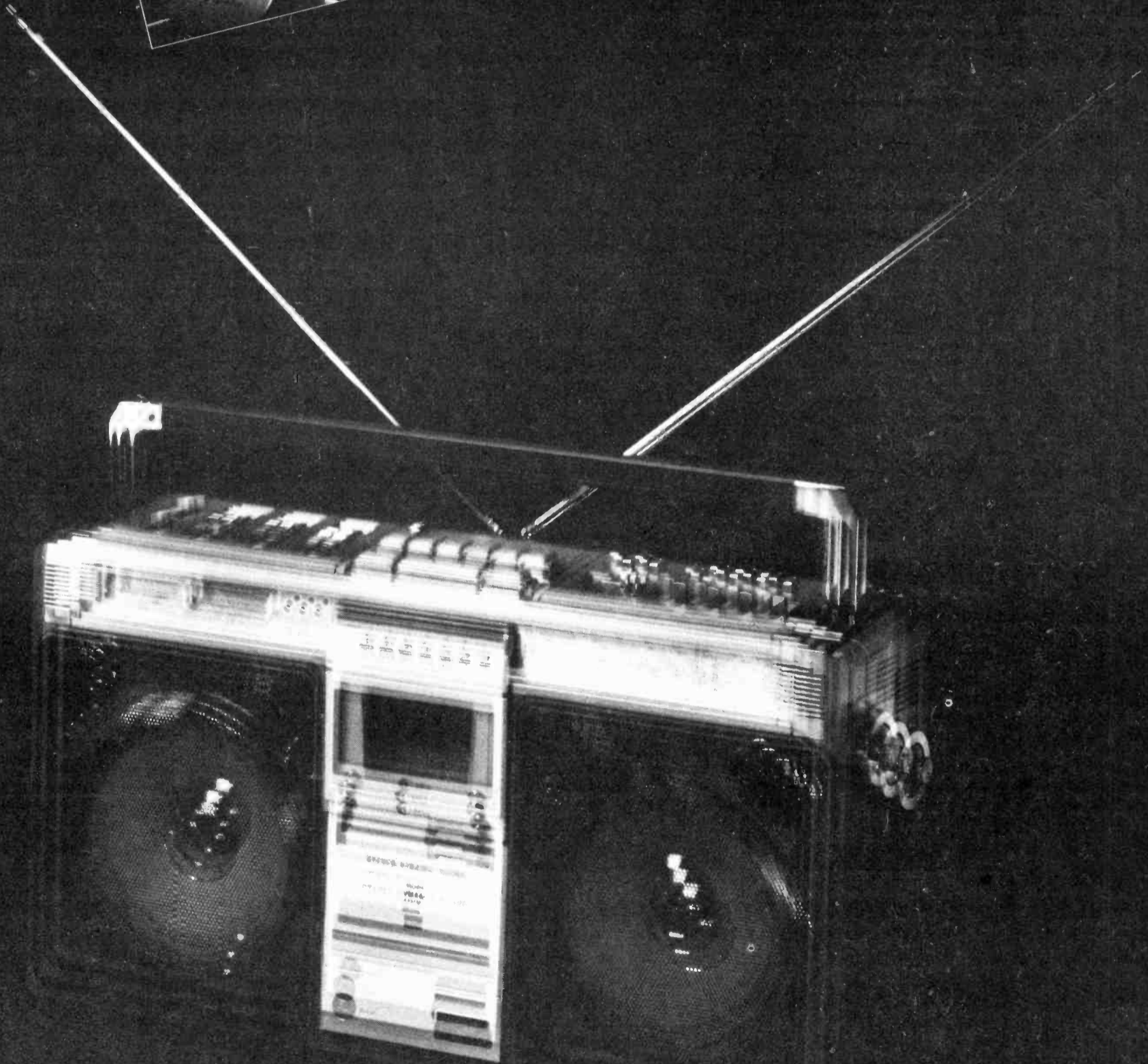
Mass Production turns up the music.



Their new album, "Turn Up the Music," SD 5226
featuring the single, "I Can't Believe You're Going Away," 46011

On Cotillion Records and Tapes

Produced by Mass Production for Pepper Productions. Executive Producer: Ed A. Ellerbe.



Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/24/81)

Continued from page 14

- REO SPEEDWAGON—Take It On The Run—D-25
- THE WHO—You Better You Bet

WPJB(B105)—Providence (M. Waite—MD)

No List

WICC—Bridgeport (B. Mitchell—MD)

- DARYL HALL/JOHN OATES—Kiss On My List 11-4
- STEVE WINWOOD—While You See A Chance 9-6
- STEELY DAN—Time Out Of Mind 21-17
- GROVER WASHINGTON JR.—Just The Two Of Us 15-10
- JOHN O'BANION—Love You Like I Never Loved Before 28-25
- CLIMAX BLUES BAND—I Love You—30
- JOHN LENNON—Watching The Wheels
- KIM CARNES—Bette Davis Eyes
- ANNE MURRAY—Blessed Are The Believers
- GINO VANELLI—Living Inside Myself—D-29

WKCI—New Haven (D. Lyons—MD)

- CHAMPAIGN—How Bout Us 20-14
- STEVE WINWOOD—While You See A Chance 8-6
- RAY PARKER JR & RAYDIO—A Woman Needs Love 28-25
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 14-11
- GROVER WASHINGTON JR.—Just The Two Of Us 7-5
- GINO VANELLI—Living Inside Myself—27
- FRANKE & THE KNOCKOUTS—Sweetheart—28
- CLIMAX BLUES BAND—I Love You—29
- KIM CARNES—Bette Davis Eyes—30

WTIC-FM—Hartford (R. Donahue—MD)

- JUICE NEWTON—Angel Of The Morning 15-10
- STEVE WINWOOD—While You See A Chance 11-8
- SHEENA EASTON—Morning Train 6-3
- DARYL HALL/JOHN OATES—Kiss On My List 5-2
- GROVER WASHINGTON JR.—Just The Two Of Us 12-9
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—15
- SMOKEY ROBINSON—Being With You—16

WFEA(13FEA)—Manchester (K. Lemire—MD)

- JUICE NEWTON—Angel Of The Morning 17-13
- TERRI GIBBS—Somebody's Knockin' 7-3
- SMOKEY ROBINSON—Being With You 14-11
- DARYL HALL/JOHN OATES—Kiss On My List 5-2
- JOHN COUGAR—Ain't Even Done With The Night 13-10
- SHOT IN THE DARK—Playing With Lightning
- CLIMAX BLUES BAND—I Love You
- RAY PARKER JR & RAYDIO—A Woman Needs Love
- JOHNNY AVERAGE BAND—Ch Ch Cherie—X
- YARBROUGH & PEOPLES—Don't Stop The Music—X
- LENNY LeBLANC—Somebody Send My Baby Home—X
- FRANKE & THE KNOCKOUTS—Sweetheart
- ANNE MURRAY—Blessed Are The Believers
- RUPERT HOLMES—I Don't Need You

WTSN—Dover (J. Sebastian—MD)

- SHEENA EASTON—Morning Train 6-5
- GROVER WASHINGTON JR.—Just The Two Of Us 10-7
- BLONDIE—Rapture 7-6
- DARYL HALL/JOHN OATES—Kiss On My List 1-1
- NEIL DIAMOND—Hello Again 3-2
- KIM CARNES—Bette Davis Eyes
- ABBA—Super Trouper
- REO SPEEDWAGON—Take It On The Run—D-25
- STEELY DAN—Time Out Of Mind—D-27
- DOLLY PARTON—But You Know I Love You
- DOTTIE WEST—What Are We Doing In Love—D-26
- RAY PARKER JR & RAYDIO—A Woman Needs Love
- A TASTE OF HONEY—Sukiyaki

WGUY—Bangor (J. Jackson—MD)

- APRIL WINE—Just Between You And Me 25-20
- FRANKE & THE KNOCKOUTS—Sweetheart 27-19
- JOHN COUGAR—Ain't Even Done With The Night 29-25
- REO SPEEDWAGON—Take It On The Run 30-26
- THE WHO—You Better You Bet 28-23
- JACKSONS—Can You Feel It
- SMOKEY ROBINSON—Being With You
- CHAMPAIGN—How Bout Us
- ROLLING STONES—If I Was A Dancer—D-28
- GINO VANELLI—Living Inside Myself
- CHRISTOPHER CROSS—Say You'll Be Mine
- STYX—Too Much Time On My Hands—D-30
- KIM CARNES—Bette Davis Eyes
- RUPERT HOLMES—I Don't Need You
- JOHN LENNON—Watching The Wheels—D-29

WIGY—Bath (W. Mitchell—MD)

- JOHN COUGAR—Ain't Even Done With The Night 12-8
- THE WHO—You Better You Bet—D-20
- STEVE WINWOOD—While You See A Chance 11-6
- REO SPEEDWAGON—Take It On The Run 17-12
- JUICE NEWTON—Angel Of The Morning 14-11
- KIM CARNES—Bette Davis Eyes
- JOHN LENNON—Watching The Wheels
- JOURNEY—The Party's Over—DP
- STYX—Too Much Time On My Hands—DP
- MICHAEL STANLEY BAND—Love—D-30

WACZ—Bangor (M. O'Hara—MD)

- SHEENA EASTON—Morning Train 8-1
- DARYL HALL/JOHN OATES—Kiss On My List 10-7
- JUICE NEWTON—Angel Of The Morning 11-9
- SMOKEY ROBINSON—Being With You 21-16
- APRIL WINE—Just Between You & Me 13-10
- GINO VANELLI—Living Inside Myself
- THE JACKSONS—Can You Feel It
- STEELY DAN—Time Out Of Mind—D-28

Mid-Atlantic Region

PRIME MOVERS

- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- SHEENA EASTON—Morning Train (EMI)
- REO SPEEDWAGON—Take It On The Run (Epic)

TOP ADDONS

- JOHN LENNON—Watching The Wheels (Geffen)
- FRANKE & THE KNOCKOUTS—Sweetheart (Millenium)
- HALL & OATES—Kiss On My List (RCA)

BREAKOUTS

- LEON REDBONE—Seduced (Emerald City)
- KIM CARNES—Bette Davis Eyes (EMI)
- JOHN O'BANION—Love You Like I Never Loved Before (Elektra)

WXKX—Pittsburgh (B. Christian—MD)

- STYX—Too Much Time On My Hands 16-12
- REO SPEEDWAGON—Take It On The Run 24-17
- PAT BENATAR—Treat Me Right 19-15
- JOHN LENNON—Woman 5-1
- MANFRED MANN'S EARTH BAND—For You 13-10
- DARYL HALL/JOHN OATES—Kiss On My List 26
- KIM CARNES—Bette Davis Eyes
- JUICE NEWTON—Angel Of The Morning
- SMOKEY ROBINSON—Being With You—DP-18
- THE POLICE—Don't Stand So Close To Me
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—DP-25
- MELISSA MANCHESTER—Lovers After All—DP-30
- RUPERT HOLMES—I Don't Need You
- MICHAEL STANLEY BAND—Love—D-28
- SHOT IN THE DARK—Playing With Lightning

WFIL—Philadelphia (D. Fennessy—MD)

- SMOKEY ROBINSON—Being With You 14-8
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 21-15
- RAY PARKER JR & RAYDIO—A Woman Needs Love 27-24
- ERIC CLAPTON—I Can't Stand It 23-17
- STYX—Too Much Time On My Hands 24-21
- JOHN LENNON—Watching The Wheels
- FRANKE & THE KNOCKOUTS—Sweetheart
- GINO VANELLI—Living Inside Myself
- RUPERT HOLMES—I Don't Need You
- STEVIE WONDER—Lately

WCCK (K104)—Erie (B. Shannon—MD)

- CLIMAX BLUES BAND—I Love You 9-4
- REO SPEEDWAGON—Take It On The Run 15-5
- JOURNEY—The Party's Over 22-15
- BADFINGER—Hold On 13-10
- 38 SPECIAL—Hold On Loosely 37
- KIM CARNES—Bette Davis Eyes
- MICHAEL STANLEY BAND—Love—D-40
- SHOT IN THE DARK—Playing With Lightning
- DOTTIE WEST—What Are We Doing In Love
- OUTLAWS—I Can't Stop Loving You—D-39
- POINT BLANK—Let Me Stay With You Tonight
- FRANKE & THE KNOCKOUTS—Sweetheart—D-38

WFBG—Aitona (T. Booth—MD)

- BLONDIE—Rapture 7-1
- DARYL HALL/JOHN OATES—Kiss On My List 4-2
- SHEENA EASTON—Morning Train 9-5
- STEVE WINWOOD—While You See A Chance 8-4
- JOHN LENNON—Watching The Wheels—28
- GINO VANELLI—Living Inside Myself—29
- SHERBS—I Have The Skill
- A TASTE OF HONEY—Sukiyaki
- KIM CARNES—Bette Davis Eyes
- SHOT IN THE DARK—Playing With Lightning
- JEFFERSON STARSHIP—Find Your Way Back
- KROKUS—Winning
- ADRIAN JOHN LOVERIDGE—400 Dragons

WKBO—Harrisburg (B. Carson—MD)

- TERRI GIBBS—Somebody's Knockin' 25-18
- GROVER WASHINGTON JR.—Just The Two Of Us 20-10
- JUICE NEWTON—Angel Of The Morning 22-16
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 28-22
- ERIC CLAPTON—I Can't Stand It 26-19

WQXA(Q106)—York (S. Gallagher—MD)

- STEVE WINWOOD—While You See A Chance 7-5
- DARYL HALL/JOHN OATES—Kiss On My List 4-2
- SHEENA EASTON—Morning Train 13-6
- APRIL WINE—Just Between You & Me 14-9
- GROVER WASHINGTON JR.—Just The Two Of Us 17-10
- GINO VANELLI—Living Inside Myself—D-28
- REO SPEEDWAGON—Take It On The Run—D-25
- STYX—Too Much Time On My Hands—D-29
- THE WHO—You Better You Bet—D-26

WRXQ(Q107)—Washington (F. Holler—MD)

- JOHN LENNON—Woman 6-4
- DARYL HALL/JOHN OATES—Kiss On My List 12-10
- EDDIE RABBITT—I Love A Rainy Night 9-7
- REO SPEEDWAGON—Keep On Loving You 4-2
- STEVE WINWOOD—While You See A Chance 28-26
- JOHN COUGAR—Ain't Even Done With The Night
- FRANKE & THE KNOCKOUTS—Sweetheart
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-20
- APRIL WINE—Just Between You & Me—D-28
- THE WHO—Another Tricky Day—LP

WPGC—Washington (J. Elliott—MD)

- SHEENA EASTON—Morning Train 20-12
- GROVER WASHINGTON JR.—Just The Two Of Us 13-8
- ERIC CLAPTON—I Can't Stand It 18-13
- SMOKEY ROBINSON—Being With You 8-4
- CLIFF RICHARD—A Little In Love 21-18
- JOHN LENNON—Watching The Wheels—X
- LEON REDBONE—Seduced—X
- CLIMAX BLUES BAND—I Love You—13
- JOHN O'BANION—Love You Like I Never Loved Before—X

WCAO—Baltimore (S. Richards—MD)

- CLIMAX BLUES BAND—I Love You 23-16
- GROVER WASHINGTON JR.—Just The Two Of Us 8-3
- SMOKEY ROBINSON—Being With You 26-18
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 25-17
- THE WHISPERS—It's A Love Thing 28-22
- JOHN O'BANION—Love You Like I Never Loved Before
- KIM CARNES—Bette Davis Eyes
- STYX—Too Much Time On My Hands—D-26
- RUPERT HOLMES—I Don't Need You—D-28
- JOHN LENNON—Watching The Wheels
- ERIC CLAPTON—I Can't Stand It—D-24
- GINO VANELLI—Living Inside Myself—D-27

WFBZ—Baltimore (A. Szulinski—MD)

- SMOKEY ROBINSON—Being With You 9-4
- GROVER WASHINGTON JR.—Just The Two Of Us 4-3
- JUICE NEWTON—Angel Of The Morning 19-14
- RAY PARKER JR & RAYDIO—A Woman Needs Love 19-14
- THE WHISPERS—It's A Love Thing 22-18
- LEON REDBONE—Seduced—26
- JOHN LENNON—Watching The Wheels—27
- KIM CARNES—Bette Davis Eyes
- JOHN COUGAR—Ain't Even Done With The Night
- JOHN O'BANION—Love You Like I Never Loved Before
- ANDY GIBB—Me—D-29
- DIANA ROSS—One More Chance—D-28
- CHRISTOPHER CROSS—Say You'll Be Mine—D-30

WYRE—Annapolis (J. Diamond—MD)

- BADFINGER—Hold On 27-21
- APRIL WINE—Just Between You & Me 21-15
- JOHN COUGAR—Ain't Even Done With The Night 24-16
- TERRI GIBBS—Somebody's Knockin' 19-14
- FRANKE & THE KNOCKOUTS—Sweetheart 23-18
- LEON REDBONE—Seduced
- SHOT IN THE DARK—Playing With Lightning
- STYX—Too Much Time On My Hands—D-20
- REO SPEEDWAGON—Take It On The Run—D-22
- CLIMAX BLUES BAND—I Love You
- RICK SPRINGFIELD—Jessie's Girl—D-30
- GINO VANELLI—Living Inside Myself—D-27
- JOHN O'BANION—Love You Like I Never Loved Before—D-29
- DIANA ROSS—One More Chance
- CHRISTOPHER CROSS—Say You'll Be Mine
- A TASTE OF HONEY—Sukiyaki—X

WGH—Hampton (B. Canada—MD)

No List

WQRK (Q-FM)—Norfolk—

- JOHN COUGAR—Ain't Even Done With The Night 18-12
- REO SPEEDWAGON—Take It On The Run 25-16
- THE WHO—You Better You Bet 29-23
- ERIC CLAPTON—I Can't Stand It 21-15
- T.G. SHEPPARD—I Loved 'Em Every One 31-25
- RAY PARKER JR & RAYDIO—A Woman Needs Love
- DOTTIE WEST—What Are We Doing In Love
- PHIL COLLINS—I Missed Again—D-32
- ROLLING STONES—If I Was A Dancer—D-28
- JOHN O'BANION—Love You Like I Never Loved Before—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29
- A TASTE OF HONEY—Sukiyaki—STYX
- Too Much Time On My Hands—D-31—JOHN LENNON
- Watching The Wheels—D-26

WRVQ (Q-94)—Richmond (B. Thomas—MD)

- GROVER WASHINGTON JR.—Just The Two Of Us 12-4
- DARYL HALL/JOHN OATES—Kiss On My List 7-3
- JUICE NEWTON—Angel Of The Morning 14-8
- CLIMAX BLUES BAND—I Love You 10-7
- STEVE WINWOOD—While You See A Chance 9-6
- JOHN LENNON—Watching The Wheels
- JOHN O'BANION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-22

WAEB—Allentown (J. Ward—MD)

- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 26-18
- CLIMAX BLUES BAND—I Love You 21-17
- JUICE NEWTON—Angel Of The Morning 19-14
- PHIL SEYMOUR—Precious To Me 22-19
- STEVE WINWOOD—While You See A Chance 24-21
- REO SPEEDWAGON—Take It On The Run
- GINO VANELLI—Living Inside Myself
- JOHN LENNON—Watching The Wheels
- JOHN O'BANION—Love You Like I Never Loved Before—D-26
- BARRY MANILOW—Lonely Together—D-28
- STEELY DAN—Time Out Of Mind
- STYX—Too Much Time On My Hands—D-29

WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- SHEENA EASTON—Morning Train 16-8
- GROVER WASHINGTON JR.—Just The Two Of Us 19-11
- JUICE NEWTON—Angel Of The Morning 23-16
- ERIC CLAPTON—I Can't Stand It 20-15
- THE WHISPERS—It's A Love Thing 27-21
- STYX—Too Much Time On My Hands—26
- RICK SPRINGFIELD—Jessie's Girl
- ANNE MURRAY—Blessed Are The Believers
- HEART—Unchained Melody
- JOURNEY—The Party's Over
- RAY PARKER JR & RAYDIO—A Woman Needs Love
- PHIL COLLINS—I Missed Again

WWSW-AM (3WS-FM)—Pittsburgh (H. Crowe—MD)

- BARRY MANILOW—Lonely Together
- CHRIS MONTAN—Let's Pick It Up

Southeast Region

PRIME MOVERS

- GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)
- SHEENA EASTON—Morning Train (EMI)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

TOP ADDONS

- JOHN LENNON—Watching The Wheels (Geffen)
- SMOKEY ROBINSON—Being With You (Tama)
- REO SPEEDWAGON—Take It On The Run (Epic)

BREAKOUTS

- KIM CARNES—Bette Davis Eyes (EMI)
- JEFFERSON STARSHIP—Find Your Way Back (Grunt)
- PHIL COLLINS—I Missed Again (Atlantic)

WQXI-AM—Atlanta (J. McCartney—MD)

- SHEENA EASTON—Morning Train 10-3
- STEVE WINWOOD—While You See A Chance 14-9
- STEELY DAN—Time Out Of Mind 25-20
- PHIL SEYMOUR—Precious To Me 20-15
- CHAMPAIGN—How Bout Us 16-10
- JUICE NEWTON—Angel Of The Morning
- A TASTE OF HONEY—Sukiyaki
- CLIFF RICHARD—A Little In Love
- GINO VANELLI—Living Inside Myself—D-24
- FRANKE & THE KNOCKOUTS—Sweetheart

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

- FRANKE & THE KNOCKOUTS—Sweetheart 13-8
- CHAMPAIGN—How Bout Us 10-6

JAMES TAYLOR/J.D. SOUTHER—Her Town Too 25-19

- SHEENA EASTON—Morning Train 19-11
- GINO VANELLI—Living Inside Myself 29-23
- T.G. SHEPPARD—I Loved 'Em Every One—29
- 38 SPECIAL—Hold On Loosely—D-30
- JOHN O'BANION—Love You Like I Never Loved Before—D-28
- KIM CARNES—Bette Davis Eyes—D-27
- JOURNEY—Hopelessly In Love—LP

WBBQ—Augusta (B. Stevens—MD)

- DARYL HALL/JOHN OATES—Kiss On My List 6-1
- GROVER WASHINGTON JR.—Just The Two Of Us 13-8
- TERRI GIBBS—Somebody's Knockin' 14-10
- REO SPEEDWAGON—Take It On The Run 21-16
- STEELY DAN—Time Out Of Mind 22-18
- JOHN LENNON—Watching The Wheels
- JEFFERSON STARSHIP—Find Your Way Back
- THE WHO—You Better You Bet—D-30
- JIM PHOTOGLO—Fool In Love With You
- SHOT IN THE DARK—Playing With Lightning
- CHAMPAIGN—How Bout Us
- GINO VANELLI—Living Inside Myself—D-29

WWSA—Savannah (J. Lewis—MD)

- JOHN LENNON—Watching The Wheels 15-10
- REO SPEEDWAGON—Take It On The Run 14-6
- FRANKIE SMITH—Double Dutch Bus 30-12
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 21-13
- TERRI GIBBS—Somebody's Knockin' 23-15
- JOHN COUGAR—Ain't Even Done With The Night—29
- PHIL COLLINS—I Missed Again—28
- CHAMPAIGN—How Bout Us—31
- DOTTIE WEST—What Are We Doing In Love—30

WWSG(95SGF)—Savannah (D. Carlisle—MD)

- SHEENA EASTON—Morning Train 14-8
- GROVER WASHINGTON JR.—Just The Two Of Us 13-7
- STEVE WINWOOD—While You See A Chance 9-4
- DARYL HALL/JOHN OATES—Kiss On My List 3-1
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool I 11-6
- JOHN LENNON—Watching The Wheels
- JOURNEY—The Party's Over
- ATLANTIC—When Love Comes
- JOHNNY AVERAGE BAND—Ch Ch Cherie—X
- PHIL COLLINS—I Missed Again
- THE WHISPERS—It's A Love Thing—X
- GINO VANELLI—Living Inside Myself—X
- JOHN O'BANION—Love You Like I Never Loved Before
- MARVIN GAYE—Praise
- FRANKE & THE KNOCKOUTS—Sweetheart—D-30

WAYS—Charlotte (L. Simon—MD)

- EMMYLOU HARRIS—Mister Sandman 22-17
- SMOKEY ROBINSON—Being With You 3-1
- CLIMAX BLUES BAND—I Love You 33-29
- CHAMPAIGN—How Bout Us 35-21
- JERMAINE JACKSON—You Like Me, Don't You 28-23
- KIM CARNES—Bette Davis Eyes
- RUPERT HOLMES—I Don't Need You
- JOHN LENNON—Watching The Wheels
- STEVIE WONDER—Lately
- ANNE MURRAY—Blessed Are The Believers—D-34
- STEELY DAN—Time Out Of Mind
- DR. HOOK—That Didn't Hurt Too Bad—D-35
- CHRISTOPHER CROSS—Say You'll Be Mine
- TIERRA—Memories—D-33
- GINO VANELLI—Living Inside Myself
- ABBA—Super Trouper

WISE—Asheville (J. Stevens—MD)

- SHEENA EASTON—Morning Train 18-7
- DARYL HALL/JOHN OATES—Kiss On My List 16-6
- PHIL COLLINS—I Missed Again 32-29
- ROLLING STONES—If I Was A Dancer
- REO SPEEDWAGON—Take It On The Run
- EMMYLOU HARRIS—Mister Sandman—D-35
- DELBERT McCLINTON—Shotgun Rider
- JERMAINE JACKSON—You Like Me, Don't You
- KIM CARNES—Bette Davis Eyes

WKIX—Raleigh (R. McKay—MD)

- JUICE NEWTON—Angel Of The Morning 20-17
- GROVER WASHINGTON JR.—Just The Two Of Us 13-9
- JIMMY BUFFETT—It's My Job 17-15
- SHEENA EASTON—Morning Train 16-11
- BARBRA STREISAND/BARRY GIBB—What Kind Of Fool 7-5
- SMOKEY ROBINSON—Being With You—20
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too—D-19

WSEZ—Winston-Salem (B. Siegler—MD)

- THE POLICE—Don't Stand So Close To Me 23-18
- ERIC CLAPTON—I Can't Stand It 22-17
- JOHN COUGAR—Ain't Even Done With The Night 17-12
- GROVER WASHINGTON JR.—Just The Two Of Us 15-7
- FRANKE & THE KNOCKOUTS—Sweetheart 30-23
- SMOKEY ROBINSON—Being With You—21
- CLIMAX BLUES BAND—I Love You—25
- RAY PARKER JR & RAYDIO—A Woman Needs Love—D-32
- AL THOMSON—Foolish Child
- JOHN O'BANION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-34
- THE WHO—You Better You Bet—D-33

WANS—Anderson (J. Evans—MD)

- TERRI GIBBS—Somebody's Knockin' 11-7
- SMOKEY ROBINSON—Being With You 21-15
- JUICE NEWTON—Angel Of The Morning 21-15
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 23-19
- ERIC CLAPTON—I Can't Stand It 22-17
- CLIMAX BLUES BAND—I Love You 25-21
- PHIL COLLINS—I Missed Again
- ANDY GIBB—Me
- CHAMPAIGN—How Bout Us—D-24
- T.G. SHEPPARD—I Loved 'Em Every One
- GINO VANELLI—Living Inside Myself—D-29
- STYX—Too Much Time On My Hands—D-27
- KIM CARNES—Bette Davis Eyes—D-30

WTMA—Charleston (C. Corvello—MD)

- Little Rock (D. Taylor—MD)
- THE WHO—You Better You Bet 29-21
- CLIMAX BLUES BAND—I Love You 28-24
- THE POLICE—Don't Stand So Close To Me 11-7
- DARYL HALL/JOHN OATES—Kiss On My List 9-4
- STEVE WINWOOD—While You See A Chance 16-11
- JOHN LENNON—Watching The Wheels—40
- REO SPEEDWAGON—Take It On The Run—35
- THE ROVERS—Wasn't That A Party
- JEFFERSON STARSHIP—Find Your Way Back—X
- 38 SPECIAL—Hold On Loosely—D-34
- RICK SPRINGFIELD—Jessie's Girl—39
- GINO VANELLI—Living Inside Myself—36

WKKX(KX104)—Nashville (M. St. John—MD)

- JOHN COUGAR—Ain't Even Done With The Night 29-21
- SMOKEY ROBINSON—Being With You 24-13
- JUICE NEWTON—Angel Of The Morning 14-8
- JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-10
- FRANKE & THE KNOCKOUTS—Sweetheart 30-25
- JEFFERSON STARSHIP—Find Your Way Back
- SHOT IN THE DARK—Playing With Lightning
- THE HAWKS—Right Away—LP

WHBQ—Memphis (C. Duvall—PD)

- JAMES TAYLOR/J.D. SOUTHER

ISN'T THIS A SMASH!

"Wasn't That A Party"
is racing to #1 in every
city...on every format that
it's being played!

Country phones! Top-40 phones!
MOR phones! Even AOR (yes, AOR) phones!

It shot up to the top of the charts in Canada, and six
months later...it's still there! It's one of the best-selling
records in Canadian music history!

Now The Rovers are on a 55 city tour of the U.S....
getting capacity crowds and rave reviews.

Their new album just shipped and it's loaded with
plenty more potential singles...

But we won't have to think about that for a long, long time!



"Wasn't That A Party"
The hit single and album,
on Epic® Cleveland International™
Records and Tapes.

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/24/81)

Continued from page 28

- ★ T.G. SHEPPARD—I Loved 'Em Every One—D-30
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself—D-29
- JOHN O'BANION—Love You Like I Never Loved Before—X

WRJZ—Knoxville (F. Story—MD)

- ★ SHEENA EASTON—Morning Train 13-9
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-7
- STYX—Too Much Time On My Hands
- JOHN O'BANION—Love You Like I Never Loved Before
- REO SPEEDWAGON—Take It On The Run—D-26
- THE WHO—You Better You Bet—D-29
- KIM CARNES—Bette Davis Eyes—X
- DOTTIE WEST—What Are We Doing In Love
- RAY PARKER JR & RAYDIO—A Woman Needs Love
- CLIMAX BLUES BAND—I Love You—X
- T.G. SHEPPARD—I Loved 'Em Every One
- THE WHISPERS—It's A Love Thing
- GINO VANELLI—Living Inside Myself—D-30

WSKZ (KZ-106)—Chattanooga (D. Carroll—MD)

- ★ JUICE NEWTON—Angel Of The Morning 17-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ JOHN COUGAR—Ain't Even Done With The Night 6-4
- ★ SMOKEY ROBINSON—Being With You 20-15
- ★ SHEENA EASTON—Morning Train 10-6
- ROLLING STONES—If I Was A Dancer
- RICK SPRINGFIELD—Jesse's Girl
- CHRISTOPHER CROSS—Say You'll Be Mine
- STYX—Too Much Time On My Hands—D-24
- THE WHO—You Better You Bet—D-25

WERC—Birmingham (M. Thompson—MD)

- ★ STEVE WINWOOD—While You See A Chance 10-4
- ★ CLIMAX BLUES BAND—I Love You 18-10
- ★ JOHN COUGAR—Ain't Even Done With The Night 19-11
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ RAY PARKER JR & RAYDIO—A Woman Needs Love 28-19
- JOHN LENNON—Watching The Wheels

- JOHN O'BANION—Love You Like I Never Loved Before
- CHRISTOPHER CROSS—Say You'll Be Mine
- THE ROVERS—Wasn't That A Party
- A TASTE OF HONEY—Sukiyaki
- GINO VANELLI—Living Inside Myself—D-26
- BARRY MANILOW—Lonely Together—D-27

WKXX (KX 106)—Birmingham (L. O'Day—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-7
- ★ JOHN COUGAR—Ain't Even Done With The Night 9-4
- ★ CLIMAX BLUES BAND—I Love You 19-13
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 25-18
- ALI THOMSON—Foolish Child
- JEFFERSON STARSHIP—Find Your Way Back
- ROX—DDDD Dance
- KIM CARNES—Bette Davis Eyes
- SHOT IN THE DARK—Playing With Lightning
- JOHN LENNON—Watching The Wheels—D-27
- CHAMPAGNE—How Bout Us—D-26
- ROLLING STONES—If I Was A Dancer—D-29
- THE WHISPERS—It's A Love Thing
- JOHN O'BANION—Love You Like I Never Loved Before—D-30

WSGN—Birmingham (S. Newby—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 12-6
- ★ STEVE WINWOOD—While You See A Chance 10-3
- ★ STYX—Too Much Time On My Hands 27-19
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ ERIC CLAPTON—I Can't Stand It 16-10
- JOHN LENNON—Watching The Wheels
- DOTTIE WEST—What Are We Doing In Love
- REO SPEEDWAGON—Take It On The Run—D-24
- KIM CARNES—Bette Davis Eyes—D-25
- RICK SPRINGFIELD—Jesse's Girl
- JOHN O'BANION—Love You Like I Never Loved Before—D-26
- CHRISTOPHER CROSS—Say You'll Be Mine

WAAY—Huntsville (J. Kendrick—MD)

- ★ SHEENA EASTON—Morning Train 4-2

- ★ TERRI GIBBS—Somebody's Knockin' 8-4
- ★ JUICE NEWTON—Angel Of The Morning 10-7
- ★ YARBROUGH & PEOPLES—Oon't Stop The Music 21-13
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- DOLLY PARTON—But You Know I Love You
- JOHN LENNON—Watching The Wheels
- REO SPEEDWAGON—Take It On The Run—D-29
- JOURNEY—The Party's Over
- THE WHO—You Better You Bet—D-30
- RUPERT HOLMES—I Don't Need You
- DOTTIE WEST—What Are We Doing In Love
- JEFFERSON STARSHIP—Find Your Way Back
- ROD STEWART—Somebody Special—D-28
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-25

WHYY—Montgomery (R. Thomas—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ CHAMPAGNE—How Bout Us 11-4
- ★ MAC DAVID—Hooked On Music 19-15
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 12-8
- ★ NEIL DIAMOND—Hello Again 2-1
- JOHN LENNON—Watching The Wheels
- PHIL COLLINS—I Missed Again
- RICK SPRINGFIELD—Jesse's Girl
- REO SPEEDWAGON—Take It On The Run—D-29
- THE WHO—You Better You Bet—D-30
- DOTTIE WEST—What Are We Doing In Love

WJDX—Jackson (L. Adams—MD)

- ★ STEVE WINWOOD—While You See A Chance 15-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ JOHN COUGAR—Ain't Even Done With The Night 20-17
- ★ THE POLICE—Don't Stand So Close To Me 16-10
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-2
- RICK SPRINGFIELD—Jesse's Girl
- CHAMPAGNE—How Bout Us—30
- THE FOOLS—Running Scared
- STYX—Too Much Time On My Hands
- THE WHO—You Better You Bet
- JOE ENGLISH—Is There Not One Good Man

- MICHAEL STANLEY BAND—Lover—X
- BARRY MANILOW—Lonely Together

WBJW (BJ-105)—Orlando (T. Long—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ BLONDIE—Rapture 12-4
- ★ JOHN COUGAR—Ain't Even Done With The Night 32-25
- ★ APRIL WINE—Just Between You And Me 35-29
- ★ JOURNEY—The Party's Over
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 33-27
- SMOKEY ROBINSON—Being With You—38
- REO SPEEDWAGON—Take It On The Run—37
- KIM CARNES—Bette Davis Eyes—40
- DR. HOOK—That Didn't Hurt Too Bad—39
- FOTOGLOW—Fool In Love With You
- A TASTE OF HONEY—Sukiyaki—D-36

WRBQ(Q105)—Tampa (P. McKay—MD)

- ★ SMOKEY ROBINSON—Being With You 17-11
- ★ YARBROUGH & PEOPLES—Oon't Stop The Music 15-7
- ★ JUICE NEWTON—Angel Of The Morning 18-16
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 8-4
- ★ STYX—Too Much Time On My Hands 23-20
- STEVE WINWOOD—While You See A Chance—25
- CHRISTOPHER CROSS—Say You'll Be Mine—26
- RICK SPRINGFIELD—Jesse's Girl—27

WLCY—Tampa (M. Weber—MD)

- ★ STEVE WINWOOD—While You See A Chance 17-12
- ★ BARRY MANILOW—Lonely Together 19-15
- ★ EMMYLOU HARRIS—Mister Sandman 20-17
- ★ SMOKEY ROBINSON—Being With You 16-13
- ★ JIMMY BUFEETT—It's My Job 11-7
- T.G. SHEPPARD—I Loved 'Em Every One—D-23
- ANDY GIBB—Me—D-22

WVIV (Y-103)—Jacksonville (S. Sherwood—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town 19-14
- ★ APRIL WINE—Just Between You And Me 6-2

- ★ .38 SPECIAL—Hold On Loosely 22-15
- ★ CHAMPAGNE—How Bout Us 11-9
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 34-26
- THE WHO—You Better You Bet
- KIM CARNES—Bette Davis Eyes
- DR. HOOK—That Didn't Hurt Too Bad—D-38
- STYX—Too Much Time On My Hands—D-39
- DOTTIE WEST—What Are We Doing In Love—D-37
- ABBA—Supertrouper—0-36
- T.G. SHEPPARD—I Loved 'Em Every One
- PHIL COLLINS—I Missed Again—D-35
- BARRY MANILOW—Lonely Together—D-40

WKXY—Sarasota (T. William—MD)

- ★ STEEL DAN—Time Out Of Mind 21-13
- ★ APRIL WINE—Just Between You & Me 22-14
- ★ ERIC CLAPTON—I Can't Stand It 14-10
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 17-8
- ★ STEVE WINWOOD—While You See A Chance 10-6
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself
- RAY PARKER JR & RAYDIO—A Woman Needs Love—29
- .38 SPECIAL—Hold On Loosely
- ROLLING STONES—If I Was A Dancer—30
- FRANKIE & THE KNOCKOUTS—Sweetheart—27
- THE WHO—You Better You Bet—28
- ROX—D-D-D-D-Dance
- JIM FOTOGLO—Fool In Love With You

WAXY—Flt. Lauderdale (R. Shaw—PD)

- ★ DARYL HALL/JOHN OATES—Kiss On My List 9-2
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 10-3
- ★ THE POLICE—Don't Stand So Close To Me 20-13
- ★ SHEENA EASTON—Morning Train 26-14
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 12-5
- JOHN LENNON—Watching The Wheels—26
- FRANKIE & THE KNOCKOUTS—Sweetheart
- ERIC CLAPTON—I Can't Stand It—D-25
- APRIL WINE—Just Between You & Me—D-29
- GINO VANELLI—Living Inside Myself—D-27
- JOHN O'BANION—Love You Like I Never Loved Before

- CHRISTOPHER CROSS—Say You'll Be Mine—D-28
- A TASTE OF HONEY—Sukiyaki
- CLIFF RICHARD—A Little In Love

WZGC (Z-93)—Atlanta (S. Davis—MD)

- ★ SHEENA EASTON—Morning Train 16-10
- ★ TERRI GIBBS—Somebody's Knockin' 13-9
- ★ JUICE NEWTON—Angel Of The Morning 23-15
- ★ ERIC CLAPTON—I Can't Stand It 24-18
- ★ APRIL WINE—Just Between You And Me 21-14
- GINO VANELLI—Living Inside Myself
- KIM CARNES—Bette Davis Eyes 30
- T.G. SHEPPARD—I Loved 'Em Every One
- PHIL COLLINS—I Missed Again
- THE WHISPERS—It's A Love Thing—D-27
- STYX—Too Much Time On My Hands—D-28

WMC-FM (FM-100)—Memphis (T. Prestigiacano—MD)

No List

WBYY—Nashville (S. Davis—MD)

No List

WHYI(Y100)—Miami (M. Shands—MD)

- ★ DARYL HALL/JOHN OATES—Kiss On My List 16-10
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 24-18
- ★ SHEENA EASTON—Morning Train 26-23
- ★ JOHN LENNON—Watching The Wheels 25-22
- ★ STEVE WINWOOD—While You See A Chance 28-25
- CHRISTOPHER CROSS—Say You'll Be Mine—29
- GAP BAND—Burn Rubber—28
- GINO VANELLI—Living Inside Myself—30

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Vox Jox

NEW YORK—Chuck Renwick has been given a new title at NBC Radio, executive vice president of network development, and has been charged with forming three new networks.

Renwick, who had been network radio executive vice president, will put together a talk network within the next six months, with the other two, as yet unspecified, to come later. In his new post he will also direct NBC Radio's move into satellite transmission of network programming.

The move takes Renwick out of a line position and means that NBC is now looking for general managers of its NBC Radio Network and Source Network. Both of these posts are on the vice president level.

NBC is the second network to take an interest in a talk network. ABC has been studying this idea for months under ABC Radio programming vice president Rick Sklar.

★ ★ ★

Susan Platt is the new 2 a.m. to 5:30 a.m. personality at WLS-FM Chicago. She was most recently in a similar post at WHAS-AM in Louisville. Platt replaces Dan Walker who left to return to WEFM Chicago. . . . Changes are happening at KSJO-AM/FM San Jose, Calif. Program director Lee Roy Hansen has promoted KSJO-FM's Stephen Dunwoody to the Monday-Friday 6 to 9 a.m. morning shift on the AM dial. Dunwoody will continue to contribute to the production of KSJO-FM. A few shifts were made in the KSJO-FM lineup which now consists of Tom Mix, 6 to 10 a.m.; Lisa Novak, 10 a.m. to 2 p.m.; Billy Vega, 2 to 6 p.m.; David Whitaker, 6 to 9 p.m.; Tawn Mastrey, 9 p.m. to 1 a.m.; and Lorraine Meier, 1 to 6 a.m.

Earl L. Trout, III is president and Bruce Phillip Miller is chairman of the board of Los Angeles Broadcasters (LAB), a new media training center which will prepare people for careers in broadcasting. Trout was formerly an air personality, program director and director of the KIIS Broadcasting Workshop. Miller previously anchored both morning and afternoon shows for KIIS-FM. Charlie Tuna and Lohman & Barkley are on the advisory panel, Michael Jones is admissions director. Staff includes Erin O'Neil, Don Tracy, Johnny Darrin and Ray Perriquay, III.

★ ★ ★

Doug Flodin is appointed promotion director for Drake-Chenault. He joined the syndicators in 1979 as production administrator with an air-personality background.

★ ★ ★

John Patton has joined Bonneville Broadcast Consultants as vice president and general manager. He comes from RAM Research, where he was president. . . . John Fisher has joined WMET-FM Chicago as morning drive man. He comes from WLVO-FM (Q-FM-96) Columbus, Ohio, where he also worked morning drive. . . . Steve McCoy has joined WZGC-FM (Z-93) Atlanta as morning drive man succeeding Ross and Wilson, who have joined WABC-AM New York (Billboard, March 7, 1981). McCoy comes from WBYY-FM (92-Q) Nashville.

★ ★ ★

R. Marshall "Harsh Marsh" Barber has become host of the 6 to 10 a.m. slot on KSKX-AM (Kicks Country) Topeka. He comes from KDVV-FM Topeka. . . . Bob O. Tate, the Midnight Cowboy and music director of KTWO-AM Cas-

per, Wyo., is planning to record an album for Pacific Challenger Records. . . . Ron Nickell, president of NKR Productions, which distributed the radio simulcast of the 23rd annual Grammy Awards show is recovering from a broken leg he sustained while roller skating. . . . Marily Tallman has joined Jeff Pollack Communications, Los Angeles-based consulting firm, as operations coordinator. She comes from Watermark, where she worked on Watermark's barter operations. . . . Morning man Jim Scott has joined the air staff of WYYS-FM (YES 95) Cincinnati to anchor the station's morning show. He comes from WSAI-AM. Says John A. Piccirillo, WYYS vice president and general manager. "We were not in the market for a morning man. But when Jim Scott became available, we could not resist. Ken Rogers has agreed to move to midday and Doug Silver to all night."

Jim Scott has been a fixture in Cincinnati radio for almost 15 years with time out only for a brief stint in New York.

★ ★ ★

Bob McKay is the new program director at San Diego's KCBQ-AM. He joins the station from country station WBCS-AM where he was program director for the past year. . . . Richard Kale has resigned his position as president of Golden West Broadcasters' Radio Division.

★ ★ ★

Johnny W. Burke is music director for WTRX-AM in Flint, Mich. . . . KWST-FM in Los Angeles has reintroduced its amateur hour for all aspiring air personalities. Contestants should send a tape of their show along with name, age and phone, number to K-WEST Amateur Hour, P.O. Box 106FM, L.A. 90028.

Bill Goldsmith is the new music director at KFAT-FM Gilroy, Calif. . . . Stan Dunn returns to KJAZ-FM in Alameda, Calif., to handle the 6 to 11 a.m. shifts. . . . Bill Berg has been named music director of WWVA-AM Wheeling, W. Va., and Dan McGrath has been named operations director of sister station WCPI-FM. Berg had been music director of the FM since it switched from AOR to adult contemporary in October and has been a personality on WWVA since 1976. He will continue his mid-morning air shift on WWVA and his afternoon drive show on WCPI. McGrath joined WCPI in October as morning drive host and he will continue this air shift.

★ ★ ★

Bill Rock, director of national program development for the Insilco Broadcast Group, has been named a vice president of the company. Rock has been in his present position since 1978, having moved up from oper-

ations director of WELI-AM New Haven, one of seven radio stations operated by Insilco. . . . Bob Buchmann and Marc Coppola of WBAB-FM Babylon, N.Y., raised \$28,000 for Long Island charities in a 102.3 hour marathon. The station is located at 102.3 mHz on the dial.

★ ★ ★

Scott Gentry has resigned as operations director at KENO-AM/FM, Las Vegas, to take a similar job at KLUV-FM, Salt Lake City. Alan McLaughlin, former p.d. of KLAJ-FM, Las Vegas, takes over Gentry's old job. Bill Alexander, meanwhile, is promoted to p.d. of KENO-AM, while Garry O'Neil is named p.d. of KENO-FM. . . . Joe McNamara of KAPZ-AM, Phoenix, hosts a Saturday morning garden show in addition to his afternoon drive time air shift. His horticultural talent earned him a special award at the 1980 Arizona State Fair for his prize-winning (Continued on page 36)

E/A In New Promo Drive

Continued from page 26

Elektra when Stein passed along a tape to Kenny Buttice, the label's senior vice president of a&r.

The biggest obstacle in Stein's job seems to be the reluctance of most radio formats to play rock'n'roll. The Kings' "Switchin' To Glide" rode the Hot 100 for 23 weeks from August to January, but never climbed above number 43.

"We couldn't crack so-called top 40 radio stations that don't play top 40 rock'n'roll hits," says Stein. "There were some stations that didn't play (Queen's) 'Another One Bites The Dust' and that was prob-

ably the best-selling single of the year."

Stein was named national director of promotion last May and vice president in November. He's since reorganized his national staff which includes, besides Ratner and Braverman, Bill Smith, national singles director; Marty Schwartz, national album director; Lou Galliani, national field operations and information director and Bruce Shindler, associate national album director.

The promotion staff also includes five regional chiefs and 26 local field reps. Each member of the local staff is evaluated monthly, Stein says, in three areas: airplay, sales reports and special achievement.

Amarillo Braces For A Country Shootout

By TIM WALTER

AMARILLO, Tex.—The gun-slingers are out in full force this spring as sister stations KDJW-AM and KBUY-FM, both country formats with a combined 17.8 share, go toe-to-toe here with Mel Tillis' 5 kw 19.8-share country KIXZ-AM. KIXZ adopted the country format in March, 1979, and has been steadily building since.

Traditionally, the Amarillo cowboys only peel off the bucks for one Arbitron a year, so the spring book will carry more weight than it might in another market.

George Schmidt, station manager for KDJW/KBUY, says the AM station has been traditionally country since 1970. The FM signal has been country since 1974, but went to live programming in 1978, which he says is "reality... the only way to go." Schmidt expects to see the FM climb from a 6.9 share (spring 1980) to an 8 or a 9 this year.

Promotion during the sweep will be heavy, explains Schmidt, particularly on the AM side, with new jingles by American Image of Nashville and a tongue-in-cheek tv commercial spoofing designer jeans. An auto giveaway is being considered, along with tie-ins on McDonald's "Chicken Mac" packages and local milk distributor cartons. KBUY-FM will stick to normally scheduled tv spots that "just push music," a pleasure boat giveaway would be the only Arbitron push, if used.

Schmidt explains that the traditional country format of KDJW mixes some gold with more than the

usual amount of information. The sports, news and talk segments trim airplay to 8 to 10 records an hour.

Despite the obvious 25 to 49 plus appeal, Schmidt says the station did well last year with 18 plus. He was "surprised at the strength."

KBUY programs 12 to 15 records an hour, with no talk, just straight, current country from 6 a.m. to 7 p.m. Evening hours open up for more progressive airplay, country opera and complete album cuts. Schmidt also notes the station uses ABC's "Silver Eagle" series and last summer played Kenny Rogers' "Hickory Creek." He anticipates using the new "Hickory Creek" 50-hour feature in May of this year.

Both KDJW/KBUY and KIXZ pump a lot of hoopla into their annual country concert. KDJW presented their ninth annual free concert March 21, featuring Ray Stevens, Janie Fricke and Eddie Raven, at the 7,250 seat Amarillo Civic Center. Both the afternoon and evening performances were SRO, claims Schmidt.

The KIXZ concert was March 8 at the Amarillo Coliseum, with Alabama, Tammy Wynette, Pittsburgh quarterback Terry Bradshaw and (as in the previous two concerts) Mel Tillis. The 7,500 seat house was also at capacity, according to station manager Richard Haines.

KDJW program director Kris Carpenter has a more than passing involvement with country music. His January release of "My Song Don't Sing The Same" on the Doorknob

(Continued on page 72)

Live Shows Woo Audience In Automated Ohio Mart

By KIP KIRBY

NASHVILLE—When tiny 500-watt daytimer WNIO-AM changed ownership last May, the first thing the new management did was pull the plug on the station's automated country format.

WNIO now claims the distinction of being both the only live country station covering the Niles/Youngstown, Ohio, market and the only AMer programming continuous country music as well.

The market is dominated by radio stations utilizing automated formats, explains WNIO's promotion director Fred Woak. The switch at WNIO was made to give the station a chance to establish a personality in the market and have a way of competing against its larger, automated counterparts.

Since then, WNIO has set its sights on increasing its ratings through more involvement with country listeners. A key tool in this campaign has been the use of concert sponsorships and on-air contests. In the past 10 months, WNIO has backed more than a dozen live country shows and aired 25 contests, including an expense-paid trip for two to see the Oak Ridge Boys at the Ohio State Fair.

Other prizes in station giveaways have included limousine rides and dinners with well-known country headliners, and overnight package prizes consisting of hotel accommodations and concert tickets.

Now in the midst of an Arbitron period, the station has launched a local blitz with ads on tv, billboards and print.

WNIO's sun-up to sun-down programming hours are comprised of what Woak calls "creative country programming." It rotates a hefty playlist which can average up to 75 records at a time, with the ratio of "goldies" to currents running approximately two to one. It plays album cuts in the middle of the day. It will mix Merle Haggard with the Burrito Brothers, George Jones with the Eagles ("Seven Bridges Road").

One hour of WNIO's midday programming is devoted to nothing but solid gold, an apparent listener favorite. Another hour features a music special with a theme, a particular artist, or an act that's scheduled for an area concert.

One of WNIO's most popular segments is "Barroom Jukebox." From 1 to 2 p.m. each afternoon, the station throws open its request lines for listener call-ins. Woak says that response to this program is "excellent," and the feature also allows the station to monitor which audience favorites it may be missing in its record library.

The station's approach to its promotions and its programming concepts will be the key. Woak hopes for a substantial Arbitron share when the new ratings are released. With a very small staff and limited budget, WNIO is actively seeking to win over listeners from its automated competitors.

"We know we're tiny," says Woak, "but for the hours that we are on the air, we'd like to be No. 1 in our format."



RADIO POWER—Undaunted by a March snow, 600 WMMR-FM listeners in Philadelphia line up to see a screening of "American Pop" that was promoted by the station.

Adults Target Of Hot 100 FMer

• Continued from page 26

Who songs aren't. The listener doesn't care if the record was a single, an album track or an Edison cylinder. They like the song and that's what matters."

Occasionally, the station will program a record it believes in despite poor results in research. That was the case with Roger Daltrey's "Without Your Love," which brought poor results early then refused to burn out. Christian also recognizes that some records test out well in the Pittsburgh market without ever achieving comparable national success. That happened in 1979 with Rainbow's "Since You've Been Gone," which was the station's num-

ber one record for the entire year. That's another of the twists that makes the market unique.

There are oldies that test well here that don't anywhere else. Records like "Ooh Baby, Baby" by the Miracles and "The Rapper" by the Jagger come to mind. They're both still very valid records in this market.

"In Denver (at KKKX-FM), we had a girl who would go around town and ask people what their favorite radio station was. If they said KX, they'd win a hundred dollar bill. We called her the KX call girl and the slogan was, 'The KX call girl gives good bread.' We used that one day here and people were up in arms, saying how dare you put that on the air. They got the joke and

thought it was in very poor taste."

The KX call girl has retired but the contests go on. There are big ticket items such as an \$18,000 van and \$7,000 wedding/honeymoon package, but the station has also had success with less expensive prizes, like Merlin, the hand-held computer game.

Since the fall book, there has been one on-air change. Jay Stone left the morning shift to return to Los Angeles and was replaced by Randy Miller. The rest of the lineup includes McGann from 10 a.m. to 2 p.m.; Suitcase Simpson from 2 to 6 p.m.; Ingram from 6 to 10 p.m.; Steve Garrett from 10 p.m. to 2 a.m. and Chris Reynolds from 2 to 6 a.m.

Beginning in April...

