

SPOTLIGHT  
INSIDE



# RECORDING IN NEW YORK: Mixing To The Beat Of The Big Apple

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NEWSPAPER

# Billboard

86th  
YEAR

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## LEVY CHARGES DISMISSED

### Stolon's Fate Weighed As Goody Trial Ends

By LEO SACKS

NEW YORK—A Federal District Court jury in Brooklyn entered its second day of deliberation Friday (3) on whether Sam Goody Inc. and Samuel Stolon, a vice president, knowingly trafficked in more than 106,000 counterfeit tapes with a retail value of more than \$1 million.

Earlier in the week, George Levy, president of the Goody chain, was acquitted of racketeering, interstate transportation of illicit merchandise, and criminal copyright infringement charges. Judge Thomas C. Platt dismissed the indictment against the 61-year-old executive Monday (30) on grounds of insufficient evidence after prosecutor John H. Jacobs of the Justice Department's Organized Crime Strike Force rested his case. Wondering aloud whether the Government had not produced "a house of cards," Platt also threw out

the racketeering charge against Sam Goody Tuesday (31) and dismissed six counts of criminal copyright infringement against the corporation and Stolon.

Goody attorney Kenneth Holmes maintained in his memo to dismiss the racketeering charge that the wording of the count in the indictment alleged only that the corporation "constituted an enterprise, and merely being an enterprise is not a RICO violation."

Platt based his partial dismissal of the copyright infringement counts on what he perceived as the government's failure to establish that the retailer was offered product priced low enough for it to have suspected the merchandise was counterfeit.

Following his acquittal, Levy told Billboard: "It's been a long year, baby." In a state-

(Continued on page 14)

### See Centralized Formats Changing Face Of Radio

By DOUGLAS E. HALL

NEW YORK—Plans that could bring a profound change to radio, centralizing distribution of full-music formats via satellite and displacing hundreds of program directors and DJs, are being formulated on the eve of the National Assn. of Broadcasters convention in Las Vegas Sunday (12).

During the past week, RKO Radio announced the formation of two new networks and Burkhart/Abrams/Michaels/Douglas & Associates announced a joint venture with WCCO-AM-FM-TV Minneapolis. United Video of Tulsa and John Tyler of Dallas, who owns KATT-AM-FM Oklahoma City, to create the Satellite Music Network.

The Satellite Music Network offers two 24-hour live format services complete with live DJs for country and adult contemporary formats. Burkhart estimates the service will save a medium market operator up to \$150,000 a

year "by eliminating the program director, five announcers, copy director, etc."

RKO, which formed its first network in October 1979, and now has 200 affiliates, is staying in the more traditional network role with RKO II, which will be launched in September. This network will feature news, features and specials, all distributed by satellite, as is RKO I.

But the new network will be aimed at the 25- to 54-year-old segment, while RKO I is aimed at the 18- to 49-year-old group.

As RKO Radio Network general manager Tom Burchill explains, "The population bubble is getting older. Music is trending away from rock. Kenny Rogers' 'Lady' is in. This record can be heard on 20 different stations in a market because 25-to-54 is the most sought after demographic."

(Continued on page 25)



Boston's big new female voice has gone national with a second album destined to make waves from coast to coast. Robin Lane & The Chartbusters' IMITATION LIFE (BSK 3537) is the real thing, from the group's musical skills to Robin's powerful songs and vocals. Hear it now. Produced and engineered by Gary Lyons for Fab Productions Inc. On Warner Bros. Records and Tapes. Direction: Mike's Artist Management. (Advertisement)

### RCA, CBS Clubs Attempt To Combat Financial Ills

By IRV LICHTMAN & ROMAN KOZAK

NEW YORK—The RCA and CBS record and tape clubs are grappling with sharp declines in the direct-marketing of recordings.

For RCA's part, its club is faced with declining membership, shifts in membership profile and continuing high-cost pressures.

The CBS club is admitting to a "loss in some members," but is laying general blame on the economy and a decline in general interest magazines, making it difficult to find appropriate advertising vehicles for the club.

The dim financial picture for both clubs was reported in annual statements by the two companies, and CBS Inc. president and chief executive officer Thomas H. Wyman admitted as much during a security

analysis meeting late in February.

The total direct-marketing of recordings in the U.S. is said to account for about \$500 million in annual sales. RCA and CBS do not re-

(Continued on page 15)

### New Breed Steps To Country Beat

By KIP KIRBY

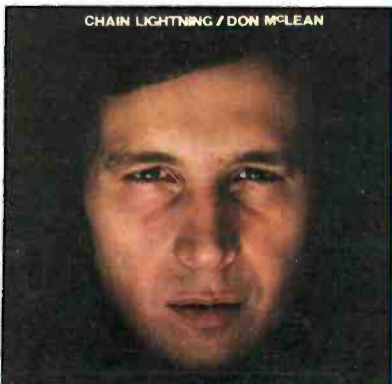
NASHVILLE—The current trend toward mellower programming on radio appears to be one of many factors creating a gold mine for country product, with a new breed of artist, producer and listener staking a claim in the music.

(Continued on page 48)

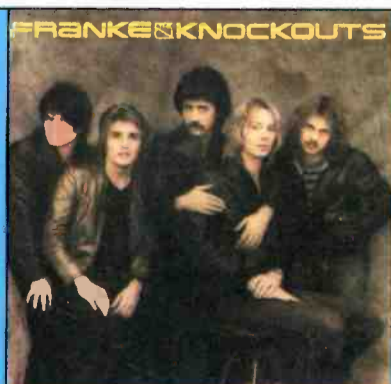


Grammy Award-winning songstress Anne Murray mixes a touch of heaven with a dash of devilish delight on her new album Where Do You Go When You Dream, featuring the smash single "Blessed Are The Believers." Produced by Jim Ed Norman for JEN Productions, Inc. on Capitol Records and Cassettes. (Advertisement)

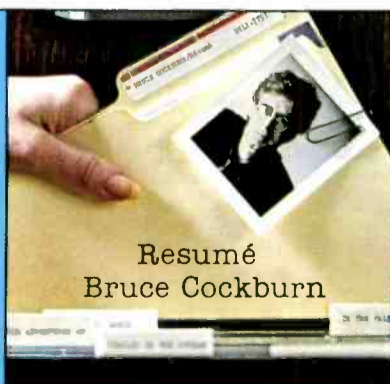
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**Chrysalis**  
Records and Tapes

The album CHE 1290  
Rapture CHS 2485 The Tide Is High CHS 2465  
Produced by Mike Chapman  
Direction: ALIVE ENTERPRISES, INC.



## General News

# Agents Anticipating Solid Summer Strong Names To Tour, Even If Superstars Absent

By ROMAN KOZAK

*This is the first part of a two-part look at the prospects for upcoming concert business. Agencies are covered this week, promoters next week.*

NEW YORK—After two summers of sluggish concert attendance, booking agents are bullish that this season, audiences will return to live shows. Among those surveyed are ICM, ATI, William Morris, Premier, FBI, Magna, Norby Walters, Top Billing and Buddy Lee.

The optimism comes despite indications that the handful of superstar attractions, including the Rolling Stones, the Who, Led Zeppelin, Pink Floyd and the Eagles, have no plans as yet to tour this summer.

Though such major names as Styx, Rush, REO Speedwagon, Linda Ronstadt, Tom Petty, Pat Benatar, Heart, Willie Nelson, Boz Scaggs, Dolly Parton and Parliament/Funkadelic will be on the road, few agents expect the giant outdoor stadium shows to return in strength.

However, the solid growth of country music, the radio-sustained popularity of MOR, pop and soft rock, the continued devotion of fans to heavy metal and the growth of new wave outside major markets are seen as factors pointing toward a successful summer.

Says Shelly Schultz, vice president of concerts and personal appearances for ICM on the East coast, "In the past year, there was trepidation; worries about the economy and in-

creases in gas prices. Now everybody seems to be taking that as a matter of course. Ticket prices are going up, but the kids have some money. They will spend it, but it has to be a quality show."

Among the acts ICM will have on the road this spring and summer are Christopher Cross with America, Air Supply, April Wine, James Taylor, Harry Chapin, Mac Davis, Dolly Parton, Joe Ely, Heart, Jefferson Starship with Grace Slick, Rossington/Collins, Marshall Tucker Band, .38 Special, Little River Band, Melissa Manchester, Meat Loaf, Stephanie Mills, Liza Minnelli.

Also: Don McLean, Joe Perry, Linda Ronstadt for limited dates.

Stephen Stills/Graham Nash (probably), Frankie Valli & the Four Seasons (reunited), and Barry Manilow, who will begin in September a world tour that will take him through the U.S., Canada, Europe, Australia and Japan.

"We are not looking at that many outdoor (stadium) shows. Unless it is something spectacular, these are difficult venues, and the shows can get out of hand," continues Schultz. "But we love the summer facilities, like Saratoga or Pine Knob. They offer the ticket buyer a good environment to see a show. The security is good, ticket prices are not hor-

(Continued on page 30)



U.N. PARTY—Swan Song's Dave Edmunds greets actress Liv Ullman while Ahmet Ertegun, chairman of Atlantic Records looks on at a reception at the United Nations in New York where Atlantic presented a \$400,000 check for refugee relief in Kampuchea. Atlantic has just released the "Concerts For The People Of Kampuchea" LP.