Radio Station MANAGEMENT WIZARDS

will find the
play-by-play facts faster
than ever before
in our

Billboard® Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	3	ERIC CLAPTON —Another Ticket, RSO	1	5	3	WHO —You Better, You Bet, Warner Bros.
2	9	2	THE WHO —Face Dances, Warner Bros.	2	3	3	JOURNEY —Party's Over, Columbia
3	1	3	REO SPEEDWAGON —Hi Infidelity, Epic	3	2	3	STEVE WINWOOD —While You See A Chance, Island
4	3	3	STYX —Paradise Theatre, A&M	4	11	3	STYX —Too Much Time On My Hands, A&M
5	4	3	STEVE WINWOOD —Arc of a Diver, Island	5	5	3	.38 SPECIAL —Hold On Loosely, A&M
6	5	3	RUSH —Moving Pictures, Mercury	6	6	3	LOVERBOY —Turn Me Loose, Columbia
7	6	3	JOURNEY —Captured, Columbia	7	1	3	ERIC CLAPTON —I Can't Stand It, RSO
8	8	3	.38 SPECIAL —Wild Eyed Southern Boys, A&M	8	10	3	RUSH —Limelight, Mercury
9	18	3	PHIL COLLINS —Face Value, Atlantic	9	17	3	GARLAND JEFFREYS —96 Tears, Epic
10	7	2	APRIL WINE —The Nature of the Beast, Capitol	10	7	3	REO SPEEDWAGON —Take It On The Run, Epic
11	14	3	JOHN LENNON/YOKO ONO —Double Fantasy, Geffen	11	20	3	APRIL WINE —Just Between You And Me, Capitol
12	11	3	LOVERBOY —Loverboy, Columbia	12	9	3	REO SPEEDWAGON —Keep On Loving You, Epic
13	12	3	THE POLICE —Zenyatta Mondatta, A&M	13	8	3	RUSH —Tom Sawyer, Mercury
14	23	3	DIRE STRAITS —Making Movies, Warner Bros.	14	NEW ENTRY		WHO —Another Tricky Day, Warner Bros.
15	10	3	BRUCE SPRINGSTEEN —The River, Columbia	15	27	3	THE OUTLAWS —Ghost Riders, Arista
16	17	3	AC/DC —Back in Black, Atlantic	16	25	3	RICK SPRINGFIELD —Jessie's Girl, RCA
17	24	3	TED NUGENT —Intensities in 10 Cities, Epic	17	16	3	STYX —Best Of Times, A&M
18	15	3	MANFRED MANN'S EARTH BAND —Chance, Warner Bros.	18	NEW ENTRY		TODD RUNDGREN —Time Heals, Bearsville
19	13	3	GARLAND JEFFREYS —Escape Artist, Epic	19	28	3	DONNIE IRIS —Ah Leah, MCA/Carousel
20	31	3	RICK SPRINGFIELD —Working Class Dog, RCA	20	NEW ENTRY		BRUCE SPRINGSTEEN —Point Blank, Columbia
21	34	3	JAMES TAYLOR —Dad Loves His Work, Columbia	21	46	3	JAMES TAYLOR & J.D. SOUTHER —Her Town Too, Columbia
22	22	3	STEELY DAN —Gaucho, MCA	22	30	3	STYX —Snowblind, A&M
23	21	3	THE OUTLAWS —Ghost Riders, Arista	23	14	3	THE SHERBS —The Skill, Atco
24	50	2	ROBIN TROWER —B.L.T., Chrysalis	24	23	3	PHIL COLLINS —I Missed Again, Atlantic
25	36	3	PHIL SEYMOUR —Phil Seymour, Boardwalk	25	31	2	JOHN LENNON —Watching The Wheels, Geffen
26	20	3	BLONDIE —Autoamerican, Chrysalis	26	60	3	JOHN LENNON —Woman, Geffen
27	NEW ENTRY		JOHN COUGAR —Nothing Matters and What If It Did, Riva	27	54	2	GARLAND JEFFREYS —R-O-C-K, Epic
28	35	3	THE SHERBS —The Skill, Atco	28	38	3	XTC —Generals And Majors, RSO/Virgin
29	27	2	PAT BENATAR —Crimes of Passion, Chrysalis	29	13	2	STEELY DAN —Time Out Of Mind, MCA
30	NEW ENTRY		THE RINGS —The Rings, MCA	30	NEW ENTRY		SANTANA —Winning, Columbia
31	NEW ENTRY		ROLLING STONES —Sucking in the Seventies, Rolling Stones Records	31	NEW ENTRY		DIRE STRAITS —Skateaway, Warner Bros.
32	NEW ENTRY		DOC HOLLIDAY —Doc Holliday, A&M	32	18	3	PHIL COLLINS —In The Air Tonight, Atlantic
33	37	3	RAINBOW —Difficult to Cure, Polydor	33	21	3	THE CLASH —Police On My Back, Epic
34	30	3	ALAN PARSONS PROJECT —The Turn of a Friendly Card, Arista	34	52	2	ADAM AND THE ANTS —Dog Eat Dog, Epic
35	38	3	TODD RUNDGREN —Healing, Bearsville	35	49	3	POLICE —Driven To Tears, A&M
36	26	3	DONNY IRIS —Back on the Streets, Carousel/MCA	36	NEW ENTRY		WHO —Daily Records, Warner Bros.
37	NEW ENTRY		ADAM & THE ANTS —Kings of the Wild Frontier, Epic	37	29	3	APRIL WINE —All Over Town, Capitol
38	40	3	BADFINGER —Hold On, Radio Records	38	NEW ENTRY		WHO —Did You Steal My Money, Warner Bros.
39	19	3	THE CLASH —Sandinista!, Epic	39	26	3	STYX —Rocking The Paradise, A&M
40	44	2	ELLEN FOLEY —Spirit of St. Louis, Cleveland International/Epic	40	19	3	APRIL WINE —Sign Of The Gypsy Queen, Capitol
41	42	2	U2 —Boy, Island	41	NEW ENTRY		BLONDIE —Rapture, Chrysalis
42	25	3	ROD STEWART —Foolish Behaviour, Warner Bros.	42	42	2	BADFINGER —Hold On, Radio Records
43	33	3	RANDY MEISNER —One More Song, Epic	43	NEW ENTRY		ROBIN TROWER —Won't Let You Down, Chrysalis
44	43	2	STEVIE WONDER —Hotter Than July, Tamla	44	12	3	REO SPEEDWAGON —Don't Let Him Go, Epic
45	32	3	JIM CARROLL BAND —Catholic Boy, Atco	45	NEW ENTRY		ROD STEWART —Give Me Wings, Warner Bros.
46	47	2	J.J. CALE —Shades, MCA	46	NEW ENTRY		KROKUS —Burning Bones, Ariola
47	NEW ENTRY		GREG KIHN BAND —Rockihnroll, Berserkley	47	NEW ENTRY		DONNY IRIS —I Can't Hear You, Carousel/MCA
48	NEW ENTRY		FRANKE & THE KNOCKOUTS —Franke & the Knockouts, Millennium	48	NEW ENTRY		JOAN JETT —Bad Reputation, Warner Bros.
49	48	3	JOE ELY —Musta Notta Gotta Lotta, MCA	49	NEW ENTRY		PHIL SEYMOUR —Precious To Me, Boardwalk
50	28	3	PAT TRAVERS —Radio Active, Polydor	50	39	2	ROBIN TROWER —Into Money, Chrysalis

Top Adds

1	JUDAS PRIEST —Point of Entry, Columbia
2	THE WHO —Face Dances, Warner Bros.
3	OZZY OSBORNE —Blizzard of Oz, Jet
4	GREG KIHN BAND —Rockihnroll, Berserkley
5	GREAT BUILDINGS —Apart From the Crowd, Columbia
6	THE HAWKS —The Hawks, Columbia
7	TOM DICKIE & THE DESIRES —Competition, Mercury
8	ROLLING STONES —Sucking in the Seventies, Rolling Stone Records
9	COLD CHISEL —East, Elektra
10	JOHN CALE —Honi Soit, A&M

51	NEW ENTRY		WHO —You, Warner Bros.
52	51	2	AC/DC —Back In Black, Atco
53	NEW ENTRY		JOE ELY —Musta Notta Gotta Lotta, Southcoast/MCA
54	53	2	IAN GOMM —Here It Comes Again, Stiff/Epic
55	NEW ENTRY		FRANKE & THE KNOCKOUTS —Sweetheart, Millennium
56	NEW ENTRY		DIRE STRAITS —Solid Rock, Warner Bros.
57	34	3	ERIC CLAPTON —Rita Mae, RSO
58	NEW ENTRY		PHIL COLLINS —Behind The Lines, Atlantic
59	56	3	JIM CARROLL BAND —People Who Died, Atco
60	NEW ENTRY		JIMMY BUFFETT —It's My Job, MCA

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio Programming

OLDER DEMOGRAPHICS

Big Band, '40s, '50s Pop Sounds Gaining Airplay On AM In Miami

By SARA LANE

MIAMI—Big bands, pop singers from the 1940s and '50s (Frankie Laine, Patti Page, Rosemary Clooney, Nat Cole)—it seems like everyone's getting out their old records on radio stations in this market.

No less than three are carrying such fare. WLQY-AM, which used to be known as WGMA, "The Lady," playing contemporary music that was supposed to attract singles, now runs a syndicated MOR oldies format known as "The Music Of Your Life."

WVCG-AM shifted from an MOR format with a beautiful music leaning when it signed up with TM Programming Feb. 23 for its new TMOR format, that features the hits of the past 40 years.

And then there's WKAT-AM, which six weeks ago gave up talk to follow a home-grown big bands format. WKAT had been talk for 15 years, but was losing ratings to news/talk outlets WINZ-AM and WNWS-AM. So general manager John Locke set his sights on big bands and brought in 40-year radio veteran Jim Flint to put the new format together.

Flint reasons, "You look at the market to see what's available, and if you find something you think the public wants, then you stand a chance of being listened to."

According to Flint, there is a large resurgence of interest in music from the '30s and '40s and Flint believes that big band music has never died.

"College kids in particular are tuning in to this kind of music," he notes. "I was talking with Lee Castle, who fronts the Jimmy Dorsey Band and he told me they were at Washington & Lee Univ. and the kids wouldn't let them off the bandstand. Woody Herman, Les Brown, Charlie Spivak, these guys are all working—maybe not one-night stands, but that's because they don't want to work that often."

WKAT-AM is playing music from the past five decades to the present with emphasis on the big band instrumental and the big band vocal, i.e. Helen Forest with Benny Goodman or Harry James. Martha Tilton with Benny Goodman.

"The instrumentals just naturally fall in there," he says. "Among the new people we play are the Singers Unlimited. Gene Purling's new group—he used to have the Hi-Los—and they do the best vocal work ever.

"It's the American music," he stresses. "There are an awful lot of

people out there who want to hear a melody well played."

Flint contends that people 40 years old and up will remember this type of music and he says that people from 40 to 65 want to hear it.

"I don't care if we sell a record," he continues. "What I want to do is please the people. Even if you were born in 1940, you'll remember some of it. You had ten years to hear it before rock came in." Although WKAT-AM primarily programs big band and singers from that era, it does include new product by such established singers as Frank Sinatra and Perry Como.

"The artists we play are musical people like Ella Fitzgerald, Sinatra and Como. There are people out there who have musical ears who don't get what they want to hear. There just aren't enough stations playing the mainstream popular American music. What has been out there for the past 50 years is going to be there for another 50. This country is only 200 years old and we're playing music from a quarter of the life of this nation."

Flint began his career at WGRL in Greenwood, Mississippi in 1940. He went to Los Angeles in 1945, where he stayed until he left for Las Vegas until being summoned to Miami by Locke, who brought him in due to his success in similar formats in other markets. WKAT's lineup is comprised of well established local DJs who are old enough to be familiar with the new format. Chuck Zinc has the 6 to 9 a.m. slot; Don Barber follows from 9 a.m. to 3 p.m. Flint fills the 3 to 7 p.m. slot with Jack McDermott coming on from 7 p.m. to midnight. Chris Hanson is the all-night man.

"I believe there's an audience for this music," says Flint, "particularly in Miami with its older demographics. I can't understand why everything on radio has to sound exactly the same."

APRIL 4, 1981 BILLBOARD



FRAZIER'S PAL—Frazier Smith, popular morning deejay on Los Angeles' KLOS-FM welcomes masked Los Angeles Dodger Jay Johnstone to his morning show. Johnstone, baseball's equivalent to Groucho Marx, will be a recurring guest with his own "Dodger Lines" spot on the "Sports Snorts" segment of Smith's show.

Court: FCC Out Of Programming

• Continued from page 1

And some observers think the Outlet Co. might take a close look at its recent acquisition of classical WDRQ-FM Detroit (Outlet runs a number of successful contemporary stations). RKO could also revive plans to drop the classical format on one of its two Washington outlets, WGMS-AM-FM.

The court decision can be seen as the second part of a one-two punch to classical music and jazz on the airwaves. President Reagan's proposed budget cuts to National Public Radio threaten this traditional source of such programming.

On the up side, WNCN-FM New York, the station which has been the primary test case in the 10-year legal

battle ending in Tuesday's Supreme Court ruling, will not likely change its classical format.

Dr. Jesse Werner, chairman of GAF which owns WNCN, is a classical music buff, a member of the board of the Chamber Music Society of Lincoln Center and a good friend of Avery Fisher. Sources say that WNCN is Werner's "pet project" and that GAF will leave the format as is.

Listeners can also look to cable radio for special programming. Already classical and jazz formats are being offered nationally on cable.

The Supreme Court's ruling falls in line with the current trend toward radio deregulation and marketplace control of the airwaves. Writing for the court, Justice Byron White reasoned that "the market, although imperfect, would serve the public interest as well or better (than Federal Communications Commission regulations) by responding quickly to changing preferences and by inviting experimentation with new types of programming."

The Supreme Court decision upholds a 1976 FCC policy statement in which the Commission expressed its intention to leave format decisions to the discretion of stations.

Public interest groups challenged that policy, and in 1979 won a ruling from the U.S. Court of Appeals here. The appeals court said the FCC must hold hearings when a format switch threatens the loss of a "unique format" in any particular radio market and when there is "significant public grumbling" over the loss.

The Supreme Court decision overturns that appeals court ruling, and allows the FCC to rely on marketplace forces to promote diversity in entertainment programming and thus serve the public interest.

"The First Amendment does not grant individual listeners the right to have the FCC review the abandonment of their favorite entertainment programs," wrote Justice Byron in the decision.

Dissenting from the majority opinion, Justice Thurgood Marshall and William Brennan argued that the FCC's policy "lacks flexibility." The policy lacks "a 'safety valve' procedure that would allow the necessary flexibility of the commission's general policy on format changes to particular cases," the dissenting Justices said.

In his majority opinion, Justice White leaves room, however, for the possibility that the FCC may want to change its current policy if the marketplace does not satisfy the standards of the public interest.

New On The Charts



JOHN O'BANION
"Love You Like I Never Loved Before"—★

While John O'Banion may appear to be a solo artist, in a sense this song is the work of a trio. Except for the reworking of the old Left Banke hit "Walk Away Renee" on his forthcoming debut LP, all the songs are written and produced by Richie Zito and Joey Carbone.

The three met as "their paths crossed at a \$5 an hour studio" in Los Angeles. Among them, they had experience in Indianapolis rock theatre, "Hog Honda & the Chainguards," Broadway cabaret, Bette Midler sessions and cruise ship lounge bar bands. O'Banion hails from Kokomo, Ind., while Zito and Carbone are from New York.

The songs, such as "Love You Like I Never Loved Before," are pop songs which can easily fit into an adult contemporary radio station as well as Hot 100 formats. Recorded at several locations—including Wizard, Concord, Sound Castle and Wally Heider studios, the record uses some of the top sessionmen in Los Angeles. They include drummer Carlos Vega, percussionist Lenny Castro, and Dennis Belfield on bass.

O'Banion is managed by Renaissance Management Corp., 433 N. Camden Dr., Beverly Hills, Calif. 90210 (213) 273-4162. There is no booking agent presently.



ROSANNE CASH
"Seven Year Ache"—★

Though the daughter of Johnny Cash, and now the wife of writer/producer Rodney Crowell, Rosanne Cash initially hadn't intended on being a performer. The day after she graduated from high school, she took a job in her father's wardrobe department. Johnny Cash ended up putting Rosanne and half sister Rosey onstage as backup singers.

After this initial shock, Cash became more aware of her performing abilities and the next few years were divided between pursuing music and acting careers. An album recorded for Ariola and only released in Europe is still unlistenable to Cash today though she kept in touch with producer Crowell and they ended up getting married. Also, the Ariola experience led to her being signed to Columbia.

Her first Columbia LP, "Right Or Wrong," received significant country attention though this current album is the first to crossover to pop in a significant way. Now, Cash has come a long way from the days when she practically had to be dragged from the wardrobe department to go onstage.

Cash is managed by Mike Gardner, 1901 Ave. of the Stars, Suite 548, Los Angeles, Calif. 90067 (213) 556-2818. The booking agent is Agency For The Performing Arts. The West Coast contact is Marty Klein at 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213) 273-0744. On the East Coast, the contact is D.J. McLaughlin, 120 W. 57th St., New York, N.Y. 10019 (212) 582-1500.

Goodphone Commentaries

The Masses Aren't Asses

By BOB SHANNON

DALLAS — These are nine thoughts. Some will appear to mean the same and some will be contradictions. The common bond is that they all relate to the rapidly changing audio/video onslaught that will touch us all by the year 2000.

- 1) The only constant is the change;
- 2) History repeats itself;
- 3) The masses are asses;
- 4) Them is us;
- 5) "... Some of them were dreamers and some of them were fools and for some of them, it was only the moment that mattered. ...";
- 6) The absurd will eventually become the reality;
- 7) Don't stop thinking about tomorrow;
- 8) Things are good and they're getting better; and
- 9) The times, they are a changin'.

The implications of all nine are brought back to ground zero with the addition of this rather obvious statement. In the next twenty years, cable and satellite capabilities will grow beyond our wildest imaginations.

Look at it this way. For 50 of my grandmother's 84 years, she had no idea of what a television was, and now she has access to more than 83 channels in her home. The obvious benefit is the diversity of

choice and now, in the mid-morning of the computer age, my mind boggles when I think of all the options coming our way.

If the only constant is the change, then those of us in media must be making contingency plans. Just as the three major television networks must now contend with the advent of cable, radio has the same road to travel. Does history repeat itself? Case in point would be the re-emergence of radio networks. Just as the radio of the '40s cowed before the tube of the '50s, television is responding to the threat of cable, and VTRs and video disks and more.

The total simplification of this entire situation is the word choice. With all the choices available, listeners/viewers will begin to look for exactly what they want, and believe me, someone will be there to give it to them. With hundreds of choices, loyalties will divide greatly and broadcasters may be placed in the position of getting who they can when they can.

This might mean that we'll program for the highest cumes and not be quite as concerned with time spent listening. What kind of contingency plans are you making?

(Bob Shannon is a sales consultant to TM Special Projects and former program director of WBCN-FM Boston.)

Mike Harrison

Reality Versus Perception

LOS ANGELES—A group of struggling musicians at last weekend's West Coast Gospel Music Assn. Conference were debating the merits of purity versus compromise as a means of cross-over to the secular mainstream.

"Should we, perhaps, tone down all the literal references to Jesus and religion to get airplay?"

"No, if we do that, we're not making gospel music anymore."

"But, why is it that some of our sounds are as good as, if not better than, lots of the music that does get played on secular stations?"

This discussion, of course, could be held among the "members" of just about any of the popular music/culture subgenres of today's widening mainstream. Just change a few of the labels and terms and the song remains the same. Questions like these are common.

"Why won't AOR stations play this artist? His new record sounds more like AOR than many of the artists already accepted in that area."

"Why is the country world turning its back on that group just because they've become popular in rock?"

"Hey man, we can't play that. That's not real jazz."



The truth is, there are two kinds of "reality" within our fractionalized media-culture: reality-reality and perceived-reality. More times than not, perceived-reality dictates the parameters of playlists and the fates of artists more than cut-and-dry facts.

The reason for this is simple, though in many ways incongruous to stated intentions. The so-called musical genres that generic radio is split into are based as much upon snobbery, elitism and clansmanship as they are upon actual sound and quality. Image is the elusive component that makes this whole ball of wax go 'round. Is it fair? Perhaps not. But it is, indeed, indicative of human nature.

For example, Led Zeppelin has the general reputation for being a hard rock band. Yet, many of their selections are quite mellow and still get airplay on hard rock stations based upon the merits of the group's image and membership in the "club."

Yet, if, say, Barbra Streisand came out with a heavy metal cooker, she would have about as much chance of getting on these same stations as Frank Zappa would of opening for Sinatra in Las Vegas (even if he sang "I Get A Kick Out Of You").

True, artists have been known to switch fraternities mid-career. But not after a reasonable period of hazing. And usually at the cost of their former followings.

This syndrome causes much controversy in particular when a musical genre is expanding. Not only are artists judged by their sounds and attitudes—but by their actual fans, too. If the "wrong" kind of people like an artist (or, if people like an artist for the "wrong" reasons) they can lose their membership cards. There is a point at which the influential purists within each of media's many scenes begin to view expansion as "watering down." Or crossing-over as "defection."

Artists must be extremely sensitive to this process. So many of them are unfairly victimized by it through no fault of their own talent or intentions. Wrong management decisions, poor booking, inappropriate publicity and packaging can destroy an artist. On the other hand, excessive caution and adherence to the expectations of vocal hardcores can limit an artist's natural growth both artistically and commercially. The maintenance and development of image is as complex and tedious a process as songwriting itself. Decisions, decisions.

In the meantime, back to the gospel conference. If devout Christians make music that does not make any reference whatsoever to Christianity, is it still gospel?

Is "9 to 5" country because Dolly Parton comes from Tennessee?

The answer to both of these questions is, "Yes and no."

★ ★ ★

Another opening, Another show: Mega-show producer extraordinaire, Bert Kleinman, has reason to be celebrating. His latest audio-mural, "The Rock Years: Portrait of an Era" had its world premiere last weekend on WNEW-FM New York to rave reviews from both within the station as well as its listeners. (As most syndicators and producers can attest, you have to please two audiences in that end of the business—

not just the listeners, but keenly critical and oftentimes jealous station programmers as well.) WNEW-FM is a tough cookie to crack in the syndication arena because of its well-entrenched self-identity and image, one of the most impenetrable in all of radio. Station associate program director Richard Neer called me with accolades about the 48-hour program which is narrated by KMET Los Angeles air personality David Perry and is being offered for worldwide distribution by LA-based Westwood One.

★ ★ ★

The mark of Moorhead: L. David Moorhead kicked off his recently announced operations consultation of KISS-FM Los Angeles by taking to the airwaves himself this past Sunday evening and conducting one of the ol' "rate the records" sessions. Members of Southern California's record promotion community were invited to come down to the station and play/plug their new offerings on the air, in addition to answering listener phone-ins about the music biz. Records were also voted upon by listeners for quality (or lack thereof) in what proved to be an entertaining four hours of radio and the possible debut of a new weekly feature.

In the meantime, speculation continues over the direction that Moorhead will take the eclectic hit music station (which, by the way, already enjoys fairly healthy ratings). Those on the inside, however (meaning, those who know Moorhead), can tell you that the colorful radio legend is far more the chemist than the mechanic, far more the cook than the carpenter. My bet is he'll take the station which ever way the warmest winds are blowing.

★ ★ ★

And yet another newspaper heard from! I was extremely impressed with the sample radio columns sent to me by Chuck Darrow of the Philadelphia Journal (circ. 110,000 Monday-Saturday) in response to my claim that the relationship between radio and the press leaves much to be desired.

Darrow says, "At least once a week, I write a column called 'Radio Activity' which combines gossip-type items with program notes. In addition, I regularly write feature interviews with local air personalities. Of the four dailies in Philly, we are the only one to regard radio as a separate topic apart from tv, and this is due to my belief that while everyone may watch tv, buy records, go to the movies and read books, the fact is that we all live our lives to the radio. Luckily, the local stations (the major outlets) have aggressive and thorough promo departments who actively work with myself and other local writers on a regular basis. But, I guess Philly is the exception rather than the rule."

Thanks, Chuck. We hope your enthusiasm and awareness will spread to other cities.

★ ★ ★

We've moved: Please make note of our new address and phone number, as we've moved the Goodphone Communications Center to the foothills of one of LA's last vestiges of natural splendor—Topanga. 4869 Topanga Canyon Blvd., Woodland Hills, CA. 91364. (213) 888-5730.

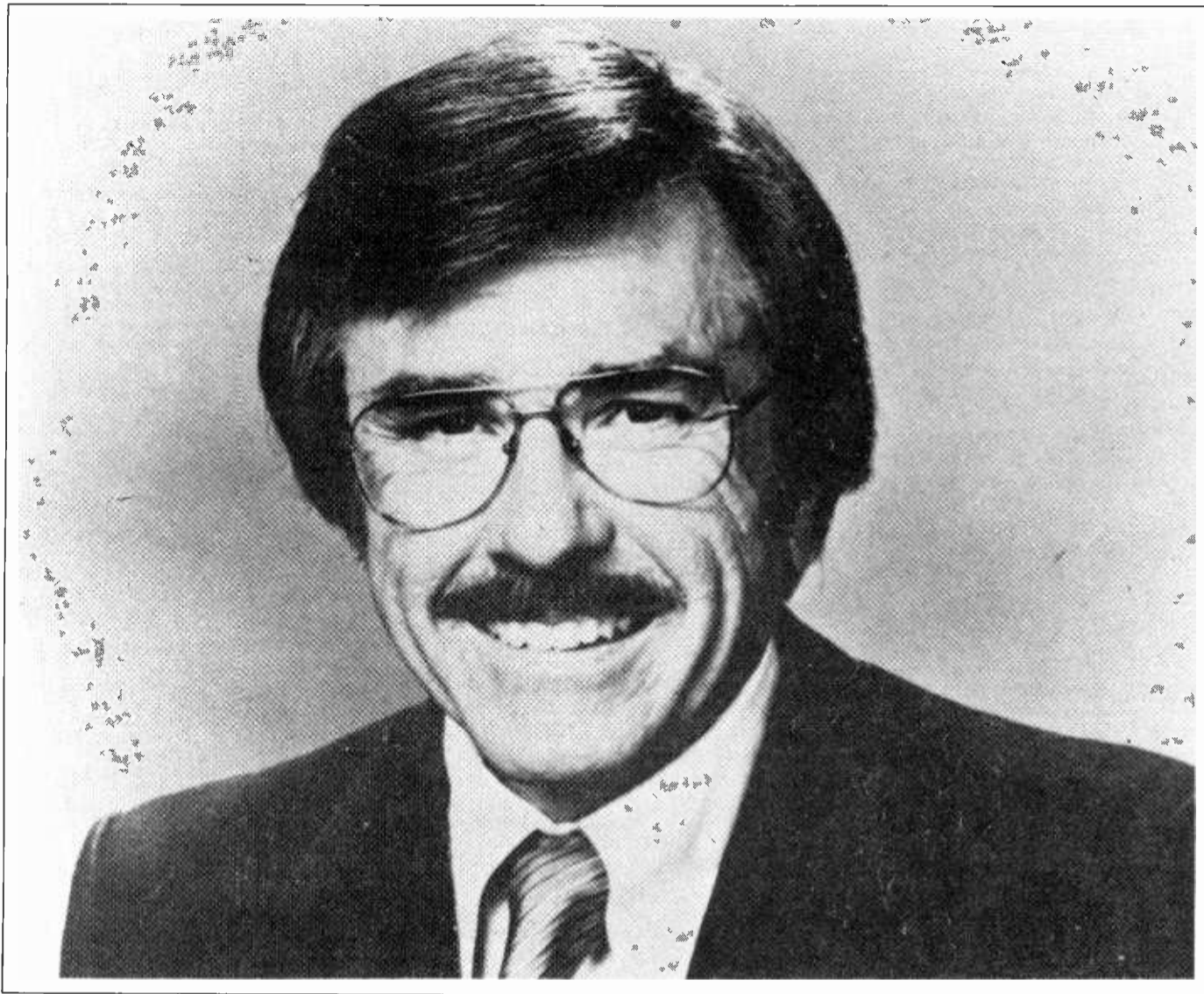
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Vox Jox

• Continued from page 30

18-inch jade plant. ... Meanwhile, **Don Crawford** of KARZ-AM Phoenix, a morning man, has been moonlighting as emcee of the annual Odd Fellows talent show at the Arizona State Fair.

Mary Turner of KMET-FM Los Angeles, **Karen Savelly** of WRIF-FM Detroit, **Tempie Lindsey** of KXTQ-FM (Q-102) Dallas, **Robin Wood** of WEBN-FM Cincinnati, **Alison Steele** of WNEW-AM New York and **Raechel Donahue**, who used to be on KSAN-FM San Francisco, all have color photos in "The Ladies Of The Airwaves" article in the February issue of *Oui* magazine. All the "ladies" are fully clothed.

Dan Carlisle joins the KLOS-FM Los Angeles air-staff as a weekend personality. He comes to the station from KSAN-FM in San Francisco where he was an evening personality.

Bruce Morrow, who used to be known as **Cousin Brucie** when he was a DJ on WABC-AM and WNBC-AM New York, came back to the Big Apple recently to host a party for ad agency types at Manhattan disco Hippopotamus to promote his two stations, WALL-AM-FM Middletown, N.Y., and WRAN-AM Dover, N.J. Among those on hand for the festivities was Atlantic recording artist **Laura Branigan**, who helped Morrow pull winning tickets from a box in a drawing for free trips and baskets of fruit.

Michael Fox is promoted to assistant program director at KABC-AM, Los Angeles, where he had been a writer and producer.

Joe Klein, president of L.A. Trax, has launched a "Buds For Yuks" contest for DJs in conjunction with the radio spot firm's Spotline promotion. The contest calls for the jocks to record and submit their favorite (hopefully original) one liners of 10 seconds or less duration on a cassette.

In addition to a \$25 prize, winners will have their jokes tagged on the end of the firm's "Platinum Promó Of The Week" as run on the Spotline with full credit to the jock and his station. Submissions, five per entry, should be sent to L.A. Trax, 8033 Sunset Blvd., Suite 1010, Los Angeles, Calif. The Spotline features such clients as the Vapors, the Doobie Bros., Kenny Rogers, Donna Summer and Devo.

Thomas Durney has been named general manager of WQUE-FM New Orleans. He moves there from WKSS-FM Hartford. ... **Don Hibbitts** has been named general manager of Plough's WSUN-AM St. Petersburg, Fla. He moves up from sales manager of the station. ... **Scott Gibb** has joined WPRW-AM Manassas, Va., as an evening personality.

At KRYS-AM Corpus Christi, Tex., **Todd Tucker** has replaced **Jerry Sublett** as music director. ... **Terry Black** is the new music director and nighttime (7 p.m.-midnight) air personality at KCBQ-AM in San Diego. He joins the station from KJJJ-AM, a modern country station in Phoenix where he held similar positions. ... **Jimi Fox** is the new program director of XHIS-FM (Stereo 90). Fox was formerly p.d. of KCBQ-AM in San Diego and KTNQ-FM in Los Angeles.

Guy Broady has returned to WVON-AM Chicago to handle the 6 to 10 p.m. shift. He returns to Chicago from positions at WWIN-AM Baltimore and WKTU-FM New York. The station has also launched a new contest called, "WVON pays your bills," which awards up to \$500 to listeners. ... **Allen Gantman** has been named general manager of WAKY-AM/WVEZ-FM Louisville, which is operated by Multimedia. He moves over from the Greater Media chain and succeeds **George Francis Jr.**, who departed in a disagreement on "administrative philosophy" with vice president **Bruce Buchanan**.

WGAR-AM Cleveland is celebrating its 50th anniversary with special programming that includes interviews with former staffers. These include **Jack Paar**, author **Norm N. Nite** and WNEW-AM general manager **Jack Thayer**. ... TM Productions is offering two new commercial/production libraries to aid radio stations in producing their own commercials and campaigns. They are the TM System, a bi-monthly supplemented commercial-production library and TMX-One, a 12-disk sound effects library.

Mike Marder moves up to general manager from sales manager at WEAZ Philadelphia. ... **KHOW-AM-FM** Denver general manager **Sam Sherwood** has been named a corporate vice president of the station's owner, Doubleday Broadcasting. ... **Joel Raab**, p.d. at WEEP-AM Pittsburgh, has been named p.d. at WHK-AM Cleveland. WEEP assistant p.d. **Barry Mardit** succeeds Raab in the Pittsburgh post.

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

April 3-4, **Willie Nelson**, Live From Gilley's, Westwood One, one hour.

April 3-5, **Kansas**, NBC Source, two hours.

April 3-5, **Hank Williams Jr.**, Country Session, NBC, one hour.

April 5, **Boz Scaggs**, King Biscuit Flower Hour, ABC FM, one hour.

April 5-6, **Ian Lloyd**, Robert Klein Show, Forben Enterprises, one hour.

April 10-12, **Eddie Money** concert, NBC Source, 90 minutes.

April 10-12, **Ronnie Milsap**, Country Session, NBC, one hour.

April 11, **Don Williams**, **Rosanne Cash**, **Rodney Crowell**, Silver Eagle, ABC Entertainment, 90 minutes.

April 11-12, **Conway Twitty**, Heart-throb, Opryland Radio, three hours each day.

April 12, **Manfred Mann**, Ry Cooder, King Biscuit Flower Hour, ABC FM, one hour.

April 17-18, **George Thorogood**, **Chuck Berry**, In Concert, Westwood One, one hour.

April 17-19, **Steve Winwood**, NBC Source, two hours.

April 17-19, **Mel Tillis**, Country Session, NBC, one hour.

April 18-19, **Rod Stewart**, RKO, two hours.

April 18-19, **Barbara Mandrell**, **Larry Gatlin**, **Charlie Daniels**, Mutual, three hours.

April 19, **Utopia**, King Biscuit Flower Hour, ABC FM, one hour.

April 24-26, **Genesis** concert, NBC Source, 90 minutes.

April 24-26, **Lynn Anderson**, Country Session, NBC, one hour.

April 25, **Kansas**, Coca-Cola Night On The Road, ABC FM, two hours.

April 25, **Eddie Rabbitt**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

May 1, **Christopher Cross**, Leo Sayer, Mello Yello Concert, ABC Contemporary, two hours.

May 1-3, **Tom T. Hall**, Country Session, NBC, one hour.

May 2, **Rod Stewart**, Mello Yello Concert, ABC FM Network, two hours.

May 3, **Anne Murray**, Mello Yello Concert, ABC Entertainment, 90 minutes.

May 8-10, **John Conlee**, Country Session, NBC, one hour.

May 8-10, **Santana**, concert, NBC Source, 90 minutes.

May 9, **George Jones**, Silver Eagle, ABC Entertainment, 90 minutes.

May 15-16, **Molly Hatchett**, In Concert, Westwood One, one hour.

May 15-17, **Margo Smith**, Country Sessions, NBC, one hour.

May 16, **Allman Bros.**, Coca-Cola Night On The Road, ABC FM, two hours.

May 23, **Bobby Bare**, **Moe Bandy**, **Joe Stampley**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

May 22-24, **Charlie Daniels**, NBC Source, two hours.

May 23, **Ted Nugent**, Coca-Cola Night On The Road, ABC FM, two hours.

May 23-24, **Neil Diamond**, Star '81 Sound series, RKO, two hours.

May 29-31, **Marshall Tucker**, concert, NBC Source, 90 minutes.

June 12-14, **Foreigner**, NBC Source, two hours.

TOP 50 Adult Contemporary

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★	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	9	9	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
2	2	11	11	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
3	3	10	10	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
☆	4	10	10	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
☆	5	7	7	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
☆	6	6	6	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
☆	7	8	8	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
☆	8	6	6	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
☆	9	11	11	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
☆	13	4	4	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
☆	15	4	4	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
12	10	11	11	WOMAN John Lennon, Geffen 49644 (Warner Bros.), (Lenono, BMI)
13	11	17	17	9 TO 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
☆	22	3	3	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
☆	17	7	7	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
16	16	8	8	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
17	18	8	8	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
18	14	12	12	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
19	12	7	7	LIVING IN A FANTASY Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI)
20	19	9	9	DREAMER The Association, Elektra 47094 (RocksJam/Bug, BMI)
☆	24	5	5	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
22	20	19	19	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
☆	27	4	4	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
24	23	8	8	GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI)
25	21	10	10	CAFE AMORE Spyro Gyra, MCA 51035 (Harlem/Crosseyed Bear, BMI)
26	25	5	5	LOVERS AFTER ALL Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/ Leon Ware, ASCAP)
27	26	19	19	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
28	32	7	7	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
☆	41	3	3	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
☆	40	2	2	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunktet, ASCAP)
☆	37	2	2	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
☆	39	3	3	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
33	35	6	6	IT'S MY JOB Jimmy Buffet, MCA 51061 (I've Got The Music, ASCAP)
34	36	4	4	ALICE DOESN'T LOVE HERE ANYMORE Bobby Goldsboro, Curb/CBS 670052 (House Of Gold, BMI)
☆	NEW ENTRY	NEW ENTRY		WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
☆	NEW ENTRY	NEW ENTRY		SAY YOU'LL BE MINE Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
37	38	4	4	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
☆	NEW ENTRY	NEW ENTRY		I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
☆	NEW ENTRY	NEW ENTRY		LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
☆	NEW ENTRY	NEW ENTRY		A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
41	44	2	2	DON'T KNOW MUCH Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)
42	42	4	4	FALLING AGAIN Don Williams, MVA 51065 (Hall/Clement, BMI)
43	34	5	5	PRECIOUS TO ME Phil Seymour, Boardwalk 8-5703 (CBS) (Hearmore/On The Boardwalk, BMI)
44	28	16	16	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunktet, ASCAP)
45	46	2	2	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME, MEDLEY Spinners, Atlantic 3798 (Hammer & Nails, ASCAP/Sumac, BMI)
46	47	2	2	ME Andy Gibb, RSO 1056 (Stigwood/Unichappell, BMI)
47	NEW ENTRY			FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
48	NEW ENTRY			WASN'T THAT A PARTY The Rovers, Cleveland International 19-51007 (Epic) (United Artists, ASCAP)
49	NEW ENTRY			I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
50	33	21	21	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)

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

APRIL 4, 1981 BILLBOARD.

Bubbling Under The HOT 100

- 101—AI NO CORRIDA, Quincy Jones, A&M 2313
- 102—PRAISE, Marvin Gaye, Tamla 54322 (Motown)
- 103—HOOKED ON MUSIC, Mac Davis, Casablanca 2327 (Polygram)
- 104—HEAVEN IN YOUR ARMS, Dan Hartman, Blue Sky 6-70053 (Epic)
- 105—FOOLISH CHILD, Ali Thomson, A&M 2314
- 106—THAT DIDN'T HURT TOO BAD, Dr. Hook, Casablanca 2325 (Polygram)
- 107—SEDUCED, Leon Redbone, Emerald City 7326 (Atlantic)
- 108—ONE MORE CHANCE, Diana Ross, Motown 1508
- 109—INVITATION TO LOVE, The Jazz Band, Motown 1507
- 110—FOOL IN LOVE WITH YOU, Jim Photoglo, 20th Century 2487 (RCA)

Bubbling Under The Top LPs

- 201—THE SELECTER, Celebrate The Bullet, Chrysalis CHR 1306
- 202—JOE ELY, Musta Notta Gotta Lotta, Southcoast/MCA MCA-5183
- 203—THE GREG KINN BAND, Rockihnroll, Berserkley BZ 10069 (Elektra)
- 204—JOHN CALE, Honi Soit, A&M SP-4849
- 205—LEON REDBONE, From Branch To Branch, Emerald City ED1-38-136 (Atco)
- 206—DOTTIE WEST, Wild West, Liberty LT-1062
- 207—GENE DUNLAP, It's Just The Way I Feel, Capitol ST-12130
- 208—SOUNDTRACK, Dance Craze, Chrysalis CHR 1229
- 209—DOC HOLIDAY, Doc Holiday, A&M SP-4847
- 210—BRENDA RUSSELL, Love Life, A&M SP-4811

Talent

Vegas Talent Buyer Listens To All, But Few Make The Grade

By TIM WALTER

LAS VEGAS—"There's a tremendous number of new, talented acts out there," claims Dick Lane, entertainment director of the Las Vegas Hilton Hotel here. "And if they're objective about their abilities relative to other talent, they can make a very good living."

Despite the hundreds of new faces that descend on Nevada annually, few will get close to the main room, most will work hard to find a spot in the "free" showcases, some will land a paying gig of one or two weeks, but only a few will become regulars in the Nevada lounge circuit.

"We've got an awfully big room to fill," notes Lane. "We're pretty much a double headliner policy now. I can't try out new people for an opening act. They've got to pull in a lot of people on their own. With a bill like Juliet Prowse and Tony Orlando, I can do it. Tony Orlando and Debbie Smith or Juliet Prowse and Irving Glucks just won't cut it."

Lane claims to be one of the few entertainment directors who will see everyone that comes to him and answer phone calls and mail. "I thought that's what I was supposed to be here for, but not everyone approaches it that way," he observes. At any one time he says he has eight or 10 videotapes to audition and stacks of audio tapes.

Lane says that despite the quality of the tape, he screens every act carefully to see if they have the qualities he's looking for. "Ordinarily, though, I'd say it's best for talent to be represented by an agent. They need representation by someone

No Opposition To Appalachian Fest

BUSHKILL CENTER, PA.—There will be no community opposition this year when the Appalachian Fiddle and Bluegrass Association stages its annual fiddle and bluegrass festival at its Mountain View Park in this Pocono Mountains resort area. Plans are to stage the festival, rated as the biggest fiddle and bluegrass festival in the East, for the August 14-16 weekend.

Last summer, for three months preceding the event, residents living near the park insisted that the festival would attract "undesirable people" to the area, bringing with them drugs, trash and traffic problems. However, none of the feared problems materialized and the fiddle and bluegrass festivals attracted 6,000 people for the three-days of concerts and contests without incident.

Louie Setzer, president of the association, said that residents have indicated if they conduct the festival as last year, they are all in favor of it now. Before the supervisors and township zoning board would permit the festival to go on last summer, the association was required to take out \$350,000 in insurance for the festival and make extensive sanitary provisions.

The association drilled a well and installed 20 portable toilets on the land, which was purchased expressly for the festival. Previously, the Appalachian Fiddle and Bluegrass Association staged the event at nearby Klein's Grove in Bath, Pa. Last year it purchased Mountain View Park, a former dragstrip, for its concerts and other events.

who has entry to all the entertainment directors.

"Some of the acts need a lot of work. Kids frequently come to Vegas much too early in their careers; I talk to a lot of disillusioned people. Sometimes they want it (main room) so bad, they're blind to what they can do," he says.

New singers may find gigs few and far between, with off-strip pay ranging from \$200 to \$300 gross each week. The clubs don't get involved with expenses, social security and health benefits. A major strip casino may pay \$400 a week to an act, while paying union musicians behind the performer \$470 to \$700. The union members also gets health insurance and retirement benefits.

Popular and established lounge acts, however, may stay relatively busy and take home \$50,000 to \$70,000 a year.

Denise Clemente, an energetic singer in her fifth year here, worked about 40 weeks last year. In April, she opens for David Brenner in Atlantic City. Despite having built a strong reputation, main room venues still evade her in Las Vegas.

In 1980, only Marlene Ricci crossed over from lounge to main room, opening for Frank Sinatra and finally winning a two-week stint at the Dunes while the Casino de Paris was on vacation.

Others are on the edge. Loretta Holloway appears strong to be invited on stage as an opening filler; the MOR black performer with jazz roots has guested three times on the "Merv Griffin Show" and is now booked for 20 weeks at the 'prestige' lounge, the Top 'o The Dunes.

Pete Willcox, a songwriter/singer/impressionist, has worked the Silverbird main room as well as

the lounge, although the main room has abandoned name artists (and salaries) as a means of reducing overhead.

Dondino is one of the "comers," with a three-year contract with Horn & Hardart's Royal Americana.

"We've been named lounge act of the year six times," says Sonny Charles of the Checkmates. "But all the entertainment directors have figured out we're money makers in the lounges, so they keep us there." The Checkmates have been active since discovered by Nancy Wilson in 1965. Main rooms elude them, despite the hit single "Black Pearl."

Some of the talent come in with heavy financial backing or strong foreign records. Polish PolyGram artists Krystof's heavily ballyhooed auditions failed to interest buyers. Ireland's Joe Dolan managed a contract with the Silverbird while the Sands went looking for Latin talent and found it in PolyGram's Mexican artist Carmen del Valle.

Liberace regularly scouts outstanding young performers for his own show and may even accompany them onstage. Domenick Allen was his late 1980 discovery and was well received here twice before going on tour with Liberace.

"I don't encourage acts to come to Las Vegas," says Lane. "It's better if they send an audio tape. I'll go anywhere to take a closer look, if I'm interested."

Lane says it's possible to be discovered almost anywhere. "Doesn't matter if I'm in a large town or a small one, I'm always looking. I go someplace on business and I've got time to kill. I walk up and down the streets, looking in places, checking out the little nightclubs. I'm always looking for something good."

Eclectic Talent For Houston 500-Seater

By CARY DARLING

LOS ANGELES—Houston now has an "event room" for the presentation of alternative pop music and films. Though the 500-seat Island has been open for three years, it recently remodeled and is now offering a steady diet of punk, reggae, jazz and movies.

"In 1978, at the height of punk, we decided to go with the idea of presenting original bands instead of copy bands," says co-owner, booker and promoter Richard who uses only one name. He runs the venue with Phil Hix.

"In July of 1980 we upgraded it. The stage was raised three feet. We suspended the P.A. system and installed a new lighting system so broadcast quality videos could be shot here."

Acts that have played or are scheduled to play the Island are Steel Pulse, X, Leroy Jenkins and Joan Jett. So far, the club is open only three nights a week. Two of the nights are for artist of national stature. The third is for local talent. Groups from Austin and New Orleans play with such Houston favorites as the Judy's and Free Money.

"We are putting local acts on the bill with national acts. They have their own draw now. We do have two or three bands which are not terrible. When I first started, the bands

here were dismal," concedes Richard.

Houston may not be an obvious scene for alternative music but Richard feels it is growing. "We are building an audience and it is increasingly getting stronger. Right now, we're primarily feeding off Austin bands," says Richard.

Austin has been a center for music for several years because of the large Univ. of Texas campus. "But, the focus might shift to Houston soon. Beyond vinyl interest though, there really has been no scene in Houston."

From April 21 through 25, the Island is presenting a film/video festival. The films and videos will have a music slant such as "Dance Craze," the British documentary about ska music and "The Decline Of Western Civilization," about the Los Angeles punk scene. "We see ourselves as more of an event room as opposed to a club," explains Richard. Admission ranges between \$4 and \$6.

He says he has gotten good response so far and that he hopes it can become a "Bottom Line-esque" type of place. "But it is a 38-year-old Mexican restaurant and it has many of the problems you'd think a 38-year-old Mexican restaurant would have," he says. "Yet it's got a lot of character."



Billboard photo by Chuck Pulin

BEFORE STORM—Epic's Randy Meisner shares an onstage joke with backup singer Therese Heston at the Bottom Line in New York. However, later, Meisner, plagued by equipment problems and reportedly suffering from laryngitis walked off during his performance. He returned to do a full show the next night.

CHALLENGE BY SINGER

Murray Tells Off Canadian Industry

By DAVID FARRELL

TORONTO—Singer Anne Murray says the Canadian music industry needs to face up to challenges in order to realize its global potential, and to this end she is setting herself up as a challenge to other Canadian female singers because she says she is not going to withdraw from future Juno ballots.

Recently winning her third Grammy, the Canadian singer has, over the years, collected 16 Juno

trophies, which are the domestic industry's equivalent to the American award.

Murray believes that although she didn't think her recent "Greatest Hits" album should have been nominated in the Juno album of the year category—"new material should be honored"—she has no intention of bowing out in the near future to let other singers win at her expense, nor is she to be "retired gracefully" into the Canadian music industry's Hall of Fame.

"I consider the awards to be a form of competition and I don't intend to stop making records. I don't know if I will be making hit records, but I don't think it is fair to anyone, including myself, to bow out now and let someone else win just because my name's not on the ballot," she comments.

Murray also relates that she thinks the Canadian music industry needs to assert itself and create a more forceful image abroad.

"I find that sometimes Canadians get caught up in their own self-importance and forget about the grand scheme of things. Winning a Juno is great, but it doesn't mean one can become complacent. There are new vistas to be conquered. I go to England in April, and I have a few dates lined up there. Now, I sell records in many different countries around the world, but for one reason or another I have yet to break this nut," she says referring to the U.K. market. "This is something I want to do."

The Canadian content legislation, she figures, has created a new birth for the musicians and industry here,

(Continued on page 87)

Duo Hits With 1st Release

By KIP KIRBY

NASHVILLE—Rarely does a first release by an unknown duet—one of whom has never been on a record before—crest the top of the country charts. But as "You're The Reason God Made Oklahoma" soars to superstar 2 this week, the record climaxes a striking debut for the new singing team of Frizzell & West.

Interestingly enough, "You're The Reason God Made Oklahoma" almost didn't get released. The single was originally part of an album recorded by David Frizzell and Shelly West for the short-lived Casablanca West label last February. Shortly after the studio project was completed, Neil Bogart left the label and the masters on Frizzell & West were returned to the duo's producer, Snuff Garrett.

Believing in the strength of the album, Garrett shopped Frizzell & West to a series of major record companies—all of whom passed on the act. Finally, Garrett played "You're The Reason God Made Oklahoma" in his car one day for actor Clint Eastwood, his partner in Warner/Viva Records. Eastwood liked the song and immediately decided to include it in the soundtrack for his upcoming film, "Any Which Way You Can."

However, "Oklahoma" wasn't in line for priority release, since Viva wanted to go with the more established artists on the soundtrack album first.

"We held back on the single because we figured we'd stand a better chance for a hit record with name acts first," recalls label vice president Don Blocker. Blocker credits

(Continued on page 72)

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Peter Tosh Wrapping New 'Wanted Dread & Alive' LP

• Continued from page 16

final mix in New York. The LP was recorded in Jamaica.

"It is just the general concept of reality. You write some nice music, the spirituality is still there, and everything that was always there is still there. And what should not be there, the errors, are not there," says Tosh, describing the new LP.

Tosh agrees that Atlantic did not know how to handle his career in the U.S. He says the problem was promotion, or the lack of it.

"It is just promotion, 100% promotion. If reggae gets the same 100% promotion as other kinds of music it will get that respect," says Tosh.

Though there is not one white Rastafarian, it has been the white audience that has provided what support reggae has had in the U.S. in the last few years. Tosh sees this as a result of a wrongheaded approach to the music. For Tosh the music itself is neither for whites nor blacks, though he has an obvious preference for black audiences, claiming that blacks are discriminated against when they want to come to his shows.

"My audience, according to the shitstems, was designed to be white," he says. "There are black people who tell me they have gone to a venue to buy tickets one day after the date has been announced, and they are told they cannot buy any tickets, they are sold out. And another white person can come to the

same venue two days later and still get a ticket," Tosh believes.

"I am just here to sing, and try to make music that people will appreciate. I make my music a lesson that someone may learn. But if they don't want to learn, well you can still dance to what the music says," adds Tosh, who is confident that ultimately his music will prevail in the marketplace.

"There was a time when reggae music was not heard. And now it is heard. It is moving slowly but surely. Who knows if 1981 may not be the year," he continues.

But even if reggae does not crack the American market in any significant way this year. Tosh himself need not worry. Following completion of the LP, he plans to do a show in Zimbabwe, and then tour Europe, where he is popular, and then maybe on to South America, where there is an emerging reggae scene.

"South America is a place where reggae is going to be explosive," predicts Tosh. "There is the same tempo and South America is closer to African music," he continues. Tosh played in South America last year to "great" response, and now, he says, he wants to return there for more shows.

Pennsylvania's Valley Forge Set For Season

PHILADELPHIA—Valley Forge Music Fair, the 3,000-seat roofed in-the-round playhouse operated by Lee Guber and Shelly Gross in suburban Devon, Pa., reopens for the new season this month with a wide variety of name attractions from the fields of pop, jazz, country and even the classics with Frank Sinatra leading the talent parade.

April bookings include Harry Chapin (9-11) and Dinah Shore (24-25). Sinatra will be making his first Valley Forge appearance since 1979 in May (8-14), followed by Johnny Cash (15-17), the Letterman (19-20), and Loretta Lynn with a special guest to be added (23-24).

Summer months begin with Alan King (June 5-7) with follow-ups that month in flutist James Galway and singer Cleo Laine (15), and Bobby Vinton (17-21). July calendar offers Frankie Laine and Helen O'Connell with the Harry James orchestra (7-12), Judy Collins (20-21), Smokey Robinson (25), and Jan & Dean (22-23).

D&B Manages Acts—With A Twist

L.A. Firm Also Finds Acts For Various Promoters

By CARY DARLING

LOS ANGELES—Managers getting dates for their acts are not an unusual situation but doing the same for promoters is another matter. But this is one of the facets of D&B Management here.

"The word 'manage' isn't correct in terms of our relations with promoters," says Joel Brandes, who co-

founded the firm early this year with Ronald Domont who most recently worked in video. "We represent them. We have Jeff Kruger in London, George Howard in Mexico City and Roger Elmore in Springfield, Ill. As for radio stations which do concert promotions we have two in Albuquerque—KFMG-FM and KAMX-AM."

"The radio stations and the promoters do a lot of their own promotion but we get the talent for them," adds Domont. A recent Pointer Sisters show was done in New Mexico and, technically before D&B had formed, Brandes had arranged for War to play Mexico City. Johnny Winter may play the city in the near future.

Both say that promoters and radio stations which turn to them were not necessarily failing previously. "It's just that we're in Los Angeles. We're close to a lot of the agents and the talent," says Domont.

"They can't know what's going on here on a first hand basis," comments Brandes, who headed Barry Fey's out of town department for Feyline Productions, had done independent concert promotion and was national tour coordinator for LAX Records.

The number of promoters and radio stations D&B can handle could expand. "We want to do a few more," states Brandes, "because, basically, once you've got the flow going and you're talking to an agent, you can talk to them about London, Mexico City, Springfield or Lincoln, Neb. all in the same breath. Also, with the groups that we manage, these people will help us in their respective markets."

The acts that D&B manage are

New Orleans Cold Band Warming Up

By WANDA FREEMAN

NEW ORLEANS—A 14-month-old band named the Cold is making such big waves regionally here that ripples are being felt nationwide, and the group doesn't even have a national recording label.

The Cold's increasing club crowds doubled after the commercial radio debut of its first single, "You," backed by "Three Chord City," and a local "PM Magazine" piece.

The Cold is a five-member band specializing in short, sometimes sardonic and always frenetic songs, often reminiscent of acts such as the Dave Clark Five and Paul Revere & the Raiders.

While the band has some new wave influence, it avoids that description, opting for "pop rock" as a more marketable, and more accurate, term.

"Dan Vallie (program director of WEZB-FM, which broke "You" commercially) has been very supportive in terms of guidance," says manager Bruce Spizer. "He said that if we went with the term new wave, our chances for success would be greatly curtailed. As a result of that, we pulled the original picture sleeve from 'You,' because the image was wrong. I'm trying to present them as a group of clean-cut young people having fun."

As p.d. of a tightly formatted contemporary station, Vallie proved to be quite a win for the group.

"He said, 'I'm not going to give you special treatment just because you're local,'" says Spizer. "So I knew we were going to have to have something good. He said the sales and requests would have to justify his playing the record. They started playing it at night and got so many requests that they started playing it regularly."

Bassist/singer/writer Vance DeGeneres, who's been playing since he was 12, detoured briefly into comedy as the original voice of Mr. Hands in the "Mr. Bill" films seen on "Saturday Night Live." He says Knight Studios, where the Cold's singles were recorded, was the recording site for such "Mr. Bill" work as the "Here Comes Mr. Bill's Dog" segue.

Singer and organist Barbara Mendez was called in to join the Cold while she was studying singing, dance and acting in New York. Drummer Chris Luckette was also brought back from New York, where he had gone to play with the Normals, a local band that suffered from the move north. Guitarist Kevin Radecker and Bert Smith were original members of Totally Cold, a spoof new wave band.

"The strategy I've used," says Spizer, who works as a clerk in the Louisiana Supreme Court, "is to create regional excitement sufficient to attract a national label."

APRIL 4, 1981 BILLBOARD

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Talent Talk

Joni Mitchell is not collaborating on songs with David Byrne of the Talking Heads, as has been rumored. According to her manager, Elliott Roberts, the two have never met. He says she has been in Jamaica the last several weeks writing songs for her 13th album, which he expects will be more along the lines of "Court And Spark" than her recent jazz-oriented material.

Andy Gibb has been cast to play the role of Frederick, the pirate prince in the Gilbert and Sullivan operetta, "The Pirates Of Penzance." The New York Shakespeare Festival production will be presented in the Los Angeles Civic Light Opera season at the Ahmanson Theatre for 16 weeks beginning June 10. Mabel, the character Linda Ronstadt played during the show's run in New York, has not been cast yet.