### \$9.98 COLLECTORS EDITIONS

## Some A&M LPs To \$8.98

LOS ANGELES—A&M Records has revised list prices on a number of \$7.98 album titles upwards to the \$8.98 list level as of Wednesday (1).

In addition to those changes, the label has also made its first single album entries into the \$9.98 field, but confined that move to special 10-inch, multiple disk collectors editions of two recent hits.

Joe Jackson's "Look Sharp" and "Regatta De Blanc" by the Police, issued in both conventional 12-inch

LP form as well as in two disk 10-inch versions, have thus gone from \$7.98 and \$8.98 respectively to the new \$9.98 list for the special editions.

Jackson's LP, meanwhile, goes from \$7.98 to \$8.98 list for the 12-inch disk as part of the catalog price hike. The 12-inch Police LP is unaffected.

Affected in that increase are LPs, cassettes and 8-tracks in the 700, 3000, 3500, 3600 and 4100 through 4700 series. Prefixes are SP, 8T and CS for the respective configurations.

Also revised is a two-disk live album by the late Paul Desmond originally released through A&M's now defunct Horizon's division. That album, numbered SP-850, is upped from a \$7.98 list to a new \$9.98 suggested tally.

That move actually makes the Desmond LP a straggler, according to a label source who noted that the label had already increased its list on most double pocket sets some months ago.

Accounts were notified last week via a letter dated March 27 that emanated from the RCA, A&M and Associated Labels distribution system's sales office. Returns will be credited at the price paid, the letter states.

## Bank Action On Rankin Contract

LOS ANGELES—The First Los Angeles Bank has asked Superior Court for permission to liquidate Kenny Rankin's Atlantic recording contract in a suit filed here. Rankin put the binder up as collateral with the bank.

In the unusual legal request, the bank, prominent in financing entertainment projects, proffers a February, 1980 promissory note from Rankin for \$22,161.25 on which \$20,296.77 is allegedly owed. In addition, Rankin also signed a security agreement with the bank in April, 1979, according to the filing.

## GEMA Topper Schulze Joining IMIC Speakers

BERLIN—Professor Erich Schulze, president and general manager of GEMA, the West German performing and mechanical right society, is to be a key speaker at Billboard's 11th International Music Industry Conference to be held at the Hotel Kempinski in Berlin April 26-29.

The addition of Professor Schulze to the list of distinguished music business leaders who will be participating in IMIC's high-powered discussion panels emphasizes the music industry's increasing preoccupation with the need to protect intellectual and industrial property rights in an age of accelerating technological developments.

Professor Schulze has been a tireless defender of authors' rights in West Germany and will be addressing himself to the problems of maintaining ade-

quate levels of copyright protection in the realms of video programming and cable and satellite television.

Also dealing with various aspects of copyright protection will be the heads of the Mechanical Copyright Protection Society (MCPS) and Performing Right Society (PRS) of U.K., SACEM in France, CAPAC (Canada), the Authors' Agency (Poland) and ASCAP and the National Music Publishers' Assn. (U.S.). Austro-Mechana (Austria) and the director of the German association against the misuse of film and video rights.

Joining the Executive Roundtable (record companies) will be Davide Matalon, president and general manager of Ducale, Italy, and an addition to the independent labels panel is Pierre-Jean Goemaere, president of Inelco Records, Benelux.

(Continued on page 6)

## RIAA Counts More Singles But Fewer Albums In '80

NEW YORK—An estimated 6,700 new LP and single titles were released in the U.S. in 1980, according to a survey by the Recording Industry Assn. of America. The figure is about 3% lower than in 1979, when it was 6,925, and more than 8% below 1978's high of 7,280.

The figures, which appear to reflect more conservative release policies following the 1979 business slowdown, are also reflected in previously released RIAA figures, which show the total number of units shipped declining from 762.2 million in 1978, to 683 million in 1979, to 649 million in 1980 (Billboard, April 4, 1981).

According to RIAA figures, which do not include small private label releases, the recording industry issued more singles titles in 1980 than it did the previous two years. But fewer 12-inch singles, LPs, cassettes, or 8-tracks were released.