Peter Shelley, lead singer and co-founder of I.R.S. recording group the Buzzcocks, has left the band to pursue a solo career. He is currently recording a solo album scheduled to be released domestically this summer through I.R.S. The remaining Buzzcocks—Steve Diggle, Steve Garvey and John Maher—are also recording and re-mixing tracks (some of which were recorded before Shelley left), for an upcoming I.R.S. LP.

The Oak Ridge Boys will headline a Las Vegas Showroom for the first time May 7 when they co-star with Dottie West in a week-long engagement at the Frontier Hotel. . . . Not only does Richie Havens sing the soundtrack theme on "The Girl. The

only two so far but they are disparate. Jerry Corbetta and Los Angeles band the Twisters. D&B's plan to differentiate the Twisters from the myriad of other Los Angeles bands is to take them on the road. "Promoters are a club like everyone else and we have a good relationship with many promoters," says Brandes.

With Corbetta, who Brandes has managed since he was with Sugarloaf, there is a movement for an adult contemporary audience. He is a member of the Four Seasons. "Also, he just got older," explains Domont. "He's not the rock'n'roll kid he used to be."

Their initial involvements in Mexico City may be a precursor of things to come. "Mexico City is the gateway to South America. When we were in Mexico City, I coordinated a music television show for Channel 13 there with War," says Brandes.

D&B would like to get more involved with promoters in South America. "It's hard to find promoters in South America," he continues though he admits the recent Earth, Wind & Fire and Queen tours may pave the way for bigger things. "It's still the market of the future, it's just the economy really dictates what goes on there."

The number of acts on the D&B roster will remain small but varied. "You need to have artists at different stages of development," notes Brandes. "You might have someone who has hit his peak and someone else who is going the Vegas variety area. Then you need groups that have labels but haven't broken records. And you need to have a group that doesn't have a deal at all. If you have 10 unsigned groups you're in real trouble."

Gold Watch And Dynamite," a two-hour Operation Prime Time television movie/pilot now in production, but he also acts in the comedy-adventure show which is expected to air in May.

L.A. group Jerry's Kids reportedly has a song in its repertoire about Heather Grant, a character on the top-rated soap opera "General Hospital."

Enrico Macias, a singer, composer and recording artist, begins a tour of the U.S. Saturday (4) in New York, to be followed by performances in Miami, Los Angeles, San Francisco and Washington, D.C. In the last two decades Macias—a multi-lingual performer who sings in French, Hebrew, Spanish, Arabic, Italian and English—has composed more than 300 songs and has recorded about 160 of them on albums for Pathe-Marconi (1962-1967), Philips (1968-1979) and Trema, with which he signed in 1980.

Jazz pianist Marty Harris has put together an all-star group for the road—Dave Pike (vibes), Ted Hawke (drums) and Harvey Newmark (bass). The foursome opens at Caesars Palace in Las Vegas April 29 with headliner Tom Jones. . . . Jazz singer Michael Campbell (former summer replacement for the Andy Williams vid-show) is self-producing a bass/voice jazz album with bassist John Head. Campbell is holding forth at the Money Tree in Toluca Lake with the Karen Hernandez Trio.

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Talent In Action

VILLAGE PEOPLE

Riviera Hotel, Las Vegas

Dinner: \$27.50, Cocktails: \$22.50

The Village People are an interesting change from the usual Las Vegas fare, but it will take some imaginative thinking on the part of their management to guarantee any longtime success in the entertainment capital.

Part of the problem is their one-dimensional visual presentation throughout a 62-minute, nine-song set before a mixed group of die-hard fans, curious tourists and disco aficionados.

While their initial introduction of macho characters through clever props (e.g. David Hodo, the construction worker, jumps out of a rent-a-can; Jeff Olson, the cowboy, comes out of the saloon) gets the show on the road, their reluctance to lead with a chart song (e.g. "YMCA," "Macho Man") failed to connect the Village People with those in the audience who may not know the group except from their hits.

The result is disco with no identity for half the show; and after a half-hour, the costumes don't quite charm the way they did in the beginning. Choreography is limited, and the dialog that the group uses indicates they haven't really thought out who their audience is.

Raucy lines go over well if performed at a disco or a concert hall, but in a showroom, there is little positive feedback for such lines as: "What you are seeing is about an hour of foreplay."

When the group gets to "Macho Man," the audience energy level immediately rises and identification has been made. For the rest of the show it's full steam ahead with "In The Navy" and "YMCA." There's a nice ballad before the jump into hits, with Alexander Briley showing a little tenderness before the main event. Horace Ott is musical director, with too-loud sound provided by Skip Newbeck.

The Dick Palombi orchestra performed expertly, keeping up the rhythm section for an hour of disco.

Marlene Ricci, who has recently been avoiding the lounges and performing in the main showrooms, shows in her 22-minute, five-song set that she can deliver the musical goods, but she has yet to carve out a distinctive identity as a songstress.

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Carnegie Hall, N.Y.

Tickets: \$20, \$15, \$10, \$8

A dazzling array of talent featuring Count Basie and his band, Sarah Vaughan, Joe Williams, Tony Bennett and George Benson highlighted this special show which climaxed three nights of great jazz produced by George Wein and Carnegie Hall as part of the annual Kool Super Nights of jazz, and coinciding with Carnegie's 90th anniversary celebrations.

The show, taped by CBS Cablevision, to be aired later as part of its new video music series, opened with Basie and his 16-piece orchestra offering a rousing rendition of "Sweet Georgia Brown."

From this the orchestra moved gracefully into "Easy Living," the old Billie Holiday standard. On this, Danny Turner, one of Basie's leading saxophonists, fronted the orchestra, weaving delicate patterns with his instrument, and bringing the audience to its feet with his stylings.

Basie and his orchestra continued to build momentum with some dazzling musical pyrotechnics on "There'll Never Be Another You," featuring Bob Summer on trumpet.

By this time, Basie had the capacity audience eating out of his hands. He toyed with them a bit during a coquettish interplay between the piano and the acoustic bass, and then threw them into spasms of delight as Joe Williams joined the orchestra, opening his segment with the Count Basie/Jimmy Rushing number, "Monkey Women Blues," and moving into a funky rendition of "All Right, Okay, You Win," by which time

the audience had exploded into a participatory chorus.

Guitarist George Benson followed Williams' five-number set and kept the momentum going, and the audience danced in the aisles during three numbers, of which two were vocals featuring "April In Paris" and some commendable scatting against the musical backdrop of the orchestra.

The surprise guest of the second half of the concert was Tony Bennett. He is a cool, polished performer, and his three-song set featured Duke Ellington's "Sophisticated Lady," "Don't Mean A Thing," and "Don't Get Around Much Anymore."

The piece de resistance of the evening was Sarah Vaughan. For any other performer, the formidable talents of Basie, Williams, Benson and Bennett would have been difficult, if not impossible, to follow. Vaughan glided into her set like a charm.

To an audience aquiver with excitement, she offered such gems as "Indian Summer," "Just Friends," "Fascinating Rhythm" and her extraordinary version of Stephen Sondheim's "Send In The Clowns."

Then, in a climax which brought the audience to its feet in an eruption of ecstasy, Bennett, Benson and Williams joined Vaughan and Basie for a song and dance finale that was par excellence.

This was an extremely well-orchestrated concert. Tight, well-paced, outstanding talent and superb production. Special credit must go to Wein for getting it started on schedule (this is becoming a rarity in New York's concert and theatre circles) and keeping it moving from beginning to end.

The show was underwritten in part by grants from the N.Y. State Council On The Arts, the Dept. of Cultural Affairs of the City Of N.Y., and the Brown & Williamson Tobacco Co.

RADCLIFFE JOE

Beginning in April...

ARTIST MANAGEMENT WIZARDS

will find the play-by-play facts faster than ever before in our



Survey For Week Ending 3/22/81

Billboard 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 20,000)				
1	STYX—JAM Productions, Rosemont Horizon, Chicago, Ill. March 19 & 21 (3)	42,364	\$10.50-\$11.50	\$463,284*
2	STYX—Horizon Productions, Kemper Arena, Kansas City, Mo., March 16 & 17 (2)	24,244	\$11	\$266,684*
3	KOOL & THE GANG/GAP BAND/SLAVE/YARBROUGH & PEOPLES—Tiger Flower & Co./Alan Haymon Presents/WG Entertainment, Arena, Detroit, Mich., March 22	16,943	\$9.50-\$11.50	\$170,989
4	KOOL & THE GANG/GAP BAND/YARBROUGH & PEOPLES—Alan Haymon Presents/WG Entertainment/Tiger Flower & Co., Capitol Centre, Landover, Md., March 20	15,422	\$9-\$11	\$161,500
5	PAT TRAVERS/RAINBOW—Bill Graham Presents, Cow Palace, San Francisco, Ca., March 21	14,500	\$9.50-\$11	\$137,755*
6	REO SPEEDWAGON/707—Frank J. Russo, Inc., Civic Center, Providence, R.I., March 18	13,285	\$8.50-\$9.50	\$117,543*
7	REO SPEEDWAGON/707—Cross Country Concerts, Colis., New Haven, Ct., March 17	10,737	\$7.50-\$9.50	\$96,850*
8	KOOL & THE GANG/GAP BAND/YARBROUGH & PEOPLES—Alan Haymon Presents, Arena, Milwaukee, Wisc., March 19	10,131	\$9.50	\$94,200
9	KOOL & THE GANG/GAP BAND/YARBROUGH & PEOPLES—Alan Haymon Presents, Public Hall, Cleveland, Ohio, March 21	9,363	\$9.50	\$90,700
10	PAT TRAVERS/RAINBOW—Albatross Productions/Double Tee Promotions, Colis., Portland, Ore., March 19	9,081	\$9.50-\$10.50	\$87,120
11	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS—WG Entertainment, Municipal Aud., New Orleans, La., March 21	8,230	\$9.50	\$78,185*
12	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS—WG Enterprises, Civic Center, Lake Charles, La., March 20	7,894	\$8.50-\$9.50	\$74,099*
13	MOLLY HATCHET/.38 SPECIAL—Entam Presents, Freedom Hall, Johnson City, Tenn., March 21	8,000	\$8-\$9	\$72,783*
14	MOLLY HATCHET/.38 SPECIAL—Entam Presents, Civic Center Colis., Charleston, W. Va., March 20	7,992	\$8-\$9	\$68,177
15	CHARLIE DANIELS/ALABAMA—DiCesare-Engler Productions/Sunshine Promotions, Aladdin Theatre, Las Vegas, Nev., March 18	6,091	\$11	\$67,001
16	PAT TRAVERS/RAINBOW—Albatross Productions, Arena, Seattle, Wa., March 18	5,733	\$10-\$11	\$59,151
17	MOLLY HATCHET/.38 SPECIAL—Entam Presents, Wheeling, W. Va., March 19	5,949	\$8-\$9	\$49,381
18	SANTANA/TOWER OF POWER—DiCesare-Engler Productions/Sunshine Promotions, Aladdin Theatre, Las Vegas, Nev., March 17	4,074	\$11	\$44,074
Auditoriums (Under 6,000)				
1	BEATLEMANIA—Frank J. Russo, Inc., Ocean St. Theatre, Providence, R.I., March 17-21 (7)	13,200	\$9.50-\$13.50	\$155,000
2	BEATLEMANIA—Horizon Productions, Uptown Theatre, Kansas City, Mo., March 18-22 (7)	7,999	\$10-\$15	\$106,268
3	PAT TRAVERS/RAINBOW—Perryscope Concert Productions, PNE Concert Bowl, Vancouver, B.C., March 16	5,447	\$10-\$11	\$55,813*
4	CHEAP TRICK—Schon Productions, Arena, Des Moines, Iowa, March 19	5,100	\$8.50-\$9.50	\$39,800*
5	CHRISTOPHER CROSS—Pace Concerts/BMO/JAM, Assembly Center, LSU, Baton Rouge, La., March 22	3,374	\$8.50-\$9.50	\$32,053
6	PEABO BRYSON/JONES GIRLS—Taurus Productions/Entertainment Leisure Co., Stanley Theatre, Pittsburgh, Pa., March 22	3,092	\$9.50-\$10.50	\$30,488
7	CHEAP TRICK/GRANDVIEW—Contemporary Productions/New West Presentations, Civic Center, St. Joseph, Mo., March 20	3,358	\$9	\$30,222
8	CHUCK MANGIONE—Electric Factory Concerts, Academy of Music, Philadelphia, Pa., March 23	2,847	\$9.50-\$10.50	\$28,804*
9	EMMYLOU HARRIS/BURRITO BROS.—Feyline Presents, Arena, Vail, Co., March 20	2,278	\$12.50-\$13.50	\$28,673
10	EMMYLOU HARRIS/BURRITO BROS.—Feyline Presents, Rainbow Music Hall, Denver, Co., March 21 (2)	2,900	\$10-\$11	\$28,633*
11	OUTLAWS/UFO—Contemporary Productions/New West Presentations, Colis., Shreveport, La., March 21	3,072	\$9	\$27,648
12	KEITH JARRETT—Don Law Co., Opera House, Boston, Mass., March 21	2,600	\$12.75	\$27,000
13	RONNIE MILSAP/ALABAMA—Feyline Presents, Rainbow Music Hall, Denver, Co., March 22 (2)	2,274	\$10.50-\$11.50	\$24,439
14	WHISPERS/CARRIE LUCAS—WG Entertainment, Boutwell Aud., Birmingham, Ala., March 22	2,584	\$8.50-\$9.50	\$23,605
15	CHARLIE DANIELS—Contemporary Productions/New West Presentations, Civic Center, St. Joseph, Mo., March 16	2,504	\$9.50	\$23,588
16	CHEAP TRICK—Star Date Productions, N.M. Univ., Marquette, Mich., March 17	3,012	\$7-\$8.50	\$21,663
17	EMMYLOU HARRIS/BURRITO BROS.—Feyline Presents, Fieldhouse, Grand Junction, Co., March 22	2,109	\$9-\$10	\$20,895
18	DONNIE IRIS/GRANATI BROS.—DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., March 20	2,662	\$7.75	\$19,378
19	EMMYLOU HARRIS—Contemporary Productions/New West Presentations, Uptown Theatre, Kansas City, Mo., March 17 (2)	2,076	\$8.50-\$9.50	\$19,250

IMIC '81

THE SUMMIT MEETING OF THE INDUSTRY

APRIL 26-29, 1981

BRISTOL HOTEL KEMPINSKI BERLIN, WEST GERMANY

AGENDA

MONDAY, April 27

CABLE & SATELLITE—NEW VISTAS FOR THE MUSIC INDUSTRY

Chairman: MONTI LUEFTNER, President
Ariola Records Group
Germany

Panelists: JACK SCHNEIDER, President
Warner Amex Satellite Enter. Co.
United States
HANS SIKORSKI, General Manager
Hans Sikorski (Int'l Musikverlage)
HUBERT J.M. TERHEGGEN, Head of Musical Affairs
Radio Luxembourg
CHRIET TITULAER, Head of Educational Study
Teleac Co.
Holland

VIDEO RIGHTS NEGOTIATION SURVEY BY GILLIAN DAVIES, Assistant Director General, IFPI—United Kingdom

Chairman: HARVEY SCHEIN, President & Chief Exec. Officer
PolyGram Corp.
United States

Panelists: SIGGI LOCH, Managing Director
WEA Musik GmbH
Germany
BRUCE LUNDVALL, President, CBS Records
U.S.A.
ROBERT MONTGOMERY, Managing Director
MCPS
United Kingdom
STEVE ROBERTS, President
Telecommunications Div. 20th Century-Fox Corp.
U.S.A.

NEW BATTLE PLAN AGAINST PIRACY & HOMETAPING

Chairman: JOHN HALL, Director General
IFPI
United Kingdom

Panelists: JOHN DEACON, Director General
BPI
United Kingdom
DAVIDE MATALON, President
Ducale Ind. Musicali SpA
Italy
DR. HENRY MUHSAL, Director
Association Against The Misuse Of Film & Video Rights
Germany
DR. HELMUT STEINMETZ, Managing Director,
Austro-Mechana
Austria

THE SOUNDS OF THE 80's—WHAT WILL EXCITE TOMORROW'S RECORD BUYER

Chairman: DICK ASHER, Deputy President & Chief Executive Officer
CBS Records
United States

Panelists: HOWARD CARPENDALE, Artist
EMI Electrola
Germany
BOB FEAD, President
Alfa Records
United States
TARQUIN GOTCH, A&R Director
Arista Records
United Kingdom
PETER KIRSTEN, Owner/Director
Global Musik
Germany
FREDDY NAGGIAR, President
Baby Records
Italy
JEAN YVES VANLOO, President
Unidans
Belgium

THE EMERGING MARKETS—WHAT DOES THE FUTURE HOLD?

Chairman: NESUHI ERTEGUN, President
WEA International
United States

Panelists: WLADYSLAW JAKUBOWSKI, General Manager
Author's Agency
Poland
ROBERT OEGES, Managing Director
Decca Ltd.
Nigeria
JACK REINSTEIN, Sr. Vice President/Treasurer
Elektra/Asylum Records
United States
DR. PAVEL SMOLA, Int'l Department Manager
Supraphon
Czechoslovakia

MICHAEL KARNSTEDT, Managing Director
Peer Musikverlage GmbH
Germany

LUCIO SALVINI, General Manager
Corosello CEMED, SrL
Italy

GERHARD SCHULZE, Managing Director
Teldec Telefunken Decca Schallplatten GmbH
Germany

THE EXECUTIVE ROUNDTABLE—AN OPEN DISCUSSION OF CRUCIAL PROBLEMS (A) PUBLISHING

Chairman: MIKE STEWART, President
April-Blackwood Music
United States

Panelists: STIG ANDERSON, President & General Manager
Polar Music
Sweden
LEONARD FEIST, President
National Music Publishing Assoc.
United States
GILBERT MAROUANI, General Manager
Les Editions Marouani
France
TATS NAGASHIMA, President
Taiyo Music Inc.
Japan

(B) RECORD COMPANIES (Now being Confirmed)

Chairman: ROGERIO AZCARRAGA, President
Orfeon Videovex, SA
Mexico
MARCUS BICKNELL, Managing Director
A&M Records Europe
France
WILFRIED JUNG, Managing Director Central Europe
EMI Electrola GmbH
Germany
PIERO LA FALCE, President
CBS Records
Italy
CHRIS WRIGHT, Joint Chairman
Chrysalis Records
United Kingdom
BOB SUMMER, President
RCA Records
United States

TRENDSETTERS' AWARDS BANQUET

ADDITIONAL PANELISTS NOW BEING CONFIRMED

WEDNESDAY, April 29

THE INDEPENDENT LABEL—HOW CAN IT SURVIVE?

Chairman: CHRIS WRIGHT, Joint Chairman
Chrysalis Records
United Kingdom

Panelists: BOB FEAD, President
Alfa Records
United States

TUESDAY, April 28

THE PROTECTION OF PROPERTY RIGHTS IN THE FACE OF RAPID TECHNOLOGICAL DEVELOPMENTS

Chairman: SAL CHIANTIA, President
MCA Music
United States

Panelists: HAL DAVID, President
ASCAP
United States
MICHAEL FREGARD, General Manager
Performing Rights Society
United Kingdom
JOHN MILLS, General Manager
CAPAC
Canada
JEAN LOUP TOURNIER
SACEM
France

PROMOTION IN THE GLOBAL VILLAGE—HARNESSING ITS POWER FOR THE BIG PAY-OFF

Chairman: TONY SCOTTI, Chairman
Scotti Brothers Industries
United States

Panelists: HARVEY GOLDSMITH
Independent Promotion
United Kingdom
JEAN CLAUDE PELLERIN, President
AARIANA/TEE
France
FRITZ RAU, President
Lippman & Rau
Germany
THEO ROOS, President
The Flying Dutchman
Holland
DR. ROGER SCHAWINSKI,
Director Radio 24
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PENTA HOTEL	Single \$60 £25 DM 120	Twin \$80 £34 DM 155	Suite \$155 £66 DM 300

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B04

Rock's Roots Recalled In Sam Phillips Studio Sessions

By ROSE CLAYTON

MEMPHIS—The rockabilly revival has come full circle with a group of authentic '50s musicians from the Sun Records era recording here at Sam Phillips' studio.

According to Knox Phillips, studio manager, the musicians cut the album, "Johnny Burnette's Rock 'N' Roll Trio & Their Rockin' Friends From Memphis," with the same approach they had in the '50s.

TeleVista Productions taped the entire 11-hour session, which is now available for home video and cable television.

The album and its video counterpart represent an effort to bring back

"a musical style that has been suppressed and forced underground," says Randall Lyon, owner of TeleVista, who produced the tape.

"It's a kind of artistic renaissance," Lyon says. "Here, for the

first time, people can see (as well as hear) a part of the group of musicians who helped set the tone of rock."

The videotape also includes a rap session, led by George Klein, a local disk jockey during the '50s, in which the musicians discuss their experiences on the road.

The album was produced by Paul Burlison as a tribute to the late Johnny and Dorsey Burnette. All were members of the original Rock 'N' roll Trio that recorded on Coral Records in 1956-57. Burlison was the trio's lead guitarist.

The tribute disk also features Tony Austin and Johnny Black, whose brother, Bill, played upright bass on Elvis' Sun Sessions.

Other musicians included on the album are Eddie Bond, who had the rockabilly hit, "Rocking Daddy," on Mercury Records; Charlie Feathers, whose "Tongue Tied Jill" on Meteor Records is now a collector's item; Sun artists Malcolm Yelvington, Al Hobson, Marcus Van Story, J. M. Van Eaton, Glenn Honeycutt, and Jim Dickinson of the Jesters; Smoogie Smith, a former member of the original Mar-Keys; and Robert Geisley, whom Burlison discovered singing some of the Trio's old songs.

In an effort to keep the recording as authentic as possible, Burlison obtained Sun sessionman Stan Kessler to engineer. Sam Phillips was also coaxed into digging from storage for their use the Ampex 350 mono tape machine on which he recorded Elvis Presley, Johnny Cash, Jerry Lee Lewis, Charlie Rich, Carl Perkins, Roy Orbison and other Sun artists.

Phillips admits that if he had been producing the session, he would have slowed the tempo on a number of the tunes and added slapback, but he says, "I certainly would not have changed the instrumentation."

The 12 tracks, each recorded in a single take, also include such rockabilly standards as "Tear It Up," "Matchbox," "Red Hot," and a medley of "Milkcow Blues" and "My Baby Left Me."

Solid Smoke Records of San Francisco leased the Trio's Coral recordings from MCA (owner of the masters) and issued "Tear It Up," an album of 18 "wild rockabilly classics" in 1978. Burlison says that since that time he has received calls and letters from throughout the world requesting him to release additional material.

Interest in the history of the Trio heightened in 1980 when Rocky Burnette (Johnny's son) debuted with the hit "Tired Of Toein' The Line," and Billy Burnette (Dorsey's son) released a new album after signing with Columbia.

Circus Ties With PolyGram

NEW YORK—PolyGram Records Inc. is launching a contest with Circus Magazine in which entrants will be required to submit their own reviews of eight albums, for a \$1,000 stereo system prize.

Called "Wordspinners," the contest debuts in the April 30 issue of the magazine, to include a full-color, foldout poster with a blowup of Pat Travers' "Radio-Active" (Polydor) album as well as miniature versions of the covers of all eight LP covers.

The other packages are the Tear-drop Explodes' "Kilimanjaro," the Brains' "Electronic Eden," Tom Dickie & the Desires' "Competition," all on Mercury; the Jam's "Sound Affects," Rainbow's "Difficult To Cure," all Polydor.

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



Sherry Weicheck, Manager Northern One-Stop, Cleveland

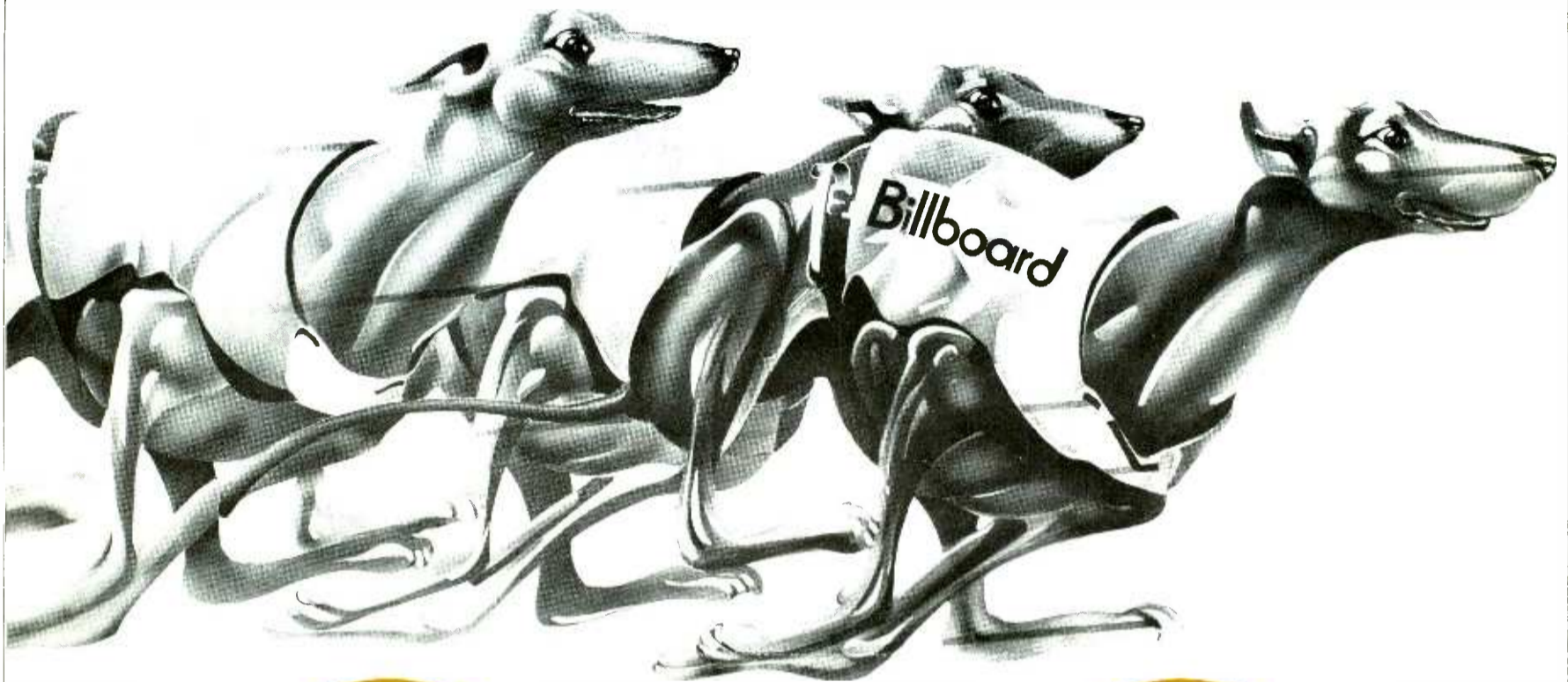
“With hundreds of new singles and albums coming out every week, keeping up is one of the toughest challenges I have to contend with. You might say that I'm a 'specialist' ... in everything!

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Billboard® DISCO TOP 60™

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

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	1	BREAKING AND ENTERING/EASY MONEY— Dee Dee Sharp Gamble PIR (LP) JZ 36370
★ 2	4	YOUR LOVE—Lime Prism (12-inch) PDS 409
★ 3	2	RAPTURE—Blondie Chrysalis (LP) CHE 1290
★ 4	5	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON—Abba Atlantic (LP) SU 16023
5	3	TANTRA—THE DOUBLE ALBUM—all cuts—Tantra Importe/12 (LP) MP 310
6	6	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY— Sister Sledge Cotillion (LP) 16027
★ 7	8	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING—Kleeer Atlantic (LP) SD 19288
★ 8	10	LOVE IS GONNA BE ON YOUR SIDE—Firefly Emergency (12-inch) 6515
★ 9	15	AI NO CORRIDA—Quincy Jones A&M (7-inch) 2309
★ 10	7	IT'S A LOVE THING/ID ON COME TRAIN/.../.../...

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	31	LAWNCHAIRS—Our Daughter's Wedding Design (7-inch) ODW 913
32	32	KEEP MOVIN'—Beverly Hill Old Town (12-inch) OT 121981
33	20	FANCY DANCER—Lenny White Elektra (LP) 6E 304
34	29	GIVE ME A BREAK/REMEMBER—Vivien Vee Launch (12-inch) 1003
35	35	DON'T STOP THE MUSIC—Yarbrough & Peoples Mercury (LP) SRM 1 4009
36	36	BON BON VIE/CANDIDATE FOR LOVE—T. S. Monk Mirage/Atlantic (LP) 19291
37	37	FREEZE/TO CUT A LONG STORY SHORT—Spandau Ballet Chrysalis (LP) CHR 1331
38	38	PERFECT FIT—Jerry Knight A&M (LP) SP 4843
★ 39	59	ROCK THIS TOWN/RUNAWAY BOYS—The Stray Cats Arista (LP) Import
★ 40	NEW ENTRY	DON'T STOP/DO IT AGAIN—K.I.D.

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 4		8	BEING WITH YOU—Smokey Robinson Tamla 54321 (Motown)	YOU LIKE ME DON'T YOU— Jermaine Jackson Motown 1503
2	27	13	IT'S A LOVE THING—Whispers Solar 12154 (RCA)	FEEL ME—Cameo Chocolate City 3222 (Polygram)
3	28	10	ALL AMERICAN GIRLS—Sister Sledge Cotillion 46007 (Atlantic)	YOU'RE TOO LATE—Fantasy Pavillion 6-6407 (CBS)
★ 5	★ 29	11	THIGHS HIGH—Tom Browne Arista/GRP 2510	A WOMAN NEEDS LOVE— Ray Parker Jr. & Raydio Arista 0592
★ 5	★ 30	10	SUKIYAKI—A Taste Of Honey Capitol 4953	WHAT CHA' GONNA DO FOR ME— Chaka Khan Warner Bros. 49692
★ 8	31	9	JUST THE TWO OF US— Grover Washington Jr. Elektra 47103	BE YOURSELF—Debra Laws Elektra 47084
7	★ 32	20	DON'T STOP THE MUSIC— Yarbrough & Peoples Mercury 76085	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME (Medley)—Spinners A&M 2700

LPs

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label			
★ 1	2	13	III—The Gap Band ● Mercury SRM-1-4003 (Polygram)	TURN THE HANDS OF TIME— Peabo Bryson Capitol ST-12138			
2	4	15	THE TWO OF US— Yarbrough & Peoples Mercury SRM-1-3834 (Polygram)	★ 6	26	6	THERE MUST BE A BETTER WORLD SOMEWHERE—B.B. King MCA MCA-5182
3	3	12	IMAGINATION—The Whispers Solar BZL-1-3578 (RCA)	★ 7	★ 32	5	LOVE IS—One Way MCA MCA-5163
4	4	21	HOTTER THAN JULY— Stevie Wonder ▲ Tamla T6-373M1 (Motown)	29	15	15	LET'S BURN—Clarence Carter Venture VL 1005
★ 5	8	20	WINELIGHT—Grover Washington Jr. Elektra 6E-305	30	8	8	GOLDEN TOUCH—Rose Royce Whitefield WHK 3512 (Warner Bros.)
★ 6	7	7	MAGIC—Tom Browne Arista/GRP GRP-5503	★ 31	★ 35	4	EVERYTHING IS COOL—T-Connection Capitol ST-12128
★ 7	9	4	BEING WITH YOU—Smokey Robinson Tamla TR-375M1 (Motown)	32	24	25	TRIUMPH—The Jacksons ▲

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Barmar Sues Over Masters

LOS ANGELES—Barmar Partnership, a Missouri corporation in record production, wants Federal District Court here to investigate its pact with CM Records, also known as Butterfly Records.

In a complaint against MCA Records, which had a distribution deal with the A.J. Cervantes' label, the St. Louis plaintiff charges MCA has no legal right to masters which CM turned over to the defendant. The plaintiff contends the deal with CM called for the Cervantes label exclusively to handle Barmar product and did provide CM could turn the masters over to another.

In contest are masters for albums by Bob McGilpin, Fire & Ice and Tuxedo Junction. The suit alleges MCA also breached the Barmar/CM binder by not paying agreed-upon advances, providing regular accounting of sales or rendering royalty payments and not "properly supporting" released product. The filing asks \$50,000 damages and a court-ordered accounting.

General News



HQ VISIT—Former Jefferson Airplane and Hot Tuna guitarist Jorma Kaukonen, who now heads the group Vital Parts, chats with his manager Bill Thompson, center, and Jack Hopke, right, field promo rep for RCA, during a visit to RCA Records headquarters in New York. While in New York Kaukonen played an SRO show at the Palladium.

New Companies

Brighton Road Productions formed with principals Russell Whitaker, president; Peter Butcher, vice president; Johnnie Burns, producer; and Richard Whaley, engineer. First act signed is Welcome, a band from Switzerland. Address: 5012 Brighton Road, Austin, Texas 78745. (512) 444-0183.

Honcho Special Effects Products, specialists in fogging systems, started. Address: 15916 Manufacture Lane, Huntington Beach, Calif. 92649. (714) 895-2896.

Country Moon Publishing, Inc. opens new West Coast office. Address: 324 S. Crescent Dr., Beverly Hills, Calif. 90212. (213) 553-8024.

Crescent Records, Inc., a music production company, formed by James R. Halper, president of Halper Investment Corp. Address: 324 S. Crescent Dr., Beverly Hills, Calif. 90212. (213) 553-8024.

D&B Management Corp., specializing in career management within the entertainment industry, formed by Ronald Domont and Joel Brandes, industry veterans with extensive experience including concert and record promotion, talent booking and management. First acts signed are Twisters and Four Seasons keyboardist/vocalist Jerry Corbetta. Address: 2650 Benedict Canyon Dr., Beverly Hills, Calif. 90210. (213) 273-9500.

Media Arts, independent creative consortium specializing in marketing, merchandising and packaging, started by former Casablanca Records' executives Phyllis Chotin and Michele Hart. Address: 8358 Sunset Blvd., Los Angeles, Calif. 90069. (213) 656-2246.

Jensen/Roberts & Associates launched by former Columbia Records employees Gail Roberts and Michael Jensen to offer public relations, advertising and marketing services to clients both domestically and abroad. Address: 7250 Beverly Blvd., Los Angeles, Calif. 90036. (213) 934-7765.

A La Carte Productions founded with Skip Nelson as executive producer and Tom Pagan as director of publicity. First act signed is Carl Anderson of "Jesus Christ, Superstar" fame. Address: 3866 Willow Crest Ave., Studio City, Calif. 91604. (213) 508-7190.

Best Bet Promotions formed by Butch Lowery and Bill Jerome. The firm covers nine states in the Southern territory and also handles promotion for the Lowery Group. Address: 3051 Clairmont Road, N.E., Atlanta, Ga. 30329. (404) 325-0832. 325-0004.

Aquarius Productions started by Tom McEntee to consult and develop small acts and record labels. Address: 50 Music Square West, Nashville, Tenn. 37203. (615) 327-3796.

Wecare Inc., independent merchandising and marketing firm for all types of music, founded by B.J. McElwee. Principals include Linda Rogers, vice president of marketing; and Attorney Ted McQuary, vice president of operations. Address: 2816 Bransford Road, Nashville, Tenn. 37204. (615) 297-2221.

Dan-John Record Co. started by Danny E. Johnson, president. Address: 3917 Sauk Trail, Richton Park, Ill. 60471. (312) 747-1810.

Sunset Media, specializing in personal management and public relations, formed by Roy Enders and Nick Latimer. Address: 8214 Sunset Blvd., Los Angeles, Calif. 90046. (213) 654-2952.

Punaluu Music (ASCAP) formed by Rick Asher Keefer in Punaluu Beach, Oahu, Hawaii. Keefer concluded subpublishing deals at MIDEM with Roba, Germany; Peer-Southern, U.K.; France and Scandinavia and Shinko, Japan, among others. Address: P.O. Box 30186, Honolulu, Hawaii 96820; (808) 293-1800.

International Service Consultants, Ltd., formed by Steven D. Rosenberg to provide security, investigative and government liaison for the entertainment industry. Services include tour security, market surveillance relating to bootlegging and piracy, and legal and personal investigative services. Address: 65 East India Row, Suite 8-H, Boston, Mass. 02110. (617) 720-1447.

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APRIL 4, 1981 BILLBOARD

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HOT 100

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
1	10	10	RAPTURE —Blondie Chrysalis 2485
2	2	12	WOMAN —John Lennon Geffen 49644 (Warner Bros.)
3	3	11	THE BEST OF TIMES —Styx ● A&M 2300
4	9	11	KISS ON MY LIST —Daryl Hall & John Oates RCA 12142
5	5	11	CRYING —Don McLean Millennium 11799 (RCA)
6	6	10	HELLO AGAIN —Neil Diamond Capitol 4960
7	8	8	JUST THE TWO OF US — Grover Washington Jr. Elektra 47103
8	4	19	KEEP ON LOVING YOU — REO Speedwagon Epic 19-50953
9	11	9	WHILE YOU SEE A CHANGE — Steve Winwood Island 49656 (Warner Bros.)
10	10	10	WHAT KIND OF FOOL — Barbra Streisand & Barry Gibb Columbia 11-11430
11	14	8	MORNING TRAIN —Sheena Easton EMI-America 8071
12	13	9	DON'T STAND SO CLOSE TO ME —The Police A&M 2301
13	16	6	I CAN'T STAND IT — Eric Clapton and His Band RSO 1060
14	12	20	THE WINNER TAKES IT ALL — Abba Atlantic 3776
15	18	7	ANGEL OF THE MORNING — Juice Newton Capitol 4976
16	7	19	9 TO 5 —Dolly Parton ● RCA 12029

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
35	48	3	YOU BETTER YOU BET —The Who Warner Bros. 49698
36	39	8	HOW 'BOUT US —Champaign Columbia 11-11433
37	38	10	TURN ME LOOSE —Loverboy Columbia 11-11421
38	41	7	I LOVE YOU —Climax Blues Band Warner Bros. 49669
39	42	6	THE PARTY'S OVER —Journey Columbia 11-60505
40	40	7	WHO DO YOU THINK YOU'RE FOOLIN' —Donna Summer Geffen 49664 (Warner Bros.)
41	43	4	ME —Andy Gibb RSO 1056
42	44	6	MISTER SANDMAN —Emmylou Harris Warner Bros. 49684
43	52	5	SUKIYAKI —A Taste Of Honey Capitol 4953
44	47	7	WASN'T THAT A PARTY —The Rovers Cleveland Inter. 19-51007 (Epic)
45	51	6	HOLD ON LOOSELY —38 Special A&M 2316
46	46	7	GAMES —Phoebé Snow Mirage 3800 (Atlantic)
47	65	3	I MISSED AGAIN —Phil Collins Atlantic 3790
48	54	5	A WOMAN NEEDS LOVE — Ray Parker Jr. & Raydio Arista 0592
49	31	18	GAMES PEOPLE PLAY — The Alan Parsons Project Arista 0573
50	50	5	RUNNING SCARED —The Fools EMI-America 8072
51	58	4	LONELY TOGETHER —Barry Manilow Arista 0596

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
69	57	7	IT'S MY JOB —Jimmy Buffett Shelter/MCA 51061
70	56	6	HOLD ON —Badfinger Radio Records 3793 (Atlantic)
71	71	3	SOMEBODY SPECIAL —Rod Stewart Warner Bros. 49686
72	81	2	JESSIE'S GIRLS —Rick Springfield RCA 12201
73	83	2	BLESSED ARE THE BELIEVERS —Anne Murray Capitol 4987
74	63	7	BON BON VIE —T.S. Monk Mirage 3780 (Atlantic)
75	45	21	THE TIDE IS HIGH —Blondie ● Chrysalis 2465
76	84	2	LOVER —Michael Stanley Band EMI-America 8064
77	87	2	SOMEBODY SEND MY BABY HOME —Lenny LeBlanc Capitol/MSS 4979
78	69	19	SMOKEY MOUNTAIN RAIN — Ronnie Milsap RCA 12084
79	79	3	ALL AMERICAN GIRLS —Sister Sledge Cotillon 46007 (Atlantic)
80	89	2	SHOTGUN RIDER —Delbert McClinton Capitol/MSS 4964
81	89	2	FIND YOUR WAY BACK — Jefferson Starship Gunt 12213 (RCA)
82	89	2	BUT YOU KNOW I LOVE YOU — Dolly Parton RCA 12200
83	85	2	UNCHAINED MELODY —Heart Epic 19-51010

The fight against leukemia is our

Leukemia can strike anyone, at any age, at any time. But because of new advances in chemotherapy and immunotherapy developed in the T.J. Martell Memorial Leukemia Research Laboratory, this dreadful blood disease is no longer the inescapable death sentence it once was.

Progress is being made. Slowly. Methodically. The results are extremely promising. The cost is incredibly high. Today, the leukemia fight is at the forefront of all cancer research. And today, the T.J. Martell Memorial Foundation for Leukemia Research—the music business charity and only such organization totally supported by music industry contributions—needs our help.

Based in New York's Mount Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the world's leading leukemia scientists. His staff of cancer research pioneers includes several internationally recognized authorities in the field. "The attitude that prevails here," Dr. Holland recently stated, "is that cancer can be beat. And we are optimistic because we can see the light."

Our industry must keep that light growing brighter. Since 1975, enough funds have been raised to establish a research laboratory and make grants of almost \$2,000,000 available to the facility. Much more is now needed.

The T.J. Martell Memorial Foundation for Leukemia Research exists only because of the commitment of the music industry.

**The fight against leukemia is our fight.
It can only continue with our support.**

THE T.J. MARTELL MEMORIAL FOUNDATION FOR LEUKEMIA RESEARCH 1981 HUMANITARIAN AWARD DINNER IN HONOR OF DICK ASHER

This year, Dick Asher, Deputy President and Chief Operating Officer, CBS Records Group, becomes the fifth recipient of the foundation's annual Humanitarian Award. The 1981 T.J. Martell Humanitarian Award Dinner will be held on Saturday, May 2, at the Waldorf-Astoria's Grand Ballroom in New York City.

THE DICK ASHER RESEARCH FELLOWSHIP

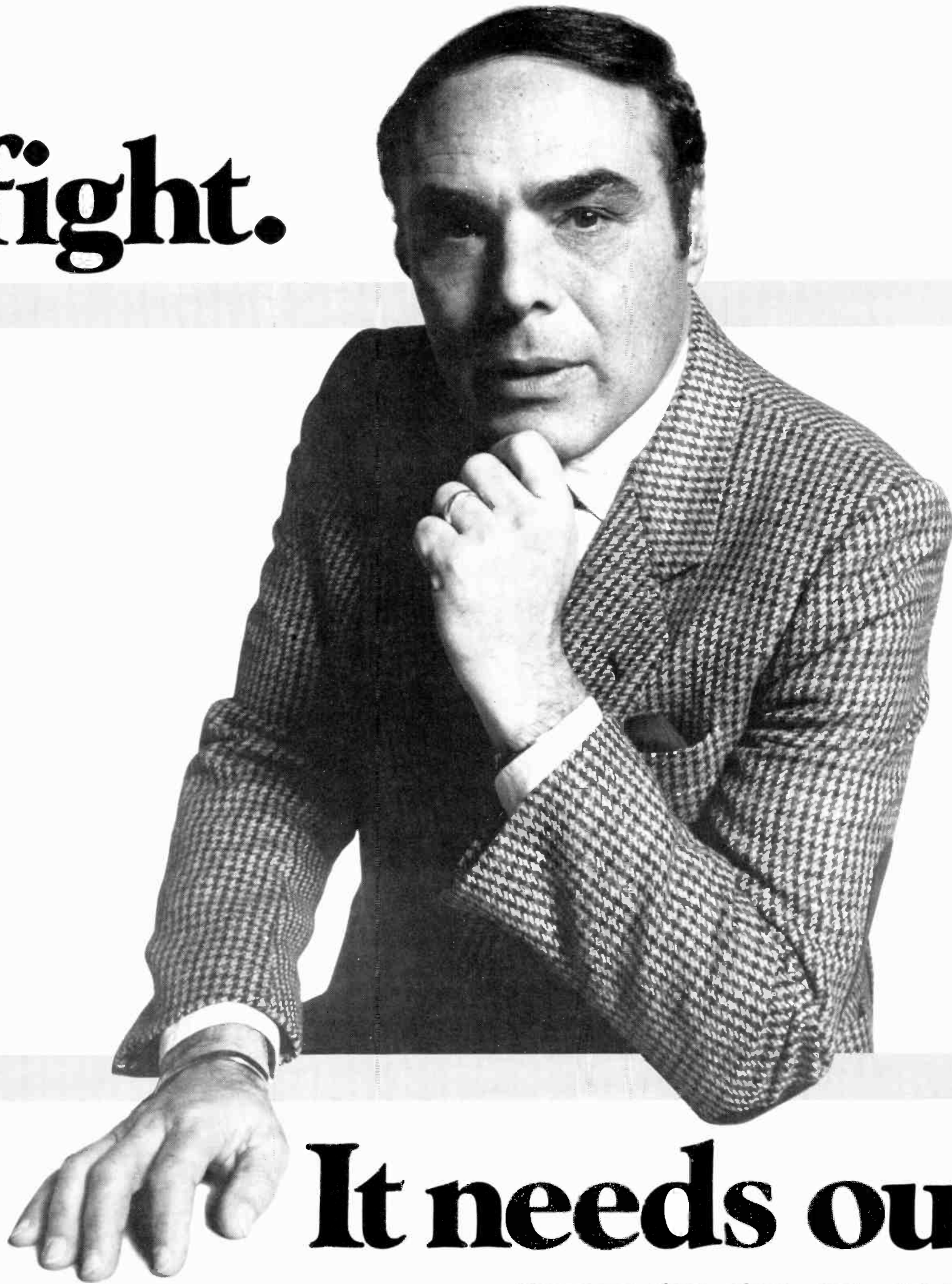
Each special contribution of \$5,000 or more brings a Dick Asher Research Fellowship, enabling the Foundation to train more specialists, to put more of medicine's most capable and gifted minds to work on wiping out leukemia.

Help work toward the miracle.
Make your pledge of support now.

T.J. Martell Memorial Foundation for Leukemia Research
1370 Avenue of the Americas, New York, N.Y. 10019 (212) 245-1818
For further details, contact Muriel Max, Director of Development.



fight.



**It needs our
support.**

17	17	24	CELEBRATION —Kool & The Gang De-Lite 807 (Polygram)
18	23	4	HER TOWN TOO —James Taylor & J.D. Souther Columbia 11-60514
19	21	12	SOMEBODY'S KNOCKIN' —Terri Gibbs MCA 41309
20	27	8	BEING WITH YOU —Smokey Robinson Tamla 54321 (Motown)
21	25	9	DON'T STOP THE MUSIC — Yarborough And Peoples Mercury 76085 (Polygram)
22	22	11	PRECIOUS TO ME —Phil Seymour Boardwalk 8-5703 (CBS)
23	15	22	I LOVE A RAINY NIGHT —Eddie Rabbitt Elektra 47066
24	20	17	A LITTLE IN LOVE —Cliff Richard EMI-America 8068
25	29	9	JUST BETWEEN YOU AND ME —April Wine Capitol 4975
26	30	10	AIN'T EVEN DONE WITH THE NIGHT —John Cougar Riva 207 (Polygram)
27	32	3	TAKE IT ON THE RUN — REO Speedwagon Epic 19-01054
28	34	4	TIME OUT OF MIND —Steely Dan MCA 51082
29	33	3	TOO MUCH TIME ON MY HANDS —Styx A&M 2323
30	24	12	TREAT ME RIGHT —Pat Benatar Chrysalis 2487
31	37	5	SWEETHEART —Franke & The Knockouts Millennium 11801 (RCA)
32	59	3	LIVING INSIDE MYSELF —Gino Vannelli Arista 0588
33	36	8	IT'S A LOVE THING —The Whispers Solar 12514 (RCA)
34	19	11	HEARTS ON FIRE —Randy Meisner Epic 19-50964

32	77	2	HATIN' ON THE WHEELS — John Lennon Geffen 49695 (Warner Bros.)
33	72	2	LOVE YOU LIKE I NEVER LOVED BEFORE —John O'Banion Elektra 47125
54	55	6	LOVERS AFTER ALL — Melissa Manchester & Peabo Bryson Arista 0587
55	61	4	LIMELIGHT —Rush Mercury 76095 (Polygram)
56	35	9	FADE AWAY —Bruce Springsteen Columbia 11-11431
57	80	2	BETTE DAVIS EYES —Kim Carnes EMI-America 8077
58	60	5	WALKING ON THIN ICE —Yoko Ono Geffen 49683 (Warner Bros.)
59	67	4	I LOVED 'EM EVERY ONE — T.G. Sheppard Warner/Curb 49690
60	26	17	I AIN'T GONNA STAND FOR IT —Stevie Wonder Tamla 54320 (Motown)
61	62	5	I HAVE THE SKILL —Sherifs Atco 7325 (Atlantic)
62	70	4	MEMORIES —Terra Boardwalk 8-70073 (CBS)
63	64	4	RIGHT AWAY —Hawks Columbia 11-60500
64	74	2	SAY YOU'LL BE MINE — Christopher Cross Warner Bros. 49705
65	28	11	GUITAR MAN —Elvis Presley RCA 12158
66	66	4	96 TEARS —Garland Jeffreys Epic 19-61008
67	78	2	WHAT ARE WE DOIN' IN LOVE —Dottie West Liberty 1404
68	49	18	GIVING IT UP FOR YOUR LOVE —Delbert McClinton Capitol/MSS 4948

84	85	6	I DON'T NEED YOU —Rupert Holmes MCA 51092
85	86	6	BURN RUBBER —Gap Band Mercury 76091 (Polygram)
86	76	19	SAME OLD LANG SYNE — Dan Fogelberg Full Moon 19-50961 (Epic)
87	73	11	LIVING IN A FANTASY —Leo Sayer Warner Bros. 49657
88	88	2	SUPER TROUPER —Abba Atlantic 3806
89	90	2	DON'T KNOW MUCH —Bill Medley Liberty 1402
90	NEW ENTRY	NEW ENTRY	PLAYING WITH LIGHTNING — Shot In The Dark RSO 1061
91	68	8	PROUD —The Joe Chemay Band Unicorn 3-95001 (MCA)
92	82	9	8TH WONDER —The Sugar Hill Gang Sugar Hill 753
93	93	17	AH! LEAH! —Donnie Iris MCA/Carousel 51025
94	75	5	LET ME GO —The Rings MCA 51069
95	88	3	WHERE'S YOUR ANGEL —Lani Hall A&M 2305
96	53	7	CH CH CHERIE —The Johnny Average Band Bearsville 49671 (Warner Bros.)
97	91	20	PASSION —Rod Stewart Warner Bros. 49617
98	96	8	YESTERDAY ONCE MORE/ NOTHING REMAINS THE SAME (Medley) —Spinners Atlantic
99	94	15	RIDERS IN THE SKY —Outlaws Arista 0582
100	98	19	HEY NINETEEN —Steely Dan MCA 41036



Single This Week

RAPTURE

BLONDIE

Chrysalis 2485

Give the gift
of music.



96	91	7	HANK WILLIAMS, JR. Rowdy, Elektra/Curb 6E-330
97	71	47	AIR SUPPLY ▲ Lost In Love, Arista AB 9530
98	128	2	ROSANNE CASH Seven Year Ache, Columbia JC 36965
99	118	4	ATLANTIC STARR Radiant, A&M SP-4833
100	102	77	PAT TRAVERS In The Heat Of The Night, Chrysalis CHR-1236

NEW & HOT

			KLEER , License To Dream Atlantic SD 19288
			CAROL HENSEL , Dancersize Vintage VNJ 7701
			PHOEBE SNOW , Rock Away Mirage WTG 19297 (Atlantic)
			RUFUS , Party 'Til You're Broke MCA MCA-5159
			SHERBS , The Skill Atco SD-38-137 (Atlantic)

69	49	8	ELVIS PRESLEY Guitar Man, RCA AAL1-3917
70	76	4	U-2 Boy, Island 9646 (Warner Bros.)
71	92	5	JUICE NEWTON Juice, Capitol ST 12136
72	56	18	ROD STEWART ▲ Foolish Behaviour, Warner Bros. HS 3485
73	60	20	DELBERT MCCLINTON The Jealous Kind, Capitol/MSS ST-12115
74	65	10	JOE SAMPLE Voices In The Rain, MCA MCA-5172 (CBS)
75	58	19	EAGLES ▲ Eagles Live, Asylum BB-705 (Elektra)
76	62	29	BOZ SCAGGS ● Hits, Columbia FC 36841
77	73	7	TODD RUNDGREN Healing, Bearsville BHS 3522 (Warner Bros.)
78			QUINCY JONES The Dude, A&M SP-3721
79	89	3	GARLAND JEFFREYS Escape Artist, Epic FE 36983
80	81	101	WAYLON JENNINGS ▲ Greatest Hits, RCA AHL1-3378
81	74	38	QUEEN ▲ The Game, Elektra 5E-513
82	52	8	GRACE SLICK Welcome To The Wrecking Ball, RCA AGL1-3851
83	83	6	PEABO BRYSON Turn The Hands Of Time, Capitol ST-12138

42	43	6	SISTER SLEDGE All American Girls, Cotillion SD 16027 (Atlantic)
43	29	19	LAKESIDE ● Fantastic Voyage, Solar BXL1-3720 (RCA)
44	54	3	THE ISLEY BROTHERS Grand Slam, T-Neck FZ 37080 (Epic)
45	33	23	BRUCE SPRINGSTEEN ▲ The River, Columbia PC-236854
46	41	17	OUTLAWS Ghost Riders, Arista AL 9542
47	51	11	RY COODER Borderline, Warner Bros. BSK 3489
48	37	7	TOM BROWNE Magic, Arista/GRP GRP-5503
49	80	3	BRIAN ENO AND DAVID BYRNE My Life In The Bush Of Ghosts, Sire SRK 6093 (Warner Bros.)
50	45	21	DIRE STRAITS Making Movies, Warner Bros. BSK 3480
51	42	8	ELVIS COSTELLO & THE ATTRactions Trust, Columbia JC 37051
52	38	15	TIERRA-CITY NIGHTS Boardwalk FW 36995 (CBS)
53	79	3	WAYLON & JESSI Leather And Lace, RCA AAL1-3931
54	50	23	RANDY MEISNER One More Song, Epic NJE 36748
55	68	3	TED NUGENT Intensities In 10 Cities, Epic FE 37084

14	13	33	AC/DC ▲ Back In Black, Atlantic SD 16018
15	11	18	DOLLY PARTON ▲ 9 To 5 and Odd Jobs, RCA AHL1-3852
16	16	15	YARBROUGH AND PEOPLES ● The Two Of Us, Mercury SRM-1-3834 (Polygram)
17	21	3	JAMES TAYLOR Dad Loves His Work, Columbia TC 37009
18	14	25	KENNY ROGERS ▲ Greatest Hits, Liberty L00-1072
19	15	25	KOOL & THE GANG ▲ Celebrate, De-Lite DSR 9518 (Polygram)
20	20	15	THE GAP BAND ● Ill, Mercury SRM1-4003 (Polygram)
21	25	60	CHRISTOPHER CROSS ▲ Christopher Cross-Warner Bros. BSK 3383
22	22	7	EMMYLOU HARRIS Evangeline, Warner Bros. BSK 3508
23	23	12	THE WHISPERS ● Imagination, Solar BZL1-3578 (RCA)
24	24	21	STEVIE WONDER ▲ Hotter Than July, Tamla T8-373M1 (Motown)
25			THE ROLLING STONES Sucking In The Seventies, Rolling Stones COC 16028 (Atlantic)
26	26	18	STEELY DAN ▲ Gaucho, MCA MCA-6102
27	28	10	APRIL WINE The Nature Of The Beast, Capitol S00-12125
28			THE WHO Face Dances, Warner Bros. HS 3516



★ LP This Week

STYX

PARADISE THEATRE

A&M SP 3719



Give the gift
of music.