The RIAA says 3,370 7-inch singles titles were released in 1980, compared to 2,800 in 1979 and 2,950 in 1978. During the last year, 305 12-inch singles were released, including nine 10-inch disks. This compares to 550 in 1979 and only 160 on 1978. The 1980 total of 3,675 is about 10% above 1979's total of 3,350, and more than 18% above 1978's 3,110 total.

But in LP title releases, the figures become almost reversed. In 1980, the U.S. recording industry released 3,030 LP disk titles, which does not include 540 rereleased \$5.98 titles. This is about a 15% decline from 1979's total of 3,575 titles, and down 26% from 1978's total of 4,170 titles.

Cassette titles, which held steady in 1978 and 1979 at 3,050 and 3,025 respectively, fell about 10% in 1980

## RSO Fires 55, Will Use PolyGram For Marketing

By ED HARRISON

LOS ANGELES—RSO Records, reduced to a skeleton staff Friday (27) with the termination of about 55 employees, thus comes full circle in five years from a small, custom distributed label to a fully staffed major force and back again to its previous structure.

Under new arrangements with its distributor, PolyGram, RSO will now utilize the latter's marketing, sales and promotion staff.

Citing industry economics, Rob-

ert Stigwood notified RSO Records president Al Coury that the label would cease to exist under the structure it had since 1976 when RSO left Atlantic to become a fully staffed label, released then via Polydor and distributed by Phonodisc.

About 80% of the RSO staff has been terminated, mostly from promotion. All who remain are Coury, Bob Edson, senior vice president and general manager in New York, respective secretaries, part of the accounting staff, and the publicity staff which will handle all Stigwood company press.

Also affected is the RSO-distributed Dreamland label headed by Mike Chapman and Nicky Chinn which also joins the PolyGram fold for marketing, sales and promotion.

The contracts of RSO's artists, (Continued on page 72)

## Nolans Are Tokyo Tops

TOKYO—The Nolan Sisters, who have become the hottest international act in terms of record sales in the Japanese market during the past six months, registered another triumph by winning the grand prize at the 10th Tokyo Music Festival here March 29.

The Irish singers become the third non-American group to take top honors in a festival so heavily influenced by American pop that only a Japanese and a Canadian have bested the U.S. during the past decade.

The Nolans received three million yen in prize money (more than \$10,000) and a trophy for their entry, written by Mike Myers and Ben Findon.

The group has been popular in Britain, before topping the charts here and capturing the fancy of millions of Japanese with their photogenic looks, fresh image and bouncy MOR tunes. They're signed locally to Epic/Sony.

The Nolans nosed out a U.S. (Continued on page 15)

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## Tough Stance On Piracy At World Forum

By MIKE HENNESSEY

GENEVA—The antipiracy resolution unanimously adopted by the delegates to the worldwide forum on the Piracy of Sound and Audio-visual Recordings by the World Intellectual Property Organization March 25-27 (Billboard, April 4, 1981) is seen as lending new impetus to the fight to protect intellectual property from the growing menace of piracy.

The resolution set a historic seal on a unique, well-organized and successful forum which, for the first time, brought together a wide range of nations and organizations, whose representatives all pledged themselves to the cause of stepping up the battle against sound and video pirates.

The resolution, framed by delegates from Czechoslovakia, Guinea, Hungary, India, Mexico, Sweden and the United Kingdom, urged that in both developing and developed countries, steps be taken as a matter of urgency to combat and eliminate piracy of sound and audiovisual recordings and films, and in particular:

- To bring into force appropriate legislation, where such legislation does not already exist, which guarantees the specific rights of those affected by piracy to prevent unauthorized duplication of their work;
- To ensure the application and enforcement of such legislation, civil and criminal, by the establishment of speedy and efficient procedures which would put an immediate stop to the production, distribution, exportation and importation of pirate product and by imposing penalties of sufficient severity to act as a deterrent; and
- To seek the adherence of as many companies as possible to the appropriate intellectual property conventions.

The resolution also calls upon WIPO to intensify its activities in the fight against piracy of sound and au-

(Continued on page 60)



REX ARRIVES—Actor Rex Harrison arrives at Rose Records in Chicago to promote his first solo LP, "Accustomed To Her Face," released by DRG Records. With him is Hugh Fordin, DRG president.

## House May Hear Proposals To Raise Piracy Penalties

WASHINGTON—Legislation to increase the penalties for record and tape counterfeiting and piracy may be introduced in the House of Representatives this week.

Sources anticipate the move coming from the House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice, chaired by Rep. Robert Kastenmeier (D-Wisc.).

Similar legislation was introduced into the Senate March 12 by Sen. Strom Thurmond (R-S.C.).

Current federal penalties in the case of willful infringement range from \$250 to \$50,000.