New Label Could Be 'Just What The Doctor Ordered'

By DAVE DEXTER JR.

LOS ANGELES—His professional calling card reads Robert Sunenblick, M.D.

His place of employment is Northern Maine Medical Center at Fort Kent, far from the nation's music industry hubs.

No matter, Dr. Sunenblick has a finger or two in the record business now that he has launched his own jazz label. He calls it Uptown and his first release comprises three LPs.

"I have started my company," he says. "with the goal of recording many forgotten personalities. I hope to reintroduce them to the public and document their music. I've enjoyed good jazz for many years and with my own label, I'll be able to share my enjoyment with others."

"Raw Meat" is the title of Dr. Sunenblick's first album, which spots the gutsy tenor saxophone of former Jimmie Lunceford satellite Joe

Thomas, who became a Kansas City mortician after Lunceford's Harlem Express orchestra broke up following the leader's death in the summer of 1947. Pianist Jimmy Rowles highlights the rhythm section which backs Thomas' still-potent pipe.

The medic's second package features saxophonist J.R. Monterose, a prominent hard bopper in the 1950s.

Winding up Uptown's first release is "Back On Broadway," an unconventional album showcasing the aged John W. Bubbles, an extraordinary dancer whose career goes back to the Vaudeville era of the 1920s. Bubbles still dances, and tosses in some singing with piano accompaniment by Frank Owens.

Uptown LPs list at \$8.98. Until he firms up national distribution, Dr. Sunenblick is trying to grab a toe-hold in retailing by selling via the mails.

Restraint Is Concord's Byword

By SAM SUTHERLAND

was literally a library of music on his own."

Jazz, by contrast, continues to offer a long catalog life for worthy titles, leading Jefferson to continue his mission to make Concord Jazz itself a sturdy and long-lived "library of titles."

That goal also influences his decision to form separate subsidiary trademarks, Concord Picante and Concord Concerto, as homes for Latin and classical projects. A believer in the once common but now unusual concept of label identity as a consumer lure.

"I don't think you can put everything into a label and still develop an identity," Jefferson asserts. "So we decided to start Picante for music with Latin rhythms and salsa elements, as well as certain Caribbean influences."

"We didn't want someone who was interested in acoustic mainstream jazz to pick up an album with more of a Latin feel than he might be expecting."

That's not to discount the prospect of a wide overlap between the two sectors, though. Jefferson is especially happy with a new collaborative disk teaming guitarists Charlie Byrd and Laurindo Almeida for the first time. Titled "Brazilian Soul," the project is designed as a summary of that country's songwriting and instrumental stylization that telescopes from a 1911 song by Nazareth through a chronological review of works by subsequent Brazilian composers.

CONCORD, Calif.—Although his label's 1980 fiscal performance attests to a bullish victory over the general economy, Concord Jazz founder and president Carl Jefferson isn't about to shelve his creative strategy in favor of expansion plans.

While other entrepreneurs might view a 34% net profit as cause for roster and staff building, the Northern California businessman continues to stress the same generic focus and selective release policy he sees as essential to survival in the jazz market. With the Concord Jazz catalog now listing 156 titles, including its first forays into Latin-tinged repertoire via its Concord Picante arm, Jefferson asserts there's no need to step up release size.

"We're releasing eight albums in the March/April release," explains the lifelong acoustic jazz aficionado, "and then won't release anything until August. There'll be another release in October following that."

That approach stems from what Jefferson agrees is the heart of jazz sales at retail, consistent turnover in active catalog. "If we have a deep catalog of currently produced music, the distributor's salesman can go in and get a substantial order," he argues, in defense of his refusal to convert the company's recent profits into more of a short-term "hit" orientation.

"The whole industry has become so hit-oriented, right down to the retailer," Jefferson observes. "In many cases, you don't have knowledgeable clerks, yet at one time a good clerk

Beyond the Latin/mainstream connection, Jefferson also says his titles are now capturing radio play beyond the admittedly narrow boundaries of pure jazz radio. "Airplay is changing dramatically," he believes. "A lot of AM stations are now playing our records. We can't hype them the way pop labels do, but the programmers are becoming more sophisticated."

Jefferson continues to focus the bulk of the label's production on seasoned stylists like George Shearing, the L.A. Four, Byrd, Louie Bellson, Cal Tjader, Rosemary Clooney, Carmen McRae, Dave Brubeck and Herb Ellis, among others, despite his success in pushing young traditionalists like Scott Hamilton, Ted Nash and the Clayton Brothers. Particularly within the jazz field, Jefferson believes the problems in breaking new careers are compounded when players have difficulty keeping a consistently high profile as live performers.

"I think we're giving our established performers a more creative situation," he adds, citing the teaming of Byrd and Almeida, Shearing and McRae and other partnerships as evidence.

Similarly Jefferson is more concerned with sustaining technical quality throughout his line than with converting kudos for the label's first digital and direct-to-disk LPs into the base for a separate audio-ophile line. Because he believes the general public now owns significantly better home audio gear, the label chief and principal producer, he prefers holding the line catalog-wide at a \$7.98 list price, and is as enthusiastic about meticulously produced analog dates as he is about such high-tech ventures as the digitally recorded "Dear Friends," featuring the Concord Jazz All-Stars and Eiji Kitamura.

Originally produced for the label's Japanese licensee, Toshiba, that Sony PCM recorded disk is now being imported by Concord Jazz.

Additionally, the company has licensed titles for release in dbx-encoded form as part of the dbx format's new emphasis on jazz repertoire.

Yet, he adds, "We've also recorded direct to two-track, as we did with Carmen McRae and George Shearing, although that's a little hazardous. You really have to keep a 16-track machine running at the same time as a safety." He notes that the twin-format approach also provides flexibility for any future augmentation of that intimate pairing with orchestral overdubs.

Even with that continued belief in the viability of conventional recording techniques, Jefferson does agree with the high-end advocates that the rapid growth for premium pressings mirrors growing consumer concern over technical sound quality. Hence, he says his label continues to scrutinize its pressings, handled by Award in Los Angeles, very carefully indeed—his actual defective rate, excluding returns for reasons other than physical defects, is less than 1%, he claims.

Now that the Picante arm is off the ground, Concord Jazz's next priority is to link up with strong distribution in South America, but Jefferson is otherwise satisfied with his network of independent distributors here, saying the usual cavils about that distribution sector are both overplayed and self-defeating. "I feel that if I'm not getting paid properly, that's my responsibility as a businessman," he asserts.

APRIL 4, 1981 BILLBOARD

Survey For Week Ending 4/4/81				Survey For Week Ending 4/4/81			
Billboard® Best Selling Jazz LPs™				Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	20	WINELIGHT Grover Washington Jr. Elektra 6E-305	26	26	58	HIDEAWAY David Sanborn Warner Bros. BSK 3379
★	2	9	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	27	27	38	LOVE APPROACH ● Tom Browne, Arista/GRP 5008
★	3	7	ALL AROUND THE TOWN LIVE Bob James Columbia Tappan Zee CZX-3686	28	29	15	REAL EYES Gil Scott-Heron, Arista AL 9540
☆	4	5	MAGIC Tom Browne, Arista/GRP 5011	★	34	2	AT THE WINERY Stephane Grappelli Concord Jazz CJ-139
5	5	16	NIGHT PASSAGE Weather Report ARC/Columbia JC36793	30	28	26	SEAWIND Seawind A&M SP-3113
6	6	22	CARNAVAL Spyro Gyra, MCA MCA-5149	31	33	6	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST-12130
7	7	15	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	32	35	21	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
☆	12	4	MOUNTAIN DANCE Dave Grusin Arista/GRP 5010	★	38	2	BY ALL MEANS Alphonse Mouzon, Pausa 7087
9	9	9	GOTHAM CITY Dexter Gordon, Columbia JC 36853	★	43	2	LIVE AT MONTREUX Charles Mingus, Atlantic SD 16031
10	8	35	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453	36	36	39	H Bob James, Tappan Zee/Columbia JC 36422
11	11	7	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504	37	30	16	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
12	13	25	FAMILY Hubert Laws, Columbia JC 36396	38	31	28	HOW'S EVERYTHING Sadao Watanabe Columbia CZX 36818
13	10	24	INHERIT THE WIND Wilton Felder, MCA MCA-5144	39	39	35	ROUTES Ramsey Lewis, Columbia JC 36423
14	15	23	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	40	40	5	MONTREUX ALEXANDER (Live) Monty Alexander Trio, Pausa 7083
15	14	41	THIS TIME Al Jarreau, Warner Bros. BSK 3434	41	41	30	BADDEST Grover Washington Jr., Motown M9-940A2
16	18	7	THE HOT SHOT Dan Siegel, Inner City IC 1111	42	42	3	FRIDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7643
17	16	25	CIVILIZED EVL Jean-Luc Ponty, Atlantic SD 16020	43	45	2	THE MILES DAVIS COLLECTION, VOL. 1, 12 SIDES OF MILES Miles Davis, Columbia CZX 36476
18	17	21	MR. HANDS Herbie Hancock Columbia JC 36518	44	NEW ENTRY	TRIO Monty Alexander, Ray Brown, Herb Ellis, Concord Jazz CJ 136	
19	19	20	ODORI Hiroshima, Arista AL 9541	45	47	2	RELAXING AT CAMARILLO Joe Henderson Contemporary 14006
★	25	2	DIRECTIONS Miles Davis, Columbia KC2-36472	46	44	21	NIGHT SONG Ahmad Jamal, Motown M7-945R1
21	20	5	A DIFFERENT KIND OF BLUES Perlman & Previn, Angel 37780	47	46	22	INTERVALS Ahmad Jamal 20th Century T-622 (RCA)
22	23	24	TOUCH OF SILK Eric Gale Columbia JC 36570	48	NEW ENTRY	BEFORE THE DAWN Skyline, Accord ST 7001	
23	24	36	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	49	37	18	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
24	21	39	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	50	48	33	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
25	22	54	CATCHING THE SUN Spyro Gyra, MCA MCA-5108				

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

Old-Timers Will Perform At May New Orleans Fest

LOS ANGELES—This year's New Orleans Jazz and Heritage Festival will coincide with the first New Orleans Jazz Reunion, honoring the city's contributions to classic jazz and the players who've distinguished both the form and the region.

Slated for Thursday, May 7, the event will be held in New Orleans Municipal Auditorium and hosted by Tulane Univ.'s Jazz Archive, with curator Curtis Jerde describing the project as "a tribute to our local jazz heritage and to the musicians who made possible the classic jazz period."

The seven-hour reunion will kick off with cocktails and an extended

jam session in the auditorium annex at 6 p.m. That performance will draw from the more than 200 local stylists expected to attend as guests, among them "Kid" Thomas Valentine, Danny Barker, Willie and Percy Humphrey, Raymond Burke and Cie Frazier.

Also planned is a segment with an ensemble featuring surviving New Orleans members of the Bob Crosby Bobcats, Eddie Miller, Nappy Lamare and Ray Bauduc.

Following will be a banquet, held in the auditorium itself. That portion will offer table seating for the reunion guests only, but the jam session, gallery seating during the banquet and a subsequent jazz band ball will all be open to the ticket-buying public. Musician Danny Barker will emcee the banquet, which will include a series of presentations and dedications honoring the reunion guests.

Also scheduled is a performance by the Louisiana Repertory Jazz Ensemble, the performing arm of Tulane's Jazz Archive, and the New Leviathan Oriental Foxtrot Orchestra. Both purvey material performed in the traditional jazz vein.

The ball following the banquet will feature New Orleans groups including both contemporary bands schooled in the classic idiom as well as lineups whose members date back to the early period themselves.

Tickets will be available in advance from the Tulane Jazz Archive and immediately preceding the event from Preservation Hall, Werlein's and D. H. Holmes as well. On the evening of the performance, tickets will also be on sale at the auditorium box office.

SAM SUTHERLAND

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Concord Jazz CJ-134

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	9	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661
2	4	44	TRAMINE (WORD) Tramaine Hawkins, Light LS-5760
3	NEW ENTRY		CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663
4	NEW ENTRY		THE HAWKINS FAMILY LIVE Light LS 5770
5	2	23	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
6	7	65	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
7	15	5	I FEEL LIKE GOING ON Rance Allen Group, Stax STX 4136
8	3	78	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
9	12	27	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
10	8	13	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050
11	5	115	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
12	6	61	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
13	9	27	KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live), Savoy SL14584
14	10	31	LOVE ALIVE Walter Hawkins, Light LSS734
15	17	13	PRaise BELONGS TO GOD Elber (Twinkle) Clark, Sound Of Gospel 091
16	16	5	I NEED HIM Rev. Charles Nicks, Jr. & the St. James Choir, SOG-096
17	11	13	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046
18	13	13	MOTHER WHY? Willie Banks & The Messengers, Black Label BL 3000
19	14	53	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
20	20	57	HEAVEN Genobia Jeter, Savoy SL 14547
21	19	37	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
22	18	61	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
23	25	86	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
24	21	13	I CAN DO ALL THINGS International Mass Choir, New Birth, 2-9008G
25	23	9	GOD CAN Dorothy Norwood, Savoy 14557
26	24	9	PEOPLE GET READY Supreme Angels, Nashboro 7226
27	NEW ENTRY		TRUE VICTORY Keith Pringle, Savoy SCL 7053
28	26	5	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7038G
29	27	5	HE GAVE ME NOTHING TO LOSE The Clark Sisters, SOG-092
30	30	40	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
31	22	120	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
32	29	13	GOD WILL SEE YOU THROUGH The Williams Brothers, New Birth 7048-G
33	32	5	MOVING IN THE SPIRIT Timothy Sright Concert Choir, New Birth 7051-G
34	33	53	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
35	31	9	GREAT IS THY FAITHFULNESS The Philadelphia Mass Choir, Savoy 14533

APRIL 4, 1981 BILLBOARD

Gospel

Finalists For 12th Dove Awards Selected By Gospel Music Assn.

NASHVILLE—Finalists for the Dove awards have been announced by the Gospel Music Assn. Winners will be announced at the 12th annual Dove awards show April 15, at Opryland here. The nominees are:

Male vocalist—Rusty Goodman, Walter Hawkins, Dallas Holm, Russell Taff and B.J. Thomas.

Female vocalist—Debby Boone, Cynthia Clawson, Amy Grant, Tramaine Hawkins and Labreeska Hemphill.

Group—Andrus-Blackwood & Co., Bill Gaither Trio, Dallas Holm & Praise, Imperials and Walter Hawkins Family.

Instrumentalist—Rick Foster, Dino Kartsonakis, Phil Keaggy, Little Roy Lewis and Jimmy Swaggart.

Songwriter—Gary Chapman, Joel Hemphill, Dallas Holm, Harold Lane, Aaron Wilburn and Lanny Wolfe.

Contemporary album (white)—“Live,” Andrus-Blackwood & Co.; “Lights In The World,” Joe English; “One More Song For You,” Imperials; “Never Alone,” Amy Grant; and “This Ain’t Hollywood,” DeGarmo & Key Band.

Inspirational album (white)—“Can’t Stop The Music,” Lanny Wolfe Trio; “Harmony,” Cruse Family; “Interceding,” Speer Family; “You’re Welcome Here,” Cynthia Clawson; and “What’s It Gonna Take,” Doug Oldham.

Traditional album (white)—“Crossing Over,” The Rambos; “Better Hurry Up,” Happy Goodman Family; “Workin’,” The Hemphills; “Homeward Bound,” Jimmy Swaggart; and “Expressions Of Love,” Rex Nelson Singers.

Contemporary album (black)—“Caught Up,” Bobby Jones & New Life; “Give Me More Love,” Larnelle Harris; “I Can’t Let Go,” Kristle Murden; “Live Wires,” Donn Thomas; and “Tramaine,” Tramaine Hawkins.

Inspirational album (black)—“Brand New,” The Voices Supreme; “Take Me Higher,” Beverly Glenn; and “Rejoice,” Shirley Caesar.

Traditional album (black)—“A Praying Spirit,” James Cleveland; “Walter Hawkins Family,” Walter Hawkins Family; “Incredible,” Teddy Huffam and Gems; “Mother Why,” Willie Banks; and “Savior Lead Me Lest I Stray,” Cleophus Robinson.

Children’s album (new category)—“The Birthday Party Candle,” Agapeland Singers; “Color Me A Story,” Jimmy Swaggart; “Twinkle, Twinkle Little Star,” Cam and Cher Floria; “Super Gang” and “Very Best Of The Very Best,” Bill Gaither Trio.

Worship music (new category)—“Come To The Quiet,” John Michael Talbot; “In His Time—Praise IV,” Maranatha Singers; “Rise Again/ He’s Alive,” Paul Johnson Vocal Band; “The Lord’s Prayer,” Reba and Dony McGuire; and “Worship,” Jimmy Swaggart.

Album cover—Stan Evenson and Donald Miller, “Lights In The World”; Dave Pavol, Robin Hedrick and Rhonda Dempsey, “Rush Hour”; Alan Bergman and Thel Eichmann, “Tramaine”; Dill Beauty, “Workin’”; and Bill Barnes and Clark Thomas, “You’re Welcome Here.”

Song—“Behold The Lamb,” Dottie Rambo; “Eagle Song,” Tori and Russ Taff; “Father’s Eyes,” Gary Chapman; “Got To Tell Somebody,” Don Francisco; “He’s Still Working On Me,” Joel Hemphill; “Highest Praise,” Chris Waters and John Randolph Cox; “Leaving On My Mind,” Rusty Goodman; “One More Song For You,” Stormie and Michael Omartian; “Praise The Lord,” Brown Bannister and Mark Hudson; and “Surely The Presence Of The Lord Is In This Place,” Lanny Wolfe.

GOSPEL CELEBRITY SHOWCASE

Business Booms For Los Angeles Club, An Ex-Disco

By VICKI PIPKIN

LOS ANGELES—In one of this city’s busy nightclub areas, a venue catering to gospel music is flourishing, and doing a brisk business on a par with its secular counterparts.

The Gospel Celebrity Showcase, 4276 S. Crenshaw Blvd., formerly the disco That’s That, consistently realizes its 300-person capacity despite being located within one block of popular niteries, the Total Experience, Pied Piper and Mavericks Flats.

Gloria Montgomery, owner and co-producer, reasons that “there is no competition with the secular clubs. We’re a different thing. Those clubs provide something and we do, too. You might say people stagger in here and sober up on gospel music.”

In addition, she says, “gospel artists need a place to perform, to test new material and to develop as performers.” The showcase officials hope to achieve this through its extensive program of activities.

For example, Sunday evening is reserved for a “Gospel Salute,” during which notables in the field are cited. Auditions and rehearsals are held Mondays; a workshop emphasizing techniques and stage presence is held Tuesdays; a talk show similar to a rap session, only limited to gospel, is conducted Wednesdays; and Thursdays are “Community Talent Night,” providing locals and beginners with an opportunity to perform live.

“Gospel Until Dawn,” starting at 9 p.m., is offered Friday and Saturday. “Thursday, Friday and Saturday evenings are always crowded,” says Montgomery.

Glen Gaye, Marvin’s brother, the Imperials, Beverly Derby, Chambers Family, Phil Nicholas & the Nicholas Family, Faye Hill Knight and the White Folk Band are some of the recent gospel artists to appear at the club.

The growing interest in gospel,

KCIJ In Louisiana

NASHVILLE—The city in which gospel radio station KCIJ-AM is located was omitted in a recent article (Billboard, March 21, 1981). The station is in Shreveport, La.

Montgomery believes, is the result of “a movement back to the church. Most artists started in the church but later went to r&b to make money. Now they’re returning.”

There are other artists, such as country folk performer Ken Kalinowski, who do both gospel and secular music, according to Montgomery.

“We’ve had artists come by after they finish a show at the Total Experience and Pied Piper and jam,” she says, singling out Ronnie Laws’ former backup group, Pressure.

At its present location since November, 1980, the Gospel Celebrity Showcase has a complete sound system with a fulltime engineer and staff of nine. The 10-piece house band includes brass, woodwinds, piano, guitar and drums.

Timmons Set As Keynoter

NASHVILLE—Tim Timmons, founder of Maximum Life Communications, Corona del Mar, Calif., has been named keynote speaker for the National Gospel Radio Seminar banquet Aug. 1. The seminar will be held July 31-Aug. 1 at Estes Park, Col.

A former pastor, Timmons holds a graduate degree in theology from Dallas Theological Seminary and has done extensive research in communications. He will also conduct a workshop at the conference.

Registration forms for the annual seminar are available from the National Gospel Radio Seminar, P.O. Box 22912, Nashville, Tenn. 37202.

Disney Concert

ANAHEIM, Cal.—Disneyland will host a “Nite Of Joy” April 3, featuring performances by Al Green, Maria Muldaur, the Joe English Band with Bonnie Bramlett, Scott Wesley Brown and Jessy Dixon and the Jessy Dixon Singers.

Tickets are \$9 each and are available from the Disneyland ticket office, Ticketrons and area Christian bookstores.

Dutch Plan Seminar

WACO, Tex.—Fifteen gospel music composers from eight countries will hold a music seminar for Christian artists in Zwolle, the Netherlands, Sept. 1-6.

The seminar will highlight gospel music from most Western European countries and be translated into German, Norwegian, French and Dutch.

Featured will be workshops on gospel song and lyric writing, problems of developing groups, Christian folksong and ballad singing, how to improve a choir, rehearsal techniques, traveling ministry, how to produce a Christian concert, a musician’s place within church ministry, basic instruction in piano and guitar, contemporary rhythm section, microphone technique and use of sound equipment, spiritual motivation in gospel music, gospel music in the media, promotion for amateur groups in Europe, music arranging and producing a gospel record.

Additional information is available from Walter Quinn, public relations director for Word, at P. O. Box 1790, Waco, Tex. 76796.

11	13	DECEASED— the whispers Solar (LP) BZL1 3578
12	9	WON'T YOU LET ME BE THE ONE —Michael McGloiry Airwave (12-inch) AW12 94964
13	14	CAN YOU HANDLE IT/YOU GOT MY LOVE —Sharon Redd Prelude (LP) PRL 12181
14	11	BODY MUSIC —The Strikers Prelude (12-inch) PRL 608
15	12	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS — Frankie Valli MCA/Curb (LP) 5134
16	25	SET ME FREE —The Three Degrees Ariola (LP) OL 1501
17	18	HIT N'RUN LOVER —Carol Jiani Matra (12-inch) Import
18	33	FULL OF FIRE/MAKE THAT MOVE —Shalamar Solar (LP) BXL1 3577
19	34	WALKING ON THIN ICE —Yoko Ono Geffen (7-inch) Gef 49683
20	22	HEARTBEAT —Taana Gardner West End (12-inch) 22132
21	26	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE — Unlimited Touch Prelude (LP/12-inch) PRL 12184/PRLD 605
22	24	WIND ME UP —R.J.'S Latest Arrival Buodha (12-inch) DSC 144
23	23	DOG EAT DOG/'ANTMUSIC'/KINGS OF THE WILD FRONTIER —Adam & the Ants Epic (LP) NJE 37083
24	17	FEEL IT —Revelation Handshake (12-inch) AS 887
25	16	LET'S DO IT —Conversion SAM (12-inch) S 12336
26	19	YOU'RE TOO LATE —Fantasy Pavilion (12-inch) 4Z8 6408
27	27	BURN RUBBER —The Gap Band Mercury (LP) SRM 76091
28	28	THIGHS HIGH —Tom Browne Arista/GRP (12-inch) GP 01
29	21	FEELS LIKE I'M IN LOVE —Kelly Marie Coast to Coast/Roadshow (12-inch) 4Z8-02023
30	30	LOOK UP/NEVER GONNA GIVE YOU UP —Patrice Rushen Elektra (LP) 6E 302
		THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP —The Clash Epic (LP) E3X 37037

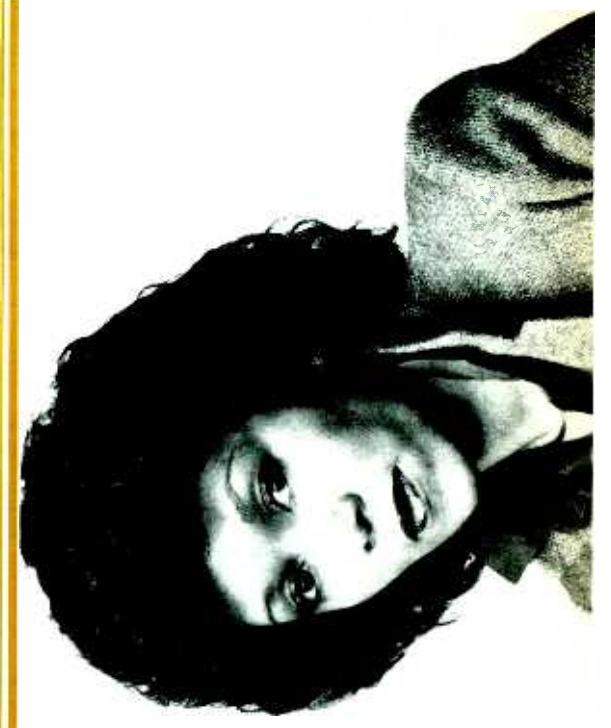
41	41	GIVE ME YOUR LOVE —Sylvia Striplin Uno Melodic (12-inch) UMD 7001
42	40	DANCE —Silver Platinum SRI (LP) SW 700004
43	39	FANTASTIC VOYAGE —Lakeside Solar (LP/12-inch) BXL1 3720/YD 12130
44	NEW ENTRY	BAD COMPANY/WARM & GENTLE EXPLOSION — Ullanda McCullough Atlantic (LP) 19296
45	45	JUST BE YOURSELF/TELL ME —Nightlife Unlimited Uniwave (LP) Import
46	46	SHACK UP/DO THE DU —A Certain Ratio Factory (12-inch) FACUS 4
47	42	MY SIMPLE HEART —Carol Douglas 20th C (12-inch) TCD 125
48	43	AIN'T GOT TIME —Holt '45 Sutra (12-inch) SUD 002
49	49	JUST A GIGOLO/PAY MY BILLS —Barbi & The Kens "O" Records (7-inch) OR 811
50	NEW ENTRY	GET UP (Rock Your Body) —202 Machine Fire Sign (12-inch) FST 1451
51	51	CAN YOU FEEL IT/WALK RIGHT NOW —The Jacksons Epic (LP) FE 36424
52	56	ME NO POP I/QUE PASA/ME NO POP I —Coati Mundi Antilles/Ze (12-inch) AN 807
53	NEW ENTRY	OOH SUGA WOOGA/THIS FEELIN' (Remix) — Frank Hooker & The Positive People Panorama (LP/12-inch) BXL13853/YD 12197
54	44	BETCHA' CAN'T LOVE JUST ONE —Final Edition VAP Records (12-inch) 19811
55	55	I WILL FOLLOW —U2 Island (LP) ILPS 9646
56	50	GYRATE —all cuts—Pylon D.B. Records (LP) 54
57	47	STRUT YOUR STUFF —Young & Company Brunswick (LP) BL7 54227
58	NEW ENTRY	JUKE BOX BABE —Alan Vega Ze/PVC (LP) PVC 7915
59	57	IT'S OBVIOUS —Au Pairs 021 Records (7-inch) Import
60	NEW ENTRY	UP ALL NIGHT/ELEPHANT'S GRAVEYARD — The Boomtown Rats Columbia (LP) JC 37062



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Fiscal Hurdles Kill '80-'81 Season Of N.J. Symphony

By MAURIE ORODENKER

TRENTON, N.J.—The New Jersey Symphony Orchestra's prolonged financial crisis has led to the cancellation of the 1980-81 season. The season, including 25 concerts originally scheduled through May 30, had never gotten underway.

Jerome Ferraira, public relations director for the 82-piece orchestra, said a refund notice had been sent to all subscribers. The average subscription price to four concerts this season was \$30.

Among the concerts called off was a pops program with trumpeter Doc Severinsen scheduled for late March in Philadelphia's Academy of Music.

Working with a current annual budget of \$2.5 million, Ferraira said, fund-raising efforts by the orchestra's board of directors plus ticket sales and grants from business and the state Arts Council haven't been enough to raise the \$350,000 needed to open the season.

Ferraira emphasized that the symphony has not disbanded, but that they're hoping for a "miracle." If financial aid arrives, the orchestra hopes to give a four-week summer season in June and July.

The current season was originally stalled by an October musicians' strike that was not settled until Dec. 22. Bargaining for a new three-year contract, the musicians agreed to a

cutback in their season from 32 to 23 weeks in exchange for increases in base weekly pay from \$250 to \$500 over the contract period.

Ferraira admitted the orchestra is deeply in debt. He said the two main reasons were inflation and the fact the symphony has no home of its own—the season made up entirely of touring dates. Ferraira said still another reorganization of the board to include members who can attract big money is the best hope now.

The orchestra's conductor, Thomas Michalak, accustomed to Poland's European-style support system, and to the far healthier fiscal condition of the Philadelphia Orchestra and Pittsburgh Symphony, admitted he was angry, frustrated and depressed. The last concert was given July 13 under Michalak.

"That this orchestra isn't playing is a fantastic waste of talent—it's disgraceful," Michalak said. "The idea that this orchestra is unable to provide music for the people is petrifying."

"I had great plans for the New Jersey Symphony but I feel as if my hands have been cut off," Michalak added. "The orchestra could be one of the great U.S. orchestras because of its proximity to the talent available in New York and the high visibility of the region, but now we can't do a thing."

AMBITIOUS ARIOLA PROJECT

Digital 'Ring' Cycle Is Underway

By JIM SAMPSON

MUNICH—Recording sessions are under way in Dresden for Wagner's "Die Walkure," the second opera in Ariola-Eurodisc's digital "Ring" cycle.

In addition to being the company's most ambitious classical project to date, the "Ring" could mark an increased international commitment to classical music by Ariola/Arista.

The Ariola-Eurodisc "Ring," a co-production with VEB Deutsche Schallplatten in East Berlin, will be the first ever in digital sound. "Das Rheingold" was recorded last December and is scheduled for release on Sept. 7 this year. The "Walkure" set follows next spring, then "Siegfried" and finally "Die Gotterdammerung" in late 1983.

All recordings are made in conjunction with live performances in Dresden. Marek Janowski, a promising young German conductor who ran the Dortmund Opera for several years, leads the Dresden Staatskapelle.

The cast includes many names from the Bayreuth Festival, including: Rene Kollo (Siegfried), Theo Adam (Wotan) Jeannine Altmeyer (Brunhilde), Yvonne Minton (Fricka), Siegfried Nimsgern (Alberich), Siegfried Jerusalem (Siegfried) and Peter Schreier, Lucia Popp, Hanna Schwarz and Jessye Norman.

Ariola's Oskar Waldeck is in charge of production.

Ariola in Munich has retained master rights for the western world. Although the company has active classical marketing departments only in Germany, Austria, France, Mexico and the Benelux territories, the "Ring" could prove attractive enough to encourage other Ariola subsidiaries to enter the classical field.

In the U.S., a new classical marketing firm expected to be set up by Ariola through Arista (Billboard March 21, 1981) will almost certainly use "Rheingold" as one of its first offerings.

Negotiations for rights to the cycle in other territories are continuing. Already set are Discos Columbia (Spain) and CBS (Scandinavia, except Finland, where Finndisc is contracted).

Russians Plan 7-Day Festival

MOSCOW—An International Music Festival is to be staged over seven days here (May 5-11, 1981), its aim "to popularize arts of composers asserting ideals of humanism and democracy in their works, assisting to consolidating peace and friendship among people."

Composer Tikhon Khrennikov heads the organizing committee. Composers and artists from 20 coun-

tries will take part in a program of 11 concerts, eight symphonic, two of chamber music and one set for the piano works of Sergei Prokofiev.

Jubilees of prominent composers, including Prokofiev, Bartok, Georges Enesco and Igor Stravinsky will be celebrated. The festival opens at the Grand Hall of Moscow Conservatory with "Ode On The End Of War," a seldom-performed work by Prokofiev.

NEW PHILIPS MID-PRICE LINE TO BOW

CHICAGO—Philips Records says it will introduce a mid-price line that offers more attractive album packaging this summer. The plan is for the new line, Sequenza, to supersede the Festivo mid-price series.

It's stressed that the purpose and philosophy of Sequenza are identical to that of Festivo. The initial Sequenza release will include 10 \$6.98 titles.

Philips says Festivo will be maintained in the catalog but not expanded. According to the label, the appeal of mid-price product is to persons building a basic library of classical recordings and to collectors awaiting important issues.

"It's been discovered in other world markets that Sequenza's packaging design is more successful than Festivo's," explains a Philips executive. "It's more sophisticated, closer to the look of top price records."

San Francisco Symphony Signs For 10 Philips LPs

CHICAGO—The San Francisco Symphony will record a minimum of 10 albums for Philips under a new four-year contract signed last week. The recordings will have international distribution.

The contract was completed in San Francisco March 26 by Phonogram International vice president Dr. Ernst Vandervossen, and marks the resumption of the orchestra's recording activity following a four year hiatus. Music director Edo de Waart, who is an exclusive Philips artist, will lead all recordings.

According to Philips, three albums will be recorded digitally next

fall. It will be the first time the orchestra has recorded in the Louise M. Davies Symphony Hall, which opened in 1980.

Repertoire is Mahler's Symphony No. 4 with soprano Margaret Price, Respighi's "Fountains/Pines Of Rome" and Ravel's "Sheherazade" and Debussy's "La Damselle Elue" with soprano Elly Ameling.

Commented de Waart, "Recording was the missing link. Now we will be able to bring our music to an international market."

Seiji Ozawa conducted the orchestra's last recordings, also on the Philips label.

4 Composers Get \$5,000 Awards

NEW YORK—Composers Edwin Dugger, Robert Erickson, Meyer Kupferman and Ursula Mamlok have been honored with the annual music awards presented by the American Academy and Institute of Arts and Letters. Each composer will receive a \$5,000 cash prize and a recording of one of their works by Composers Recording, Inc.

Chinary Ung, a 39-year-old Cambodian native who studied at Columbia Univ. and teaches at Connecticut College, is the recipient of the Goddard Lieberman young composer fellowship. The \$10,000 fellowship, set up by the CBS Foundation in 1978, is administered by the Academy-Institute. Ung's 1977 piece "Cambodia" is a tribute to his country's traditional music written for western instruments.

The Academy's Marjorie Peabody Waite Award of \$1,500 given to an older composer, writer or artist, in annual rotation, went to composer Normand Lockwood. Lockwood also will receive a CRI Recording of one of his compositions.

Members of the Academy-Institute music awards committee, chaired by Milton Babbitt, are Arthur Berger, Lou Harrison, Alan Hovhaness, Ulysses Kay, Ned Rorem and Louise Palma.

Classical Notes

A complete Beethoven Symphony cycle will be recorded in Germany by Denon with Otmar Suitner leading the Berlin Staatskapelle. The cycle's first installment, "The Eroica," was issued late last year and is garnering rave reviews. A new label affiliation for Eugene Ormandy is set to be announced in April. He'll record works of Respighi and Tchaikovsky in Philadelphia at the Old Met Church to inaugurate the audiophile label relationship.

There's much excitement about the new Elliott Carter piano piece "Night Fantasies," which Ursula Oppens recently premiered in the U.S. Paul Jacobs, who also is performing the work, is preparing a recording for Nonesuch.

Survey For Week Ending 4/4/81

Billboard[®] Hot Latin LPs[™]
Special Survey

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LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente Arcano 3535	1	HANSEL, RAUL Y LA CHARANGA Con la lengua de fuera Suave 712
2	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16-047	2	CHARANGA CASINO La bamba SAR 1017
3	CARLOS Y JOSE El chubasco TH 2099	3	HERNAN GUITERREZ Gotas de dolor, common cause 13007
4	CAMILO SESTO Amaneciendo Pronto 1086	4	CHARANGA COLONIAL Neon 103
5	JOSE JOSE 15 grandes exitos Telediscos 1015	5	RAY BARRETO Fuerza gigante Fania 579
6	JULIO IGLESIAS Mi vida en canciones CBS 50301	6	CHEO FELICIANO Sentimiento tu Vaya 95
7	LOS JONICS 14 super exitos Atlas 5084	7	ADALBERTO SANTIAGO Fania 591
8	VICENTE FERNANDEZ 15 exitos mas grandes Telediscos CBS 20422	8	HECTOR CASANOVA Fania 579
9	JUAN GABRIEL Con mariachi Pronto 1080	9	SONORA PONCENA Unchained force Inca 1077
10	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	10	ROBERTO TORRES SAR 1016
11	YURI Esperanzas Profono 3036	11	CELIA CRUZ Celia Johnny & Pete Vaya 90
12	ESTRELLAS DE ORO Vol 3 Telediscos 1013	12	INDIA DE ORIENTE A bailar el son Guajiro 4004
13	ROBERTO CARLOS Grandes exitos CBS 12303	13	PAQUITO GUZMAN Esa mujer LAD 349
14	RAY CONNIF Exclusivamente Latino CBS 10312	14	ROBERTO ROENA Looking out for number 1 Fania 588
15	DYANGO La radio Odeon 74112	15	LINDA LEYDA SAR 1015
16	LIZA LOPEZ Si quieres verme llorar Hacienda 6981	16	CHEQUERE Amor con pecado Teca 3015
17	JOSE LUIS RODRIGUEZ Atrevete TH 2095	17	ANDY MONTANEZ Salsa con cache LAD 341
18	MERCEDES CASTRO Puras de Jose Alfredo Musart 10824	18	LUIS RAMIREZ Salsero Cotique 1104
19	LOS BUCKYS Profono 3024	19	OSCAR DE LEON Al frente de todos TH 2115
20	VIKKI CARR Canta en Espanol CBS 20463	20	LITA BRANDO Con sabor, Perudis 151
21	RAMON AYALA Los mejores corridos Fredy 1195	21	ISMAEL MIRANDA Fania 593
22	ALFONSO ARAU Mojado power Profono 3035	22	BOBBY VALENTIN Bronco 114
23	RIGO TOVAR Con mariachi Profono 3034	23	TIPICA DOMINICANA Salsa por adelante Discolor 30030
24	NAPOLEON Lena verde Raff 9079	24	SALSA MAYOR Velvet 3027
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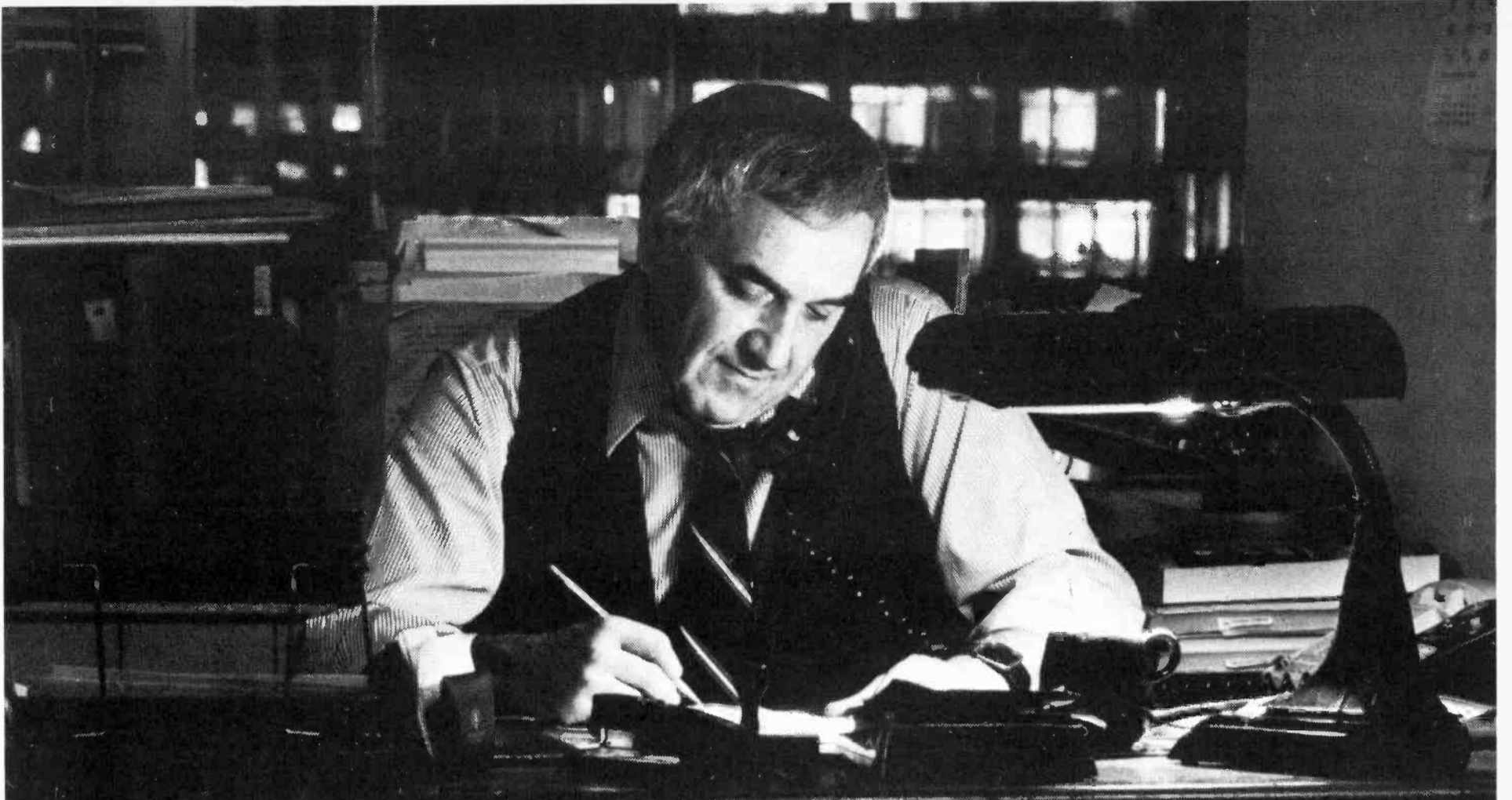
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DIRECT DEPOSIT

ASCAP's David: 'Dated' By-Laws Society's Board Seeks Change In Voting Procedures

By IRV LICHTMAN

NEW YORK—in the first round of what may be broad procedural changes, ASCAP's board of directors is seeking approval from the society's 27,000 members to change ASCAP's voting methods so that it's easier "to vote out an old idea that does not work and vote in a new idea that does work."

In addition, Hal David, president of ASCAP, told a semi-annual New York meeting here Monday (23) of other changes in the areas of performance credit information and annual ASCAP awards.

And within the next few weeks, ASCAP members will be apprised of details of a plan to institute the performance rights group's first writer/publisher major medical and life insurance coverage.

As for voting new by-laws to ASCAP's Articles of Association, David told about 1,000 ASCAPers present that an amendment not "harmful to anyone" failed to pass because of "what has become a new pattern in ASCAP voting."

He referred to a proposal by the board last November that would have permitted writers to assign their royalties to their own wholly-owned corporations.

"The reason was clearly stated," he said, "to allow writers to secure certain tax benefits under the federal tax laws—such as the right to fund and maintain pension pro-

grams such as hospitalization and major medical."

"... This amendment to the Articles of Association failed," David stated, "in what has become a new pattern in ASCAP voting. Those who voted, voted overwhelmingly for the proposed amendment, but unfortunately we did not get a sufficient amount of votes to fulfill the requirements of the by-laws and so this amendment did not carry. Consequently, the non-voters controlled the outcome. This must be changed."

Although specific wording on the amendment is yet to be worked out, David said a new amendment is being prepared to "vote out an old idea that does not work and vote in a new idea that does work." He did not elaborate further.

David, however, raised the possibility of a "Catch 22" situation to successfully carry the new amendment. "We will have to proceed under the old by-law that has made it so difficult for us in the first place."

On performance credit information, the society's president (a writer himself) said that with the March distribution, writers who are paid on a 100% current performance basis will "not only see a list of our performance credits, but in addition we will be provided with a work sheet which will show the value of our performance credits and the method by

which it is computed. Those of us who are paid on the 4-fund system will not only see a list of our performance credits, but in addition we will be shown the point value for each of the 4-funds."

David said that, starting this year, ASCAP would abandon its criteria for pop and country awards presentations—now based on the charts—in favor of performances.

"This has always disturbed me," David said, "as well as other writers and publishers. ASCAP is a performing rights society and not a magazine."

He added that charted songs would continue to receive awards since they "will surely be among the most performed songs. However, the great standards of our ASCAP repertory, which are also among our most performed songs, will receive awards as well."

Indicating that changes would be sought in what are deemed by-laws that are "hopelessly out of date," David explained that what was "pertinent many years ago is not necessarily pertinent today. What was wise many years ago is not necessarily wise today. We must not let our hands be tied forever by amendments that legally bind us—that are not in our best interest."

A special award was given to 86-year-old composer/Broadway orchestrator Robert Russell Bennett.

Sidstan Formation Puts Bernsteins In Publishing

NEW YORK—Sid Bernstein, veteran manager/concert promoter, has moved into the music publishing field for the first time with a new company, Sidstan Music, in association with his longtime associate, Stan Bernstein (no relation).

Heading the operation is John Wonderling, formerly director of creative affairs and East Coast chief of Arista Music, who will also act as an in-house producer for acts signed to the Bernsteins.

Wonderling says more than 130 copyrights are already in the Sidstan catalog, a combination of songs acquired by the Bernsteins when they formed the unit several months ago, and others brought in by Wonderling, also a writer.

Wonderling, who will con-

tinue to do outside production chores, has just completed sessions for a Sutra Records release by Adrian John Loveridge. The Bernsteins themselves are working on disk projects for Laura Nyro, guitarist T.M. Stevens, Detroit-based newcomers Flight and jazzist Ornette Coleman.

Before joining Arista, Wonderling ran his own publishing and independent production firms and as a publisher was associated with the Bay City Rollers hit, "The Way I Feel Tonight." As a writer, he's had releases with the Cowsills, Joe Walsh and Robin Beck. He also produced a series of concerts for KDAY Los Angeles. The publishing division is located at Sid Bernstein Assoc. at 180 West End Ave. here.

Leeds Levy: Better Ties With MCA's Coast Units

By PAUL GREIN

LOS ANGELES—"Our relationship with MCA Records has definitely been enhanced by being on the lot," says Leeds Levy, MCA Music's executive vice president, four months after moving from New York to head the firm's West Coast office.

Levy cites the close working relationship enjoyed by Irving/Almo with A&M and April/Blackwood with CBS as models for the communication he hopes to bring between MCA's record and publishing divisions.

"Historically we haven't had that," he says, "and the reason is simple: We were two separate companies, Decca Records and Leeds Music, acquired separately in different years and by different managements. There was really no affiliation other than the parent company being MCA."

Levy, 28, is the son of Lou Levy, who started the publishing company in 1938. The junior Levy reports to Sal Chiantia, who remains in New York as president of MCA Music and a vice president of MCA Inc. Levy gives two reasons for his move West.

"I felt it was important to develop a power base in L.A.," he says. "After all, there's more recording activity here than in any other city in the U.S. It was essential to beef up the West Coast operation and become competitive and contemporary."

"We had a staff before, Warren Brown (who remains as vice president) and a couple of secretaries, but it was very much a branch office."

"Also it was important to have more of a presence here because MCA is a West Coast company. There's a sign outside that says, 'Corporate Headquarters.' That means if you really want to get involved with them musically—with pictures, tv and records—you've got to be here and in regular contact. You can't be 3,000 miles away."

Levy cites the new Universal film "Night Hawks" starring Sylvester Stallone and Billy Dee Williams as an example of this intra-corporate activity. MCA's Backstreet label has the soundtrack, while MCA Music has the publishing. Music is by Keith Emerson.

Rick Shoemaker is MCA Music's coast-based director of creative serv-

ices, whose main function is to liaison with MCA DiscoVision, MCA Videocassette and pay cable in terms of their music needs. Shoemaker is supported by Jonathon Stone, manager of creative services.

MCA West Coast has acquired the publishing for Gene Dunlap & the Ridgways on Capitol and has also signed two staff writers: Glen Ballard, who wrote "What's On Your Mind" on the current George Benson album with Kerry Chater, a former MCA Music scribe; and Mark Mueller, who cowrote a tune for "Night Hawks."

Levy is also about to enter into a deal with Bree Howard, formerly of Fanny, who is teaming with Ballard and David Farragher, formerly of the Farragher Brothers, in a new group tentatively called Neola. Levy is grooming the act, filling many of the support roles traditionally carried out by record companies.

"A lot of the development functions have been shirked by the labels," Levy says. "Publishers have had to fill a lot of these gaps and do more than they traditionally had to do, which was just come up with a good song."

"Record companies aren't used to working with publishers," Levy adds. "They see us as a pain in the neck; as a necessary evil. But we're out there hustling—we're not just parasites sitting back on our ASCAP."

Levy has retained an artist development consultant, Mike Lembo, manager of Robin Lane & the Chartbusters. Lembo is also co-creator with Mike Bone, head of AOR promotion for Arista, of a series of Deli Platters, seven-inch singles which are independently distributed.

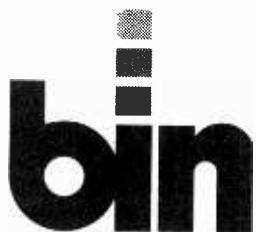
Five Deli Platters have been issued to date, with MCA controlling the publishing, but Levy notes that these local hits aren't enough to break an act. "Two years ago there weren't a lot of these home-grown little labels," he says. "Now it's competitive. The key is getting the group to perform live."

Levy's primary L.A. staff is rounded out by John McKellen, vice president of administration, who has been affiliated with Leeds Music since 1958, seven years before it was acquired by MCA.

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Disco Business

Bond's Becomes 'Everything' Club

New Managers Book Major Acts, Emphasize Video

By ROMAN KOZAK

NEW YORK—When Bond's International Casino opened on Times Square, it was the biggest and poshest disco in town, but a year later its elaborate water fountain has been torn out to make way for a concert stage, while a new video system is being prepared.

"The room is sufficiently large, and the location is sufficiently central, that it is going to be an everything club, booking all types of acts," says Charles Martin, production director of the Ritz, and part of the four-man management group that now runs the club.

"It is my dream that this place could be a global village media terminal, with complete in-house production on the video and recording levels," continues Martin, who came to Bonds from CBGB's, where he was involved in production and booking acts for the pioneer new wave club.

With a fire capacity of 1,670 (it can hold twice as many), Bonds is considerably larger than CBGB's, and Martin has much bigger plans for it. For the most part that involves booking major acts, and making extensive use of video.

"It's my belief that what goes on on a real-time basis is much more exciting than staged theatrics, particularly on the video level. That is my goal here, to have complete media facilities, video and recording, both to entertain the house, and document what's going on on the stage, on the floor, and in our VIP lounge. What I would like to do is have a major act onstage, and simulcast an interview of someone instrumental in their evolution and success," says Martin.

"As far as the booking policy is concerned, the place is big enough that it has to be an everything club. Some of the confirmations we already have are Ray Charles, James Brown, Millie Jackson, T.S. Monk, and the best of the new wave bands. My Daughter's Wedding, Shandra, James Chance & the Contortions, and the Sirens," continues Martin. Other acts that have already played there include a Blues Project reunion, the Ramones for two nights, and the Plasmatics' legal benefit concert.

Martin says the club is owned by Maurice Brahms. Despite legal problems with the IRS in recent months, the club maintained its liquor license. "The situation is stable, and it is evolving. Three months ago

this was the biggest disco in New York, and now it is the biggest live entertainment club in New York" adds Martin.

Bond's main room is 95 by 210 feet, with overlooking lounges and a giant entrance area. Since it is still a dance club, Martin says he intends to limit attendance to 3,500, which will still give the dancers enough room to move.

The club is open Wednesdays through Saturdays, depending on what acts are playing. The club also hosts private parties and fashion shows, and when the video is installed within the next two months, Martin hopes to be open six nights a week.

For the video Martin expects to install a giant projection screen in front of the stage, "as big as we can fit," which should be about 20 by 30 feet. In the ancillary rooms there will be video monitors and projectors. Martin also promises a "three-camera situation with full editing facilities."

Inasmuch as there is no club in New York consistently featuring top black acts, Martin promises that Bonds will fill the gap. The club uses a number of disk jockeys who gear the dance music between sets to the tastes of the crowd.

The changeover has been expensive, Martin admits. The club's giant "dancing waters" fountain has been torn out, and a large stage and new P.A. system has been installed. Talent guarantees alone for a month at the club range from a quarter to a half million dollars, and the video may run another half million, estimates Martin. Nevertheless, he says

the club is solvent and "in the black."

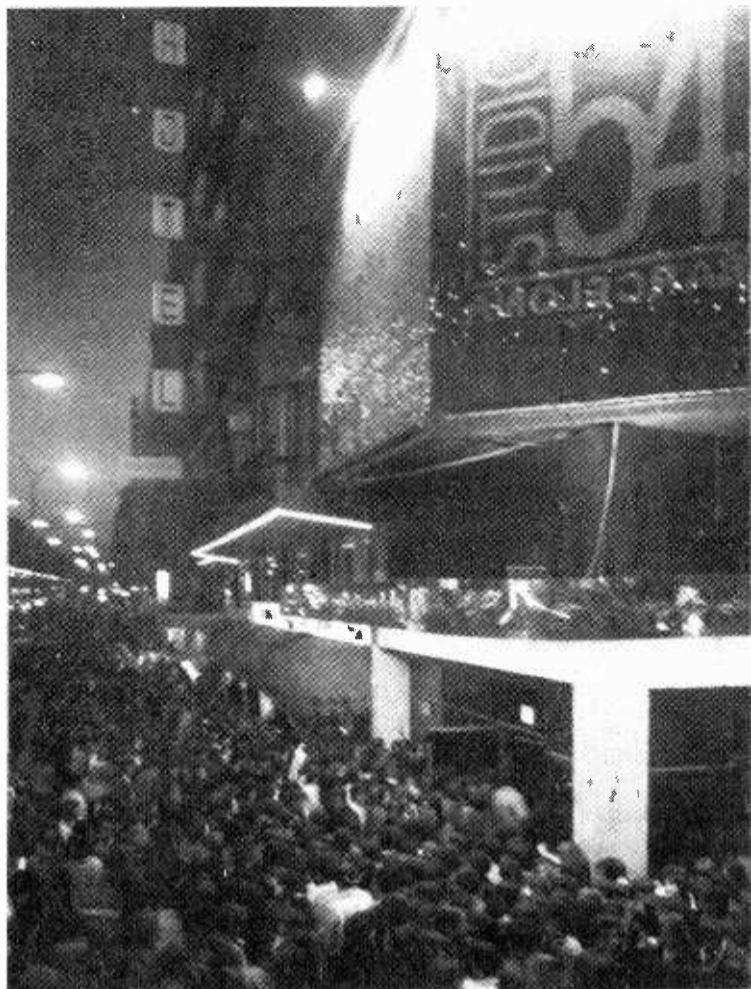
Admission to the club is \$10 during the week and \$15 on weekend, with Martin promising to work on reducing the \$15 tag, which for a rock club is high, even in New York.