Both houses of Congress will address piracy and counterfeiting issues in May as part of general copyright hearings. Hearings are scheduled to begin May 13 in the Senate and sometime in mid-May in the House.

Performance royalties will also be considered. Rep. George Danielson (D-Calif.) introduced HR 1805, a

bill to provide performance royalties for the commercial use of sound recordings on Feb. 6. Similar legislation may be introduced in the Senate before the May hearings begin.

Performance royalty legislation has been introduced by Rep. Danielson annually since the revision of the Copyright Law in 1976.

Both houses are also planning hearings to investigate a possible change in the Copyright Law to increase cable television royalties.

Congressional staffers are consulting with representatives of the motion picture industry, sports organizations and broadcasters on this issue.

In the House, a bill is being drafted to be introduced in April or May by Rep. Kastenmeier. Early drafts of the bill call for compulsory licenses for all local channels and up to two distant signals carried by cable systems. The Copyright Royalty Tribunal could also be given broader power to change cable TV royalty rates. **JEAN CALLAHAN**

## Contemporary 'Fame' Cops Oscars

By PAUL GREIN

LOS ANGELES—The presentation of the Oscar last Tuesday (31) to Michael Gore's "Fame" marked the second time in the past three years that the best song award has gone to an uptempo disco/r&b hit. Paul Jabara won two years ago for writing Donna Summer's "Last Dance."

This embrace of contemporary rhythms is notable in that three years ago the Academy's music branch drew wide ridicule when the Bee Gees' dance floor smash "Stayin' Alive" wasn't even nominated for best song.

But now three of the last 10 best song Oscar winners have been other than the highly-coverable ballad standards generally associated with the Academy Awards. Isaac Hayes' pulsating "Theme From 'Shaft'" foreshadowed the trend when it won in 1971.

In the presentations at the Dorothy Chandler Pavilion here, Gore became the first composer to simultaneously win Oscars for best song and best score since Marvin Hamlisch, who swept the awards seven years ago with "The Way We Were."

In the 47-year history of the Academy's music awards, only six other composers or composing teams have won Oscars for best song and best score in the same year.

The previous dual winners in—  
(Continued on page 10)

## Rundgren In Pay TV Deal

By GEORGE KOPP

NEW YORK—Eric Gardner, manager of Todd Rundgren's Utopia, has made a video deal with ON-TV, the subscription television service, that he hopes will become a standard for the industry.

The deal calls for ON-TV to put up the money for the video shoot of a live concert and the right to use the material for a given amount of time. After that time, full ownership of the

product reverts to Utopia for marketing as home video product or for subsequent broadcast sales.

Usually, a broadcaster will either produce a show and maintain all ancillary rights, or will buy a license to air the show from an independent producer, who puts up production money himself. The Utopia-ON deal presents another alternative to a broadcaster who wants to acquire programming cheaply.

Utopia gave the concert last Friday (3) in Detroit's Royal Oak Theatre. The promoter was Rick Kay's Brass Ring Productions.

According to Gardner: "Everyone benefits. ON-TV gets a six month

(Continued on page 41)

## Executive Turntable

Record Companies

**Guenter Hensler** is named operations executive vice president for PolyGram Records in New York. He retains his post as PolyGram Classics president. In the new position, he is a co-equal with Bob Sherwood, executive vice president and general manager for PolyGram Records. Sherwood remains in charge of



Hensler

all marketing and promotion operations for the company. . . . **Phil Carson** takes the post of international operations senior vice president for Atlantic Records in London. He was international operations vice president. . . . **Ele Juarez** moves into the post of director of artist development for CBS Records International's Latin American operations in Coral Gables, Fla. He was international artist development associate director for the Latin



Carson

American operations. . . . Also at CRI's Latin American Operations, **Daldo Romano** takes the new post of international artist development director for Latin and European artists. He was associate director. . . . **Karolyn Ali** assumes a role at Solar Records in Los Angeles as administrative assistant and executive director of Solar's management division. She was assistant to the president at the New York-based Commodores Entertainment Corp. . . . **William Tockerman** takes over as warehousing director for CBS Records Operations in New York. He was distribution vice-president for Murjani International. . . . **Ken Shintaku** is named data processing director for A&M Records in Los Angeles. He was with the financial department of MCA for the past nine years. . . . **Helene**

**Stansky** takes over as royalty manager for Island Records in New York. She had been with Island in the accounting department. . . . Two appointments at I.R.S.: **Barbara Bolan** is named West Coast Sales manager in Los Angeles. She was Western regional manager of singles sales for RCA/A&M Records. **John Guarnieri** takes over as production coordinator in Los Angeles. He was record and tape buyer for Mushroom Records in



Juarez

New Orleans and singles buyer for the Jim Russell One-stop in New Orleans. . . . **Roger Rothman** is the new legal counselor for G&P Records in New York. He was an independent consultant to various record companies. . . . At Straight Face Records in Newark, Del., **Tom Gallira** moves to promotions director from regional sales representative.

**Howard Lesnick** and **Mavis Mackoff Brody** become regional album promotion managers in the Midwest and Northeast respectively for EMI-America/Liberty. Lesnick, who was Detroit local promotion manager, still is based in Detroit. Brody, who was Boston local promotion manager, remains in that city. Replacing her is **Jack Dougherty**, a former special accounts manager for Capitol's Boston branch. Replacing Lesnick is **Linda Vitale** who was promotion coordinator.



Romano

### Marketing

**George Collier**, is branch manager of the New York office at MCA Distributing. He was MCA promotion manager in Philadelphia before joining MCA Distributing as a salesman in the same branch. Also at MCA Distributing, **Carl Michelakos** is Atlanta branch manager. He comes from Denver where he held a similar position. In addition, **John Frie** joins as Denver branch manager. He was product procurement manager for Pickwick in Los Angeles. . . . **Jim Moyer** joins the Richman Bros. sales force in Pennsauken, N.J. He was a sales rep for PolyGram in the Philadelphia market. Also, **Bobbe Shore** is promoted to advertising manager for the Odyssey Advertising Agency, the inhouse ad agency for Richman Bros. She served as assistant manager of advertising and creative inhouse promotion since joining Richman in 1979. . . . **Pat Sabin** joins the sales staff at Distribution By Dave in Canoga Park, Calif. She was last with IBM in sales.



Ali

### Publishing

**Jeffrey P. Runyon** takes the slot of royalty manager for United Artists Music in New York. He was royalty administration manager for Screen Gems-EMI Music and senior accountant/publisher royalties for Capitol Records. . . . **Marcus Terry**, formerly head of Morning Productions in Detroit, moves in as publishing general manager of Country Moon Publishing, in Beverly Hills, Calif. He has been a member of Jose Feliciano's group.