"It is harder to change an existing room than to open a new one," adds Martin. Bonds, as a night spot, opened a year ago after 18 months of construction. Before then it was a department store, but in the late '20s and early '30s it was the largest and one of the most prestigious night clubs in New York, "where the uptown met the downtown." The room was designed by the same architect as the one who did Radio City Music Hall.

"I think that the main thing, the most important thing, is that after working with bands for five years at CBGB's and being involved with virtually every important band to come out of New York, I have seen a complete stratification between the bands who made it, and the bands who should.

"The problem is that everybody in the business, the booking agents and the managers, are so damned efficient, that 95% of opening slots are coopted by this deal or that deal, or this interest or that interest.

"Everybody is so good at their jobs that nothing is happening musically. You can see it on the streets. Sales have leveled off. There is not the new input that there should be. But this room is big enough, that I can realize my dream to take the big bands, which we can get here, and glue them to the bands that should make it," he says.



SPANISH 54—In a scene reminiscent of the heyday of Studio 54 in New York, thousands of young entertainment seekers queue outside Studio 54 Barcelona hoping to get in to what is becoming that city's most popular nightclub.

RODEO FIRST

Club Contest Pitting Man, Mechanical Bull

NEW YORK—The rise in popularity of country discos has sparked the first annual nationwide mechanical bull rodeo championships, with a first place cash prize of \$5,000.

The finals of the show will be taped for airing as a national television special by We Are Family Productions, Inc. of New York.

The contest, which will highlight the skills of mechanical bull riders across the country, is being sponsored by Screamin' Willie's, a Columbus, Ohio-based chain of country discos headed by Jed and Dave Pallone.

Eliminations begin May 15, at participating country discos nationwide, and contestants will be asked to pay a \$10 entry fee. This one-time fee, according to Phil Gary, national director of the contest, will enable entrants to continue trying for the regionals for as long as the eliminations last.

The losers will get T-shirts and other promotional items, and winners will go on to the regionals which will be held during the first week of July in New York, Los Angeles, Chicago, Columbus, Houston, Miami, Atlanta, Seattle, Denver and Minneapolis.

Location for the national finals has not yet been selected, but according to Gary, Billy Bob's, a 7,000-capacity country disco in Fort Worth, Gilles, a 5,000-capacity country disco in Pasadena, Texas, and Caesar's Palace in Las Vegas are among the sites being considered.

Local clubs participating in the contest will be expected to post a \$500 participation fee which, Gary assures, will be adequately covered by entry fees charged to contestants. For club owners who want to participate, but do not have a mechanical bull, Screamin' Willie's will be willing to sell them one. Bull prices

range from \$10,000 for the Texas, considered to be the "Cadillac" of mechanical bulls, to \$7,500 for the Gilles and Mayhem.

Much of the operation of the contest is being orchestrated by the Mechanical Bull Riders Assn., of Dallas, which will train and sanction bull operators and judges.

The 120-member association will stress safety, and will judge contestants on style and their ability to stay astride the bull for between 10 and 12 seconds.

The Mechanical Bull Riders Assn. is headed by Sam Reeves, a professional rodeo rider and instructor.

At the finals, which will be held in

(Continued on page 65)

Pool In Ottawa Moves, Expands

OTTAWA—The Ottawa Record Pool has moved to new and expanded facilities, according to Fred Branker, one of the principals of the pool.

The new facilities at 29-1670 Kilborn Ave., Ottawa, include a studio which, according to Branker, will allow pool members to sample new releases using the best audio equipment available.

The pool is also expanding its operations to include radio and cable tv programming. Branker sees the expansion as providing the pool with another forum "from which to present new releases and promote record sales."

Two new partners have also joined the pool. They are Len Puckerin and Sandy Sprong, they are both club deejays, and according to Branker, are both recognized by the area's entertainment community for their distinct programming styles and their knowledge of music.

THE DISCO SOURCE

DOWNSTAIRS

HOT & NEW

12"—The Rah Band; Bernard Wright; Melody Stewart (new); Watson Beasley; Boney M; Empress; Billy Ocean; Telex; Spectrum; Funk Master; Controllers; Janet James; Sharon Redd; The Jacksons; Grace Jones; Love-D-Luxe; Billy Always; Stone City Band; Change; Sylvia Mason; The Kids; Mel Sheppard; Vera; Kelley Marie (remix); Rainbow Team; Gibson Bros.; 202 Machine; Selection; Adal-Scandy Band; Carol Jani; Revelation; Firefly; Escorts; Lep-rechaun; Ike Strong; Paris Casablanca 1; Night Life Utd.; Easy Going; Teri Gonzalez; Ronnie Jones; Johnny Bristol; Kalamandou (remix).

LP's—Love Unit; Quincy Jones; Rolling Stones; Rufus; Spinners; Ullanda McCullough; Starpoint; Ohio Players; Garry Glitter (EP); Silver Platinum; Spargo; Fabi; Midnight Magic; Bobby Kent; Klear; Unlimited Touch; Alicia; Tom Browne; Bernard Wright; Snob.


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Disco Business

New Products



COMEL FILTER—Especially designed for use in discotheques is this Comel filter which utilizes a triphonic technique designed to provide a mono mix of all frequencies under 160Hz. The unit, model TF9100, also features an ultra low harmonics synthesizer. Frequencies between 60 and 120Hz are divided by two, in order to provide synthesized harmonics between 30 and 60Hz.

Retired Couple Busy As Mobile Operators

NEW YORK—A pair of senior citizens, operating what's considered to be one of the more successful mobile disco businesses in this city, are attributing much of that recent success to a surge in popularity of line dancing.

Meyer Scher, 70, and his wife Estelle, 69, believed to be the only husband and wife team of senior citizens in the country to operate a commercial portable disco business, claim that line dancing is immensely effective in getting unescorted disco dancers off their chairs and onto the dance floor.

The Schers, once an award-winning dance team, credit John Travolta and the movie "Saturday Night Fever" with helping to spark new interest in line dancing, which they remember as an old art form.

However, its popularity grew more slowly than other fads growing out of the movie. Today the Schers are choreographing special new line dances named for the songs they are designed to complement.

The Schers have also taken a number of old line dances, like the "Alley Cat" and spruced them up to a disco beat, with "enthusiastic response" from their audiences.

The Schers — she is a retired teacher and he is a retired banker — have enjoyed dancing as a hobby for more than 30 years, and are well schooled in all the latest dances. When they are not working, they attend various city discotheques to keep abreast of trends in music and dance.

The Schers' mobile disco operation uses the latest in sound and lighting equipment to bring portable disco fun to every imaginable type

of party, from high school graduations, to weddings, club socials and senior citizen get-togethers, as well as engagements and sweet 16 parties.

The Schers' appearances at senior citizen parties constitute only a small percentage of their business. The couple's activities span the tri-state area of New York, New Jersey and Connecticut.

The couple's light and sound show, their knowledge of, and ability to demonstrate, the latest dances, and their comprehensive collection of dance music records have made them a hit among younger party organizers.

The Schers, who have grandchildren ranging in ages from 13 to 24, move their equipment around in wheeled containers without any outside help. They independently set up and operate both the light and sound systems, select and spin their own records, and drive their own station wagon.

Equipment used by the couple include Pioneer speakers and amplifiers, Technics turntables, Sony recorders, and dbx noise reducers. The light show includes strobes, pin wheels, chasers and sequencers.

The Schers' music library of more than 1,000 records spans the spectrum of pop, rock, country, disco, fox trots, rumbas, waltzes, and other types of MOR music.

Like any successful mobile disco operator, the couple is careful to determine the age grouping and musical preferences of its audiences before selecting the music for any show.

In spite of their professionalism. *(Continued on page 65)*

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	11	11	BREAKING AND ENTERING/EASY MONEY —Dee Dee Sharp Gamble-PIR (LP) JZ 36370	51	51	26	CAN YOU FEEL IT/WALK RIGHT NOW —The Jacksons—Epic (LP) FE 36424
4	10	10	YOUR LOVE —Lime—Prism (12-inch) PDS 409	52	56	5	ME NO POP I/QUE PASA/ME NO POP I —Coati Mundi—Antilles/Ze (12-inch) AN 807
3	2	16	RAPTURE/THE TIDE IS HIGH —Blondie—Chrysalis (LP) CHE 1290	68	3	3	OOH SUGA WOOGA/THIS FEELIN' (Remix)—Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197
5	11	11	LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON —Abba—Atlantic (LP) SD 16023	54	44	9	BETCHA' CAN'T LOVE JUST ONE —Final Edition—VAP Records (12-inch) 19811
5	3	30	TANTRA-THE DOUBLE ALBUM —all cuts—Tantra—Importe/12 (LP) MP-310	55	55	6	I WILL FOLLOW —U2—Island (LP) ILPS 9646
6	6	9	ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY —Sister Sledge—Cotillion (LP) 16027	56	50	8	GYRATE —all cuts—Pylon—D.B. Records (LP) 54
8	8	8	GET TOUGH/LICENSE TO DREAM/DE KLEERER THING —Kleerer—Atlantic (LP) SD 19288	57	47	7	STRUT YOUR STUFF —Young & Company—Brunswick (LP) BL 7 54227
10	7	7	LOVE IS GONNA BE ON YOUR SIDE —Firefly—Emergency (12-inch) 6515	69	3	3	JUKE BOX BABE —Alan Vega—Ze/PVC (LP) PVC 7915
15	5	5	AI NO CORRIDA —Quincy Jones—A&M (7-inch) 2309	59	57	8	IT'S OBVIOUS —Au Pairs—021 Records (7-inch) Import
10	7	13	IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER —The Whispers—Solar (LP) BZL1-3578	77	2	2	UP ALL NIGHT/ELEPHANT'S GRAVEYARD —The Boomtown Rats—Columbia (LP) JC 37062
13	10	10	WON'T YOU LET ME BE THE ONE —Michael McGloir—Airwave (12-inch) AW12 94964	76	2	2	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME —The Spinners—Atlantic (LP) 16032
12	9	11	CAN YOU HANDLE IT/YOU GOT MY LOVE —Sharon Redd—Prelude (LP) PRL 12181	82	3	3	AND LOVE GOES ON —Earth, Wind, & Fire—ARC/Columbia (LP) KC 2 36795
14	11	18	BODY MUSIC —The Strikers—Prelude (12-inch) PRL 608	63	52	8	ELECTRICITY —Trixieie—Brass/Brasilis (12-inch) BRDS 2514
15	12	15	SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS —Frankie Valli—MCA/Curb (LP) 5134	64	54	26	DIRTY MIND —all cuts—Prince—Warner (LP) BSK 3478
15	12	15	SET ME FREE —The Three Degrees—Ariola (LP) OL-1501/	65	65	7	I DON'T WANT YOU BACK —Ramona Brooks—Q (12-inch) Q 2001
16	25	8	HIT N' RUN LOVER —Carol Jiani—Matra (12-inch) Import	66	62	8	LOVE LINE —Forecast—Ariola (12-inch) OP 2206
17	18	13	FULL OF FIRE/MAKE THAT MOVE —Shalamar—Solar (LP) BXL1-3577	67	71	4	DRIVING ME WILD —The Stylistics—TSOP (LP) JZ 36470
33	5	5	WALKING ON THIN ICE —Yoko Ono—Geffen (7-inch) Gef 49683	68	48	23	TAKE IT TO THE TOP/CELEBRATION —Kool & the Gang—DeLite (LP) DSR 9518
34	5	5	HEARTBEAT —Taana Gardner—West End (12-inch) 22132	69	53	9	TRY/COLOR —Delta 5—Rough Trade (7-inch) RTUS 002
20	22	18	I HEAR MUSIC IN THE STREETS/IN THE MIDDLE —Unlimited Touch—Prelude (LP/12-inch) PRL 12184/PRLD 605	NEW ENTRY			PARADISE —Change—RFC/Atlantic (LP) 19301
21	26	8	WIND ME UP —R.J.'s Latest Arrival—Buddha (12-inch) DSC 144	71	58	12	CHILL-OUT/SAVE THE LAST DANCE FOR ME —Free Expression—Vanguard (12-inch) SPV 39
22	24	8	OOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER —Adam And The Ants—Epic (LP) NJE 37033	72	72	3	CHANGE OF LIFE —I Spies—"O" Records (12-inch) OR 711
23	23	6	FEEL IT —Revelation—Handshake (12-inch) AS 887	73	73	2	ISRAEL —Siouxie & the Banshees—Polydor (12-inch) Import
24	17	12	LET'S DO IT —Conversion—SAM (12-inch) S-12336	74	84	2	YOU'RE LYING —Linx—Chrysalis (7-inch) 2461
25	16	17	YOU'RE TOO LATE —Fantasy—Pavillion (12-inch) 428 6408	75	74	4	BOOGIE LAND —Ike Strong—Willkerr (12-inch) 1126
26	19	16	BURN RUBBER —The Gap Band—Mercury (LP) SRM 76091	76	85	2	IN THE CONGO/MAMBO SUN —The Bongos—Fetish (12-inch) FET 005
27	27	9	THIGHS HIGH —Tom Browne—Arista/GRP (12-inch) GP 01	77	78	2	9 TO 5/HOUSE OF THE RISING SUN —Dolly Parton—RCA (LP) AHL1 3852
28	28	20	FEELS LIKE I'M IN LOVE —Kelly Marie—Coast to Coast/Roadshow (12-inch) 428-02023	NEW ENTRY			WHAT ARE YOU GOING TO DO WITH IT —Betty Wright—Epic (LP) JE 36879
29	21	21	LOOK UP/NEVER GONNA GIVE YOU UP —Patrice Rushen—Elektra (LP) 6E 302	NEW ENTRY			HELP ME SOMEBODY —Brian Eno & David Byrne—Sire (LP) SRK 6093
30	30	10	THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP —The Clash—Epic (LP) E3x 37037	NEW ENTRY			PULL UP TO THE BUMPER —Grace Jones—Island (LP) ILPS 9624
31	31	11	LAWNCHAIRS —Our Daughter's Wedding—Design (7-inch) ODW 913	81	80	17	LET'S HANG ON/ONE, TWO, THREE —Salazar—First American (12-inch) FA 1203
32	32	7	KEEP MOVIN' —Beverly Hill—Old Town (12-inch) OT 121981	82	NEW ENTRY		DYIN' TO BE DANCIN' —Empress—Prelude (12-inch) PRLD 607
33	20	11	FANCY DANCER —Lenny White—Elektra (LP) 6E 304	83	83	3	THE BIRTHDAY PARTY —Grand Master Flash and The Furious Five—Sugar Hill (7-inch) 759
34	29	19	GIVE ME A BREAK/REMEMBER —Vivien Vee—Launch (12-inch) 1003	84	NEW ENTRY		DREAMING OF ME —Depeche Mode—Mute (7-inch) Import
35	35	11	DON'T STOP THE MUSIC —Yarbrough & Peoples—Mercury (LP) SRM 1 4009	85	61	27	TAKE OFF —Harlow—G.R.A.F. (LP) G 001
36	36	16	BON BON VIE/CANDIDATE FOR LOVE —T.S. Monk—Mirage/Atlantic (LP) 19291	86	NEW ENTRY		GUILTY —Classix Nouveaux—Liberty (LP) Import
37	37	17	FREEZE/TO CUT A LONG STORY SHORT —Spandau Ballet—Chrysalis (LP) CHR 1331	87	NEW ENTRY		YOUNG MEN DRIVE FAST —The Quick—Epic (12-inch) Import
38	38	6	PERFECT FIT —Jerry Knight—A&M (LP) SP 4843	88	NEW ENTRY		PLANET EARTH —Duran, Duran—EMI (7-inch) Import
59	7	7	ROCK THIS TOWN/RUNAWAY BOYS —The Stray Cats—Arista (LP) Import	89	64	8	WHAT A FOOL BELIEVES —Aretha Franklin—Arista (LP) AL 9538
67	2	2	DON'T STOP/DO IT AGAIN —K.I.D.—SAM (12-inch) S-12337	90	60	21	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN —The Police—A&M (LP) SP 4831
41	41	11	GIVE ME YOUR LOVE —Sylvia Striplin—Uno Melodic (12-inch) UMD 7001	91	75	4	96 TEARS —Garland Jeffreys—Epic (LP) JF36983
42	40	12	DANCE —Silver Platinum—SRI (LP) SW 700004	92	79	32	IF YOU COULD READ MY MIND/UP ON THE ROOF —Viola Wills—Ariola (LP) OL 1507
43	39	18	FANTASTIC VOYAGE —Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	93	63	18	HERE'S TO YOU —Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339
70	2	2	BAD COMPANY/WARM & GENTLE EXPLOSION —Ullanda McCullough—Atlantic (LP) 19296	94	90	27	IT'S A WAR/AHJIA —Kano—Emergency (LP/12-inch) EM 7505/EMS 6512
45	45	9	JUST BE YOURSELF/TELL ME —Nightlife Unlimited—Uniwave (LP)	95	93	18	TOO MANY CREEPS —The Bush Tetras—99 (7-inch)
46	46	7	SHACK UP/DO THE DU —A Certain Ratio—Factory (12-inch) FACUS 4	96	94	25	MASTER BLASTER —Stevie Wonder—Tamla (LP) T8 373 M1
47	42	5	MY SIMPLE HEART —Carol Douglas—20TH C. (12-inch) TCD 125	97	87	7	I TRAVEL —Simple Minds—Arista (7-inch) Import
48	43	8	AIN'T GOT TIME/HOT LOVE —Holt '45—Sutra (12-inch) SUD 002	98	88	15	DO ME A FAVOR —Amy Bolton—Importe/12 (LP) MP-309
49	49	5	JUST A GIGOLO/PAY MY BILLS —Barbi & the Kens—"O" Records (7-inch) OR 811	99	89	20	WATCHING YOU/FEEL MY LOVE —Slave—Cotillion (LP) SD 5224
66	4	4	GET UP (Rock Your Body) —202 Machine—Fire Sign (12-inch) FST 1451	100	81	20	DANCING WITH MYSELF —Gen X—Chrysalis (12-inch) Import

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

* non-commercial 12-inch

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- Demolition Man—Grace Jones
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- Paradise—Change
- Get Tough—Kleer
- Do It All Night/Head—Prince
- Now and Then (Medley)—Leedes Orch.
- Yesterday Once More—Spinners

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- Don't Stop the Music—Fussy Cussy
- Get the Look—New Paradise
- Super Love—Skiyy
- Hot Love/Feels Like I'm In Love (Remix)—Kelly Marie
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- I'm Starting Over—Grace Kennedy
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- Pirnanna—Adal Scandy Super Band
- Miss Manhattan—Metropol
- Music Makes My Night—Madelene Kane
- Rapture (Remix)—Blondie
- Hot Leather—Passengers
- Hit & Run Lover—Carol Jiani
- Bahamas—Harry Thumann
- Take Me to the Bridge—Vera
- Video Games—Ronnie Jones
- Young Men Drive Fast—Quick
- Nights (Feel Like Getting Down)—Billy Ocean
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Disco Mix

By BARRY LEDERER

NEW YORK—The much anticipated release of the Change 12-inch 33½ rpm. "Paradise," lives up to all expectations. Taken from the group's forthcoming album, "Miracles," on RFC/Atlantic, the disk runs 5:14 and is produced by Jacques Fred Petrus and Maruo Malavasi. The sweet harmonies and the brisk tempo on the tracks create continuous dancing pleasure.

The Ohio Players have released a 12-inch 33½ r.p.m. disk titled, "Try A Little Tenderness." It is a remake of the Otis Redding classic. Funky grooves and soulful vocals give this midtempo mover strong potential for the clubs. Effective brass and bass guitar instrumentation lend a jazzy feeling to this mostly instrumental tune. Available on Boardwalk Records, it is remixed by Rick Gianatos and Larry Rossiello. The flipside contains a rock number titled "DDDDDDance" by Rox. Produced by Jaques Morali and Mike Rox, the tune runs 4:50 and is marked by gruff vocals and a hard-edged rock style that are synthesizer influenced. A hard-hitting drum break comes midway through the tune for added emphasis.

Stiff Records has released a fast-paced rock version of the old Equals hit, "Baby Come Back," recorded by a new wave group called the Equators. The selection has two different versions, one mostly instrumental and the other, vocal. This 12-inch 45 r.p.m. has a definite reggae feeling, but its quick tempo does not diminish this song's magnetism. Produced by Ed Grant, this is a definite dance floor pleaser.

For those clubs that have a need for a format including reggae music, Epiphany Records has made available several selections which will fit this need. The most worthwhile is a 12-inch 45 r.p.m. in which "Rockers Arena," an uptempo reggae tune, has a new wave disco feeling that fuses reggae roots and British rock into vibrant and exuberant music. The artist is Max Edwards, a top reggae act from Jamaica. The Soul Syndicate LP, "Was, Is, And Always," has a reggae pop feel from this Jamaican group that has backed such artists as Bob Marley and Jimmy Cliff. The Fabulous Titans, known for their pop-ska music, have a 12-inch 45 r.p.m. which has been pleasing fans on the West Coast. The highlight of the selection is "Johnny Rocker," All the

material from Epiphany has potential for dance club use, however, remixing everything is definitely in order.

★ ★ ★
The Dixie Electric Company dance music play

list, in Cleveland, Ohio, has the following additions: "Heartbeat," Taana Gardner, West End; "Master Rocker," Bernard Wright, Arista; "Don't Stop/Do It Again," K.I.D., Sam; "Betcha Can't Love Just One," Final Edition, VAP; and "Let's Do It/Dance Fantasy," Leeve, BC.

The Hawaii Record Pool in Honolulu reports the following showing upward movement on its playlists: "Feel It," Revelation, Handshake; "Yesterday Once More," Spinners, Atlantic; "Magnificent 7," Clash, Epic; and "Make That Move," Shalamar, Solar.

Projections from the S.E.D.A. record pool in Miami, as reported by Theo Roca and Artie Jacobs, include "Cassanova," by Coffee, DeLite; LePamplémousse, AVI; "Feel It," Revelation, Handshake; and "What Are You Gonna Do," Betty Wright, Epic.

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



Kid Leo Travagliante,
Music Director and DJ,
WMMS-FM Cleveland

Retired Couple Busy As Mobile Operators

• Continued from page 64

and the fact that they work as many as five nights a week, the Schers try to keep their disco business in perspective, seeing it essentially as an enjoyable diversion to the monotony of retirement.

Rates for the Schers travelling disco party vary depending on location, number of hours of party time required, financial capabilities of the group of persons hiring the show and the day of the week.

They also frequently give their services free to parties for victims of cerebral palsy and muscular dystrophy.

Mechanical Bull Ride Contest Set

• Continued from page 63

late August, contestants will be expected to ride each of the three brands of mechanical bulls now on the market. This, states Gary, is to ensure that there are no complaints of favoritism.

Promotional tie-ins with local radio and tv stations are being negotiated, according to Gary, who also states that there is no limit on the number of clubs in any given market that can take part in the preliminaries.

In addition to the grand prize of \$5,000, there will be a second and third prize of \$3,000 and \$2,000 respectively. There will also be other prizes and trophies.

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FM Stations Employing AOR Programming Techniques

• Continued from page 1

their less-stringent formats allow for greater attention to breaking new artists and more exposure for upcoming acts. With more space in regular rotation due to longer playlists, country newcomers find their records sharing the spotlight with more established veterans.

In some cases, FM stations that have converted recently from AOR to country are finding that a contemporary blending of their basic music mix is resulting in increased acceptance and audience reaction. Some say this enables them to retain a sizable portion of their original audience while attracting newer fans from the country field.

"After the initial shock of our format change (from AOR), a surprising number of listeners hung in with us," notes Bob Young, program director of KSAN-FM in San Francisco. "We've gotten mail from a number of people who were initially against the change but have come back to the station."

Succeed In Luring Younger Audiences

KSAN's approach to programming calls for a healthy mix of traditional artists with local Bay acts such as Juice Newton, the Grateful Dead and New Riders of the Purple Sage. Album cuts seem to beef up its overall audience, the station has found.

Agreeing with this concept is Wichita's KFDI-FM. Music director Gary Hightower feels that today's more sophisticated country recording techniques makes album airplay sensible and feasible.

"It seemed that there used to be only one or two decent cuts on a country album," points out Hightower, "and that would include the hit single. But now country albums are much better produced and the material's a lot stronger. We find that albums are a good way to avoid listener burn-out between single hits."

Echoing this sentiment is Barry Grant, program and music director

for WIRK-FM in West Palm Beach, Fla.: "I believe people want to hear something fresh and exciting, not the same old stale hit formulas. I have a six-hour rotation, which is a bit long—yet still I get calls from people wanting to know why they hear the same songs all the time."

FM stations are cautious about overexploring the realm of album airplay, however, sidestepping what some see as AOR's tendency to pick obscure cuts from LPs and play them for extended periods of uninterrupted programming. They are also wary of the problem of home taping, and few feature commercial-free album hours for this reason.

Along with this, they worry that country listeners raised on AM radio won't deal well with too much unfamiliar music. Says Carol Parker, program director for WMZQ-FM in Washington, D.C., "It can be a turn-off for listeners to hear too much of an unknown sound. A station can put itself in a vulnerable position by playing too many album cuts without familiar hits."

FM country programmers feel they are in a good position to win over younger listeners who come from an era of hard-rock and top 40 programming on FM radio. These listeners demand high-quality broadcasting for their music—a relevant factor in country's current bid for younger demographics.

"Country music—and its fans—have become a lot more sophisticated over the last five years," comments Dene Hallam, new program director for WWWW-FM in Detroit, which switched from an AOR format in mid-January. "Before this, there wasn't the emphasis in country radio on technical broadcasting reproduction and high-quality coun-

try recording. It really didn't matter if you were listening to AM or FM because the albums were produced inexpensively and couldn't compete with rock product. Now record companies are spending a lot more money to produce high-quality country albums and FM radio makes good sense."

FM country stations are maintaining a careful posture between hits and LP cuts, however. Even those who have made their conversion from straight-ahead AOR formats now find themselves building their listenership slowly with traditional airplay techniques, rather than plunging headfirst into extensive album airplay and back-to-back cuts. Many of the station encourage their deejays to develop a personality and talk to their listeners between record spins.

"You need to form your base with the loyal, hard-core country fans," confirms WIRK's Grant. "Then you can build and experiment with crossover fans."

Says programming vet Lynn Waggoner of KEBC-FM in Oklahoma City, commenting on FM's growing role in the development of new talent: "I think that the lengthy playlists are a positive sign for new artists. We don't mind playing the hits but we are getting so much good product in now that we're trying to give everybody a shot."

With FM country on the rise, programmers are keeping a wary eye on the saturation level, even in large markets with normally-high audience shares. Some see the recent spate of FM (and AM) radio conversions to country as more of a jump-on-the-bandwagon trend than the result of carefully-planned scheduling.

Few view album-oriented country as a viable programming alternative at this time. With country's mass appeal emphasis, music and program directors fear older country audiences will have trouble adapting to album-dominated playlists.

"I think that progressive country is targeted too far down," says Charlie Ochs, program director for KIKK-FM in Houston. "It's not going to pay the rent."

With FM's superior broadcasting capabilities and the new breed of crossover country act, however, FM radio may represent the outlet that will expand country audiences across the board. As program director Hightower puts it: "FM country radio is where rock was in the '60s before the psychedelic era. It's wide open."



BACKSTAGE CLAN—Radio Luxembourg host Bob Stewart, left, relaxes with guests Don King, Bill Anderson and Terri Gibbs following the live satellite radio broadcast from the Tenn. Performing Arts Center in Nashville. The artists performed with their bands before being interviewed by Stewart.

TV Host, 16, Introducing Singers To Kids Weekly

By ROBYN WELLS

NASHVILLE — When Butch Bond takes the microphone to interview an entertainer like country songstress Barbara Mandrell, it is easy to forget that he is just 16 years old. A seasoned veteran of television and radio, Bond has interviewed a wide range of entertainers, including Jack Lemmon and Ray Charles.

Country music is becoming increasingly important on "Valley Mainstreet." Bond's weekly hour-long children's tv program which airs on the CBS affiliate in Fresno. Mel Tillis, Ray Charles, B.J. Thomas and Ray Stevens are among the performers who have appeared on the program. Even the show's theme song is country, an old Earl Scruggs number entitled "Bending The Strings."

"Our show is a positive show," says Bond. "We like to incorporate a lot of country music in the program because it's easy for kids to understand the meaning of the songs and achieve a sense of fulfillment from the artists and their music."

Guest segments are comprised of performance slips and interviews. "We try to point out to the kids how people can overcome their individ-

ual problems and accomplish something in life," explains Bond. "For example, Mel Tillis discussed his stuttering problem and Ray Charles talked about growing up blind in the ghetto."

The show's target audience is young people, ranging from 7 to 16 years of age, although Bond is quick to point out that it is basically a family show. Bond's father Thomas, who played the bully Butch in the old "Our Gang" movies, produces "Valley Mainstreet," while his mother Polly, a former Miss California, serves as production assistant.

Bond first became interested in country music when he interviewed Barbara Mandrell in early 1980 for his weekly radio interview show on KARM-AM in Fresno. With Mandrell's help, Bond lined up interviews with numerous country artists, including the Statler Brothers, Mickey Gilley, Eddy Arnold and Sylvia.

In the future, Bond plans to give his tv show more of a western orientation to attract more country artists. "It's not that I have anything against rock music," he says. "But country music is really positive and easy on the ears."

CMA REPORT CONFIRMS

Country Format Upsurge

NASHVILLE—With numerous radio stations abandoning previous formats in favor of country, the Country Music Assn. now reports that fully 2,907 stations across the U.S. and Canada are programming this music. The figure represents a striking increase of 21% in the number of stations adopting country music formats, or an increase of 504 stations in the past year.

Perhaps more dramatically, the number of FM country stations has risen by nearly 30%, with the new total of 815 surpassing the 1980 figure of 630 FMers. AM stations programming country rose by 16%; there are 1,828 currently in the field compared with 1980's survey total of 1,573.

The CMA's comprehensive statistic of 2,907 country radio stations includes 1,785 full-time broadcasters, up from 1,534 the previous year.

The biggest increase in total stations now airing country music occurred in the category designated "12-15 hours of country daily." This group shot up a full 54%, from only 92 stations in 1980 to 142 this year.

An increase of 251 stations broadcasting full-time country programming brings this total to 1,785 (up 16% since 1980). Stations airing 12-15 hours of country a day has risen from 92 to 142

for an increase of 54%. Stations airing 8-11 hours of country daily went from 170 to 232 (an increase of nearly 37%). Stations carrying five to seven hours of country a day rose from 407 to 484 (a 19% increase). And stations broadcasting four or fewer hours of country daily rose from 200 to 264, for a 32% increase.

The heaviest concentration of country radio stations occurs (as might be expected) in the Southeast and Southwest, although both New England and the Middle Atlantic regions saw country programming increasing by approximately 15% each during the past year.

The survey is conducted annually by the CMA, using a computer-printed survey form for stations already on file from last year, as well as polling new country stations who changed format this year. According to CMA associate executive director Ed Benson, the response to the survey was an "exceptional" 93% of all stations contacted.

A complete list of all radio stations in the U.S. and Canada airing country music can be obtained through the CMA for no cost to members, and for \$50 to non-members. The list is also available on mailing labels to CMA members.



JONES SHINES—George Jones dazzles the crowd with "If Drinking Don't Kill Me (Her Memory Will)" during the taping of "Country Comes Home" at the Grand Ole Opry.

Benefit's Stars

NASHVILLE—When CBS-TV's musical variety special, "Country Comes Home," takes to the airwaves Wednesday (1), it will showcase an all-star line-up of country music entertainers in a two-hour package designed as a benefit for the Grand Ole Opry's hardship assistance fund.

Among the cast of performers who taped the network special are Crystal Gayle, Hank Williams Jr., Johnny Cash, Dottie West, Loretta Lynn, Chet Atkins, the Oak Ridge Boys, Glen Campbell, Kitty Wells, the Statler Brothers, Barbara Mandrell, Larry Gatlin and the Gatlin Brothers Band, the Dirt Band, Alabama, Roy Clark, Faron Young, George Jones—and two headliners who don't spring from the ranks of traditional country. Hoagy Carmichael and Ray Charles.

One of the show's highlights will be the pairing of two unusual duets: Loretta Lynn with blues master Charles, and Crystal Gayle with composer Hoagy Carmichael on a medley of his favorite compositions.

The show will feature skits, dances, production numbers, reminiscences, memories and memorabilia in song tracing the roots of Nashville and country music. The program was taped live at the Opry House and uses such off-site locations as the old Ryman Auditorium and the Country Music Hall of Fame.




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Billboard Hot Country Singles

Survey For Week Ending 4/4/81

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APRIL 4, 1981 BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	DRIFTER -Sylvia (D. Pfrimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	35	41	5	ANGEL OF THE MORNING -Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	68	NEW ENTRY		WHISPER -Lucy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)
2	3	12	YOU'RE THE REASON GOD MADE OKLAHOMA -David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	36	45	4	I DON'T THINK LOVE OUGHT TO BE THAT WAY -Reba McEntire (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	69	79	2	EVIL ANGEL -Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)
3	5	8	OLD FLAME -Alabama (D. Lowery, M. McAnally), RCA 12169 (I've Got The Music, ASCAP)	37	48	2	FRIENDS/ANYWHERE THERE'S A JUKEBOX -Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, BMI)	70	84	2	GETTING OVER YOU AGAIN -Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)
4	7	8	A HEADACHE TOMORROW (Or A Heartache Tonight) -Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	38	12	11	WHAT I HAD WITH YOU -John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	71	NEW ENTRY		BLESSED ARE THE BELIEVERS -Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)
5	10	8	PICKIN' UP STRANGERS -Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	39	13	11	SOMETHIN' ON THE RADIO -Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)	72	75	3	(Lookin' At Things) IN A DIFFERENT LIGHT -Nightstreeets (J. Taylor), Epic 19-51004 (First Lady, BMI)
6	6	10	CRYING -D. McLean (R. Orbison, J. Melson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	40	17	12	I HAVE A DREAM -Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)	73	NEW ENTRY		FIRE AND SMOKE -Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)
7	15	7	REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream) -Conway Twitty (B. Gibb), MCA 51059 (Stigwood/Unichappell, BMI)	41	23	9	PERFECT FOOL -Debby Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)	74	80	3	SINGLE GIRL -Cindy Hart (M. Sharpe), Churchill 7767 (Combine, BMI)
8	14	10	LOVIN' WHAT YOUR LOVIN' DOES TO ME -Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	42	25	15	WANDERING EYES -Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)	75	85	2	FRIDAY NIGHT FEELING -Rich Landers (R. Landers), Ovation 1166 (Farge/Terrace, ASCAP)
9	9	11	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN -Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mullet, BMI)	43	57	3	COWBOYS DON'T SHOOT STRAIGHT (Like They Used To) -Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)	76	54	12	DO YOU LOVE AS GOOD AS YOU LOOK -Bellamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)
10	19	7	HOOKED ON MUSIC -Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	44	55	2	LOUISIANA SATURDAY NIGHT -Mel McDaniel (B. McDaniel), Capitol 4983 (Hall-Clement (Welk), BMI)	77	NEW ENTRY		DO I HAVE TO DRAW A PICTURE -Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)
11	1	9	TEXAS WOMEN -Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	45	51	3	HIDEAWAY HEALING -Stephanie Winslow (D. Solomon, S. Winslow), Warner/Curb 49693 (Paukie/House Of Gold, BMI)	78	NEW ENTRY		MAGIC EYES -Jack Grayson (J.A. Gray, J. Carson), Kola 331 (Hinsdale, BMI/Temar, ASCAP)
12	4	12	THIRTY NINE AND HOLDING -Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	46	52	5	HOLD ME LIKE YOU NEVER HAD ME -Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	79	81	3	CRAZY LITTLE THING CALLED LOVE -Orion (F. Mercury), Sun 1162 (Beechwood/Queen, BMI)
13	18	8	LEONARD -Marie Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	47	50	5	BRIDGE OVER BROADWAY -The Capital (G. Dobbins, T. Rocco), Ridgeway 01281 (Chappell/Intersong, ASCAP)	80	82	3	THE BABY -Kieran Kane (K. Kane), Elektra 47111 (Cross Keys, ASCAP)
14	16	9	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW -Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	48	64	3	THE BARON -Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	81	NEW ENTRY		SOMEWHERE TO COME WHEN IT RAINS -John Wesley Ryles (R. Lane), MCA 51080 (Tree, BMI)
15	21	7	FALLING AGAIN -Don Williams (B. McMill), MCA 51065 (Hall-Clement, BMI)	49	56	4	JUST A COUNTRY BOY -Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)	82	NEW ENTRY		I'M ALMOST READY -Loona Williams (V. Gill), Elektra 47114 (Vince Gill/Kentucky Wonder, BMI)
16	29	4	I LOVED 'EM EVERY ONE -T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	50	53	6	WASN'T THAT A PARTY -The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	83	86	2	MARIANNE -Lane Brothers (Gilkysen/Miller/Dehr), FXL 0026 (Montclare, BMI)
17	24	5	ROLL ON MISSISSIPPI -Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	51	NEW ENTRY		A MILLION OLD GOODBYES -Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP)	84	87	2	LAYIN' LOW -Donny Hilton (B. Libby, W. Carson), Dak 1027 (Paukie, BMI)
18	20	9	TAKE IT EASY -Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	52	69	2	I'M JUST AN OLD CHUNK OF COAL -John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	85	NEW ENTRY		YOUR WIFE IS CHEATING' ON US AGAIN -Wayne Kemp (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)
19	26	3	AM I LOSING YOU -Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)	53	33	8	ONE MORE LAST CHANCE -Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)	86	NEW ENTRY		SHE CAN'T GIVE IT AWAY -Roy Clark (C. Putnam, S. Throckmorton), MCA 51079 (Tree, BMI)
20	22	7	STORMS NEVER LAST -Waylon & Jessi (J. Colter), RCA 12176 (Baron, BMI)	54	72	2	HEART OF THE MATTER -The Kendalls (J. Rushing, D. Schiltz), Ovation 1169 (Hawklite, BMI/Night Music, ASCAP)	87	88	3	HOW LONG HAS THIS BEEN GOING ON -Amarillo (L. Morris), NSD 81 (Sing Me, ASCAP)
21	30	5	MISTER SANDMAN -Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	55	66	5	FIRE IN YOUR EYES -Gary Morris (G. Morris, K. Welch), Warner Bros. 49668 (Gary Morris/WB, ASCAP)	88	NEW ENTRY		I'M GONNA HANG UP THIS HEARTACHE -Nancy Rudd (B. Morrison, J. MacRae), C&R 101 (Southern Nights, ASCAP)
22	8	12	IF DRINKIN' DON'T KILL ME (Your Memory Will) -George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	56	68	3	NO ACES -Patti Page (B. House, W. Cunningham), Plantation 197 (On The House, BMI/Expertise, ASCAP)	89	NEW ENTRY		FALLING IN -P.J. Parks (K. Bell, T. Skinner, J.L. Wallace), KIK 903 (Hall-Clement, BMI)
23	31	7	SEVEN YEAR ACHE -Resanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Atlantic, BMI)	57	37	8	IT WAS YOU -Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)	90	94	2	DO FISH SWIM -Wickliffe (B. Wickliffe), Cascade Mountain 2325 (Cascade Mountain, ASCAP)
24	28	7	IT DON'T GET BETTER THAN THIS -Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	58	40	8	BLUE COLLAR BLUES -Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)	91	58	11	TOO LONG GONE -Vern Gosdin (M.D. Barnes), Ovation 1163 (Blue Lake, Plum Creek, BMI)
25	26	8	ARE WE DREAMIN' THE SAME DREAM -Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)	59	44	7	MISTER PEEPERS -Bill Anderson (M. Charron), MCA 51052 (Crazy Cajun/Points West, BMI)	92	59	9	IT'S A HEARTACHE -Dave & Sugar (Scott, Wolfe), RCA 12168 (Pi-Gem, BMI)
26	32	5	IF I KEEP ON GOING CRAZY -Leon Everette (R. Murrain, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	60	NEW ENTRY		IT'S A LOVELY, LOVELY WORLD -Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	93	93	2	FIRE ON THE MOUNTAIN -Fronchie Burke (F. Burk), Delta 11332 (Pubit, BMI)
27	11	13	ANGEL FLYING TOO CLOSE TO THE GROUND -Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)	61	46	12	GUITAR MAN -Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)	94	90	3	GET ME HIGH, OFF THIS LOW -Gary Goodnight (S. Clark), Door Knob 81-149
28	34	6	SOMEBODY LED ME AWAY -Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	62	47	11	PEACE OF MIND -Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)	95	60	13	20/20 HINDSIGHT -Billy Larkin (T. Gmeiner, J. Greenbaum, W. Conklin), Sunbird 7557 (Lefty's, BMI)
29	39	5	ALICE DOESN'T LOVE HERE ANYMORE -Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	63	67	3	FOOL'S GOLD -Danny Wood (J. Abbott, C. Stewart, D. Wood, V. Stewart), RCA 12181 (Hall-Clement/Upstart, BMI)	96	61	16	WHAT'S NEW WITH YOU -Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi Gem, BMI)
30	42	4	PRIDE -Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	64	76	2	I CAN'T HOLD MYSELF IN LINE -Paycheck and Haggard (M. Haggard), Epic 19-51012 (Blue Book, BMI)	97	62	13	YOUR GOOD GIRL'S GONNA GO BAD -Billie Jo Spears (G. Sutton, B. Sherrill), Liberty 1395 (Al Gallico, BMI)
31	38	5	CHEATIN'S A TWO WAY STREET -Sammi Smith (M. Bernard, C. Duval), Sound Factory 427 (Crown Dancer, ASCAP)	65	78	2	IN THE GARDEN -The Statler Brothers (Traditional), Mercury 57048 (American Cowboy, BMI)	98	63	7	ANYTHING THAT HURTS YOU (Hurts Me) -Keith Stogall (C. Monk, J. Lee), Capitol 4967 (April/United Artists, ASCAP)
32	33	6	DOESN'T ANYBODY GET HIGH (On Love Anymore) -The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)	66	NEW ENTRY		ELVIRA -The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	99	65	6	THERE'S A CRAZY MAN -Jody Payne (M. Williams, Kari 117 (Almo, BMI)
33	43	6	BETWEEN THIS TIME AND THE NEXT -Gene Watson (R. Griff), MCA 51039 (Blue Echo, ASCAP)	67	NEW ENTRY		WHAT ARE WE DOIN' IN LOVE -Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	100	49	10	EVERY NOW AND THEN -Brenda Lee (S. Dolan, R. Killough), MCA 51047 (Tree, BMI)

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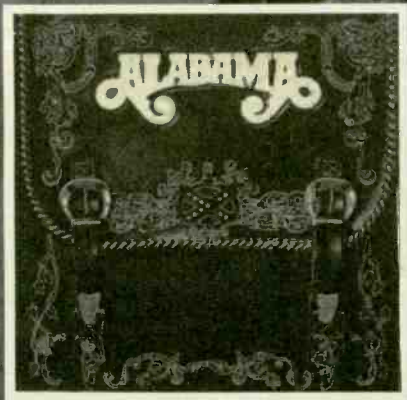
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LEON EVERETTE
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 From the album "If I Keep On Going Crazy"

AHL 1 3916
 Also including the hit singles:
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Contact your RCA representative or branch today for additional details
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Chart Fax

By ROBYN WELLS

With "Drifter," Sylvia becomes one of the few artists to attain a No. 1 country single without having had an album release. (RCA remedies this with its release of Sylvia's "Drifter" LP.) All her singles have had top 40 success: "Tumbleweed" went to 10, "It Don't Hurt To Dream" peaked at 35, while her first release, "You Don't Miss A Thing," topped out at 36 in 1979.

Conway Twitty is in the enviable position of competing with himself, now that his current single, "Rest Your Love On Me/I Am The Dreamer," lands in the top 10 at superstarred 7, followed back-to-back with his new duet with Loretta Lynn, "Lovin' What Your Lovin' Does To Me," at superstarred 8. By the way, Lynn's current single, "Somebody Led Me Away," cracks the top 30 at starred 29.

An impressive 25% of this week's Hot Country Singles are self-penned tunes, a statistic that certainly holds constant up in the top 30. Among these multi-talented folks are Mac Davis, Merle Haggard, Hank Williams Jr., Jessi Colter, Rosanne Cash, Larry Gatlin, Willie Nelson and Bobby Goldsboro.

And fully one-third of this week's new entries are original numbers, including Lacy J. Dalton's "Whisper" penned with Mark Sherrill. . . . Earl Thomas Conley's "Fire And Smoke" . . . Billy Swan's collaboration with Glen Clark, "Do I Have To Draw A Picture" . . . Jack Grayson's "Magic Eyes," cowritten with Tom Purvin and John Gray (program director for KCEY-AM in

Modesto, Calif. who recently died of a heart attack) . . . and Wayne Kemp's indignant lament on Mercury, "Your Wife Is Cheatin' On Us Again," written with Warren Robb.

A couple of oldies bow this week, headed by Gail Davies' cover of Boudelaux Bryant's "It's A Lovely, Lovely World." The last time this number experienced country chart action was in 1952, when Carl Smith crooned his way to number 8. The Oak Ridge Boys' distinctive harmonies should receive cross airplay with their ebullient version of Dallas Frazier's "Elvira." With a potent starred 66 debut, "Elvira" is already enjoying its highest chart position to date—Frazier took it to 72 on the Hot 100 in 1966, while Rodney Crowell's version cracked the country chart at 95 in 1978.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

FALLING IN—P.J. Parks (KIK)—WKKN-AM, Rockford; WJQS-AM, Jackson, Miss.; WDD-AM, Chattanooga; WSLC-AM, Roanoke; KHAK-AM, Cedar Rapids; WFAI-AM, Fayetteville, N.C.; WTMT-AM, Louisville; WHIM-AM, Providence; KOYN-AM, Billings; WDBX-AM, Chattanooga; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.; WKMF-AM, Flint; KUUY-AM, Cheyenne; WKSJ-AM, Mobile; KBBQ-AM, Ventura.

I'M GONNA HANG UP THIS HEARTACHE—Nancy Ruud (C & R)—CKLW-FM, Southfield, Mich.; WKKN-AM, Rockford, KHAK-AM, Cedar Rapids; KSOP-AM, Salt Lake City; WTMT-AM, Louisville; KZUN-FM, Spokane; KYNN-AM, Omaha; KOYN-AM, Billings; WCMS-AM, Norfolk, Va.; WKCW-AM, Warrenton, Va.; WVOJ-AM, Jacksonville; WCBX-AM, Eden, N.C.; KWMT-AM, Fort Dodge, Iowa; KBBQ-AM, Ventura.

BUBBLING UNDER THE HOT 100:

101—MAKING THE NIGHT THE BEST PART OF MY DAY—Lincoln County (Soundwaves)
102—IF I SAY I LOVE YOU—Whitey Shafer (Elektra)

103—SOME LOVE SONGS NEVER DIE—B.J. Thomas (MCA)

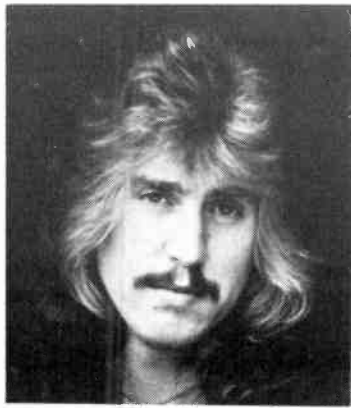
104—JUST LIKE ME—Terry Gregory (Handshake)

105—HERE'S TO THE HORSES—Johnny Russell (Mercury)

LP CHART ACTION:

For the eighth straight week, Dolly Parton holds the top spot. Following Parton's lead, women hold a slight edge in this week's prime mover configuration. Female starred contenders include Emmylou Harris, Juice Newton, Rosanne Cash, Dottie West and Gail Davies. Jessi Colter looks strong at superstarred 13 with her duet album with husband Waylon Jennings.

New On The Charts



RANDY PARTON
"Hold Me Like You
Never Had Me"—★

Psychologists might debate whether talent springs from environment or heredity, but either way, Randy Parton comes from a musically gifted family. Parton, the eighth of 12 children, developed his taste for music during family sing-alongs that included a guitar-playing mother, banjo-playing father, and singing sisters Dolly and Stella.

Now 26 years old, Parton began his professional career as a musician in 1970, playing bass for an r&b band near Sevierville, Tenn. where he was raised. He later joined touring bands with the Kendalls and Jimmy C. Newman.

Parton moved to Nashville where he played bass and fronted a band for Jeannie Shepard prior to joining Dolly Parton's road band (he's still a member). He's supplied background vocals on a number of his famous sister's hit records, including "Old Flames (Can't Hold A Candle To You)" and "It's All I Can Do."

"Hold Me Like You Never Had Me" is Parton's debut single for RCA, produced by Mike Post who has also produced Mason Williams, Kenny Rogers and the First Edition and worked on the "9 To 5" soundtrack LP. Parton can be contacted through RCA Records/Nashville, c/o Randy Goodman. (615) 244-9880.

Acts Busy In RCA Tie-Ins

NASHVILLE—RCA/Nashville has kept three of its "breaking artists" busy to tie in with their success on the country charts.

Leon Everette, whose debut album for RCA has just been released, completed a promotional tour of key West Coast markets, including live performances and media interviews. Supporting his "If I Keep On Going Crazy" LP, RCA is using radio and television spots to increase sales, along with two-by-two's and one-by-one's of the album and nine-by-24 logo streamers for retail.

Sylvia and Steve Wariner headlined a special RCA showcase-birthday celebration for the year-old Mustang Club in San Diego, with guest appearance by Dean Dillon. Wariner, Sylvia and Everette also participated in the national portion of the recent Kidney Radiothon on country stations across the U.S.

Brumley Moves

NASHVILLE—Jack Brumley, manager of Frizzell & West, has moved his offices to 1010 17th Ave. South, Nashville, Tenn. 37212. Telephone: (615) 329-1134.

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	17	1	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	★ 57	11	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509	
2	24	2	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	41	35	9 I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	
3	38	3	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	42	47	10 GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488	
4	9	4	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	43	39	45 THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096	
★ 8	6	8	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	44	33	17 WHO'S CHEATIN WHO Charly McClain, Epic JE 36760	
6	6	9	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	45	50	8 KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281	
7	5	25	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	46	49	122 WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642	
8	7	7	GUITAR MAN Elvis Presley, RCA AHL1 3197	47	52	22 LOOKIN' GOOD Loretta Lynn, MCA 5148	
9	9	27	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	48	55	26 HARD TIMES Lacy J. Dalton, Columbia JC 36763	
10	11	17	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	49	42	6 GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195	
11	10	101	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	50	43	17 THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756	
12	12	33	I BELIEVE IN YOU Don Williams, MCA 5133	51	54	41 HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	
★ 20	3	20	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AAL1 3931	52	53	6 BLUE PEARL Earl Thomas Conley, Sunbird ST 50105	
14	16	3	SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	53	58	28 THESE DAYS Crystal Gayle, Columbia JC 36512	
15	13	22	BACK TO THE BARROOMS Merle Haggard, MCA 5139	54	61	32 SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	
16	14	23	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	55	64	41 OUTLAWS Waylon Jennings, RCA AFL1-1321	
17	15	22	GREATEST HITS The Oak Ridge Boys, MCA 5150	56	56	2 IF I KEEP ON GOING CRAZY Leon Everette, RCA AHL1 13916	
18	18	38	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	57	60	92 FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	
★ 22	21	22	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	★ 58	NEW ENTRY	DON'T IT BREAK YOUR HEART Con Hunley, Warner Bros. BSK 3474	
20	23	3	FEELS SO RIGHT Alabama, RCA AHL1 3930	59	63	13 IT'S HARD TO BE HUMBLE ● Mac Davis, Casablanca NBLP 7207	
21	21	73	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	60	69	73 WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	
★ 30	152	30	STARDUST ▲ Willie Nelson, Columbia JC 35305	61	65	167 TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA LA 835-H	
★ 27	2	27	JUICE Juice Newton, Capitol ST 12136	62	67	6 BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170	
24	24	18	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	63	62	16 STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	
25	25	27	LOVE IS FAIR Barbara Mandrell, MCA 5136	64	46	22 DREAMLOVERS Tanya Tucker, MCA 5140	
★ 40	4	40	WILD WEST Dottie West, Liberty LT 1062	65	68	12 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY Janie Fricke, Columbia JC 36820	
27	19	27	I AM WHAT I AM George Jones, Epic JE 36586	66	70	25 HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	
28	17	31	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	67	71	10 BLUE KENTUCKY GIRL ● Emmylou Harris, Warner Bros. BSK 3318	
★ 41	2	41	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	68	51	121 THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H	
30	31	46	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002	69	74	45 MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751	
31	26	43	MY HOME'S IN ALABAMA Alabama, RCA AHL1 3644	70	75	12 URBAN COWBOY II Various Artists/Soundtrack, Full Moon/Epic SE 36921	
★ 32	38	18	SOUTHERN RAIN Mel Tillis, Elektra 6E 310	71	45	45 ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	
★ 33	37	2	SEVEN YEAR ACHE Roseanne Cash, Columbia JC 36965	72	48	35 FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571	
★ 34	44	23	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	73	66	4 A TRIBUTE TO WILLIE AND KRIS Ray Price, Columbia JC 37061	
35	36	19	ENCORE Mickey Gilley, Epic JE 36851	74	73	31 PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	
36	28	42	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	75	59	4 I HAVE A DREAM Cristy Lane, Liberty LT 1083	
37	32	44	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602				
38	34	30	RAZZY Razzy Bailey, RCA AHL1 3688				
39	29	6	TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178				

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

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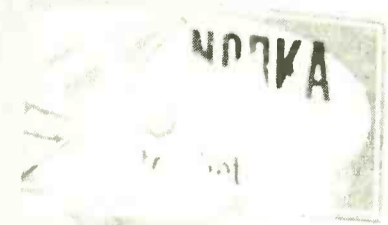
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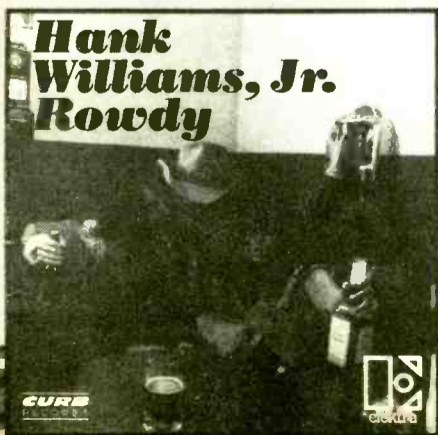


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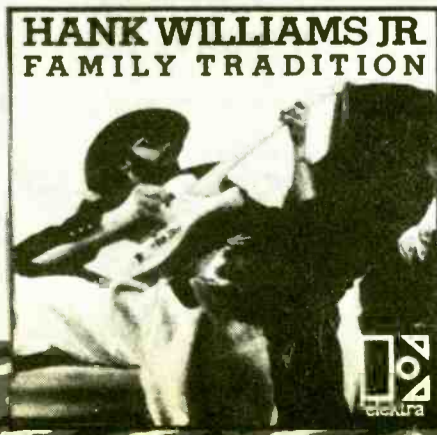
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E-47102



6E-278



6E-194



6E-237

Foundation LP Collection Due

NASHVILLE—In a first-time collaboration, the Country Music Foundation is backing what may be the most extensive historical country music collection compiled to date.