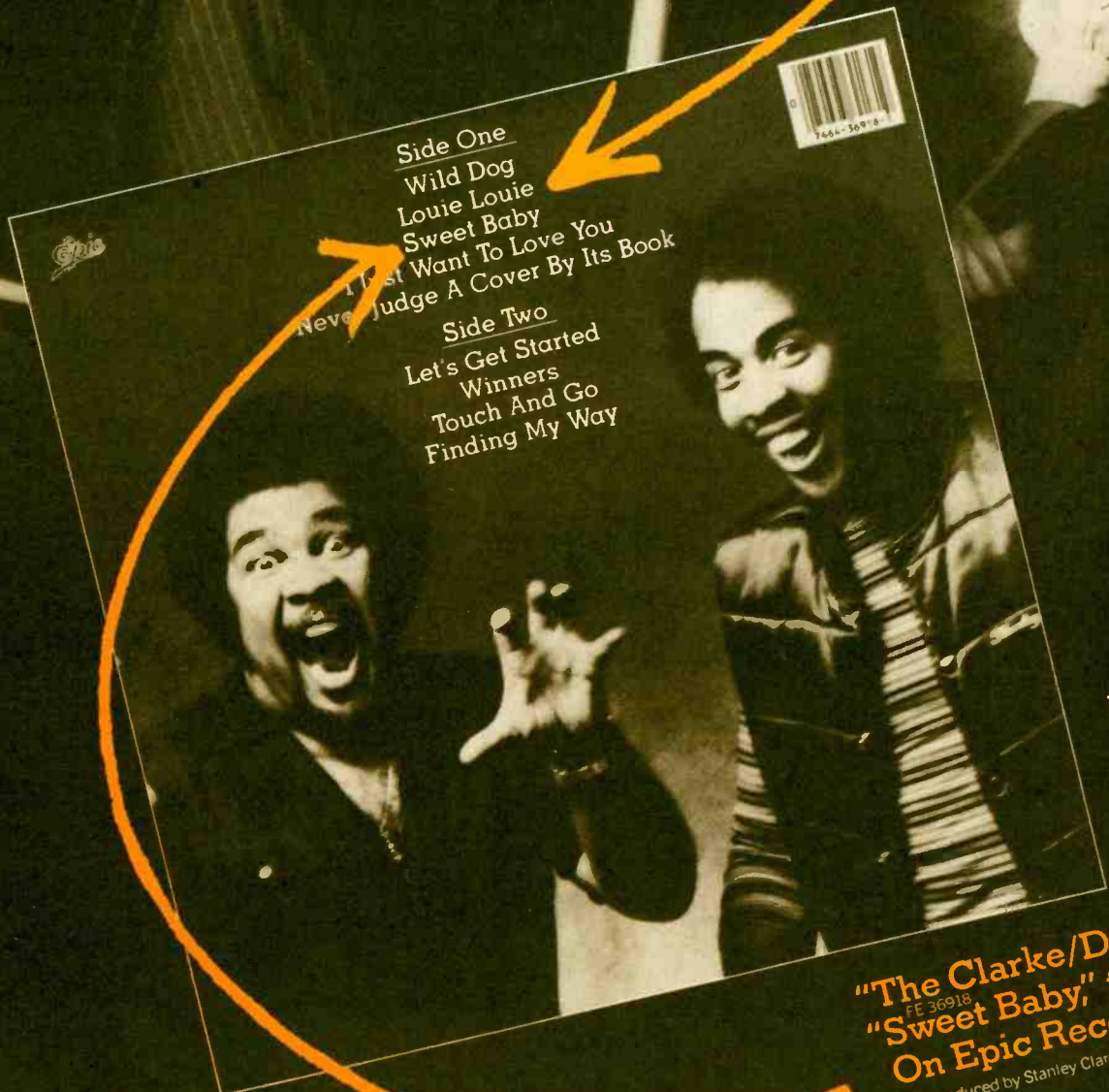
### Related Fields

Changes at U.S. Pioneer Electronics Corp. in Moonachie, N.J.: **Frank Leonardi** and **Neil Otsuka** become sales/marketing vice president and finance/treasurer vice president respectively. Leonardi was sales vice president while Otsuka was financial analysis vice president. **Steve Kurita** takes over as marketing planning vice president. He was marketing services vice president. **Joseph Griffin**, previously marketing-hi-fi components director and **Phil Welch**, formerly Syscom marketing director, take over as sales/marketing directors for special accounts and national accounts respectively. **John Hall**, previously senior vice president of corporate planning and services, is transferred to the post of corporate planning vice president for Pioneer North America. He retains the responsibilities of chairman of the Phase Linear Corp. In conjunction with these appointments, vice presidents Bruce Twickler (hi-fi components) and Lee Pollock (Syscom), have their duties expanded to include direct involvement with major accounts. . . . **Ric Aliberte** takes the post of worldwide marketing and promotion vice president for Aucoin Management Inc. in New York. He has been with the firm for three years. . . . **Seymour "Sy" Bogitch** is appointed senior vice president for Tandy Electronics Manufacturing, a division of Tandy Corp. in Ft. Worth, Tex. He was Tandy Electronics vice president in Asia. . . . Simultaneously, **David L. Rodgers** is appointed director of sales promotion for Radio Shack, a division of Tandy. He was a media buyer for Radio Shack. He is based in Ft. Worth. . . . **Stan Bauer**, formerly Eastern sales manager of BASF's audio, video and professional products group, moves to RKO Tape Corp. in West Caldwell, NJ, as sales and marketing vice-president for the consumer division. This is a newly created post. . . . **Marvin Lazansky**, formerly sales and marketing vice president for U.S. Pioneer and a consumer electronics industry veteran, is named president of TMX Systems, Inc. in Torrance, marketers of car security and control systems.

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The best musicians ever  
to do "Louie Louie."



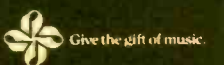
Never before have two men, with so many awards, had so much fun making an album. Presenting "The Clarke/Duke Project." The Clarke is Stanley. The Duke is George. And now the pleasure will be all yours.

**"The Clarke/Duke Project." Including "Sweet Baby," the single that radio is eating up! On Epic Records and Tapes.**

Co-Produced by Stanley Clarke and George Duke for Contemporary Artists Enterprises, Inc. and George Duke Enterprises.



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## Signings

Ron Dante, Barry Manilow's producer, to Handshake Records as a solo artist. First release is expected at the end of this month. . . . Jazz pianist McCoy Tyner to Columbia Records. Tyner is currently working on his self-produced LP for the label.

## Schulze At IMIC

• Continued from page 3

Joining the promotion panel will be Claude Nobs, architect of the Montreux International Jazz Festival and European artist relations director for WEA International.

The "Sound Of The '80s" panel has been augmented by the inclusion of Uwe Tesnow, head of the West German Line label.