Entitled "The Greatest Country Music Recordings Of All Time," the 100-album, 50-set package will cost \$9.95 per disk. The collection features between 1,100-1,200 selections, ranging from 1922 to the present time.

The collection will be released on the Franklin Mint Record Society in Philadelphia, a branch of the firm which mints commemorative medals. Material for the project is drawn from the Country Music Foundation's 75,000 record archives. Much of the re-recording was done in the Foundation's audio lab.

According to William Ivey, director of the Country Music Foundation, the albums will be released as two-record sets, on a monthly basis, beginning in April. Each set revolves around a theme, including bluegrass, western swing, Nashville sound, music from the '20s and early radio broadcasts. A single artist may also be featured on a set.

The first release showcases country performers who double as songwriters. Included on the package are Dolly Parton, Merle Haggard and Tom T. Hall.

Marketing of the project will be handled through the Franklin Mint Record Society. The monthly releases will be available through subscription only.

Noting that this is the first time the Country Music Foundation has endorsed such a record collection, Stanley Walker, vice president and director of the Franklin Mint Record Society, says, "Subscriptions are already going very well. With the wide appeal of country music and the credibility of the Country Music Foundation in the marketplace, we look for this collection to be highly successful."

Established in 1977, the Franklin Mint Record Society has previously released "100 Greatest Recordings Of All Time," a classical reissue, and "The Greatest Recordings Of Big Bands."



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Amarillo Stations Prepare For Arbitron Showdown

• Continued from page 31

label rated a Billboard bullet; he spends part of his time now in Los Angeles recording.

Haines explains that one of the first things Tillis did on buying KIXZ was to drop the Adult Contemporary format. Success was immediate, as the station shot from a 5.9 share to 15.2 and finally last spring's 19.8. "We're looking for 23.5 this spring," claims Haines.

The station blends a 50-50 traditional country gold mix with an ultra-tight current playlist. Each week six "power" records are singled out, with an additional 22 current and nine new members. DJs may also add color with 15 re-currents which may include six or seven retiring "power" selections.

Haines is a strong believer in his people and the air personality approach. "I think for this market, personality has done well," he says. "We couldn't have done it as just a music machine."

He says the station is strongly dependent on Billboard and the other trades and may develop independent research in the future. "We ought to go into call out research, it's something we've been considering. I suppose we should have done it already, but we just haven't."

KIXZ maintains a continuous spectrum of promotions and has a special "kicker" for participants. Any winner of any promotion dur-

ing the last year will be eligible for a grand prize drawing May 1 for a 1981 automobile.

On March 14, the AM kingpin started a 16-week series of Saturday concerts throughout the outlying Panhandle. The heavily promoted "free parties" are keyed to tie-ins with local merchants and local papers in each of the somewhat remote areas with populations of 3,000 to 15,000. "We think a lot of our listeners will drive in from other parts of the country," notes Haines.

KIXZ also has its own in-house singing star, DJ Dugg Collins. Collins is featured singer for Lubbock's West Texas Express, the group performing at each of the 16 mini-concerts.

KIXZ program director Jody Carter and music director Dayton Todd share the 6 to 10 a.m. slot, Melaine covers 10 a.m. to 2 p.m., Dugg Collins 2 to 6 p.m., Bobby Sherwood 6 p.m. to midnight, and Louis Crockett, midnight to 6 a.m.

KDJW-AM has J. Michael Davenport and multi-voiced "Doc" de Weese 6 to 10 a.m., Shotgun Kelly 10 a.m. to 2 p.m., Kris Carpenter 2 to 10 p.m., Roy Chitty 6 p.m. to midnight, and Phil Smith, midnight to 6 a.m.

KBUY-FM opens with Tink Stewart 6 to 10 a.m., Nancy Allen, the program director, 10 a.m. to 2 p.m., Dan Grant 2 to 6 p.m., Steve Davis 6 p.m. to midnight, and Kevin Hill midnight to 6 a.m.

Nashville Scene

BY KIP KIRBY

Will success spoil the Chipmunks? Apparently not, since the news along Music Row this week is that RCA has just signed the popular furry-bodied trio. The Chipmunks are coming off a platinum album of punk-rock songs and have set their sights on doing the same thing in country. Not only have they linked up with one of the country's hottest Nashville labels, but also with one of its hottest producers: Larry Butler.

The title of the Chipmunks' first Nashville country album is rumored to be "Urban Cowboy," with the album cover showing Alvin, Theodore and Simon in tiny cowboy boots and hats astride a mechanical bucking bull. It's said the new album (which begins recording next month) will contain several original tunes written by Alvin especially for country programmers, as well as some older classics.

RCA first noticed the Chipmunks, says a label spokesman, when they headlined a recent New Faces Show in New York at the Society for Prevention of Cruelty to Animals. After the show, discussions ensued and the Chipmunks expressed their interest in coming to Nashville to record.

Why the unexpected move into country? "The boys realize that country is the root of American music and the basis for rock'n'roll," says a Chipmunks representative. "They hope to emulate the success of the Clash with its version of Sonny Curtis' song, 'I Fought The Law,' and other rock acts who have cut country records. Besides, Alvin has a crush on Dolly Parton, and this is the closest he can get to her."

If the initial album does well, there is a good chance that the Chipmunks will next record a country tribute LP called "The Chipmunks Sing Hank Williams."

Meanwhile, not to be outdone, Excelsior Records (which gave the Chipmunks their platinum "Chipmunk Punk" LP) has signed newcomer animal act Squirrely & Shirley and plans a major launch behind its first single.

Don King nearly stole the show during the recent live Radio Luxembourg broadcast from the Tennessee Performing Arts Center in Nashville. Playing new material off his forthcoming Epic album, King and his band opened the show and had the audience cheering with only three or four tunes. Watch for the new album to be something different from King's past efforts...

Favorite Quote of the Week: It comes from the Hank Williams Jr. organization talking about Hank's newest family addition, baby Holly Au-

drey. She arrived, says the press release, "sporting a full beard, mirrored sunglasses, hand-tooled cowboy... er... cow-person boots and a Remington rifle." (But did she have a GUITAR???)

The National Kidney Foundation raised a hefty \$581,036 from its first annual Country Music Radiothon held March 7-8. A full 171 country stations participated in the event with such resounding success that the Foundation has decided to stage another Radiothon next March. "We are greatly indebted to the country music stars who participated during the national and local portions of the show," says chairman Oliver Porter. "We could not have done it without their help. We are also grateful for the support provided by the Country Music Assn."

Riders In The Sky flew out to the West Coast recently for some meetings which found the irrepressible cowpoke trio signing with APA there for bookings and doing a one-nighter at the Boardinghouse in San Francisco. In the audience was comedian Martin Mull (who has reported to leave the club singing "Happy Trails To You"...). The Riders' second album for Rounder Records will be out any week now.

"Stand By Your Man," the film version of Tammy Wynette's autobiography, will be aired on CBS-TV as a movie special Tuesday evening, March 31. It would be interesting to see the reactions of producer Billy Sherrill as he watches actor James Hampton portray him, or George Jones as he sees himself played by Tim McIntire. This will be a film closely eyed for detail and characterization accuracy by the Nashville music community.

Buoyed by the success of their first club, Moe Bandy and Joe Stampley are opening a second Moe & Joe's Honky Tonk in Shreveport, La., set for mid-April (the first club opened last August in Houston). Stampley is from Shreveport and says he's considering putting in a "bucking alligator" so guests will feel right at home.

Mickey Gilley is now cutting commercials for Schlitz beer, joining other Schlitz musical contributors Jerry Reed, the Commodores, the Plateters and Kool & the Gang.

Razzy Bailey dropped into his hometown of San Angelo, Tex., earlier this month to play at the San Angelo Rodeo there... It pays to be bilingual when—like Freddy Fender—you can dub Spanish versions of the familiar McDonald's jingle for use in selected markets.



Lightning Strikes: Country's newest duet team, David Frizzell and Shelly West, glide through their hit, "You're The Reason God Made Oklahoma," at the recent New Faces Show in Nashville.

Frizzell-West Hit With First Single

• Continued from page 37

country radio stations with "discovering" the Frizzell & West cut from the outset and putting pressure on the record company to ship it.

"We kept getting phone calls from programmers across the country telling us they were already playing the song off the album," says Blocker. "Finally, we had to pull the song for release a month ahead of schedule to satisfy the volume of programming requests. It was the fifth single to come from the soundtrack album—and it's turned out to be the biggest hit."

With current sales of "You're The Reason God Made Oklahoma" taking quantum leaps (the label claims one five-day period netted sales of 28,000 units), Viva has just shipped the single pop and is waiting to see how contemporary formats will react to a record which many country stations have already designated "a classic."

Meanwhile, Frizzell & West's first LP is scheduled for release in late April, with the title of "Carrying On The Family Names" (written by Frizzell). The album will feature one duet between Frizzell and Merle Haggard; the rest are with Frizzell and West, including the pair's second single, "A Texas State Of Mind."

Although relative newcomers to the country charts, Frizzell and West are no strangers to the music business. Both bear the names of country legends (West is the 22-year-old lookalike daughter of entertainer Dottie West, Frizzell as a younger

brother of the late Lefty Frizzell) and are quick to acknowledge the built-in marketability of their double billing.

They admit that it may be difficult to equal the skyrocket ride of "You're The Reason God Made Oklahoma," but both are confident that their rapid success is no flash in the pan.

"We've been working together for more than two years in a band situation," explains Frizzell, who first met West when she moved to California from Nashville to be with her fiancé. Frizzell's brother Allen. "We want to continue working as a team, but we also want to do our own recording as individual artists, too."

West isn't fazed by obvious comparisons to her famous mother and is emphatic that her leaving Nashville had nothing to do with career conflict caused by the family name. "She's always been supportive of anything I did, and she's almost more excited about what's happening for us than I am," says West with a grin. "In fact, it's one of our dreams to be able to go on the road and open some concerts for my mom."

The duo is handled by Frizzell's longtime manager Jack Brumley, who is in the process of coordinating live dates and tv appearances for the act.

"This record snowballed so fast there wasn't time to plan ahead," he says. "Three months ago, they were a dance band headlining a little California club. Now people are calling them country's latest overnight success."

Writers: TV Show Focus

NASHVILLE—Tanya Tucker and Jim Stafford are set to host the upcoming two-hour television special, "Music City News Top Country Hits Of The Year," when it tapes live Wednesday (1) at the Grand Ole Opry House.

The scope of the program is to focus attention on the contributions of songwriters who have created major country hits.

In addition to Stafford and Tucker, the show will feature Johnny Lee, the Statler Brothers, T.G. Sheppard, Conway Twitty,

George Jones, Rex Allen Jr., Tammy Wynette, Lucy J. Dalton, Cristy Lane, Tom T. Hall, Chet Atkins and other guest performers. One segment of the program will devote special tribute to an outstanding member of the Songwriters Hall of Fame established by the Nashville Songwriters Assn.

"Top Country Hits Of The Year" will be televised by syndication beginning April 20 and will run through mid-May. The show is being produced by Jim Owens Enterprises in Nashville.

Country Singles A-Z

A Headache Tomorrow (Or A Heartache Tonight)..... 4	Storms Never Last..... 22	There's A Crazy Man..... 99	Wasn't That A Party..... 50	Whisper (Billy Sherrill)..... 68
A Million Old Goodbyes (Jimmy Bowen)..... 51	Take It Easy..... 18	Thirty Nine And Holding..... 12	What Are We Doin' In Love (Brent Maher-Randy Goodrum)..... 67	Your Good Girl's Gonna Go Bad..... 97
Alice Doesn't Love Here Anymore..... 30	Texas Women..... 11	Too Long Gone..... 91	What I Had With You..... 38	Your Wife Is Cheatin' On Us Again (D Walls-W. Kemp)..... 85
Am I Losing You (R. Milsap-T. Collins)..... 19	The Baby (Jimmy Bowen)..... 80	20/20 Hindsight..... 95	What's New With You..... 96	You're The Reason God Made Oklahoma... 2
Angel Flying Too Close To The Ground..... 28	The Baron (Billy Sherrill)..... 48	Wandering Eyes..... 42		
Angel Of The Morning..... 35				
Anything That Hurts You (Hurts Me)..... 98				
Are We Dreamin' The Same Dream..... 26				
Between This Time And The Next..... 34				
Blessed Are The Believers (Jim Ed Norman)..... 71				
Blue Collar Blues..... 58				
Bridge Over Broadway (Joe Bob Barnhill)..... 47				
Cheatin's A Two Way Street (P. Baugh-B. Emmons)..... 32				
Cowboys Don't Shoot Straight (Like They Used To) (Chip Moman)..... 43				
Crazy Little Thing Called Love (S. S. Singleton)..... 79				
Crying..... 6				
Do I Have To Draw A Picture (B. Vaughn-J. Grayson)..... 78				
Do You Love As Good As You Look..... 76				
Do Fish Swim (B. Wickline)..... 90				
Doesn't Anybody Get High (On Love Anymore)..... 33				
Drifter..... 1				
Elvira (Ron Chancey)..... 66				
Every Now And Then..... 100				
Evil Angel (Tommy West)..... 69				
Falling Again..... 15				
Falling In (Johnny Morris)..... 89				
Fire And Smoke (Nelson Larkin, P. Grissett, E. T. Conley)..... 73				
Fire In Your Eyes (Norro Wilson)..... 55				
Fire On The Mountain (A. V. Mittlestedt)..... 93				
Fool's Gold (J. Vienneau)..... 63				
Friday Night Feeling (Michael R. Radford)..... 75				
Friends/Anywhere There's A Jukebox (Bob Montgomery)..... 37				
Get Me High, Off This Low (Gene Kennedy)..... 94				
Getting Over You Again (Ray Pennington)..... 70				
Guitar Man..... 61				
Heart Of The Matter (Brien Fisher)..... 54				
Hey Joe (Hey Moe) (Ray Baker)..... 23				
Hideaway Healing..... 45				
Hold Me Like You Never Had Me (Mike Post)..... 46				
Hooked On Music..... 10				
How Long Has This Been Going On..... 87				
I Can't Hold Myself In Line (Billy Sherrill)..... 64				
I Don't Think Love Ought To Be That Way (Jerry Kennedy)..... 36				
I Have A Dream..... 40				
I Loved 'Em Every One (Buddy Killen)..... 16				
If Drinkin' Don't Kill Me (Your Memory Will)..... 22				
If I Keep On Going Crazy (Ronnie Dean & Leon Everett)..... 27				
I'm Almost Ready (D.G. Bowen-J. Bowen)..... 82				
I'm Gonna Hang Up This Heartache (R. Light-N. Ruud)..... 88				
I'm Gonna Love You Back To Loving Me Again..... 9				
In The Garden (Jerry Kennedy)..... 65				
I'm Just An Old Chunk Of Coal (Norro Wilson)..... 52				
It Don't Get Better Than This..... 25				
It's A Heartache..... 92				
It's A Lovely, Lovely World (Gail Davies)..... 60				
It Was You..... 57				
Just A Country Boy (R. Allen-C. Allen)..... 49				
Layin' Low (Ray Ruff)..... 84				
Leonard..... 13				
(Lookin' At Things) In A Different Light (J. Taylor)..... 72				
Louisiana Saturday Night (Larry Rogers)..... 44				
Love Is Fair/Somewhere, Somehow..... 14				
Lovin' What Your Lovin' Does To Me..... 8				
Magic Eyes (B. Vaughn-J. Grayson)..... 78				
Marianne (Walter Haynes)..... 83				
Mister Sandman (Brian Ahern)..... 21				
Mister Peepers..... 59				
No Aces (S. S. Singleton)..... 56				
Old Flame..... 3				
One More Last Chance..... 53				
Peace Of Mind..... 62				
Perfect Fool..... 41				
Pickin' Up Strangers..... 5				
Pride (Jim Ed Norman)..... 31				
Rest Your Love On Me..... 7				
Roll On Mississippi (Jerry Bradley & Charley Pride)..... 17				
Seven Year Ache..... 24				
She Can't Give It Away (Larry Butler)..... 86				
Single Girl (B. Millsap)..... 74				
Somebody Led Me Away..... 29				
Somethin' On The Radio..... 39				
Somewhere To Come When It Rains (Ron Chancey)..... 81				

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APRIL 24, 1981

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MAY 16, 1981



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Billboard photo by Jeffrey Mayer

REEL IT—Devo members, left to right, Alan Myers, Gerald Casale, Bob Mothersbaugh, Bob Casale and Mark Mothersbaugh show off Ampex Golden Reel awards presented at the L.A. Hit Factory for the "Freedom Of Choice" LP cut there. Ampex is making a \$1,000 cash contribution in Devo's name to the Free Arts Clinic, a home for battered and abused children. The mastering tape manufacturer has presented more than \$200,000 to charitable organizations, representing some 200 Golden Reel awards, since the program was inaugurated in 1977.

Maintenance & Repairs Examined SPARS Seminar Sparked By Altair's Dale Manquen

LOS ANGELES—"Preventive Maintenance Vs. Repairs" was the topic of a West Coast regional Society Of Professional Audio Recording Studios (SPARS) seminar here Tuesday (24).

Dale Manquen, Altair Electron-

ics, gave the presentation which took place in Studio C of the Record Plant recording studio complex.

The seminar is reflective of a series of SPARS seminars the studio-oriented association has begun.

March 19 saw a New York

SPARS regional seminar at the Manhattan Atlantic Studios complex. Topics covered there included. "Problems & Solutions/Ampex 1200" helmed by Michael Guthrie, chief of maintenance, Record Plant, N.Y.; and "Job Functions/Do You Know What To Expect From Your Staff?" with Maxine Chreim, Master Sound Productions, N.Y.

An earlier West Coast regional meeting, which took place Feb. 19, featured guest speakers Phil Seretti, engineer/consultant, Seri Systems; Steve Waldman, president, Screen Sound, Inc.; and Chris Stone, president, Record Plant, L.A., and also Western regional president of SPARS.

Their respective subject areas included. "Video In The '80s"; "Requirements For Film Sound"; and "Financing Of Equipment & Personnel For Video & Film."

In other SPARS updates, four new members have been added, including Clark Duffey, 3M marketing development manager; Gayle Ford, coordinator, Yamaha Research & Development Studio; Robert J.E. Mason, vice president, Mason Audio Corp.; and Jimmy Johnson, president, Muscle Shoals Sound Studio.

Duffey is an advisory associate member, Ford an affiliate member, Mason an associate member and Johnson a regular member.

JAPANESE EXECS ATTEND

TDK Georgia Plant Opens With Fanfare

By GEORGE KOPP

PEACHTREE CITY, Ga.—TDK Electronics flew in top brass from Japan to open officially its videocassette assembly plant here last week. When fully operational sometime in 1982 the Georgia facility will produce one million cassettes a month, and TDK expects it to supply the entire U.S. market.

TDK's vice president and general manager Ken Kohda says that the company will be able to supply all orders by the end of 1981, but he adds that shortages may occur in 1982 as the player population increases.

The fully computerized Georgia plant houses cassette molding and loading facilities. Although all tape is still manufactured in Japan, some tape manufacturing facilities may be installed here in 1983. A second Japanese videotape plant will be on-stream next year in Kyushu.

TDK says its total videocassette production will more than double by 1983, from a projected 22 million this year to 50 million in two years. The U.S. plant is presently making only VHS cassettes. The decision to add Beta format production will depend on the demands of the market, according to the company.

While TDK predicts that the total videotape market will more than double in the next two years, the player population in VHS and Beta will only grow by about 60% in the same time span, the company projects.

The factory has been built with expansion in mind, according to company officers. All the equipment in the plant was shipped over from Japan and manufactured by Japa-

nese companies to TDK's specifications. By the end of the year the plant will employ some 120 workers. Most supervisory personnel are from Japan, but TDK says it is training Americans to fill those posts.

This is TDK's second U.S. plant. The domestic audio tape market is supplied by an assembly plant in California. Company officials are sensitive to the charge of a Japanese "invasion," and stress that TDK's U.S. facilities are cooperative ventures with the localities involved. Maxell also has a Georgia videocassette assembly facility.

Representing the company at the opening were TDK U.S.A. president Hiroshi Sato, TDK Electronics president Sho Okiyama, executive vice president Katsuro Kamiya and general manager Hiroshi Sawano. National video products manager Ed Pessara and Kohda represented the New York office.

Audiophile Label Buys Sony Digital

NEW YORK—Omaha-based American Gramophone Records has purchased Sony digital recording equipment in conjunction with Sound Recorders studios of Kansas City, Mo. A second Sony unit will be installed at Sound Recorders at a later date, and the two systems hooked up via microwave interlock.

American Gramophone is an audiophile label with releases in the direct-to-disk field. The label has released the "Fresh Aire" series of recordings.

Loranger Will Market 2 New Blank Audio Cassettes

NEW YORK—Loranger Manufacturing Corp. will use an advertising budget of "up in the seven figures" to introduce its consumer blank audio cassettes later this year, says president Robert Loranger.

Two premium cassettes, in ferric oxide and chrome high bias formulations, will be marketed under the brand name Loran and feature shells incorporating Lexan, a substance Loranger says is highly heat and shock-resistant. The company

claims the cassettes can withstand being hit with a hammer, or being left in a hot car.

Loranger says Lexan is four times as expensive as Polystyrene, and the company expects the cassettes to retail for a \$1 or \$2 premium over other quality audio cassettes.

Loranger will formally introduce the product at the June CES. Within five years, Loranger predicts, it will have a "significant share" of the blank audio tape market.

APRIL 4, 1981 BILLBOARD

TDK Microcassettes Soon

NEW YORK—TDK will introduce three lines of microcassettes for hi fi recording at the June CES. The tapes are normal bias, extended range higher energy tape and metal.

No pricing or marketing plans have yet been formalized, but vice president and general manager Ken

Kohda says he sees "a bright future and lots of possibility for the format" in high-end audio and car stereo. Kohda also believes that more hi fi micro recorders and players will be introduced at the June show.

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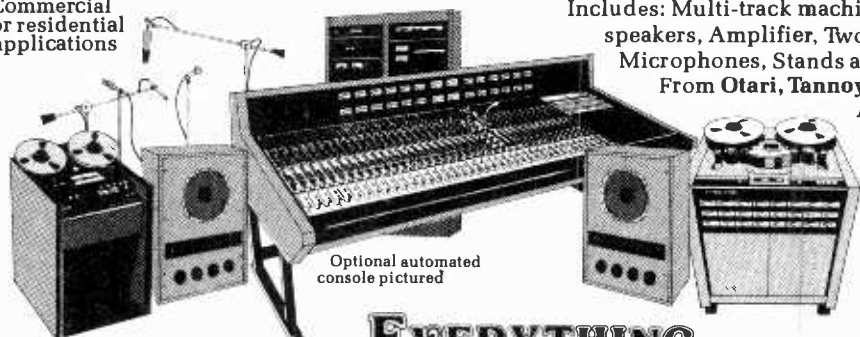
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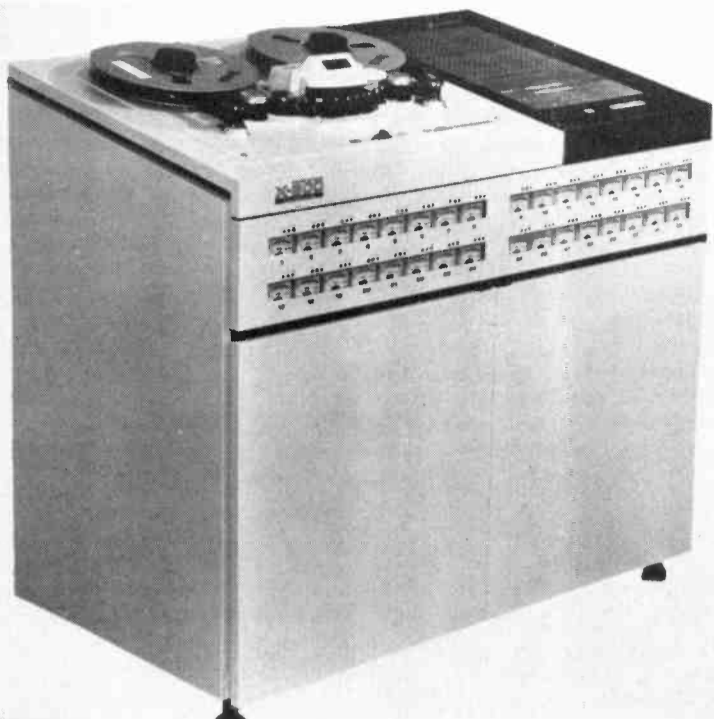
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Billboard photo by Ebet Roberts

ANOTHER NIGHT—Ian Hunter, left, discusses a mix with Mick Jones of the Clash, standing, on a recent Manhattan recording session. Guitarist Mick Ronson looks on. A new Hunter LP is due shortly on Chrysalis.

New Products



PCM ENTRANT—Mitsubishi's new X-800 PCM studio tape recorder is offering 32 channels on one-inch tape at 30 i.p.s. All 32 channels, according to the firm, include separate additional tracks for SMPTE coding and synchronization, error correction, and audio analog signals. Available for purchase shortly, the unit is expected to cost under \$200,000.

Colombia Gets Its First 24-Tracker

NEW YORK—What's claimed to be Colombia's first world class, multi-media 24-track recording studio has opened in Bogota, Fonovision Internacional, designed by architect John Storyk, who also built Electric Lady and Todd Rundgren's Utopia studio, includes two recording studios and a video control room.

Studio A boasts 2,500 square feet and can accommodate up to 40 musicians. The more intimate Studio B has an area of 800 square feet. Both rooms are equipped with Neve consoles and Ampex tape equipment.

The 10,000 square feet facility was designed for co-owner/engineer/producers Enrique Garviria and Mario Saraste. The complex's first client is producer Eddie Kramer, who lists Kiss and Jimi Hendrix among his credits.

A six-bedroom "Mini-hotel" for artists using Fonovision is soon to be constructed.

Le-Bo Accessories Bought By Peerless

NEW YORK — Peerless Vid-Tronic Corp., New Jersey-based manufacturer of record and tape carrying cases and other accessories, has acquired the assets of Le-Bo Products, another major supplier of accessories.

Included in the deal are Le-Bo's manufacturing, sales and marketing services. Peerless will not disclose the price of the transaction.

Peerless says it will maintain the Le-Bo brand name.

3 Sessions Slated At Aspen Festivity

NEW YORK—The Aspen Music Festival will hold its fourth Audio-Recording Institute this summer. Three sessions are scheduled, June 22-July 12, July 13-Aug. 2 and Aug. 3-23. Enrollment is limited to 10 students per session, and tuition is \$450.

All Aspen Festival concerts are recorded by students at the Institute. Primary equipment for the Institute is donated by Ampex, JBL and TEAC.

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Sound Business

No Rush To SelectaVision

• Continued from page 3

tives," he adds, "because we haven't sold any."

Columbia Video's Gene Kahn in Chicago echoes the bad news. "We had more inquiries about Cartrivision," says Kahn. Cartrivision was an early videotape system that died soon after it was introduced. "I'm horribly disappointed," says Kahn. "I can't believe there's such a lack of interest."

Kahn says that Columbia Video gets between eight and 15 calls a day about its videocassette rental program, yet it has received no calls on the disk. "At first I thought it was just me," he says, "but I understand it's like this in all the metropolitan areas. Our week really begins on Thursday at noon." Columbia Video's only sale took place at its rural Rockford, Ill. store, Kahn says.

American TV & Furniture in

Madison, Wis. reports "some bites" but no sales. "It takes a while," says software buyer Linda Holmes. Holmes reports a great deal of advertising and promotion for the disk in the Madison area. Her store has also carried the Laservision system for some time, and Holmes reports increasing success with the RCA rival.

Assistance on this story provided by Alan Penchansky in Chicago and Jim McCullaugh in Los Angeles.

In Los Angeles, the May department store is promoting the SelectaVision heavily, as is the Federated Group. Platt Music Corp., which has the May electronics concessions, says that the ads have "generated a good amount of traffic which has held up through midweek." While declining to report how many disk

players have been sold, Platt says that the advertising has "also boosted interest and sales of tv's and VCRs." Platt says there have been some problems with defective disks and players.

The Bruno Corp., RCA's New York distributor, says the orders from dealers are still coming in. Bruno also reports "tremendous consumer activity" is expected for the weekend.

In Chicago, there is at least one report of serious trouble with the RCA software. Chris Weiss, who with husband Mike operates two That's Entertainment locations has experienced an alarmingly high rate of returns.

"Out of the 16 titles we had, 14 have come back defective," Weiss says. "They jump. It will jump through several scenes. Some have

(Continued on page 77)

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Studio Track

LOS ANGELES—Sound Labs activity: the Carpenters mixing a new LP for A&M with Roger Young engineering and Stewart Whitmore assisting; Dick Rudolph producing an LP for Capitol's Sheree Brown, Norm Kinney engineering, assisted by Patrick von Wiegandt; Al Schmitt engineering Ami; David Digs producing overdubs for Sweet Comfort with Jack Puig engineering and Chip Orlando assisting; Gary Klein producing Janis Ian with John Arrias engineering; and Marty Wolff producing mixes on a Tim Goodman LP with Bill Schnee engineering.

At Sunset Sound: Donn Landee finishing up mixes for the new Van Halen Warner Bros. LP, Ted Templeman producing, Gene Meros assisting; Elton John finishing up tracks for a new Geffen Records album, Chris Thomas producing with Bill Price engineering and Stephen McManus assisting; Dennis Kirk producing and engineering tracks for an upcoming Tina Turner release, David Leonard assisting; and the Brothers Johnson doing overdubs for a new LP with Jack Puig at the board and Richard McKernan assisting.

At Artisan Sound Recorders, disk mastering engineer Gregory Fulginiti mastering new LPs for the Grateful Dead, Betty Cantor-Jackson producer; Pablo Records artists Joe Pass and Freddie Hubbard with Eric Miller producing; Grappelli & Grisman for Warner Bros. Records, David Grisman producer; Epic Rock on Epic Records, Larry Hamby producing; and singles for RCA's Rick Springfield with Keith Olsen producer, and Marty Cooper on Epic with Cooper producing.

Jay Ferguson working on a Capitol Records LP at Sound City Recording Studio, Michael Verdick engineering and Tori Swensen assisting. Other activity there: David DeVore and Jim Saad producing Sue Sudd and the Next for Planet; Tom Petty and Stevie Nicks tracking for Petty's upcoming LP, Jimmie Iovine producing, Shelly Yakus and Tori Swenson engineering and Brian Kornfield assisting; Steve Tyrell producing Odyssey for RCA, Mike Brauer engineering; Tori Swenson engineering the Pop for Rhino Records; Keith Olsen beginning a new Chrysalis LP with

Pat Benatar, Chris Minto engineering; John Ryan producing the Skates for Boardwalk, Bill Drescher engineering; Ken Caillat producing/engineering the Aussie Band for Realworld Records; David Foster producing the Tubes for Capitol, Umberto Gatica engineering; and Stevie Nicks also working on her upcoming solo effort with Jimmy Iovine and Shelly Yakus.

Ollie E. Brown producing Linx for Chrysalis and Brown Sugar Productions at Studio Sound Recorders with Michael Schuman behind the board and Mark Wolfson assisting. Natalie Cole also in working with Wolfson behind the console.

Tom Dowd continuing to produce Pablo Cruise at the Sausalito Record Plant, Sausalito, Calif. Tom Johnston also there completing a new Warner Bros. LP with Michael Omartian producing.

Teddy Pendergrass beginning a new PIR album at Sigma Sound, Philadelphia, with Gamble & Huff producing, Joe Tarsia at the console. The same team is also working on a new Patti LaBelle LP. Also there, McFadden & Whitehead continuing to produce Gloria Gaynor's upcoming Polydor LP with Dirk Devlin engineering and Vince Warsaw assisting. At the New York Sigma complex, Ashford & Simpson continuing to record, overdub and mix live tracks for an upcoming double live LP.

Dan Fogelberg in recently at Studio Hawaii, Honolulu, doing vocal overdubs with engineer Marty Lewis.

At Woodland in Nashville, the Oak Ridge Boys are overdubbing new MCA album with producer Ron Chancey and engineers Les Ladd, Steve Ham and Russ Martin. . . Carroll Baker laying Excelsior tracks with producer Don Grashey and engineers Ladd, Ham and Martin. . . Brenda Lee cutting new MCA LP with producer Chancey and engineers Ladd and Rick McCollister. . . George Jones overdubbing on Barbara Mandrell single with producer Tom Collins. . . German country group, George and the Lucky Riders, cutting single with engineer David McKinley and McCollister.

Mixed Reaction To SelectaVision

• Continued from page 75

snow. It seems the players are all right; it's just the software."

Weiss says each of her stores sold one RCA machine on the first day of introduction. RCA has set up a hotline for reporting faulty disks, and is hard at work on a solution.

Most Chicago dealers are consistent with RCA's nationally advertised \$499 price, but at least one discounter, Minnesota Fats, has trimmed \$5 already.

Weiss says that the RCA launch might stimulate interest in the laser videodisk, which has slowed to almost no interest today because of software flaws.

"Magnavision is very difficult to sell because it's very difficult to get software for the MCA system," explains the dealer. "I hope by people coming in to look at the RCA disks we might be able to sell the Magnavox videodisk players. That's a possibility."

Brad Burnside, owner of Video Adventure in Evanston, Ill., said one of the strongest selling points was the RCA system's simplicity. Burnside believes most customers want a fast and easy method for showing movies.

"I've already sold one," explained Burnside. "I'm very impressed with the system. Frankly, I didn't expect to be."

One of the dealer's reservations concerned dirt getting into the grooves of the disk. But Burnside now feels there is plenty of protection of the surface in the RCA design.

Burnside contrasts the quick set-up time of the RCA machine with the amount of extra prep and instruction that he must administer along with sales of VCRs.

"I took the thing out of the box and set it up and it was going in five minutes, which is important to me. It's so easy to set up. It's a nice piece of gear."

Burnside also carries the Magnavision system, but "11 out of 12 disks bounce back," he complained. Burnside said RCA's lead in the video disk could be "insurmountable" by the time the VHD system is expected to be launched late in 1981.

Bill Olbrisch, a salesman at Video
(Continued on page 78)

A Ho-Hum Posture By N.Y. Videodisk Dealers

NEW YORK—A spotcheck of retailers here during RCA's "national demonstration week" reveals that there's a long row to hoe in educating dealers and consumers alike in the new product.

In the Macy's flagship store here, the player was on but not working properly. There was no sound and the picture quality was awful. The salesman blamed the cartridge, but there was no attempt made to substitute the demonstration unit.

In nearby Gimbel's, two salesmen sat around watching the "Saturday Night Fever" disk, and made no effort to sell or explain the unit to the three or four customers gathered around. One asked, "Is this the one with a laser?" The salesman gestured toward the middle distance and said, "The laser's over there," where a Magnavox player stood with a "Do Not Touch" sign on it. Another customer asked which titles were available with the RCA system, The salesman pointed to the display mock-up, saying, "Whatever's over there." The Gimbel's display had no catalog.

S&S Sound City has an RCA videodisk banner outside the store, and the disk player is the first thing the customer sees upon entering. The store has plenty of disks and the catalog is right there to browse through. The player's monitor, however, was hooked up to an in-store camera, and the salespeople made no effort to help two customers looking at the player and the catalog.

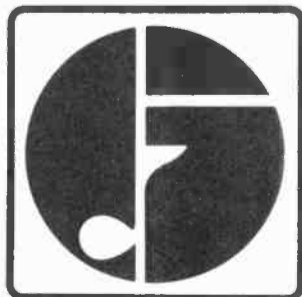
Harvey Sound displayed several SelectaVision mobiles from the ceiling but put the player behind a sales counter. The only literature for the consumer to read was the dealer brochure. The last two pages are filled with merchandising instructions which stress demonstration of the unit and its placement in the store.

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PLANT OPENS IN '82

German Telefunken Veering Into VHS

HAMBURG—Telefunken, one of West Germany's largest radio-television manufacturers, apparently has chosen the VHS system for all future video recorder production.

Next year, Telefunken opens, in West Berlin, the first VHS recorder manufacturing plant in Europe.

The Hanover-based firm has imported its Telefunken video-recorders from JVC in Japan for several years. After the new factory opens, certain finished component parts will be imported, but much of the assembly will be completed in West Berlin.

A Telefunken spokesman con-

firmed press reports here that, although no contracts have been signed, company management has chosen VHS over the Philips/Grundig Video 2000 system. He added that a few details remain open in a contract between Telefunken, JVC and at least one other European partner in the Berlin project.

He strongly denied reports that the VHS move is linked to a Telefunken license to manufacture videodisks with JVC's system. While Telefunken plans to enter the videodisk hardware market, a system choice has not been made as yet in that area.

LAWRENCE SMITH PRODUCTION

'Tribute To Jim Morrison' Emerges As Video Special

LOS ANGELES—"A Tribute To Jim Morrison" is available as a video music special aimed at the burgeoning videocassette and videodisk markets.

The special on the ex-Door—already completed—is based on the recent biography "No One Gets Out Of Here Alive" written by Danny Sugerman and Jerry Hopkins.

The project, along with several planned others in the video music area, is the result of "Hollywood Heartbeat," the nationally syndicated rock television program produced by Lawrence Smith Productions, expanding into development and production of rock video proj-

ects for such applications as television syndication, the consumer video aftermarket and the production of rock video for record labels.

Richard Mann produced the Morrison special while Lawrence Smith served as executive producer in tandem with Sugerman and former Door Ray Manzarek of New Wave Productions.

Mann has also produced "Rock n' Reggae," a documentary of Jamaican music featuring such artists as Bob Marley and the Wailers, Toots and the Maytals, the Police, Blondie, Stevie Wonder and others. Roger Steffens, a deejay knowledgeable in the reggae area, narrates.

"Hollywood Heartbeat," is now syndicated in some 75 markets nationwide. An expanded format will be added next season under the direction of newly-added co-producer Robert Lombard who is developing special segments for the new season.

Lombard was formerly an associate producer with Kramer-Rocklen Productions and is already in pre-production on a number of promotional rock video for record labels under Lawrence Smith Productions.

RCA Disk

• Continued from page 77

Dynamics in Mt. Prospect, Ill. said it was too early for an accurate gauge of reaction, but he bases his optimism on the strength of RCA's advertising and promotion budget.

Said Olbrisch, "Just the price on it is going to make it available to a lot of people. Like anything, if it's promoted right it will sell.

"Movies for the disk are going to be so much cheaper than movies for the tape," Olbrisch adds.

Olbrisch is disappointed in the promotion that the Magnavision system has received. "The Philips system was supposed to be a terrific product too. They could have done a lot better job with the promoting and advertising of it."

RCA's Midwest distributor, located in Des Plaines, Ill. is R&A Distributors. The company says initial supply of players was limited to three per store, with no more than 50 disk units shipped to each location.

"We are in an allocation position," Dave Solomon, head of the disk program for R&A, explains. "Each day we ship out more. Acceptance has been overwhelmingly great," adds Solomon. "They want more and more."

Corporex, Inc. Sets Up Subsidiary In Los Angeles

LOS ANGELES—Corporex Technology is being set up here as a firm offering videotape technology services worldwide.

The company, a subsidiary of Corporex, Inc., here, will be helmed by Harry G. Hensmen, formerly vice president, consumer tape manufacturing, Memorex.

Corporex Technology will offer such services to the videotape industry as advising on manufacturing processes to the design and construction of manufacturing facilities.

Corporex, Inc., was formed in 1976 by its president Anthony P. Cunha, former president of Capitol Magnetic Products and managing director of EMI Tape Ltd., and Ed Koeppe, formerly a senior executive with both Certron Corp. and Audio Magnetics. The firm has been specializing in setting up audio tape manufacturing operations worldwide and in the distribution of polyester film and other raw materials to the tape industry.

Last year Corporex formed Corporex International, a division headed by Brian Lundstram, formerly head of international sales for both Intermagnetics and Audio Magnetics. Corporex International is a trading company that represents companies in the audio export market.

Technicolor Shows \$1,725 TV-VCR Set

NEW YORK—Technicolor has introduced what it claims is the first portable color television/VCR combination unit, utilizing its quarter-inch VCR. The unit, which will sell with a tuner here for a suggested \$1,725, is manufactured in Japan by Funai.

Dubbed the Video Showcase, it weighs just over 20 lbs. and has a 7.7-inch screen. The Video Showcase has a built-in rechargeable battery system, as well as a memory counter, slow motion, freeze frame and sound dubbing capabilities. The VCR portion can play back on any tv set. The unit also can operate off 120-volt AC current.

The unit plays or records up to 45 minutes, but Technicolor says two, three and four-hour cassettes are on the drawing board.

The Video Showcase will be available this summer.

'Fair Lady' Due

NEW YORK — MGM/CBS Home Video will release the film version of "My Fair Lady" on April 6, in a 2-cassette package with a running time of 170 minutes. CBS says the release will "ship gold." The film stars Rex Harrison and Audrey Hepburn, and won eight Oscars. The release will be accompanied by an extensive advertising campaign.

New England Video Event April 4-5

FRAMINGHAM, Mass.—The first New England Video Show will take place here April 4-5.

The event, for retailers only, will take place at the Sheraton Tara Hotel. Altec Distributing, Burlington, Vt., is a co-organizer.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	36	3	9 TO 5 20th Century-Fox Films, Magnetic Video 1099
2	1	8	AIRPLANE Paramount Pictures, Paramount Home Video 1305
3	4	7	CADDYSHACK Warner Bros. Inc., Warner Home Video OR 2005
4	38	3	STUNT MAN 20th Century-Fox Films, Magnetic Video 1110
5	37	3	FLASH GORDON Universal City Studios Inc., MCA Distributing Corporation 66022
6	5	18	STAR TREK (G) Paramount Pictures, Paramount Home Video 8858
7	2	5	FAME MGM/CBS Home Video M70027
8	6	8	URBAN COWBOY Paramount Pictures, Paramount Home Video 1285
9	10	18	ALL THAT JAZZ (G) 20th Century-Fox Films, Magnetic Video 1095
10	3	38	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
11	11	12	2001: A SPACE ODYSSEY (G) MGM/CBS Home Video 60002
12	13	7	SMOKEY & THE BANDIT II Universal City Studios, Inc., MCA Distributing Corporation 66020
13	8	8	XANADU Universal City Studios Inc., MCA Distributing Corp. 66019
14	NEW ENTRY		CRUISIN' MGM/CBS Home Video CV 60029
15	18	5	HONEYSUCKLE ROSE Warner Bros. Inc., Warner Home Video WB 1043
16	12	8	BEING THERE MGM/CBS Home Video 60026
17	14	18	BLUES BROTHERS (PG) Universal City Studios Inc., MCA Distributing Corporation, 77000
18	20	58	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
19	33	10	FRIDAY THE 13TH Paramount Pictures, Paramount Home Video 1395
20	9	5	MAGNUM FORCE Warner Bros. Inc., Warner Home Video WB 1039
21	19	42	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
22	7	20	CLOSE ENCOUNTERS (R) Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
23	15	22	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028
24	16	7	SHOGUN Paramount Pictures, Paramount Home Video 1423
25	30	5	"EAT TO THE BEAT" BLONDIE Warner Bros. Inc., Warner Home Video IN 4003
26	NEW ENTRY		OKLAHOMA MGM/CBS Home Video CV 70020
27	28	8	BRUBAKER 20th Century-Fox Films, Magnetic Video 1098
28	25	26	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
29	NEW ENTRY		OH GOD BOOK II Warner Bros. Inc., Warner Home Video WB 1044
30	17	12	DR. ZHIVAGO MGM/CBS Home Video 90003
31	22	50	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002
32	26	10	BEN HUR MGM/CBS Home Video 90004
33	21	71	THE GODFATHER (R) Paramount Pictures, Paramount Home Video 8049
34	NEW ENTRY		MUTINY ON THE BOUNTY MGM/CBS Home Video MV 90031
35	39	3	PROM NIGHT Universal City Studios Inc., MCA Distributing Corporation 66021
36	23	5	TOM HORN Warner Bros. Inc., Warner Home Video WB 1042
37	29	30	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
38	24	15	WIZARD OF OZ MGM/CBS Home Video 60001
39	NEW ENTRY		TREASURE ISLAND MGM/CBS Home Video MV 50032
40	40	3	COAST TO COAST Paramount Pictures, Paramount Home Video 1342

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).

Morley Tagged As Thorn EMI Program Chief

LONDON—Peter Morley has been named controller of programs and chairman of the program selection committee of Thorn EMI Video Programmes Ltd., responsible for building a catalog both for cassette and the U.K. launch of the VHD videodisk system in June of 1982.

The 1981-82 production budget of around \$5 million will produce some 50 hours of original program material, added to the major films and existing broadcast material.

Morley has had 25 years of program making, in documentaries and in opera and music. In 1978 he directed for EMI the first videogram in stereo "Christmas Carols From Cambridge."

Among his award-winning television programs, "The State Funeral Of Sir Winston Churchill" and "The Life And Times Of Lord Mountbatten."

'Elephant Parts' Video Movie Filmed In Calif.

LOS ANGELES—"Elephant Parts," the first full-length video record from Pacific Arts, has been shot on the Monterey Peninsula with a release date set for summer.

The project is a one hour non-conceptual tape featuring comedy, skits, dance and five songs. There are no plans to release "Elephant Parts" in any other medium but video.

It will be initially released on color stereo videocassettes in both VHS and Beta formats.

Presenting CPH

The multi-media communications network for Australia

CPH. Literally, Consolidated Press Holdings, Ltd. It's one of the largest multi-media communication networks in Australia, the broadcasting and publishing conglomerate for the English-speaking world in the southern hemisphere.

CPH has extensive operations in Australia, New Zealand and Papua New Guinea. Through a vast network of wholly-owned and cooperating television and radio stations and a publishing division, Australian Consolidated Press (ACP) which includes newspapers and the leading news and lifestyle magazines of Australia, CPH is the major force in the spread of news, ideas and entertainment throughout the Australian world.

That's entertainment! CPH style. Through its television division Publishing and Broadcasting Ltd. (PBL), CPH operates TV Channel 9 in both Sydney and Melbourne. Nine Network Australia also broadcasts in the three other major cities of the continent: Adelaide, Brisbane and Perth. Nine Network Australia is the leading buyer of American television programs.

Programming has a familiar ring to Americans. Such shows as *Little House on the Prairie*, *Buck Rogers in the 25th Century*, *Hart to Hart*, *Diff'rent Strokes*, *Love Boat* and a special Australian version of *60 Minutes* are broadcast over Nine Network channels.

The dominance of Nine Network stations is documented in the January 20, 1981, edition of *The Hollywood Reporter*. Channel 9 in both Sydney and Melbourne topped the 1980 ratings charts for major Australian markets, posting impressive gains over competition according to the McNair Anderson Television Survey.

Complementing their impressive television capabilities, CPH also owns and operates radio stations, Videotape Corporation, PBL Pty. Ltd. Marketing, Merchandising and Licensing.

Dominance in publishing. Through its influential

printing and publishing divisions, CPH is regarded as one of the nation's leading editorial forces.

The key publication is the enormously successful ACP publication *Australian Women's Weekly* with a readership per issue of 3.5 million (based upon a circulation base of 860,000 copies per week).

News and current affairs are covered by the CPH publications *Australian Business* and *The Bulletin*. *The Bulletin*, in fact, is the consistent market leader over both *Time* and *Newsweek* in Australia.

New "lifestyle" magazines include *Mode*, *Cleo* and *Playboy* (Australian edition), slick publications that bring the world of fashion and show business to Australian audiences.

Through a carefully orchestrated diversification into various "vertical" and mostly related specialties, CPH has expanded its publishing activities through the Murray Leisure Group into sports, "how to" topics and "city" books with such diverse titles as *House and Garden*, *Home Beautiful*, *Wheels*, *Modern Motor* and *Golf*.

CPH subsidiary Golden Press publishes special interest and children's books and operates one of the largest direct sale organizations in Australia and New Zealand. Other CPH Group operations include hotels and ski resorts, finance and insurance, consumer products and mining.

CPH. An impressive bottom line. The strength and stability of Consolidated Press Holdings comes into focus when you consider profit and performance. With tangible assets of nearly \$290,000,000, CPH declared 1980 profits of \$16,600,000. A publicly held company, CPH employs over 4,000 people and is listed in the top 100 companies in Australia.

Clearly, CPH is the communications network down under.

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54 Park Street
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Australia
Telephone: (02)20-666



Presenting CPH Video

Or, how to
tap the total
video potential
in Australia.

CPH Video is the newest venture of Consolidated Press Holdings. Established in 1980, the new division is staffed by top professional and technical management from CPH ranks, giving CPH Video a commanding head start over competition.

CPH Video markets pre-recorded video cassettes for the home entertainment sector, as well as educational and cultural markets. The division also markets its own brand of blank cassettes, in addition to video products from other leading makers. As a matter of corporate policy, no X-rated materials are sold or distributed by CPH Video.

CPH Video. Your key to "newsagent" sales. To understand and tap the Australian market, you must first understand the communications marketing system. The newsagent is a national institution and has virtually no counterpart in American society. It is through the newsagent that most news, educational, cultural and entertainment products are sold.

The newsagent is required to meet certain standards in order to do business. The typical newsagent is located in a major residential or business neighborhood. His establishment operates seven days a week; his inventory includes books, magazines, newspapers, video cassettes, gifts, candy, greeting cards, stationery and an impressive array of "impulse" merchandise.

Because of its well-established dominance in Australian publishing, CPH has built a strong relationship

with the newsagent network in the country.

CPH Video will enjoy top-of-mind presence with the Australian consumer through the newsagent outlet.

CPH Video technical superiority. From its very inception, CPH Video has placed a high premium on technical and production excellence. Duplication of home video cassettes is carried out through the CPH Video Duplication Centre, using Sony, National beta and VHS recorders from 1" masters.

No other production facility in the country can offer such a comprehensive array of technical support and production know-how as CPH Video.

An invitation from CPH Video. Australians have a definite passion for things American. Many of the leading national TV shows are American-produced. A glance through any popular magazine will reveal a predominance of American trends, ideas and products. The same characteristic influences the growing video business in Australia. We're on the threshold of something very big... and you're invited to join.

CPH Video will give serious consideration to any subject worthy of video distribution. Broad categories include entertainment, sports, business, "how to," cultural, ethnic, contemporary/pop music, educational and other specialties.

For more information, we invite your inquiry. If you have video subjects available for these markets, we want to hear from you!

**In the United States,
please contact:**

CPH Video
9229 Sunset Blvd., Suite 812
Los Angeles, CA 90069
United States of America
Phone: (213) 274-8113
Telex: 698236

**In the United Kingdom,
please contact:**

CPH Video
22 Cadogan Court
Draycott Avenue, London, SW3 3BX
England
Phone: (01) 589-8286
Cables Thespian London SW3 3BX

**In Australia,
please contact:**

David C. Maxwell
President, CPH Video
P.O. Box 27
Willoughby, N.S.W. 2068
Australia
Phone: (02) 43-0444
Telex: AA20689



Important Announcement

ABC Video

ABC Video Enterprises, Inc., has recently signed a contract giving CPH Video exclusive distribution rights for a large initial package of ABC Video titles in Australia and New Zealand.

The distribution package from ABC includes 78 titles, highlighted by the popular feature film "Cabaret."

According to Archie Purvis, Vice President, ABC Video Sales Division, CPH Video offers an impressive capability for both distribution and technical support in the burgeoning Australian and neighboring markets.

ABC Video and CPH Video.
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You are invited to contact:

ABC Video Enterprises, Inc.
Archie C. Purvis, Jr.
Vice President, Video Sales Division
2040 Avenue of the Stars
Century City, CA 90067
Phone: (213) 557-6201
(212) 887-5700

ABC Video Enterprises Inc.



Canada

Spring Arrives Fast With New Disks, Signings Flurry

By DAVID FARRELL

TORONTO — The Canadian record industry appears to have shaken its mid-winter freeze early

this year with all manner of new deals and signings.

For instance, El Mocambo Records here has announced a new na-

tional distribution deal with Phonodisc Ltd. and has a sampler album, and an El Mocambo pre-pack browser of select singles ready

to go. The two merchandising aids will promote catalog and new releases by Toby Swann, Popular Mechanix and Straight Eight.

Label chief Bob Dunne has not restricted his dealings to Canada. The label funded British group Straight Eight's second album, which has since been picked up by RCA in the U.S., as well as releasing an LP by another British group, Alberto Y Lost Trios Paranoias. Now, El Mocambo gets one of its own records released abroad, a comedy album by MacLean and MacLean which is coming out in the U.K. on the Safari label.

Ready Records, also based here, has been in business now for two years, recently signing a new manufacturing/distribution deal with Quality Records. With four albums on release so far, the small but growing label had representation at MIDEM for the first time this year and expects to acquire several foreign masters as a result. It is also hoping to place a second album by Blue Peter in Europe, and is similarly hopeful that a deal can be struck for the "Battered Wives Live On Mother's Day" LP in the U.K.

Co-owher Andy Crosby says he and his partner, Angus Mackay, have been influenced to a large degree in their thinking towards record promotion by the vigorous and competitive British music trade.

"In the last year we have upgraded the image of the label as much as we can," Crosby explains, noting that their fully protracted picture-sleeve single is part of the image shine.

"They have an import look to them which makes them attractive in the stores and they make sure we at least get noticed when we bring records into radio stations," he adds.

With several new albums on tap, Crosby says the big breakthrough in the past while has been in developing a national image for the label. Blue Peter has done a CHOM-FM Special in Montreal and Steve Blimkie and the Reason have just completed their first western Canada tour.

Anthem Records is preoccupied with the progress of Rush's latest "Moving Pictures" album, but is also working a new album by Segarini, titled "Vox Populi," which has spawned a turntable hit with the cut "City Bred." The album is getting medium FM rotation in a number of markets across the country.

A special 12-inch Max Webster radio disk has also been released to expose three tracks that the label thinks Canadian programmers have overlooked in the band's recent "Universal Juveniles" LP. Most stations have burnt out the song "Battle Scar" which was an immediate pick with Rush featured on the track.

True North Records has a number of projects on the go right now, including a Bob Ezrin production for Murray McLauchlan who has signed a deal with Asylum outside Canada. Singer Dan Hill, meantime, is ready to start recording with John Boylan and the continuing success of Bruce Cockburn's career has drawn tour offers from centers such as Italy, Japan, the U.S. and the U.K. in the past few months.

On top of this, CBS has picked up an option to release an album by Rough Trade in most of Europe and several interested labels are said to be angling for U.S. rights. True North has just released an edited radio version of "High School Confidential" in Canada, as well as a remixed dance-club 12-inch single of "Fashion." Both cuts are from the group's almost platinum "Avoid Freud" LP.

In Montreal, Aquarius Records is
(Continued on page 86)

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(208) 726-4477

Retailer Co-op Plan
Product: Goggles and Sunglasses
Trademark: Smith Goggles
Eligible Media: Radio, TV, newspaper, weekly newspaper, shopper, catalog, magazine, outdoor, national and regional ski periodicals
Distribution: Direct
Timing: Seasonal

Timing
Program: August 1, 1980 thru March 31, 1981
Accrual: August 1, 1980 thru March 31, 1981
Advertising: August 1, 1980 thru March 31, 1981
Claim: Within 60 days of ad
Accrual: 3

Accrual/Allowance
3% of net purchases on initial orders only

Participation
50-50, lowest earned rate

Ad Specifications
No competing products; products must be illustrated; manufacturer's logo required.

Media Requirements
Newspaper: Serving retailers primary trading area

Advertising Aids
Camera-ready ads; print elements

Reimbursement Method
Check

Claim Documentation
All media: Paid media invoice
Newspaper: Tearsheet

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Ketchum, ID 83340

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IFPI Exec Says World's Illegal Trade Now Exceeding \$1.1 Billion

• Continued from page 1

Speaking as the representative of a federation with 600 members in 68 countries, Hall warned that if piracy was allowed to flourish unchecked, it would smother and drive out the legitimate phonogram and video-gram industry.

Hall noted that the piracy problem was at its most acute in the U.S. with a value last year of \$560 million, or 74 million units.

Next came Western Europe with piracy's worth estimated at \$175 million or 26 million units, then the Mediterranean, Middle East and African territories with piracy at \$135 million or 50 million units, then Asia and Australia with \$150 million or 120 million units. The figure for Latin America was \$86 million or 44 million units.

Hall stressed that the statistics understated the problem because they covered only those countries from which information was available. He also explained that the reason why unit sales of pirate product in the United States were relatively low

was that most of the sales there were of counterfeit product selling at or near the price of legitimate albums and tapes, whereas most pirate merchandise in Asia and Australasia does not attempt to simulate the genuine product and sells for very much less. "Hence the sale of 120 million pirate units in that area only produced a loss of \$150 million," Hall said.

Hall revealed that counterfeiting was the predominant form of piracy in the United States, France, Germany, the Netherlands and the U.K., whereas in Greece, Italy, India, Singapore and Thailand, counterfeiting was virtually non-existent.

"In the United States," Hall said, "about 18% of all prerecorded tapes sold last year were pirate product. In most countries of Western Europe, the percentage of the market captured by pirate product was under 10% and in some cases 5% (U.K., Norway, Denmark and Belgium). However, in Italy the percentage was about 35% and in Portugal about 80%."

Hall said the pirate market in

Latin America varied from 10% in Uruguay to between 41% and 60% in Bolivia, Brazil, the Dominican Republic, Mexico and Panama. But in Australia, Hong Kong, New Zealand and Japan the figure was under 5%.

"It should not be thought," Hall said, "that record piracy is only carried on by petty traders and small-time criminals. As soon as the enormous profits possible from record piracy became apparent big time criminals began to appear on the scene. Nowadays, record pirates are often the same people who are active in other illegal enterprises such as the trade in dangerous drugs."

Hall pointed out that in addition to the damaging effect piracy had on culture and employment, its adverse effect on nations' revenues should not be overlooked. "Generally speaking," he said, "pirates pay no taxes and the tax revenues which would be derived from the legitimate industry are lost. No country

(Continued on page 85)

O'JAYS IN SOUTH AFRICA

Civil Rights Group Seeks Tour's Halt

JOHANNESBURG—A local civil rights group here says it wants to impose a cultural isolation policy in South Africa in order to dramatize government's segregation policies.

The Azanian Peoples' Organization (AZAPO) is trying to stop a tour by the O'Jays, which is being promoted by Victor Mazibuko, who says he'll resist the AZAPO ban because it deprives him of making a living. Stuart Ric, identified as the O'Jays' manager, also indicated the tour would go on as scheduled.

The inter-racial German group Supermax, which prides itself as a "group with a message," says it will also proceed with its scheduled tour, after striking a compromise with AZAPO officials.

Says black American Supermax vocalist Cee Cee Cobb: "I think it's great to be here, because the people need the music and the music has a

message. If they see a mixed group up here and the audience is mixed, and they see us in harmony, they will eventually get in harmony."

Supermax is being promoted by Hassan Cassinjee, who last brought Jimmy Cliff here. Another member of the group, Viennese-born Kurt Hauenstein, reported that the group had no problems gaining entry to the country, despite the fact he brought his children and wife, who is also black.

When the group's manager, Rainer Porter, met with AZAPO leaders, they told him they were adamant about the cultural isolation issue, since blacks in the audience had the right to come along with whites only so long as the show went on.

A compromise was reached between Supermax and AZAPO, with the group promising to spread AZAPO's message overseas.

DON ALBERT

SPAWN INNOVATIONS

U.K. Labels Enter New Areas To Fight Sales Drop, Inflation

• Continued from page 6

level and you can buy them maybe \$3 cheaper than a two or three year-old LP. This has slowed down catalog sales. With 'Nice Price,' we're giving buyers the original albums by major artists with no quality reduction but at a very good price. All we've done is change the catalog number."

Woolcott says CBS also aims at "minority sectors" of the market, including discerning hi fi addicts who don't mind paying extra for high-quality recordings of catalog material.

"We've launched the 'Master-sound' series to appeal directly to the sort of person who spends \$2,500 on playback equipment and wants the best possible quality," he says.

Venue selling, at gigs, theaters and

clubs is seen here as an increasingly important way to hitting buyers who might never bother going into a record store.

Says MCA's Watson: "We've tried selling albums by our rock acts at gigs, though it is a bit messy. But the sale of soundtrack albums in theaters seems to be working. We organize a point-of-sale display in the foyer, take an advertisement in the program and the theater staff handles the selling."

"We're selling at least 500 'Evita' soundtrack albums and 200 'Best Little Whorehouse In Texas' albums a week in the respective London theaters."

Celebrity Records has a deal with two companies specializing in venue sales which use fold-away display stands at theaters where label acts are appearing. The artist moves on to the next gig and so does the display.

Says Celebrity's Gavin Dare: "We estimate we could sell 12,000 albums a year by each of our artists through venue sales alone. This doesn't give us any chart placings or market share, of course, but it does help the bottom line. And we're here, after all, to sell records."

John Howes, deputy managing director of RCA U.K., reckons U.S.-style direct response selling through tv can play an important part in reversing the sales dip. He says it need not interfere with the sale of the original records through retailers, because separate album concepts are used which cannot be bought in a store.

"Direct response is an ideal way of using catalog," he says. "It's an area which will show big growth here in the next three years with 'breakfast tv' and the new Channel 4. We are making our own plans for that growth."

RCA here is also involved in the cross-merchandising, sponsorship, premiums and incentive fields as a means of making up sales missing through normal retail outlets.

"We're discussing sponsorship deals with various companies, like the very successful joint promotion we did earlier with a washing powder manufacturer and the Post Office. These deals help promote new product as well as catalog material."

According to Howes, one of RCA's planned sponsorship deals is with a brewery which still delivers drink direct to a customer's front door. Says Howes: "Surely there's no better way of satisfying the musical thirst of the untapped armchair record buyers?"

French Shops Slash Disk Prices To Protest 33 1/3% Sales Tax Levy

By HENRY KAHN

"The president has been constantly reminded of this old promise," says Essel, "but he has never mentioned it again, and as a result feeling against him in the industry runs very high indeed."

"Now he's running for president again we've cut our prices to remind him of promises made in his last election campaign."

The FNAC price cuts run only until April 26, the day the nation elects its new president. For the moment, classical albums drop from \$10 to \$8, and FNAC itself is footing the tax bill for the difference, hoping

Brel Is Subway Stop

BRUSSELS—In a unique tribute to a popular music artist, one of the stations on the newly built Brussels subway network is to be named Jacques Brel. Belgian-born Brel was a sometimes controversial songwriter, his "Les Flamands" being lyrically critical of the Flemish-Belgian population. His career was built upon his success with Barclay Records in France.

that sales will rise steeply enough to show that a lower tax rate could actually produce more money for the government than the \$140 million generated by the present levels of VAT.

A FNAC spokesman says that in the first week of the campaign business was as good as in the pre-Christmas rush, adding:

"Our example has really set things alight. Even though smaller retailers cannot match our cuts, a great many of them are taking some action, perhaps making reductions only on certain disks, or on all catalog but for shorter periods."

Latest outlet to join the campaign is Nuggets, which is offering 20% off all records for one week. A mass meeting and public debate is set for March 31, and all presidential candidates will be asked what action they would take over disk taxes if elected. The music business is not impressed by claims such as that the tax income is spent on musical education. FNAC says only half the income is used in that way, and half-truths are "quite unacceptable."



ROCK SAFARI—The Hon. Dr. de Graft-Johnson, vice president of Ghana, left, greets Mick Fleetwood, right, and Mickey Shapiro, center, prior to Fleetwood's recent concert in Accra, Ghana's capital, performed as a benefit for Ghana's Musicians Union. The concert was recorded live as part of the Fleetwood "African Odyssey" LP due out on RCA Records. Longtime Fleetwood associate Shapiro is executive producer on the project, which features drummer Fleetwood and a cast of international and African players.

APRIL 4, 1981 BILLBOARD

2-For-1 Tapes Sold In U.K.

LONDON—DJM Records here is making a determined bid to boost its prerecorded cassette sales by marketing "Two For One" tapes with a complete album on each side, but with prices pegged to the normal cassette tag.

Dealer price for the series, launched in May, is set at roughly \$6.60. Three Elton John cassettes figure in the first release batch, linking "Greatest Hits Vol. I" with "Rock Of The Westies"; "Greatest Hits Vol. II" with "Empty Sky," and "Captain Fantastic" with "The Elton John Album."

There is also planned product featuring comedian Jasper Carrott and actor-singer Edward Woodward.

Says Stephen James, DJM managing director: "We claim this as an original idea. It's the first time, we think, that cassette prices have been lower than album prices. The series is both value for money and a way of discouraging home-taping."

MEXICAN DEBUT *WEA 6th International Firm In Nation's Disk, Tape Mart*

By MARV FISHER

MEXICO CITY — Following months of delay, and waiting for the maximum sell-off of product by Gamma, WEA Mexico finally opened its doors. It is officially doing business, marking the sixth international firm operating in the record and tape market in the country.

With an entire floor in the Warners' building here, WEA launched the first product under its own banner. Whatever WEA material is still sitting in the Gamma warehouse will be bought by the former, as per agreement set forth more than six months ago.

"I have my basic team," comments Rene Leon, general director of WEA in Mexico, "Though this initial period will be a little slow, we should be rolling rather smoothly by mid-May or June."

EMI-Capitol, which will be doing the pressing for WEA, started the initial run of 10 albums and five singles for the company last month. They include product by: Devo, Eddie Rabbitt, Frankie Valli and the Four Seasons, the Spinners, Donna Summer, the Eagles, Grover Washington Jr., Ry Cooder, Chick Corea

and Roberta Flack, latter having had a most successful series of concerts in mid-March at the Teatro De La Ciudad.

Some are the continuation of the Gamma run, while most are new entries for the Mexican market. WEA will average about the same number of releases in the near future, but no doubt will increase when they begin distribution of Spanish-language product.

"We have some arrangements with licensees in Latin America which will become effective as of

Infringement Suit

HONG KONG—EMI Music Publishing of Southeast Asia is suing the Crocodile Group here for allegedly infringing on the Herb Alpert hit, "Rise," which EMI says was used in a commercial without permission.

EMI is sub-publisher for Rondor Music Inc., which holds the copyright. Crocodile is a garment manufacturer. Suit seeks an immediate injunction and damages for an undisclosed sum.

now," says Leon, who until recently has been one of the country's busiest impresarios (he also was with EMI-Capitol during its initial years in Mexico during the mid-1960s).

"But I'm going to progress slowly with that sort of material, rather than jump into the competition immediately with the rest of the labels," Leon adds. "But we should have something in my native language by the end of the year—or early in 1982."

One of the goals for WEA is to establish itself in other Hispanic markets within the next 12 months, notably Spain and Argentina.

"Right now, we have a tremendous catalog to draw from, many artists of which have never been exposed here before," Leon says. "Thus, we are not in any rush to select Spanish-language material. But when we do begin, there will be a major penetration into the market."

WEA executives are taking a deep interest in the Mexican venture, and, because of the proximity to the U.S., are expected to make numerous visits here in the early stages.

Holland's VIP Handling A&R, Promos

AMSTERDAM—Dutch independent record company VIP, fused in most commercial senses with Inelco, another local indie, since September 1979, is now virtually on its own feet again, handling its own a&r and promotion, while Inelco carries on as distributor.

Edo Peek, former a&r and label manager of Inelco, is now general manager of VIP, reporting to Leon Cabat, head of French company Vogue which, with Britain's Pye Records, supplied financial backing to set up VIP seven years ago.

VIP now handles Motown repertoire in Holland and Otto Baeten, formerly Motown label chief for EMI Holland, has switched to VIP. The label also handles here U.S. labels Boardwalk, Buddah, Cream-Hi, De-Lite, GNP-Crescendo, Roulette, Sugarhill, Vanguard and WMOT, plus Vogue from France and U.K. labels Blueprint, Calibre, Kingdom, Precision and PRT.

VIP now plans complete catalog releases of all these labels and Peek says: "Our aim is a complete reactivation of VIP, as big as possible."

Stiff Rides Aussie Charts

SYDNEY—For the second time since Festival Records acquired the quirky label for distribution, Stiff Records has leveled an attack on the Australian charts.

Leading the charge is Jona Lewie, who enjoyed a strong 1980 showing with "You'll Always Find Me In The Kitchen At Parties." Lewie also tapped the Australian psyche with his novelty Christmas single "Stop The Cavalry," which has tossed off its seasonal limitations and soared into the national top five, much to radio's surprise.

Not far behind is a top 20 placing for Ian Dury's "I Wanna Be Straight" and a top 40 run for "Baggy Trousers" by Madness, the first British ska/bluebeat single to break through in Australia.

When Festival first acquired the label in 1979, it notched up two immediate national hits, with disks from Ian Dury and Lene Lovich. Rachel Sweet also performed strongly with two consecutive top 20 hits. But the Stiff front had been relatively quiet until this current explosion. **GLENN BAKER**

20 Nations To Compete At Eurovision Song Contest

Annual Event Gets Underway April 4 In Dublin

APRIL 4, 1981 BILLBOARD

COUNTRY	SONG TITLE	ARTIST	COMPOSER/LYRICIST	RECORD LABEL	MUSIC PUBLISHER	LANGUAGE OF SONG
Austria	Wenn Du Da Bist	Marty Brem	Werner Boehmler (c&l)	OK	Euro-Music	German
Turkey	Donne Dolap	Aysegul Aldinc & Modern Folk Uclusu	Modern Folk Uclusu (arr.) Ali Kocatepe (l)	-	-	Turkish
Germany	Johnny Blue	Lena Valaitis	Ralph Siegel (c) Dr. Bernd Meidnunger (l)	Ariola	Ed. Meridian	German
Luxembourg	C'est Peut-être Pas l'Amérique	Jean-Claude Pascal	J-Claude Petit/Sophie Makhno (c) Sophie Makhno/J-Claude Pascal (l)	CBS	RMF (Radio Music France)	French
Israel	Halyla	Habibi	Shuki Levy/Habibi (c&l)	Hed Artzi	Saban, C/o Intersong-Paris	Hebrew
Denmark	Kroeller Eller Ej	Debbie Cameron & Tommy Seebach	Tommy Seebach (c) Keld Heick (l)	EMI	Mermaid Music	Danish
Yugoslavia	Leyla	Seid Memić-Vajta	Ranko Rihtman (c) Ranko Boban (l)	Diskoton	RTV Ljubljana	Yugoslavian
Finland	Reggae OK	Riki Sorsa	Jim Pembroke (c) Olli Ojala (l)	CBS	CBS	Finnish
France	Humanahum	Jean Gabilou	Jean-Paul Cara (c) Joe Gracy (l)	Polydor	Do Si La Music	French
Spain	Y Solu Tu	Jose Maria Bacelli	Armado Jaen (c&l)	Discos Belter	Ed. Belter & Harmonio	Spanish
Netherlands	Het Is Een Wonder	Linda Williams	Cees de Wit (c&l)	TTR (WEA)	Roba Music	Dutch
Ireland	Horoscopes	Sheeba	Joe Burkett (c) Joe Burkett/Jim Kelly (l)	Release	Emma	English
Norway	Aldri i Livet	Finn Kalvik	Fin Kalvik (c&l)	Polar	Sweden Music	Norwegian
United Kingdom	Making Your Mind Up	Bucks Fizz	Andy Hill/John Danter (c&l)	RCA	Paper Music/ Stave Nickelodeon	English
Portugal	Play-Back	Carlos Paião	Carlos Paião (c&l)	EMI	Valentim de Carvalho	Portuguese
Belgium	Samson	Emly Starr (& Explosion)	Kick Dandy (c) Kick Dandy/Penny Els (l)	Ariola-Benelux	Kick Music	Dutch
Greece	Fengari Kalokerino	Yannis Dimitras	Yannis Dimitras (c&l)	Sonora	-	Greek
Cyprus	Monica	Island	Doros Georgiades (c) Stavros Sideras (l)	PolyGram	Copyright: Doros Georgiades	Greek
Switzerland	Io Senza Te	Peter, Sue & Marc	Peter Reber (c&l)	PSM (Metronome)	PSM	Italian
Sweden	Fengad I En Drom	Bjorn Skifs	Bengt Palmers/Bjorn Skifs (c&l)	EMI	Inhouse Music	Swedish

(Participating countries are listed on the accompanying chart in the order they are expected to appear. The event will be televised throughout Europe and the U.K.)

CBS Kenya's Studio One Of Africa's Most Modern

NAIROBI—CBS Records Kenya, has just installed a 16-track recording studio here that ranks among the most modern in Africa, where in some countries state-of-the-art means a good one-track machine.

The Nairobi studio is part of a commitment made by CBS international vice president John Dolan when the label launched its Kenya branch. It includes a Studer deck and Neve console, and was designed by engineers in CBS' New York office. Another team of engineers from the U.K. handled the installation and turned it over to staff engineer Des Majek, a Nigerian. In terms of equipment and production facilities, Nigeria is among the most advanced

nations in Africa for technical plant. Majek also worked in Europe.

CBS hopes the studio will encourage local groups to develop, as well as provide a lure for international acts who want to combine a recording session with a holiday, taking advantage of Kenya's favorable climate.

Despite being a major cultural crossroads in Africa, Nairobi has gone without a decent recording studio due to the small size of the local market and the local talent pool, as well as restrictive foreign exchange controls. CBS hopes the new studio will help expand the talent pool and the local market. **RON ANDREWS**

\$200,000 BUDGETED

Toshiba-EMI Plans Big Sheena Rollout

By SHIG FUJITA

TOKYO—Toshiba-EMI is spending approximately \$200,000 in a three-month campaign to promote U.K. artist Sheena Easton throughout Japan, including television spot commercials.

According to Kinji Ogino, a&r manager for EMI and Capitol at Toshiba-EMI, the campaign will include a 10-day promotion tour in the middle of May for tv and radio appearances as well as press conferences and interviews with music, weekly news and girl's magazines.

Ogino explained: "The mid-May date for the promotion tour was decided in order to avoid the aftermath of the Tokyo Music Festival and also the so-called Golden Week of holidays.

Easton's 15-minute spot every Saturday over FM Tokyo's "Saturday Adventure" program (Billboard, Feb. 28, 1981), has been instrumental in pushing sales of her single, "Modern Girl," up to 50,000 copies. It went on sales here Feb. 5.

Originally scheduled to run through April 25, the "London Hot Line" is proving so popular and having such good reactions from record dealers that the sponsors, Aiwa, are thinking about extending it three months.

Worldwide Piracy \$\$

• Continued from page 83

which values its good name can tolerate the dishonest activities of pirates and I would like to express the hope on behalf of IFPI members that this forum will play a significant part in the defeat of this scourge," Hall concluded.

John Morton, president of the International Federation of Musicians, and speaking also on behalf of the International Federation of Actors, made a spirited plea for the forum to give support to moves to extend and reinforce performers' rights as part of the international campaign against piracy. Morton maintained that of the three beneficiaries of the Rome Convention, the performers had the least protection. Noting that article 7 of the Rome Convention provides a basis for a performer's reproduction right, he urged the delegates to support the cause of the performers and make a united effort to combat piracy.

Roger Fernay, chairman of the International Copyright Committee of the International Writers Guild, said, "The piracy we are fighting is

much more than theft, more than a violation of economic interests. It is a threat to the very future of copyright."

He noted that industry could adapt and reform in the face of technological developments but literary and artistic property "is and remains a personal act issuing from a human mind.

"Piracy is so full of sinister implications for the creative person that authors, more than any others, are aware of the vital need to fight it and wipe it out," he said.

The forum was attended by representatives of 42 countries, including delegates from authors' societies, IFPI, the Customs Cooperation Council, the FBI, Interpol, the International Federation of Film Producers Assns., the Motion Picture Assn. of America, the United States Trademark Assn. and the European Broadcasting Union.

Among U.S. delegates were Stanley Gortikov, president of the Recording Industry Assn. of America, and Jules Yarnell, RIAA special counsel on antipiracy.

Wonder On Global Tour

LOS ANGELES—Following his headlining appearance at the 10th annual Tokyo Musical Festival Sunday (29), Stevie Wonder is off on his first international concert tour in six years.

Wonder, who departed here Tuesday (24) with an entourage including his Wonderlove backing ensemble, is slated to perform before an estimated audience of more than one million fans in Japan, Australia, New Zealand and Europe between now and early June when the overseas circuit wraps.

Although the Tokyo festival date teams him with Perry Como and a host of songwriters and performers this week, the Tamla recording artist won't play his first official concert until April 11 when he performs in Auckland, New Zealand.

Other stops in that hemisphere include Wellington and Melbourne, Sydney and Perth in Australia.

In May, Wonder and Wonderlove will tour Holland, Denmark, Sweden, Norway, Germany, Switzerland, Austria, Belgium and France, with the tour to wind up in Paris for three nights at the Palais de Sport June 1-3.

Aariana Hoping To Duplicate Hernandez Hit

PARIS—Aariana, the Paris-based international promotion organization run by Jean-Claude Pellerin, is planning an international campaign to launch three new acts in the wake of the worldwide success of Patrick Hernandez.

Says Pellerin: "We have demonstrated that provided the song is good, the artist is good and the production meets the highest international standards, then France can launch international mega-sellers just as surely as any other major record market."

Two of the new artists, both produced by Pellerin's partner, Jean Van Loo, are American—Michael Dane from New York and Benji Dunn from Los Angeles. The third act, Saskia and Sergio, is a male-female duo whose single, "Mama He's A Soldier Now," is already in the Dutch and Belgian top 10. The record, licensed by J.P. van Alten's Stockton B.V. company in Holland to Phonogram and released by that company in Benelux, Germany and Scandinavia, has been assigned to Pellerin for placement in other territories.

Says Pellerin: "The single has been remixed by Jean Van Loo and is in the same musical area as Abba."

MORE WEA CASSINGLES

LONDON—Next stage in WEA's marketplace tests on the commercial viability of the cassette single format comes with the early April release of a special series of double 'A' sides, the artist list including Gary Numan, Talking Heads, the Ramones and the Pretenders.

There will be 10 in all, featured in a special poster campaign also including WEA's earlier incursions into the cassettes field, notably by John Lennon and Yoko Ono.



NEW ROLE—Paulina Lopez Portillo, left, daughter of Mexico's president Jose Lopez Portillo, is given her agenda for forthcoming recording sessions by AC Discos general manager Jose Antonio Zavala in a ceremony in Mexico City. Paulina, as she is known in her homeland, originally intended to make an album solely as a gift for her parents, but the local Composers' Society urged it be commercially released. A second album is forthcoming via AC Discos.

'80 French Sales 1% More Than '79, Say Early Data

By HENRY KAHN

PARIS—Sales of singles, albums and prerecorded cassettes in France last year showed an upturn of just one percent, according to estimated figures from record industry organization Syndicat National de l'Edition Phonographique and Audio-Visuelle (SNEPA).

But the syndicate stresses that this trade picture comes from information supplied by 16 record companies. Final figures from the music federation for submission to the French industry ministry won't be out for a while yet.

However, industry reaction to the "guesstimate" is that, if not satisfactory, at least the basic trend is right. The approximate figures show sales of 55 million singles, 65 million albums and 21 million cassettes. But if a 1% gain over 1979 is promising, the figures nevertheless show a fall of 9% as compared with 1978.

Value of sales given in these early returns are \$434 million at wholesale level before tax, up 9% on 1979 and 17% up on 1978, but increased prices are responsible.

According to SNEPA, the average price increase for records in France last year was 5.8%, against a general inflation rate of 13.6%. Taken over the period from 1970, the price of records has increased by 60.8% against an overall inflation rate of 164%.

Important to the 1980 figures was the closure of a key "pirate" factory, with confiscation of stock, following which an upturn in prerecorded cassette sales was noted here.

Now the final figures are awaited by an industry wondering if the worst of the recession really is over, though accepting a return to full prosperity is not yet on the way.

\$1 MILLION SPENT

U.K. TV Carrying Vid Software Ads

LONDON—A new company, Televideo, has started a massive direct-response television advertising campaign here to sell video software and equipment, the promotion reportedly costing an initial \$1 million.

Televideo links the huge German Bertelsmann conglomerate, which owns Arista and Ariola, with leading videocassette marketing company Intervision and the Hutton Advertising Agency.

Hutton and Bertelsmann were previously together in the Tellydisc Company, which shifted more than half-a-million albums through tv direct-response advertising.

Now Televideo, with Clive Selwood, former marketing chief of Pye and CBS here, as managing director, is offering a total catalog of 175 video titles culled from key video companies, including CIC, Thorn EMI, Warner Home Video, Intervision itself, Rank and VCL.

The material, offered at a 25% discount, is not on a direct order arrangement but interested customers ring a special number to get a catalog and details. Linked with the software is a special hardware deal in conjunction with Granada TV Rentals.

Commercials focused on the scheme run 90 seconds, at first in the London area. Televideo's rental

scheme involves a \$55 deposit, then a fee of roughly \$15 for rental, plus postage costs. The hardware deal provides six weeks free use on an annual payment for hire, and shorter periods for monthly payments.

Televideo's aim, says Selwood, is to provide the average video newcomer with all he needs in hardware and software without having to leave his own home. Further regional promotions will follow, and there'll be regular updating of commercials to take in new releases and special offers, including blank videocassettes and camera equipment. **PETER JONES**

Televisa Buying Discos Melody

MEXICO CITY—A deal in principle has been struck for Televisa, the mammoth Mexican video group of networks (SIN in the U.S.), to take over controlling interest in Discos Melody, one of the nation's leading independent record and tape companies.

The arrangement, scheduled to be finalized in early May, marks the third, and biggest, disk operation to come under the Televisa umbrella. The others are Cisne Raff and Discos America, latter originally formed about four years ago by the tv giant.

Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 3/28/81
SINGLES

This Week	Last Week	Artist
1	2	THIS OLD HOUSE, Shakin' Stevens, Epic
2	3	KIDS IN AMERICA, Kim Wilde, Rak
3	1	JEALOUS GUY, Roxy Music, Polydor/EG
4	8	FOUR FROM TOYAH, Toyah, Safari
5	4	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
6	18	LATELY, Stevie Wonder, Motown
7	5	DO THE HUCKLEBUCK, Coast To Coast, Polydor
8	6	REWARD, Teardrop Explodes, Mercury
9	9	YOU BETTER YOU BET, Who, Polydor
10	NEW	CAPSTICK COMES HOME/SHEFFIELD GREENS, Tony Capstick, Dingles
11	21	EINSTEIN A GOGO, Landscape, RCA
12	20	PLANET EARTH, Duran Duran, EMI
13	25	INTUITION, Linx, Chrysalis
14	24	MIND OF A TOY, Visage, Polydor
15	13	STAR, Kiki Dee, Ariola
16	7	VIENNA, Ultravox, Chrysalis
17	14	I MISSED AGAIN, Phil Collins, Virgin
18	17	JONES VS. JONES, Kool & Gang, De-Lite
19	30	WHAT BECOMES OF THE BROKENHEARTED, Dave Stewart & Colin Blunstone, Stiff
20	26	IT'S A LOVE THING, Whispers, Solar
21	NEW	SOUTHERN FREEEZ, Freeez, Beggars Banquet
22	12	SOMETHING 'BOUT YOU BABY, Status Quo, Vertigo
23	NEW	D-DAYS, Hazel O'Connor, Albion
24	NEW	MAKING YOUR MIND UP, Bucks Fizz, RCA
25	10	SHADDAP YOU FACE, Joe Dolce, Epic
26	28	CAN YOU FEEL IT, Jacksons, Epic
27	16	ONCE IN A LIFETIME, Talking Heads, Sire
28	23	HOT LOVE, Kelly Marie, Calibre
29	35	FADE TO GREY, Visage, Polydor
30	19	SOMEBODY HELP ME OUT, Beggars & Co., Ensign
31	33	CAN YOU HANDLE IT, Sharon Redd, Epic
32	31	TWILIGHT ZONE/WRATHCHILD, Iron Maiden, EMI
33	15	ST. VALENTINE DAY MASSACRE, Motorhead/Girlschool, Bronze
34	NEW	JITTERBUGGIN', Heartwave, GTO
35	NEW	SLOW MOTION, Ultravox, Island
36	39	JOHN I'M ONLY DANCING/BIG GREEN CARS, Polcats, Mercury
37	NEW	NEW ORLEANS, Gillan, Virgin
38	22	I SURRENDER, RAINBOW, Polydor
39	34	CEREMONY, New Order, Factory
40	NEW	I SAW HER STANDING THERE, Elton John & John Lennon, DJM

ALBUMS

1	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
2	NEW	NEVER TOO LATE, Status Quo, Vertigo
3	NEW	FACE DANCERS, Who, Polydor
4	2	FACE VALUE, Phil Collins, Virgin
5	3	THE JAZZ SINGER, Neil Diamond, Capitol
6	NEW	SKY 3, Sky Ariola
7	6	VERY BEST OF RITA COOLIDGE, A&M
8	4	VIENNA, Ultravox, Chrysalis
9	15	HOTTER THAN JULY, Stevie Wonder, Motown
10	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
11	5	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
12	11	MAKING MOVIES, Dire Straits, Vertigo
13	14	MANILOW MAGIC, Barry Manilow, Arista
14	10	STRAY CATS, Stray Cats, Arista
15	25	VISAGE, Visage, Polydor
16	8	DANCE CRAZE, Soundtrack, 2-Tone
17	9	DIFFICULT TO CURE, Rainbow, Polydor
18	30	20 GOLDEN GREATS, Al Jolson, MCA
19	31	FLESH & BLOOD, Roxy Music, Polydor
20	12	GUILTY, Barbra Streisand, CBS
21	16	DIRK WEARS WHITE SOX, Adam & Ants, Do It
22	38	TOYAH TOYAH TOYAH, Toyah, Safari
23	17	SOUTHERN FREEEZ, Freeez, Beggars Banquet
24	13	MAKING PICTURES, Rush, Mercury
25	29	WE'LL BRING THE HOUSE DOWN, Slade, Cheapskate
26	22	ANOTHER TICKET, Eric Clapton, RSO
27	23	THE VERY BEST OF DAVID BOWIE, K-tel
28	19	CHRISTOPHER CROSS, Warner Bros.
29	21	REMAIN IN LIGHT, Talking Heads, Sire
30	NEW	FROM THE TEAROOMS, Landscape, RCA
31	24	SKY 2, Sky, Ariola
32	27	BARRY, Barry Manilow, Arista
33	NEW	THE ROGER WHITTAKER ALBUM, K-tel

34	NEW	INTUITION, Linx, Chrysalis
35	18	ABSOLUTELY, Madness, Stiff
36	26	THE RIVER, Bruce Springsteen, CBS
37	NEW	LIVE, Sad Cafe, RCA
38	NEW	SUPER TROUPER, Abba, Epic
39	20	KILLERS, Iron Maiden, EMI
40	35	GREATEST HITS, Dr. Hook, Capitol

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 3/28/81
SINGLES

This Week	Last Week	Artist
1	1	WOMAN, John Lennon, Geffen
2	2	THE BEST OF TIMES, Styx, A&M
3	5	RAPTURE, Blondie, Chrysalis
4	3	KEEP ON LOVING YOU, REO Speedwagon, Epic
5	6	A LITTLE IN LOVE, Cliff Richard, EMI
6	9	CRYING, Don McLean, Millennium
7	4	9 TO 5, Dolly Parton, RCA
8	8	JUST BETWEEN YOU AND ME, April Wine, Capitol
9	11	HELLO AGAIN, Neil Diamond, Capitol
10	7	CELEBRATION, Kool & Gang, De-Lite
11	10	TURN ME LOOSE, Loverboy, CBS
12	12	KISS ON MY LIST, Hall & Oates, RCA
13	NEW	WHILE YOU SEE A CHANCE, Steve Winwood, Island
14	17	LIVING IN A FANTASY, Leo Sayer, Warner Bros.
15	NEW	MORNING TRAIN (9 TO 5), Sheena Easton, Capitol
16	14	TREAT ME RIGHT, Pat Benatar, Chrysalis
17	NEW	WHAT KIND OF FOOL, Barbra Streisand/Barry Gibb, CBS
18	16	HEARTS ON FIRE, Randy Meisner, Epic
19	13	THE TIDE IS HIGH, Blondie, Chrysalis
20	NEW	SHADDAP YOU FACE, Joe Dolce, MCA

ALBUMS

1	2	PARADISE THEATER, Styx, A&M
2	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
3	3	THE NATURE OF THE BEAST, April Wine, Capitol
4	4	AUTOAMERICAN, Blondie, Chrysalis
5	8	MOVING PICTURES, Rush, Anthem
6	5	HI INFIDELITY, REO Speedwagon, Epic
7	6	SUPER TROUPER, Abba, Atlantic
8	9	LOVERBOY, Loverboy, CBS
9	7	ZENYATTA MONDATTA, Police, A&M
10	NEW	ARC OF A DIVER, Steve Winwood, Island

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/30/81
SINGLES

This Week	Last Week	Artist
1	1	FADE TO GREY, Visage, Polydor
2	2	STOP THE CAVALRY, Jona Lewie, Stiff
3	5	FLASH, Queen, EMI
4	3	ANGEL OF MINE, Frank Duval & Orchestra, Telefunken
5	7	WOMAN, John Lennon, Geffen
6	NEW	STARS ON 45, Various, Metronome
7	4	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
8	11	MARIGOT BAY, Arabesque, Metronome
9	8	BANANA REPUBLIC, Boomtown Rats, Ensign
10	12	LOOKING FOR CLUES, Robert Palmer, Island
11	15	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.
12	9	GIVE PEACE A CHANCE, John Lennon, EMI
13	14	IMAGINE, John Lennon, Apple
14	13	YE-SI-CA, Secret Service, Strand
15	6	FELICIDAD, Boney M, Hansa Intl.
16	10	SUPER TROUPER, Abba, Polydor
17	17	SOME BROKEN HEARTS NEVER MEND, Tely Savalas, Papagayo
18	18	IN THE AIR TONIGHT, Phil Collins, Atlantic
19	16	AMOUREUX SOLITAIRES, Lio, Ariola
20	23	SHINE UP, Doris D & Pils, Papagayo
21	21	RAIN, Goombay Dance Band, CBS
22	19	DER TEUFEL UND DER JUNGE MANN, Paola, CBS
23	NEW	DANCE LITTLE BIRD, Electronicas, Philips
24	20	PISTOLERO, Dschinghis Khan, Jupiter
25	22	(JUST LIKE) STARTING OVER, John Lennon, Geffen
26	25	SAMSAUT ABEND, Hanne Haller, Ariola
27	24	DE DO DO DO DE DA DA DA, Police, A&M
28	28	JOHNNY AND MARY, Robert Palmer, Island
29	NEW	DER GNUBBEL, Mike Krueger, EMI
30	27	FREMDE ERDE, Roy Black, Papagayo

ALBUMS

1	3	VISAGE, Visage, Polydor
2	9	FLASH GORDON, Queen, EMI
3	6	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen

4	1	HITPARADE DER SCHLUEMPFE, Die Schuempfe, K-tel
5	2	SUPER TROUPER, Abba, Polydor
6	4	REVANCHE, Peter Maffay, Metronome
7	5	SOME BROKEN HEARTS NEVER MEND, Don Williams, K-tel
8	10	FACE VALUE, Phil Collins, Atlantic
9	7	HEY TONIGHT, Creedence Clearwater Revival, Fantasy
10	NEW	LIEBESTRAEUME, Leonard Cohen, CBS
11	13	THE WALL, Pink Floyd, Harvest
12	14	QE2, Mike Oldfield, Virgin
13	NEW	DIFFICULT TO CURE, Rainbow, Polydor
14	11	GUILTY, Barbra Streisand, CBS
15	17	ZENYATTA MONDATTA, Police, A&M
16	15	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
17	18	ISH HAB KEINE ANGST, Milva, Metronome
18	NEW	BACK IN BLACK, AC/DC, Atlantic
19	NEW	POINT OF ENTRY, Judas Priest, CBS
20	20	KILLERS, Iron Maiden, EMI

JAPAN

(Courtesy Music Labo)
As of 3/30/81
SINGLES

This Week	Last Week	Artist
1	2	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
2	1	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
3	4	HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMF)
4	3	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)
5	5	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
6	6	SLOW NA BOOGIE NI SHITEKURU (I WANT YOU), Yoshitaka Minami, CBS/Sony (April/Kadokawa)
7	7	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
8	9	EKI, Masashi Sada, Free Flight (K.K. Masashi)
9	NEW	E-KIMOCCHI, Hiroyuki Okita, CBS/Sony (Stardust)
10	11	SHADOW CITY, Akira Terao, Toshiba-EMI (Ishihara)
11	8	PEGASUS NO ASA, Hiroaki Ogarashi, CBS/Sony (War/April)
12	13	KOI NO BONCHI SEAT, The Bonchi, For Life (Mirika/PMF)
13	10	CHERRY BLOSSOMS, Seiko Matsuda, CBS/Sony (Sun)
14	12	KANASHIKUTE, Gamu, Teichiku (Yamaha)
15	15	SUNSETMEMORY, Naomi Sugimura, Polystar (NTV)
16	19	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
17	18	FOXY, Susan Anton, Canyon (PMF)
18	14	YOKOSUKABABY, Yokohama Ginbae, King (Nichion/NTV M)
19	NEW	BYE-BYKOMORIUTA, Kaori Momoi, Philips (NTV/Nichion)
20	NEW	MODERN GIRL, Sheena Easton, Toshiba-EMI (Intersong)

ALBUMS

1	1	RINGETSU, Miyuki Nakajima, Canyon
2	5	SILK SCREEN, Yoshitaka Minami, CBS/Sony
3	2	MATCHY THANK AI YOU, Masahiko Kondo, RVC
4	7	NIJI DENSETSU, Masayoshi Takanaka, Polydor
5	6	BUCCHIGIRI PART II, Yokohama Ginbae, King
6	4	LIVE, Tsuyoshi Nagabuchi, Toshiba-EMI
7	3	NEPPU, Chage V Asuka, Warner Pioneer
8	9	SNAKEMAN SHOW, Snakeman, Alpha
9	NEW	DGM, Yellow Magic Orchestra, Alfa
10	8	BUCCHIGIRI, Yokohama Ginbae, King
11	10	TURN BACK, Toto, CBS/Sony
12	11	THE LOVE MAP SHOP, Tulip, Toshiba-EMI
13	NEW	HEART & SOUL, Shannels, ESS
14	13	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
15	12	DIFFICULT TO CURE, Rainbow, Polydor
16	NEW	GANDAMU, Soundtrack, King
17	14	NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
18	15	WE ARE, Off Course, Toshiba-EMI
19	18	FOXY, Susan Anton, Canyon
20	17	YUKO THE BEST, Yuko Ishikawa, Radio City

'Rock Show' Debut

LONDON—The European premiere of "Rock Show," the 100-minute movie featuring Paul McCartney and Wings, is set for the Dominion Theater here (April 8). The film was shot at the King Dome in Seattle, climax gig to Wings' 1976 world tour.

Releases, Signings Mark Early Spring

• Continued from page 82

closely monitoring worldwide reaction to the latest April Wine album, "Nature Of The Beast." Like True North and Anthem, Aquarius is half management company and half record label. For the next while, its chief resources are going to be in monitoring and guiding Wine's international success, although the label is actively scouting for new signings and has guitarist Walter Rossi in the studio for a new album.

In Edmonton, the relatively new House Of Lords Records has released an album by Six Cylinder, but more recently has acquired domestic rights for Ronnie Spector's comeback album on Polish Records, titled "Siren." The label recently flew her into Toronto for a showcase and to do some national radio and press interviews. Canadian dates are hoped for to back up the interest in the RCA distributed album.

The former general manager of MCA Records here has also unfolded his plans for Freedom Records, also distributed by RCA. The initial release is an album by the BBC, which label chief Scott Richards reports has received strong initial airplay. By summer he hopes to have released as many as six albums, including at least one foreign master he acquired from attending MIDEM this year.

Attic Records which, more and more these days, is becoming a full-line record company, mixing international and Canadian productions in an almost equal flow, has come off a big campaign with George Thorogood in Canada to see the already platinum-plus Rovers album start snow-balling all over again with the release of the album in the U.S. on Cleveland International.

Last week Attic released "Mad About The Wrong Boy," a solo LP by Elvis Costello's backing band, the Attractions. The deal with F-Beat, the trio's English label, includes further releases and is considered a coup for the company.

But not all of the activity is within the independent web, both Capitol and CBS have been active, as have RCA and A&M.

The big success being talked about at CBS today is Loverboy which has been an out of the box success in this country and is rapidly shaping up as a legitimate international hit. Working with other acts like Harlequin, Straight Lines, new signing the Queen City Kids and financing Burton Cummings' new album, the a&r department here is also helping whenever possible to secure foreign deals with its affiliates for other Canadian acts who are on distributed labels such as True North, Attic.

Capitol has issued new albums by Photograph and Streeheart in the past few months, along with signing Powder Blues through EMI-America. Through distributed labels and its own signings, the company is currently working other projects by Canadians FM, Zero One, Graham Shaw & the Sincere Serenaders, Roy Kenner and Domenic Trioiano and Long John Baldry who has taken up residence here.

RCA, likewise, has its hands full with records by Steve Cassini, Footloose, Carol Laurie, Bob Ruzika, Carroll Baker, the Family Brown, Jensen Interceptor, the Duncan Sisters, the Cry, Lee Marlow, Doug and the Slugs and Stonebolt. There is

also an off-the-wall sort of hit occurring across the country for RCA with the Mustard label's "Welcome To The Rodeo" album by Show-down. RCA distributes Mustard.

As general manager Ed Preston at RCA explains, the last track on the album, titled "The Rodeo Song," has become an underground hit purely on the strength of its rude lyrics. Not wishing to cut radio out of the fun, the company has issued a special "beeped" version of the track as a radio-only single.

A&M has a major commitment in Stanley Frank at the present time, underwriting a major national showcase tour with FM broadcasts in some cities. Other commitments include Bryan Adams, who is recording in New York at the Power Station. Eddie Schwartz recording in Toronto and a new album soon to be started by Cano. The label has also just signed a new Walter Zwoil band, for the time being using the name Thrillz. A name change is expected to avoid confusion with a U.S. band that has the same name.

All of this is but the tip of an iceberg. Quality has a new album by Gino Soccio on tap and has committed a budget for a new album by Ronnie Hawkins. Solid Gold Records, based in Toronto, distributed by A&M, has just announced signing West Coast rock act Chilliwack, and is releasing its first foreign master, an album by Deaf Girls.

Another A&M distributed label, Falcon Records, has its latest Zon album, "I'm Worried About The Boys," on release in Germany, Austria and Switzerland through Bellaphon Records in Germany. A summer tour for the band in Europe is planned.

Trail-blazing abroad right now is Nash the Slash, who has been signed to the Virgin Dindisc label, along with Martha and the Muffins. Also in Europe, Saga is doing its first headlining tour, after being signed by PolyGram in Germany for most of Europe. The group has its own label, Maze Records, in Canada.

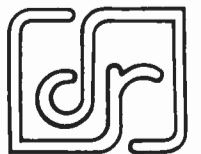
"The Mood is very much up for a major Canadian invasion on the international charts," one local producer says. A two page spread on Canadian acts in a recent issue of a U.K. consumer magazine certainly indicates that a new level of awareness is maturing for Canada's music elsewhere.

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Downstairs
Records

Anne Murray Hurls Challenge To Peers

• Continued from page 37

but she wonders if it has really created a viable star system.

"When I look at the regulations, I see a lot of Canadian artists who are being helped because of them and now the radio stations don't have half the beef they once had about inferior quality recordings. Canadian records are as good as any put out by the rest of the world. But, have we developed a star system in this country? Have we really exercised our option to go out and make global stars out of our natural talents? When I read over the American charts, I have to think not."

She says Canadian artists need to expand their horizons and they should realize that the combination of a good and supportive record company, strong management, an active and aggressive public relations and publicity firm and hard work are the key ingredients in making it happen.

Still recording her albums in Toronto where she now lives, Murray clobbers the myth that she was being nationalistic by recording here.

"My home and my family is here, so I can get comfortable in the studio and record without all the stress and strain of being away from my home environment when I'm making records."

She adds that she loves recording, but she likes to do it in an orderly fashion and not tax every resource she has to complete a project.

On the subject of this year's Juno Awards presentation, Murray is not entirely gracious about the show which she viewed after the fact on a videocassette at home.

"I'm concerned that there are too many smart remarks about this and that which fly over the general public's head. You know, in-jokes and then Bruce Cockburn's name was mispronounced. I was embarrassed when I heard that."

The singer had her own Canadian Broadcasting Corp. television Superspecial just aired, taped live at Hamilton Place. According to manager Leonard Rambeau, she was paid \$35,000 for the special, along with all rights to foreign sales.

Rush Return For 3-Nighter

TORONTO — Currently barnstorming their way into the international charts, Canadian rock trio Rush returned home briefly for a three-night stand at Maple Leaf Gardens, March 23, 24 and 25, setting a new attendance record by a Canadian act at the 18,000-seat plus auditorium.

According to Tom Berry, national promotion director for Anthem Records, the Canadian-owned label that controls ownership to Rush's masters, the multiple dates in the city have been put on tape, both the video and audio variety.

Billboard

Hits Of The World

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AUSTRALIA

(Courtesy Kent Music Report)
As of 3/23/81
SINGLES

This Week	Last Week	Title	Artist
1	2	ANTMUSIC	Adam & Ants, CBS
2	1	COUNTING THE BEAT	Swingers, Mushroom
3	3	GIRLS CAN GET IT	Dr. Hook, Mercury
4	4	WOMAN	John Lennon, Geffen
5	11	9 TO 5	Sheena Easton, EMI
6	5	STOP THE CAVALRY	Jona Lewie, Stiff
7	7	ROCK AND ROLL AIN'T NOISE	POLLUTION/HELLS BELLS, AC/DC, Albert
8	8	DE DO DO DO DE DA DA DA	Police, A&M
9	9	JESSE	Carly Simon, Warner Bros.
10	6	DUNCAN	Slim Dusty, Columbia
11	NEW	RAPTURE	Blondie, Chrysalis
12	17	WHY WON'T YOU EXPLAIN	Karen Knowles, Fable
13	10	EVERY WOMAN IN THE WORLD	Air Supply, Big Time
14	16	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century
15	18	QUE SERA MI VIDA	Gibson Brothers, RCA
16	NEW	I LOVE A RAINY NIGHT	Eddie Rabbitt, Electra
17	NEW	INTO THE HEAT	Angels, Epic
18	14	STATE OF THE HEART	Mondo Rock, Avenue
19	15	TIME WARP	Original Cast/Rocky Horror Show, Interfusion
20	13	(JUST LIKE) STARTING OVER	John Lennon, Geffen

ALBUMS

1	1	GREATEST HITS	Dr. Hook, Capitol
2	2	BACK IN BLACK	AC/DC, Albert
3	5	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
4	3	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
5	4	ZENYATTA MONDATTA	Police, A&M
6	6	ICE HOUSE	Flowers, Regular
7	7	MAKING MOVIES	Dire Straits, Vertigo
8	8	THE ANDREW DURANT MEMORIAL CONCERT	Various, Mushroom
9	9	THE VERY BEST OF ELTON JOHN	DJM
10	12	THE JAZZ SINGER	Neil Diamond, Capitol
11	13	RISING	Dr. Hook, Mercury
12	16	AUTOAMERICAN	Blondie, Chrysalis
13	NEW	CHRISTOPHER CROSS	Warner Bros.
14	NEW	ARC OF A DIVER	Steven Winwood, Island
15	14	GAUCHO	Steely Dan, MCA
16	10	GUILTY	Barbra Streisand, CBS
17	15	GONE TROPPO	Various K-tel
18	11	ALWAYS	Willie Nelson, CBS
19	NEW	SHADES	J.J. Cale, Shelter
20	18	SHAVED FISH	John Lennon, Apple

HOLLAND

(Courtesy BUMA/STEMRA)
As of 3/23/81
SINGLES

This Week	Last Week	Title	Artist
1	1	STARS ON 45	Various, CNR
2	2	DON'T STOP THE MUSIC	Yarborough & Peoples, Mercury
3	NEW	VIENNA	Ultravox, Chrysalis
4	3	IN THE AIR TONIGHT	Phil Collins, Atlantic
5	5	HOUTOCHDIEKOP	Dingetje, CNR
6	6	SHADDAP YOU FACE	Joe Dolce, Ariola
7	4	ROCK THIS TOWN	Stray Cats, Arista
8	NEW	IK HEB ZO WAANZINNIG	GEDROOMD, Kinderen Voor Kinderen, Inelco
9	9	LEILA (THE QUEEN OF SHEBA)	Dolly Dots, WEA
10	7	EMBARRASSMENT	Madness, Stiff

ALBUMS

1	1	KINDEREN VOOR KINDEREN	Kinderen, Inelco/VIP
2	2	FACE VALUE	Phil Collins, Atlantic
3	5	STARS ON 45	Various, CNR
4	3	ABSOLUTELY	Madness, Stiff
5	4	STRAY CATS	Stray Cats, Arista
6	6	THE JAZZ SINGER	Neil Diamond, Capitol
7	9	WOMEN IN LOVE	Various, Arcade
8	8	GROOTSTE HITS	Cliff Richard, EMI
9	NEW	HERINNERT U ZICH DEZE NOG	Diverse Artiesten, EMI
10	7	ARC OF A DIVER	Steve Winwood, Island

ITALY

(Courtesy Germano Ruscitto)
As of 3/24/81
SINGLES

This Week	Last Week	Title	Artist
1	5	MALEDITTA PRIMAVERA	Loretta Goggi, WEA
2	3	PER ELISA	Alice, EMI
3	1	WOMAN IN LOVE	Barbra Streisand, CBS

4	6	GIOCA-JOUER	Claudio Cecchetto, Hit Mania/Fonit Cetra
5	8	SARA' PERCHE' TI AMO	Ricchi E Poveri, Baby/CGD-MM
6	2	CERVO A PRIMAVERA	Riccardo Coccianta, RCA
7	13	NON POSSO PERDERTI	Bobby Solo, EMI
8	4	MASTER BLASTER	Stevie Wonder, Motown/EMI
9	9	NO TU NO, Cugini Di Campagna	Pull/Fonit Cetra
10	7	STARTING OVER	John Lennon, Geffen/WEA
11	NEW	JOHNNY AND MARY	Robert Palmer, Island/Ricordi
12	10	ANNA DAI CAPPELLI ROSSI	I Ragazzi Dai Copelli Rossi, CBS
13	NEW	TUNNEL OF LOVE	Dire Straits, Vertigo/PolyGram
14	16	ROMA SPOGLIATA	Luca Barbarossa, Certà/Fonit Cetra
15	12	ANOTHER ONE BITES THE DUST	Queen, EMI
16	14	HEY	Julio Iglesias, CBS
17	NEW	TU COSA FAI STASERA	Dario Baldan Bembo, CGD-MM
18	NEW	TI ROCKERO	Heather Parisi, CGD-MM
19	15	THE WINNER TAKES IT ALL	Abba, Epic
20	20	PASSION	Rod Stewart, Warner Bros. WEA

ISRAEL

(Courtesy Reshet Gummel/IBA)
As of 3/29/81
SINGLES

This Week	Last Week	Title	Artist
1	7	JEALOUS GUY	Roxy Music, Polydor
2	3	IN THE AIR TONIGHT	Phil Collins, Virgin
3	2	WOMAN	John Lennon, Geffen
4	8	SHADDAP YOU FACE	Joe Dolce, Epic
5	1	RAPTURE	Blondie, Chrysalis
6	5	THE BEST OF TIMES	Styx, A&M
7	4	I SURRENDER	Rainbow, Polydor
8	6	FADE TO GREY	Visage, Polydor
9	NEW	TWILIGHT CAFE	Susan Fassbender, CBS
10	9	WHAT KIND OF FOOL	Barbra Streisand & Barry Gibb, CBS

ALBUMS

1	1	ISRAEL CHILDREN SONG FESTIVAL NO. 11	Various, Isradisc
2	2	SHORVISION NO. 2	Various, Hed Arzi
3	3	GUILTY	Barbra Streisand, CBS
4	4	HOTTER THAN JULY	Stevie Wonder, Motown
5	5	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
6	6	LOUD RADIO	Tislam, CBS
7	7	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
8	8	SUPERTROUPER	Abba, Epic
9	9	BEHINDMY GLASSES	Arik Einstein, CBS
10	10	HFA LA WITH ZOHAR ARGOV	Zohar Argov, Galron

BELGIUM

(Courtesy HUMO)
As of 3/25/81
SINGLES

This Week	Last Week	Title	Artist
1	1	STARS ON 45	Various, CNR
2	4	ROCK THIS TOWN	Stray Cats, Arista
3	NEW	SHADDAP YOU FACE	Joe Dolce, Polydor
4	NEW	IN THE AIR TONIGHT	Phil Collins, Atlantic
5	2	SHINE UP	Doris D & Pins, Phonogram
6	NEW	I CAN DANCE	Sugar & Lollipops, CNR
7	NEW	DON'T STOP THE MUSIC	Yarborough & Peoples, Mercury
8	6	FADE TO GREY	Visage, Polydor
9	NEW	GET UP	Maria Verano, EMI
10	NEW	EMBARRASSMENT	Madness, Stiff

ALBUMS

1	4	ABSOLUTELY	Madness, Stiff
2	3	ARC OF A DIVER	Steven Winwood, Island
3	NEW	FACE VALUE	Phil Collins, WEA
4	2	THE JAZZ SINGER	Neil Diamond, Capitol
5	1	TURA 81	Will Tura, Polydor

SPAIN

(Courtesy El Gran Musical)
As of 3/21/81
SINGLES

This Week	Last Week	Title	Artist
1	4	ANOTHER ONE BITES THE DUST	Queen, EMI
2	2	JOHNNY AND MARY	Robert Palmer, Island
3	3	WHAT'S IN A KISS	Gilbert O'Sullivan, CBS
4	1	QUE SEA	Ana Belen, CBS
5	6	DE DO DO DO DE DA DA DA	Police, A&M
6	10	NO ME HABLES	Juan Pardo, Hispavox
7	7	MORE THAN I CAN SAY	Leo Sayer, Chrysalis

8	9	SESOR	Pecos, Epic
9	8	WOMAN IN LOVE	Barbra Streisand, CBS
10	5	STARTING OVER	John Lennon, Geffen

ALBUMS

1	1	JUAN MUCHO MAS JUAN	Juan Pardo, Hispavox
2	5	GUILTY	Barbra Streisand, CBS
3	10	CLUES	Robert Palmer, Island
4	3	CON LAS MANOS LLENAS	Ana Belen, CBS
5	4	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
6	2	SIEMPRE	Pecos, Epic
7	9	LO MEJOR DE KENNY ROGERS	Kenny Rogers, U.A.
8	6	SUPER TROUPER	Abba, Columbia
9	7	VERGES 50	Lluís Llach, Ariola
10	NEW	BON VOYAGE	Orquesta Mondragon, EMI

SWEDEN

(Courtesy GFL)
As of 3/17/81
SINGLES

This Week	Last Week	Title	Artist
1	1	NAR VI TVA BLIR EN	Gyllene Tider, EMI
2	2	TENDER TURNS TUFF	Mikael Rickfors, Sonet
3	8	JAG KYSSTE HENNE VALDSAMT	Anders, F. Ronnblom, Mercury
4	NEW	IN THE AIR TONIGHT	Phil Collins, Atlantic
5	6	DO YOU FEEL MY LOVE	Eddie Grant, Ice
6	5	MORKRET FALLER PA	Hansa Band, Sonet
7	4	WOMAN IN LOVE	Barbra Streisand, CBS
8	3	MARTIN EDEN	Bill Hughes, CBS
9	NEW	HON AR FORALSKAD	Kids, CBS
10	NEW	BANANA REPUBLIC	Boomtowntown Rats, Mercury

ALBUMS

1	4	TENDER TURNS TUFF	Mikael Rickfors, Sonet
2	1	CLUES	Robert Palmer, Island
3	2	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
4	3	GUILTY	Barbra Streisand, CBS
5	NEW	KARLEK OCH UPPROR	Ebba Groen, Mistlur
6	5	MONDO BONGO	Boomtowntown Rats, Mercury
7	NEW	FACE VALUE	Phil Collins, Atlantic
8	NEW	SHADES	J.J. Cale, Shelter
9	NEW	DIFFICULT TO CURE	Rainbow, Polydor
10	6	PARADISE	Styx, A&M

PORTUGAL

(Courtesy Musica & Som)
As of 3/17/81
SINGLES

This Week	Last Week	Title	Artist
1	2	CAVALOS DE CORRIDA	U H F, EMI
2	1	EU VI UM SAPO	Maria Armanda, Ri-Fi
3	4	(JUST LIKE) STARTING OVER	John Lennon, Geffen
4	6	FORMICA	FORMIGUINHA, To Maria Vinhas, Alverada
5	3	MASTER BLASTER	Stevie Wonder, Motown
6	5	BACK IN BLACK	AC/DC, Atlantic
7	NEW	COMO ISPIRICO	Badaro, Rossil
8	NEW	FOUR LETTER WORDS	Suzi Quatro, Rak
9	9	DON'T STAND SO CLOSE TO ME	Police, A&M
10	8	9 TO 5	Sheena Easton, EMI

FINLAND

(Courtesy of SEURA)
As of 3/12/81
SINGLES

This Week	Last Week	Title	Artist
1	1	WOMAN IN LOVE	Barbra Streisand, CBS
2	NEW	PIDA HUOLTA	Mistakes, Sonet
3	NEW	RUNAWAY BOYS	Stray Cats, Arista
4	2	RIKOO ON	Mikko Alatalo, Hi-Hat
5	NEW	MUSSOLINI PERUSDIINI	Leskinen, Johanna
6	NEW	SUPER TROUPER	Abba, Polar
7	3	FELICIDAD	Boney M, Hansa
8	5	PACIFIC	Broadcast, Digit
9	NEW	CAN'T STAND DANCING	Riki Sorsa, CBS
10	NEW	DO YOU FEEL MY LOVE	Eddie Grant, Virgin

ALBUMS

1	1	GUILTY	Barbra Streisand, CBS
2	2	SUPER TROUPER	Abba, Polar
3	3	MOOTTORITIE	Pelle Miljoona, Johanna
4	NEW	THE RIVER	Bruce Springsteen, CBS
5	NEW	SUOMI-ILMIO	Various, K-tel
6	NEW	GREATEST HITS	Kenny Rogers, U.A.
7	10	MAKING MOVIES	Dire Straits, Island
8	NEW	MIDNITE DYNAMOS	Matchbox, Magnet
9	NEW	COOL & CRAZY	Crazy Cavan, Polarvox
10	NEW	10/80	Hurriganes, Sonet

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EN ESPAÑOL

Spotlight

Pop

SANTANA—Zebop!, Columbia FC37158. Produced by Devadip Carlos Santana, Bill Graham, Fred Catero, the Santana Band, Keith Olsen. There's nothing new or revolutionary on this Santana effort but the trademarked Latin rock-jazz sound is given the usual professional treatment. "Winning," the single, is a commercial Journey-esque style number. "I Love You Much Too Much" is a slow instrumental with Santana making his guitar "cry" as only he can do. Lead singer Alex Ligertwood, one of many vocalists in Santana's career, carries the mantle of soulful singing well.

Best cuts: "Changes," "The Sensitive Kind," "Winning," "I Love You Much Too Much," "Searchin'."

Country

JOE STAMPLEY—I'm Gonna Love You Back To Loving Me Again, Epic FE37055. Produced by Ray Baker. Baker brought country music the popular duet team of Moe Bandy and Stampley, and this time, he's turned his considerable production talents to rejuvenating Stampley's solo career. With an eye for clean, uncloyed arrangements and higher-energy material, Baker has given this artist a chance to do more than croon MOR ballads. There's a fresh feeling here that's spunky and effective.

Best cuts: "Back On The Road Again," "I'm Gonna Love You Back To Loving Me Again," "The Message."

CHARLEY PRIDE—Roll On Mississippi, RCA AHL13905. Produced by Jerry Bradley, Charley Pride. His subject matter may be the simple pleasures, but Pride has developed into a very polished cafe/country singer. Nowhere is that fact better demonstrated than in this album, with its lush instrumental and choral backings. Happily, Pride has the voice to make it work—beautifully.

Best cuts: "Fall Back On Me," "You Almost Slipped My Mind."

Jazz

VARIOUS ARTISTS—One-Night Stand: A Keyboard Event, Columbia KC237100. Produced by Jay Chattaway. Two records are offered in this ambitious package which emphasizes the pianistic skills of Herbie Hancock, Sir Roland Hanna, Ramsey Lewis, George Duke, Bob James and Charles Earland. Even old Eubie Blake is heard soloing on "Charleston Rag." Program was taped 14 months ago in Los Angeles and New York and it offers all kinds of variety, including a "Hexagon" finale in which six pianists pound the keyboards at the same time. Listen for added effects by Earl Klugh, Noel Pointer and Bobby Hutcherson.

Best cuts: "Sunshower," "Winding River," "Mirabella," "Charleston Rag."

First Time Around

OZZY OSBOURNE—Blizzard Of Ozz, Jet J236812 (CBS). Produced by Ozzy Osbourne, Randy Hoads, Bob Daisley, Lee Kerslake. The former lead singer for Black Sabbath steps forward for a nine-song set that is more accessible than could be expected. Despite the cover, which shows Osbourne in all his demonic glory, the music is mainstream heavy metal without the bludgeoning edge of the old Sabbath. There is even an acoustic guitar piece ("Dee") and a ballad ("Goodbye To Romance"). Still, the emphasis is on rocking hard and there's plenty of that here.

Best cuts: "No Bone Movies," "Goodbye To Romance," "Dee," "I Don't Know," "Steal Away (The Night)."

CARL WILSON—Caribou NJ237010 (CBS). Produced by James William Guercio. Twenty years after the Beach Boys' first record, the youngest Wilson brother finally steps out for his solo debut. The result is an excellent LP, with cuts ranging from midtempo funky pop-rock numbers along the lines of Kenny Loggins to soft ballads with the sweet sound of Henry Gross or other Beach Boys-inspired singers. There's even one cut, "The Right Lane," that is ideal hard-rocking AOR fare. In short, this is very different from Wilson's Beach Boys work. All solo efforts from group members should be so distinctive. Production by Guercio, coupled with his 1980 Sailor LP, marks a strong comeback from his long hiatus after Chicago hit the skids.

Best cuts: "Hold Me," "Bright Lights," "What You Gonna Do About Me," "Hurry Love," "Heaven."



AC/DC—Dirty Deeds Done Dirt Cheap, Atlantic SD-16033. Produced by Vanda & Young. Previously only available in the U.S. as an import, this LP was recorded in 1976 with the lineup of Bon Scott, Angus Young, Malcolm Young, Phil Rudd and Mark Evans. In most areas of the world, this was the multi-platinum group's second LP yet never released here since "Let There Be Rock" was already completed. The material even back in '76 was intense hard rock-based yet with a denser, less polished sheen.

Best cuts: "Dirty Deed Done Dirt Cheap," "Love At First Reel," "Big Balls," "Squealer," "Problem Child."



VARIOUS ARTISTS—Concerts For The People Of Kampuchea, Atlantic SD27005. Produced by Chris Thomas. Recorded in December, 1979, during a series of benefit concerts for the people of Kampuchea (formerly Cambodia), this double LP features such established artists as Paul McCartney & Wings, Queen, and the Who, along with such new wave stars as the Clash, the Pretenders, Elvis Costello, Rockpile, the Specials, and Ian Dury. Some artists are represented more fully (the Who has a side) than others (Queen has one song). Helping out also were three members of Led Zeppelin. The music is live versions of songs made famous by these artists.

Best cuts: "Baba O' Riley," "Precious," "Little Sister," "Armageddon Time," "Let It Be."



GINO VANNELLI—Nightwalker, Arista 9539. Produced by Gino Vannelli, Joe Vannelli, Ross Vannelli. This initial outing for Arista maintains the music and lyrical path carved by Vannelli on previous LPs, most notably "Brother To Brother" which contained the top five "I Just Wanna Stop." The music is feverishly performed whether its on the kicking rock cut "Stay With Me," synthesizer dominated "Santa Rosa" or melodic title song. Soaring vocals and good guitar work make "Put The Weight On My Shoulders," "Sally (She Says The Sweetest Things)" and the single, "Living Inside Myself," strong entries.

Best cuts: Take your pick

ROSE—Behind The Line, Millennium BXL17754 (RCA). Produced by Rose. Recorded in Modena and Paris and mastered in New York, this appears to be the debut of a band equally international. The music they play is mainstream rock, with the kind of jazzy and arty underpinnings that Europeans have favored. The band is not in the same league as, say Supertramp, but many of the same dynamics are at work here. With four vocalists in the band, there is no shortage of good singing, which is in English of course.

Best cuts: "I Saw Her Today," "Doctor My Eyes," "Emilia," "Magic Morning."

STRAIGHT EIGHT—Shuffle 'N' Cut, RCA AFL13979. Produced by Mike Howlett. English quartet plays '60s meets '80s pop rock. While employing tight harmonies and accessible pop melodies, the playing is on the progressive rock side giving the material an aggressive punch. Check out the spacey "Tombstone" for the more rock-oriented tracks and "I'm Sorry" which leans more towards the mainstream.

Best cuts: Those mentioned, "Tonite," "On The Rebound."

Billboard's Recommended LPs

pop

ROBERT GORDON—Are You Gonna Be The One, RCA AFL13773. Produced by Robert Gordon, Lance Quinn, Scott Litt. Though he continues to be ignored by the bulk of the public, Gordon still puts out quality work. His latest effort is the usual blend of rockabilly, country, pop and rock which is Gordon's trademark. The rockers "Are Gonna Be The One," "Too Fast To Live, Too Young To Die," "Scmeday, Someway" and the ballad "She's Not Mine Anymore" are standouts. "Standing On The Outside Of Her Door" could earn country play. **Best cuts:** Those mentioned.

THE CRETONES—Snap! Snap! Planet P15, Elektra/Asylum. Produced by Peter Bernstein. Fifteen years ago the music that the Cretones play would have given them the label, "singles band," and its snappy pop songs would have found a happy home on AM radio. But this collection of 10 songs may change that as the Cretones are developing a confident voice of their own, still owing their roots to the early '60s, but maybe more in tune with the '80s mainstream. **Best cuts:** "I Can't Get Over You," "Swinging Divorce," "Snap! Snap!," "One Kiss."

JIM PHOTOGLO—Fool In Love With You, 20th Century-Fox 621. Produced by Brian Francis Neary. This impressive collection contains some infectious melodies underscored by clever vocal arrangements. "More To Love," with its mid-tempo pace, has a hum-along hook and soft guitar solo. A rock/pop chord mix distinguish the melodic title track, which also contains a piercing sax solo, the tightly orchestrated "Won't Let You Do It To Me" with its rhythmic hook, and "Ruled By My Heart," a mellow track with strong vocals. Photoglo's vocal and music arrangements are sure to appeal to Christopher Cross fans. **Best cuts:** Those cited and "T-y It Again," "I Can't Let Go Of You."

ALBERT HAMMOND—Your World And My World, Columbia JC36964. Produced by Jim Ed Norman. Hammond's back with another smooth, ear-pleasing collection of creamy MOR pop. Producer this time out is the man who has Piloted Anne Murray's LPs over the past few years. The songs have the same mass audience appeal to Top 40 and adult contemporary listeners alike that characterizes Murray's work. Hammond is one of the master craftsmen at easy tempo pop and here he's in top form. **Best cuts:** "Your World And My World," "Memories," "I Want You Back Here," "I'm A Camera."

GEORGE WALLACE—Heroes Like You And Me, Portrait NJR36579 (CBS). Produced by George Wallace, Lennie Petze. The title hints at Wallace's forte: grand rock'n'roll with grandiose lyrics and layered, polished production. The songs are mostly uptempo rockers though the edges are somewhat blunted by the heavy production. Wallace's vocal style is akin to that of Daryl Hall and in its plainer moments, this effort resembles the best moments of a Hall & Oates album. **Best**

cuts: "Gotta Get Out Of Here," "Talk To Me," "Larger Than Life," "Romeo's Home At Last."

HAZEL O'CONNOR—Sons And Lovers, A&M SP4852. Produced by Nigel Gray. O'Connor is a singer/songwriter from Britain, who, working in a midtempo to hard rock vein, mines a rich lode of musical ideas. Her songwriting and her way with a phrase are particularly noteworthy. There is also a solid five-man band behind her that adroitly handles the time and mood changes. At first impression the LP seems a bit stark and forbidding, but each listening makes it sound better. **Best cuts:** "Do What You Do," "Gigolo," "Son And Lovers," "Danny Boy."

JOHN CALE—Honi Soit, A&M SP 4849. Produced by Mike Thorne. Velvet Underground alumnus John Cale travels the world here casting his baleful eye on Casablanca, the streets of Laredo, Bataan, Joliet Prison, Vietnam, the French, and other physical and symbolic ports of call. The music that carries his vehicle is flowing and sophisticated rock. Like Peter Gabriel and Peter Townshend, Cale creates music where art and the funkiness of rock'n'roll easily reinforce each other. **Best cuts:** "Dead Or Alive," "Honi Soit," "Magic & Lies," "Fighter Pilot," "Strange Times In Casablanca."

soul

WEBSTER LEWIS—Let Me Be The One, Epic 36878. Produced by Webster Lewis, Skip Scarborough, Charles Veal Jr. Crisply orchestrated jazz, pop and r&b is performed by a stellar cast of musicians on jazz veteran Lewis' latest LP. The rhythmic "Bout The Love" and "You Are My Life" effectively use horns and strings, respectively, while fluid vocals make the ballad "Open Up Your Eyes" appealing. An experiment with rap characterizes "Kemo-Kimo." **Best cuts:** Those mentioned and "Let Me Be The One."

ROBERT WINTERS AND FALL—Magic Man, Buddah 5732 (Arista). Produced by Ray Dewey, Jimmy George, Rene Hall, Robert Winters, Walter Turner. Enjoying r&b success with the ballad "Magic Man," Winters shows on this LP that he can also handle uptempo cuts, such as the rhythmic "Watchin' You," "Happiness" and "Face The Music." But ballads are his strong point and "She Belives In Me" receives a sensitive, soulful treatment as do "When Will My Love Be Right" and "How Can Love Be Wrong." **Best cuts:** Those mentioned.

JOHNNIE TAYLOR—Best Of, Columbia JC37137. Produced by Don Davis, Johnnie Taylor, Jackie Avery Sr., Brad Shapiro. This LP includes Taylor's 1976 platinum smash "Disco Lady" but omits his earlier Stax gold successes "Who's Making Love" and "I Believe In You (You Believe In Me)." Taylor makes music that fits well in r&b, pop, disco and rock contexts, a true across-the-board music spread. **Best cuts:** "Disco Lady," "Disco 9000," "Somebody's Gettin' It."

POSITIVE FORCE, Sugar Hill SH248. Produced by Nate Edmonds. This eight-piece band performs efficient, if uninspired, r&b/funk, fronted by female vocals. The repertoire displays Chic influences, with less polish, though that rough'n'ready element works well on two cuts, "You're Welcome" and "We Got The Funk." Also worth noting is the mellow, jazz-tinged "Today It Snowed." **Best cuts:** Those mentioned.

HAMILTON BOHANNON—Goin' For Another One, Phase II JW37076. Produced by Hamilton Bohannon. Bohannon's brand of dance-oriented instrumental funk, spiced by the occasional vocal from the man himself or others (the Originals on "Do The Everybody Get Down," Odell George on "Don't Be Ashamed To Call My Name"), is showcased to good effect here. Material is imaginative, the playing accomplished and Bohannon's arrangements unusual, exemplified by the self-explanatory "Symphonic March" and "Thank You For Loving Me." Phase II is the artist's own label, out of Newnan, Ga. **Best cuts:** Those mentioned.

SILVER PLATINUM, Spector 70002. Produced by Silver Platinum, Louis Pace. With a definite eye towards the dance crowd, this trio offers mainly uptempo tracks of party rhythms and catchy vocal arrangements. "You Can't See It" is an uptempo cut with a feverish rhythm pattern. "One More Chance" and "I Made It" are two fluid ballads and the perky "Funky Part" contains a clever hook and infectious melody line. The single "Dance" is tightly orchestrated with fancy guitar riffs that kick the rhythm section. **Best cuts:** Those mentioned.

PENDULLUM—Don't Make Me Eat, Venture 1006. Produced by Pendulum. From the opening, uptempo track "Woman And Man" to the title cut, this album is aimed at the disco crowd. Repetitious rhythm patterns and uptempo beats are the norm on "Gypsy Spirit," "Shoppin'," "Loose Goose" and "Hey You." The pleading vocals of "Without You" make this a convincing ballad. **Best cuts:** Those cited.

FERN KINNEY—Fern, Malaco 7401. Produced by Tommy Couch, Wolf Stephenson, Carson Whitsett. Covers of two classics, "Let The Good Times Roll" and "Let Me Entertain You," fortunately contain melody lines that can withstand anything

(Continued on page 91)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement. **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **Reviewers:** Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.

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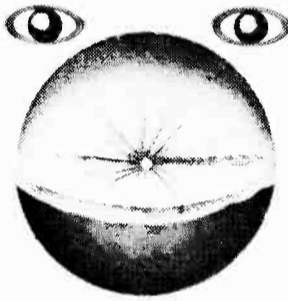
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(AAA-10001)

Casiopea

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(AAA-10002)

Corbin/Hanner Band

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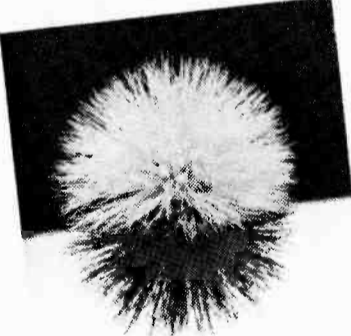


(AAA-10003)

Yutaka Yokokura

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(AAA-10004)

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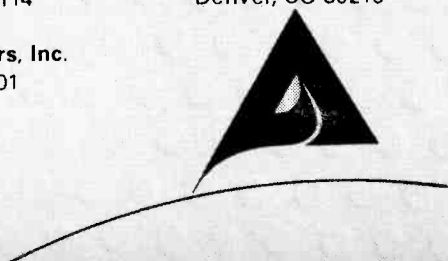
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88

WAYS TO GO

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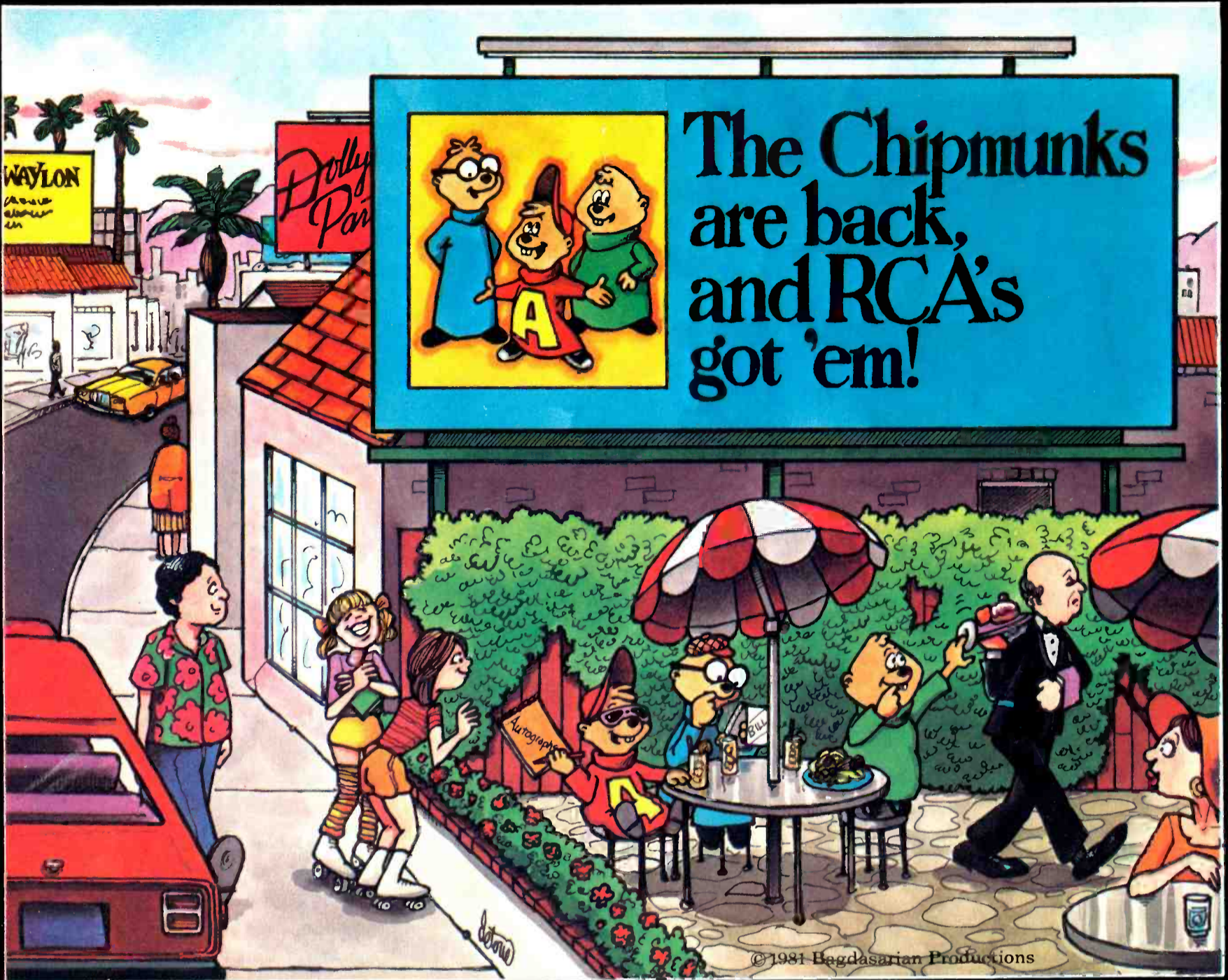
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SMOKEY & MOTOWN

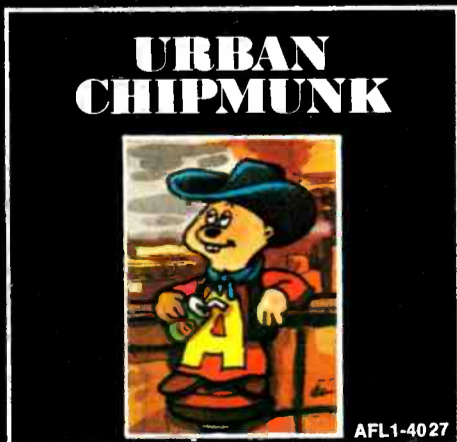
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart			
★	2	10	STYX Paradise Theatre A&M SP 3719	▲	8.98		★	46	4	PHIL COLLINS Face Value Atlantic SD 16029		8.98		★	92	5	JUICE NEWTON Juice Capitol ST-12136		7.98	CLP 23			
	2	17	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98			37	27	17	ABBA Super Trouper Atlantic SD 16023	●	8.98			72	56	18	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	▲	8.98		
★	3	5	RUSH Moving Pictures Mercury SRM-1 4013 (Polygram)		8.98		★	38	48	4	SMOKEY ROBINSON Being With You Tamla TB-375M1 (Motown)		8.98	SLP 7		73	60	20	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		7.98		
★	6	12	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98			39	32	21	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98			74	65	10	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 44	
	5	4	18	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98			40	40	13	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 12		75	58	19	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98	
	6	5	19	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		★	44	34	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98			76	62	19	BOZ SCAGGS Hits Columbia FC 36841	●	8.98		
	7	7	24	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98			42	43	6	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 13		77	73	7	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98	
	8	8	33	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98			43	29	19	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 11	★	NEW ENTRY		QUINCY JONES The Dude A&M SP 3721		8.98		
	9	9	7	JOURNEY Captured Columbia KC 2-37016		13.98		★	54	3	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 8	★	89	3	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98			
★	17	3	ERIC CLAPTON Another Ticket RSO RX-1-3095		8.98			45	33	23	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98			80	81	101	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 11	
	11	10	26	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98			46	41	17	OUTLAWS Ghost Riders Arista AL 9542		8.98			81	74	38	QUEEN The Game Elektra SE 513	▲	8.98	
	12	12	17	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	SLP 25	★	51	11	RY COODER Borderline Warner Bros. BSK 3489		7.98			82	52	8	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98		
★	18	21	GROVER WASHINGTON JR. Winelight Elektra SE-305	●	7.98	SLP 5		48	37	7	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 6		83	83	6	PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 26	
	14	13	33	AC/DC Back In Black Atlantic SD 16018	▲	8.98		★	80	3	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		★	96	4	SHEENA EASTON Sheena Easton EMI America ST 17049		7.98			
	15	11	18	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 1		50	45	21	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98			85	78	7	BOB JAMES All Around The Town Live Columbia/Tappan Zee CZX-36786		11.98	
	16	16	15	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	7.98	SLP 2		51	42	8	ELVIS COSTELLO & THE ATTRACTIONS Trust Columbia JC 37051		7.98		★	NEW ENTRY		JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		
★	21	3	JAMES TAYLOR Dad Loves His Work Columbia TC 37009	●	8.98			52	38	15	TIERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 41		87	87	11	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98		
	18	14	25	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 2	★	79	3	WAYLON & JESSI Leather And Lace RCA AAL1-3931		8.98	CLP 13		88	90	4	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98		
	19	15	25	KOOL & THE GANG Celebrate De-Lite DSR 9518 (Polygram)	▲	7.98	SLP 15		54	50	23	RANDY MEISNER One More Song Epic NJE 36748		7.98			89	88	27	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 9
	20	20	15	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 1	★	55	68	3	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98			90	69	20	XTC Black Sea Virgin VA 13147 (RSO)		7.98	
★	25	60	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98			56	61	5	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98			91	77	55	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		
	22	22	7	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 5		57	59	17	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98			92	53	23	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 9
	23	23	12	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 3	★	63	8	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98			93	94	43	DIANA ROSS Diana Motown M8-936M1	▲	8.98	SLP 63	
	24	24	21	STEVIE WONDER Hotter Than July Tamla TB-373M1 (Motown)	▲	8.98	SLP 4	★	70	3	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98			94	97	24	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 14	
★	NEW ENTRY		THE ROLLING STONES Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)		8.98		★	60	67	27	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Polygram)		7.98		★	136	3	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 35		
	26	26	18	STEELY DAN Gaucho MCA MCA-6102	▲	9.98	SLP 23		61	55	9	MARVIN GAYE In Our Lifetime Tamla TB-474M1 (Motown)		8.98	SLP 10		96	91	7	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 4
	27	28	10	APRIL WINE The Nature Of The Beast Capitol S00-12125		8.98		★	101	2	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98			97	71	47	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98		
★	NEW ENTRY		THE WHO Face Dances Warner Bros. HS 3516		8.98			63	64	23	THE DOORS Greatest Hits Elektra SE-515	●	8.98		★	128	2	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 33		
	29	30	8	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98			64	66	7	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98		★	118	4	ATLANTIC STARR Radiant A&M SP 4833		7.98	SLP 19	
★	31	7	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98			65	72	10	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 16		100	102	77	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		
	31	19	39	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 3		66	47	9	THE CLASH Sandinista Epic E3X 37037		14.98			101	85	12	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		13.98	
★	35	4	DIANA ROSS To Love Again Motown M8-951M1		8.98	SLP 18		67	57	24	RONNIE MILSAP Greatest Hits RCA AHL1 3772	●	7.98	CLP 7		102	98	14	FLEETWOOD MAC Live Warner Bros. 2WB 3500	●	13.98		
	33	34	7	38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		★	100	2	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 20		103	82	8	NAZARETH The Fool Circle A&M SP-4844		8.98		
★	36	3	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 14		69	49	8	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 8	★	104	5	KLEER License To Dream Atlantic SO 19288		7.98	SLP 20		
★	39	10	LOVERBOY Loverboy Columbia JC 36762		7.98		★	76	4	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98											

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

APRIL 4, 1981 BILLBOARD

Closeup

THE BRAINS—Electronic Eden, Mercury SRM14012 (PolyGram). Produced by Steve Lillywhite.

Like some B-rated science fiction classic which is outwardly simple but actually quite complex, the Brains teeter on the fine edge between mass pop art and intellectual elitism. The Atlanta quartet juggles those disparate elements brilliantly on its second LP, "Electronic Eden."

Using the powerhouse drumming of Charles Wolff and the dense production of Steve Lillywhite (Peter Gabriel, U2) as a canvas, lead singer/keyboards player/writer Tom Gray paints his neurotic visions of a psychotic world in suitably dark colors. Still, there is an underlying hope in the words and arrangements which give the album an element of commerciality.

In "Asphalt Wonderland," Gray explores the often used atmosphere of the city, but few songs evoke both the romance and the panic of night time in urban America as effectively as he does. When Gray intones: *They say the night was made for lovers/It comes for them and a million others/Ready or not, here comes the dark!*, he is a voyeur instead of a participant. Gray is the perpetual victim and the 1981 everyman.

In fact, love and romance come very hard for Gray. The only time he finds happiness is in "Dream Life" yet dreams are just illusions. On the

rest of the album, love is some fleet footed visitor who escapes through the back door as Gray enters the front.

"One In A Million" on the surface is a 1960s-influenced pop charmer, yet beneath Gray's eternal shell-shocked snarl is the usual Brains-eye view: *Everybody says I'm a lucky guy/I'll just sit here and won't ask why/One moment you're on top of the world/Turn around, you're just one in a million.* Still, when Gray moves into the chorus at the end, claiming that he'll go after that one in a million chance, he realizes life is worth living after all.

The rest of the album moves on in similar fashion with the combined efforts of guitarist Rick Price, bassist Byran Smithwick, drummer Wolff and Gray melding into a sound that is reminiscent of a less ethereal Doors. "Hypnotized" and "Eyes Of Ice," with their hypnotic beats, could get rock disco play. "No Tears Tonight," a bitter love song, has an excellent hook and "Heart In The Street" is a gripping ballad.

However, the best is last. The deliciously sardonic and brutal "Collision" has Gray finally falling in love—only to have it ruined by a car accident in which his loved one is effectively lobotomized.

Unlike the historical Eden, Gray and company haven't been chased out as much as locked in and forced to cope.

CARY DARLING

General News

Siner Credits Hits, Cutbacks For Profits

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years, many inherited with the ABC acquisition and others from prior executive regimes. Siner claims that most legal problems were a result "of poor relationships with managers."

While most lawsuits have been settled or are in the process of being settled, just recently, Elton John sued the label for \$11 million claiming breach of contract.

Siner expects MCA product back in the 31-store Tower chain in about three weeks, putting an end to the nine month boycott of label product over returns and crediting policy disagreement.

As part of the label's belt tightening, the artist development and product development departments were eliminated, deals with new artists were held "more in-line," initial shipments were kept modest and some support functions' costs were trimmed.

Many of those functions no longer exist, while artist development functions were merged into publicity and product development became a function of the marketing department. "Everyone got too specialized and it was going through three or four people for an answer," recalls Siner.

"We help out on tour situations but we don't just put a band on the

road when it's not justified and assume all costs anymore. Everything is based on need and the value of it."

Siner, who had a meteoric rise to the presidency from an advertising/marketing background, sees enormous importance on cross-promoting product with viable manufacturers and retailers.

The economics of the industry, he says, have placed paramount importance on finding new avenues of exposure for product.

"Some groups won't get airplay but exposure of the album in other places lets the consumer know the album is available. You're hitting people that don't go into record stores."

Soundtracks also weigh heavily in future MCA plans, and it will release the score to "American Pop" in April and the track to Richard Pryor's upcoming film with music performed by Roberta Flack.

Momentum, he's hoping, will continue with forthcoming product from Tom Petty, Olivia Newton-John, and Rossington Collins Band as well as a few surprises by some new acts and Helen Reddy's label debut.

"Dropping artists, hiring, firing and solidifying the company has taken a lot out of me," Siner says. "But things are smooth now."

Day Five Productions Forms Own Maiden Voyage Label

LOS ANGELES—Marcia Day, president of Day Five Productions, which manages Seals & Crofts and Maureen McGovern among others, has formed her own label, Maiden Voyage.

The firm will utilize a network of independent distributors and promotion people.

Day cites the current economic environment as the motivating factor behind her new label. "Inflation is inhibiting the development of new talent," she says. "The major labels are consolidating all their forces behind the proven sellers, boxing out the fringe artists."

"I've investigated all the options, including pressing and distribution deals, and the most viable route was to go independent."

Day projects steering her artists in an adult contemporary direction, noting that as the "average age of the listening audience creeps upward, and the strength of adult contemporary programming attests to this, the mass-appeal artists will thrive."

"By going through independents, my profit margin is significantly increased. This allows me more oppor-

tunities to meet my artists' needs," says Day.

Among the projects under development are an album of children's music composed by Maureen McGovern and Danny Deardorff's "Chameleon" LP. Deardorff's version of "Somewhere Over The Rainbow" is the label's debut single.

Maiden Voyage also has released McGovern's "Halfway Home," the theme of the film "The Earthling."

Day also manages Deardorff and Paul Parrish and owns a production company which houses a 24-track studio, publishing wing, rehearsal stage and video facility in development.

Macey Lipman Marketing is coordinating the distribution system and handling all marketing campaigns for the label. Lipman previously set up distribution for Mushroom Records, Soul City Records and Baby 'O Records.

Distribution for Maiden Voyage will be handled by Pickwick, Atlanta, Dallas, Houston, Los Angeles, Miami, Minneapolis, San Francisco, and Seattle; Malverne, Boston, New York; Progress, Buffalo, Cincinnati, Detroit, Cleveland; Bib, Charlotte; M.S., Chicago, St. Louis, Kansas City; Schwartz Bros., Philadelphia, Washington/Baltimore; and Western Merchandisers, Denver.

The Maiden Voyage in-house promotion team is comprised of Don McGregor, Richard Sargent and George Crow. Independents include Lu Fields, West Coast; Doug Lee, Minneapolis; Tom Gelardi, Detroit; Jerry Meyers, Buffalo; Bob Perry, Florida. Mark Hodes, Carol Archer, Judy Sterns and Dee Dee Lange will handle national adult contemporary.

The staff also includes Garnie Day, artist/promotion coordinator; Joyce McCord, director of business affairs; Ron Barron, artist relations and promotion, and Chick Day, pressing and production coordinator.

Local Drive

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film, which has not found nationwide distribution. The makers may four-wall the film market by market.

Biggs notes there is some curiosity in Europe, with Italy being especially interested. "This is going to be the kind of project that will sell for another year," he claims.

Upcoming on Slash is the second X album, "Wild Gift." The first, "Los Angeles," is said to have sold about 50,000 units, a large feat for a punk album. The independent label is also gearing up for the LP release of "nuevo wavo" Hispanic Punk act, the Plugz.

Lifelines Births

Girl, Amanda Katherine, to Stormie and Michael Omartian March 25 in Los Angeles. Father is staff producer at Warner Bros. Records. Mother is singer-songwriter.

★ ★ ★

Boy, Brett Elliott, to Debi and Kenny Nolan March 14 in Los Angeles. Father is the composer-singer.

★ ★ ★

Girl, Edjatta, to Annette Jones and Eddie Jay last month in Los Angeles. Father is singer with PPL Records.

★ ★ ★

Girl, Zoe, to Andrea and Arthur Levy, March 23 in New York. Father is associate director, media services, Columbia Records.

★ ★ ★

Boy, Richard Benjamin, to Arabelle and Richard Rowe March 19 in New York. Father is associate director of business affairs for CBS Records International.

★ ★ ★

Girl, Holly Audrey, to Becky and Hank Williams Jr. March 12 in Cullman, Ala. Father is artist for Elektra Records.

★ ★ ★

Boy, Ivan Jason, to Ritchie and Christine Yorke, March 8, in Guelph, Ont. Father is a pop music commentator and broadcaster and former Canadian correspondent for Billboard.

Marriages

Jo Walker to Robert Meador March 21 in Nashville. Wife is executive director of the Country Music Assn.

★ ★ ★

Dick Kelleher to Sherri Anderson March 17 in Tucson. Husband is Billboard's Denver correspondent.

Deaths

Burton "Whitey" Newman, 67, father of Joel Newman, West Coast promotion manager for Handshake Records, and Louis Newman, regional AOR promotion for Capitol Records, March 20 in Los Angeles. Besides Joel and Louis, he is survived by two daughters, Carol Diamond and Judy Dronzek.

Complete Into New Location

CHICAGO—Complete Productions Inc./Erect Records has moved into a new 7,000-square-foot studio and office complex in Merrillville, Ind. Reportedly, it will include a 24-track studio currently under construction.

Albums by groups Lazer Band ("Manslayer's Jam"), Rocken Horse ("Rocken Roll") and Deep River Band ("Deep River") are among the firm's initial releases. Midwest distribution is being handled by MS Distributing.

Heading up the new company are Jim Porter, who recently left PolyGram Distribution here, and Joe Scitros, head of the Hegewisch Records chain in northwestern Indiana. The company also has plans for jazz, r&b, country and blues releases.

APRIL 4, 1981 BILLBOARD



The Brains

Rock'n'Rolling

France's Celluloid Records Debuts In N.Y. At The Ritz

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Even during the soundcheck there was tension at the Ritz. Sources at the club say that the Celluloid acts were arrogant, very disorganized and late in their soundchecks. Nor did they have their own stage manager to work with the house crew. Fouratt says the acts were late because the monitors were not working at the Ritz, and, he says, he was promised that the Ritz would provide a stage manager.

By midnight, there was a crowd of about 300, tightly pressed near the Ritz entrance, trying to get in.

The Ritz normally does SRO business on a Friday night, and the influx of Celluloid guests coming from the pre-concert party at the nearby Jefferson after-hours club pushed the Ritz past capacity, creating tension at the door.

Inside the club, witnesses say, it was hot and crowded, and the Rings did not get off stage until about 12:50 a.m. The Celluloid show did not start until about 1:30, when Indoor Life and Material/Deadline (the latter two bands have overlapping personnel) both did their short sets.

During Material's set, Fouratt says Brandt told him that he wanted this audience to see Shock, and Shock would go on after Deadline. Fouratt says that he protested that

there would be no time for Suicide or Tuxedo Moon. Karakos says that his contract with the Ritz called for an uninterrupted show, but nevertheless Brandt insisted on having Shock play.

"Then I went out onstage to introduce Deadline," says Fouratt, "and there is some question as to exactly what I said, but it has been recorded. I just informed the audience that Suicide and Tuxedo Moon would not play. There were a lot of people there and it was a hot, riotous situation."

"Then I walked offstage to a spiral staircase where Brandt was and he kicked me full force in the stomach, knocked me down, and kicked me," continues Fouratt. "I was really dazed, and started walking to the front of the stage where the stage hands grabbed me, and threw me out into the fire exit in my tuxedo."

"I never hit him, and I never kicked him," says Brandt. "I just shoved him into someone's arms and he got pushed into the fire escape."

Of the five acts on the bill, Suicide is perhaps the best known in Europe, but Radio Luxembourg got nothing of Suicide. Tuxedo Moon did get onstage, after 5:00 a.m., but after making disparaging remarks about the club, their plus was pulled, witnesses say, and a long night of rock'n'roll finally ended.

TOP LPs & TAPE

POSITION 105-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/Country LP Chart. Rows 105-135.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/Country LP Chart. Rows 136-168.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/Country LP Chart. Rows 169-200.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Artist list A-Z: Atiba, AC/DC, Adam And The Ants, A Taste Of Honey, Air Supply, Alabama, Alan Parsons's Project, Peter Allen, April Wine, Atlantic Starr, Badfinger, B.E. King, Beatles, Pat Benatar, George Benson, Bandle, Boomtown Rats, Peabo Bryson, David Bowie, Tom Browne, Jackson Browne, Jimmy Buffett, J.J. Cale, Roseanne Cash, Jim Carroll Band, Champaign.

Artist list A-Z: Eric Clapton, Clash, Rita Coolidge, Ry Cooder, Con Funk Shun, Phil Collins, John Cougar, Elvis Costello, Christopher Cross, Creedence Clearwater, Neil Diamond, Dire Straits, Doobie Brothers, Doors, Sheena Easton, Eagles, Earth, Wind & Fire, Brian Eno & David Byrne, Fabulous Thunderbirds, Roberta Flack & Peabo Bryson, Firefall, Fools, Johnny Lee, Ellen Foley, Aretha Franklin, Franke & The Knockouts, Robert Fripp, Fleetwood Mac, Gap Band, Marvin Gaye, Andy Gibb, Terry Biggs, Dave Grusin, Daryl Hall & John Oates, Emmylou Harris, Heart, Carol Hensel, Donnie Iris, Islet Brothers, Michael Jackson, Devo, Jacksonee, Bob James, Garland Jeffries, Waylon Jennings, Billy Joel, Quincy Jones, Journey, Kleer, Earl Klugh, Kool & The Gang, Krokus, Lakeside, Nicolette Larson, Johnny Lee, John Lennon, John Lennon/Yoko Ono, Kenny Loggins, Loverboy, Manfred Mann, Barry Manilow, Randy Meisner, Delbert McClinton, Don McLean, Ronnie Milsap, Nazareth, Dolly Parton, Perlman & Previn, Anne Murray, Willie Nelson, Juice Newton, Ted Nugent, Oak Ridge Boys, One Way, Outlaws, Teddy Pendergrass, Pink Floyd, Plasmatics, Plimsouls, Elvis Presley, Police, Pretenders, Judas Priest, Prince, Queen, Rainbow, Eddie Rabbit, Reo Speedwagon, Cliff Richard, Smokey Robinson, Kenny Rogers.

Artist list A-Z: Rolling Stones, Diana Ross, Rufus, Leon Russell, Todd Rundgren, Rush, Joe Sample, Boz Scaggs, Bob Seger & The Silver Bullet Band, Shalamar, Sherbs, Phil Seymour, Rick Springfield, Sister Sledge, Skyy, Slave, Grace Slick, Soundtracks, Annie, Rose, Honeysuckle Rose, Urban Cowboy, 9 to 5, Bruce Springsteen, Spinners, Spyro Gyra, Phoebe Snow, Michael Stanley Band, Steely Dan, Rod Stewart, Barbra Streisand, Styx, Supertramp, Bill Summer, T-Connection, Talking Heads, James Taylor, Teardrop Explodes, T.S. Monk, Tierra, Pat Travers, Robin Trower, U.F.O., Grover Washington, Jr., Wayne & Jessi, Whispers, Who, Don Williams, Steve Winwood, Stevie Wonder, Bernard Wright, Vapors, XTC, Yarbrough And Peoples, .38 Special.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Inside Track

Atlantic Records chairman **Ahmet Ertegun** presented actress **Liv Ullman** with a check for \$400,000 as an advance against royalties from Atlantic's two-disk "Concerts For The People Of Kampuchea" Wednesday night at a reception held at the U.N. in New York. Ullman, closely associated with the U.N. High Commission for Refugees, accepted the donation, earmarked for relief to Kampuchea (formerly Cambodia) by that arm of the international organization. Monies will also go to the Music for UNICEF fund. Ertegun said he was "proud of the musicians making this donation," and noted that artists always come through for good causes. With the label now forecasting that the \$13.98 list package will go platinum, there'll likely be further donations to the relief effort.

With **Europadisc** the latest U.S. concern to enter the audiophile pressing leagues via its new manufacturing effort (see page 3), the rising U.S. demand for premium pressing compound may soon get an answer from domestic suppliers. Look for major news from one American PVC supplier aiming to compete directly with European sources, who've made growing inroads with pressers here. . . . Coast-hopping is common enough for music folk, but Handshake Records president **Ron Alexenburg** found himself taking that practice to extremes last Friday (20). After spending the week in Los Angeles, he'd flown back to New York only to have time for dinner and then catch the next jet back to the coast. The reason: the tragic news that **Burton "Whitney" Newman**, industry veteran and father of Handshake West Coast promotion manager **Joel Newman**, had passed away. Alexenburg was just one of many trade figures that attended the funeral.

Credit manager/producer **Jon Landau** and U.K. promoter **Harvey Goldsmith** with averting a potential furor over last-minute changes in **Bruce Springsteen's** touring plans for England. The Boss had been scheduled to kick off his first European jaunt in over four years there last weekend, but physical exhaustion forced him to demur just days before his planned departure. Landau and Goldsmith, mindful of the British press' propensity for rock scandal, worked through the night setting up new dates for the second half of May, and by the time news began leaking of the changes, every tour stop had been rescheduled. The tour now starts in Hamburg on April 7 before reaching the British Isles.

Ticketron in the New York area is refusing to print tickets with the **Dead Kennedys** name, but the company is willing to compromise for the San Francisco band, scheduled to play the Northeast this month, and sell tickets featuring only the band's initials: the D.K.'s. . . **Ringo Starr** confirms that he and Portrait Records have mutually agreed to part company. He has a new LP ready to offer interested labels.

What's in a name? In the more liberal climate of the '70s, **George Wallace** was one moniker unlikely to be parlayed into a show business career, owing to the notoriety of the Southern politico. Yet now we're told

there are no less than two George Wallaces seeking the spotlight: one, a singer-songwriter signed to Portrait, just bowed with his first LP, while the second, an aspiring comic, has just snared opening slots on **Diana Ross'** upcoming engagements at Caesars Palace, which opens Thursday (2), and Resorts International in Atlantic City. That Wallace, who's also worked with **Paul Anka**, has been part of the Ross show for much of the past year.

Piracy has certainly paid for producer **Joseph Papp**, and with a caster of his Broadway production of Gilbert & Sullivan's "**The Pirates of Penzance**" due shortly from Elektra and a West Coast production being mounted, rumors are flying about the cast. With **Linda Ronstadt** soon to vacate the plum role of Mabel, **Olivia Newton-John** and **Pat Benatar** are said to be competing to replace Linda. And if Benatar's candidacy seems strange in light of her tight-leather image, it's worth noting the rock thrush honed her 3½ octave range with classical training. Meanwhile, L.A. scuttlebutt has **Marie Osmond** on the inside track as Mabel in the production there, which has already tapped **Andy Gibb** for the role now held by **Rex Smith**. Can **Gilbert O'Sullivan** be far behind?

Beggar's Banquet, an aptly named bistro for music tradesters who work in the area around Gotham's Times Square, has taken over the ground floor of composer and publisher **Harry Von Tilzer's** old digs on West 43rd St., across from the Xenon disco. The management has put out a call for old Von Tilzer song sheets or photos for its walls. He penned such chestnuts as "Bird In A Gilded Cage," "In The Sweet Bye And Bye," "Down On The Farm" and "The Spider And The Fly"—the latter definitely not to be confused with the 1964 **Rolling Stones** song. . . . Word from London hints that **Chrysalis** may be beefing up its presence in Australia, where **Festival Records** is its licensee. . . . Track erred in its report that **Jim O'Rourke** will join **Tara Distributing**. He's actually going to **MJS Entertainment** of Georgia, where he'll be vice president of sales.

With the competition for recording contracts already fierce among L.A. bands, and signs of a new wave backlash hardly helping, a number of area bands went back to school Saturday (21) to better their careers. The lure was a battle of the bands co-sponsored by the Associated Students of **Calif. State Univ. of Northridge (CSUN)** and **KROQ-FM**, which screened 63 tapes submitted by hopefuls before selecting five acts for the competition. College concert promoters from a number of area campuses were on hand, as were a&r reps from **Planet, A&M, Chrysalis** and **Boardwalk**, as well as **George Tobin Productions**. Grand prize was \$500, with prizes of \$100 to runners-up, and CSUN coordinator for student activities **Neil Barclay** says the concept could become an annual event. Acts competing included the **View, Annie McLoone** and the **Rude Band, Lodgic, Wink** and **TV Man**, and local favorites the **Plimsouls** capped the show with their own set. Edited by SAM SUTHERLAND

Soundbar Updates Listening Booth

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Tower test that wrapped last week have shown sales doubled or tripled for the floor space used.

Says Nichter, "Once we finished with the first phase of testing at the Musicland stores, we found the design really did pay for itself. How the retailer will measure that process is just a matter of how he chooses to depreciate the investment."

The Media Communications chief says that based on a three-year depreciation schedule, the Soundbar II can pay off its original cost if only one extra LP per listening post is moved daily—and he asserts initial tests suggest the added sales will be great.

Both Schutt and Nichter stress, however, that astute merchants will easily find ancillary methods of using the merchandiser to pay for itself. Schutt asserts major manufacturers and distributors will gladly subsidize channels on the unit to merchandise their own product, especially when trying to break new artists lacking airplay.

That scenario is implicit in the test cartridges previewed during the Tower test, which offered label samplers of various acts rather than an

entire tape devoted to one album title. Either way, asserts Nichter, labels are likely to pay for use of channels to insure concentrated instore airplay as an alternative to traditional means of exposure.

"Ultimately, I see the unit as being controlled primarily by the labels," forecasts Nichter, who believes retailers can expect manufacturers to carry the cost for 70% of a unit's programming.

"We have the capability to take one of the channels and have the retailer replace it by inserting a local radio station's transmissions," he adds. Via advertising trade-outs or flat payment, stores could then add radio dollars to label support to defray the initial cost.

The basic concept for the system was MCI's, according to Nichter. His firm then approached Comline for technical design and development, which then approached a sister firm, IGM, Inc., to secure the necessary patents. That company, per Nichter, manufactures "highest quality broadcast equipment" for automated radio stations.

As for the NARM connection, that organization's executive vice president, Joe Cohen, confirms that

he personally invited the Soundbar marketers to display the unit in the Diplomat lobby rather than at the convention's exhibitor area.

Enthusiastic about the unit's potential as one of several high technology approaches to software marketing, Cohen reports, "Having seen it on display at Sam Goody's, I contacted Mike Nichter and discussed where he was going with the idea."

Impressed, he asked MCI to bring it to NARM, where a similar consumer-operated concept, the "Video Juke Box" for prerecorded video titles, will also be on display.

Nichter indicates that Soundbar designs will also address video sales, reporting that a video software version, Soundbar IV, is already on the drawing board.

As for the necessary transfer of programming onto the four-track cartridges used in the system, merchants can either record cartridges at a local radio station with the necessary recorders or have that service performed for them via a 72-hour service being offered by Comline at its Bellingham headquarters.

The actual tape unit is an IGM "Instacart," familiar to broadcasters and built to NAB specifications.



WCI'S HELP—Atlantic artist Roberta Flack presents a \$25,000 check to Atlanta Mayor Maynard Jackson. The check, from Warner Communications Inc., was made out to Atlanta's APB Investigative Fund, which is supporting police efforts to end Atlanta's child murders.

FIGURES FOR 1980

RIAA: Shipment \$ Up, Units Continue Decline

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As anticipated, cassettes continued their uninterrupted rise in both dollars and units, with 1980 marking the first year the configuration topped 8-tracks in both dollars and units. Some 99 million prerecorded cassettes were shipped during the year, up 26% over 1979. At suggested list, they were valued at \$705 million, for a gain of 21%.

8-track shipments, however, fell by 17% to 85 million units. At suggested list for the configuration, the decrease was 23% to \$527 million, more than offsetting the dollar gain in cassette shipments.

Combined tape shipments for cassettes and 8-tracks totalled 184 million units, gaining by 2% over 1979, and dipping in retail list value by 2.6% to \$1.232 billion.

Analysis of the RIAA figures disclose average industry pricing shifts which reflect, in part, changes in product mix turned out to market by U.S. labels.

The average list price of singles shipped, for instance, calculates out to \$1.60 in 1980, or 7 cents less than the average price of a single in 1979. In the latter case, however, much of the average price was affected by 12-

inch singles, practically absent from the market in 1980.

The average price of LPs advanced from \$7.09 in 1979 to \$7.14 last year, cassettes dropped from \$7.40 to \$7.12 for the year, and 8-tracks fell from an average of \$6.69 to \$6.20.

The rather modest rise in the average list price of LPs is thought due largely to the increasing market role given mid-line \$5.98 product during 1980. This would tend to flatten a rising price curve if top-line items alone were considered.

The same force is at work in average cassette prices, abetted in all probability by club promotions that saw cassettes offered as inducements to new members at practically no cost. Under RIAA market research guidelines, such distribution swells unit shipments without adding to list price totals, thus reducing price averages.

In the case of 8-tracks, the effect is even more pronounced as sell-offs of distress cartridges cut into averages. Again, RIAA practice is to calculate the "list" of cutouts shipped by manufacturers at retail estimates hovering around \$3 a title, believed to be the price level set by most retailers for resale to the public.

Elmo Vidisk Player To Photo Dealers

NEW YORK—Photo dealers will get a crack at the RCA-format CED videodisk player, as Elmo Manufacturing, a leading Japanese supplier of the Super-8 market, enters the field.

Elmo will distribute 10,000 Toshiba-made players to its dealers this year, according to vice president and general manager Vincent Marotti.

Like the RCA player, the Elmo machine will list for \$499.95.

The response from dealers has been strong, says Marotti. "We won't fill the pipeline in 1981. People are ready to order hundreds of pieces."

Marotti says Elmo will initially service its photo dealerships and then expand its network as the market grows.

Elmo has started taking orders and will have the disk player at its booth at the PMA photo industry trade show April 5-8 in Miami.

The Toshiba CED player sold under the Elmo name has a rear jack for stereo hook-up and remote control capability.

Cable Program

NEW YORK—The Pop Show, the New York-based rock'n'roll cable television show, goes coast-to-coast via satellite to more than 500 stations beginning Tuesday (31).

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