IMIC '81 is fielding a strong team to debate the continuing battle against piracy and home taping, headed by John Hall, director-general of the International Federation of Producers of Phonograms And Videograms, who recently revealed, at the piracy forum in Geneva organized by the World Intellectual Property Organization (Billboard, April 4, 1981), that piracy is costing the industry in excess of \$1 billion annually. Joining Hall on the panel in addition to speakers already announced will be Dr. Norbert Thuro, head of the German group of the IFPI.

In a message to all participants of the Berlin IMIC, Karl Carstens, (Continued on page 12)

Flakes to Salsoul Records. Band, which was previously with Source Records, has an album. "The Flakes" released this month. . . . Producer/engineer Rhett Davies to E.G. Management for management. Davies has worked on projects with Roxy Music, B-52s, Talking Heads, Dire Straits and Brian Eno. . . . Clovers to Mike Evans of Barry Rick Associates for personal management. . . . Kevin Lee & Heartbeat to Armageddon Talent Associates for management.

Singer/songwriting team Rob Brumfiel and Nancy Drago to Midwest Publishing Co. for publishing and to Midwest Artist Management Co. for career development. . . . Also to Midwest Publishing is Frank Harrison of Frank Harrison & the Straights.

Singer/songwriter B.W. Stevenson to Sundance Productions for business management and career development. . . . David Stearman to Straightway Music for publishing. . . . Gospel artist Bob Thompson to Rainbow Sound in Dallas.

Jazz artist Lady CoCo to Dr. Cool Productions in Miami. . . . Composer Craig Safan to a three-year contract with ASCAP. He is now writing the score for Orion Pictures' "Wolfen." . . . Midwest-based Light to a recording agreement with Abintra Records. The first album, "Keys," will be produced by Skip Paton. . . . John Donovan to Mah'Jek Talent agency's West Coast division for a two-year management and booking contract.

## 'Pirates' Caster Market Broad? E/A Employs Pop Production To Reach New Buyers

By SAM SUTHERLAND

LOS ANGELES—Elektra/Asylum Records is applying pop production techniques and mainstream marketing strategies to its first Broadway cast album, in an effort to reach beyond that audience for new buyers.

Elektra's two-disk package featuring the original cast of "The Pirates Of Penzance" is being aimed at the same theatrical crossover crowd that made the Joe Papp production, originally mounted for the New York Shakespeare Festival and later brought to Broadway, a major box office hit.

And while the album underscores the presence of established chart stars Linda Ronstadt and Rex Smith through Peter Asher's debut as a cast LP producer, the label nonetheless hopes to satisfy theatregoers by balancing the package's "pop" elements against its classic Gilbert & Sullivan narrative.

According to Vic Faraci, E/A's executive vice president of marketing, the label's campaign will extend well beyond the normal channels used in breaking cast sets. Multi-format radio promotion and advertising and a drive for display space are the basics.

The set ships next Friday (17) and will carry a \$19.96 list. According to Keith Holzman, senior vice president, production, and head of the label's Nonesuch classical division, "Pirates" had originally been eyed as a release via that label before la-

bel marketers decided instead to tie it to the more commercial Elektra label image.

"It would have gotten stuck in the operetta bins," explains Holzman, "and not in the Broadway cast section, which is where it belongs for this production."

"It's still in the Nonesuch style in terms of packaging and graphics, though. For example, the entire libretto is included on the inner sleeves."

Holzman notes, however, that inclusion of the text from the show is being tagged on the package as "lyrics," a term more familiar to normal pop and Broadway buyers than the operatic libretto terminology.

In an effort to find radio exposure, the label is also readying a single 12 inch promo disk featuring selected cuts from the regular package.

Producer Asher reports that actual production of the show for recording represented a hybrid of normal musical show recording and pop technology. Although cut virtually live without overdubs, Asher says it "departs gigantically from a conventional Gilbert & Sullivan recording."

He attributes that swing first to the score itself, newly orchestrated by

musical director Bill Elliott. "There are no strings for a start," notes Asher, "and he's used a whole bunch of keyboards and synthesizers and a couple of percussionists in his ensemble."

If Asher's track record identifies him as a Grammy winning pop master, he's no stranger to the work of the Savoyards. Growing up in England, he says he attended D'Oyly Carte Company productions of the Gilbert & Sullivan catalog annually, "growing up on it" in the process.

"The album doesn't sound like the old Gilbert & Sullivan records," he says. "It definitely has a little more rock'n'roll in the timbres used, and it's a hotter sound overall."

He's quick to add that these revisions aren't necessarily his, however, saying this production of the venerable British stage hit of the last century has built a more contemporary feel into every facet of its staging.

Technical realization of that greater punch stems from Asher's use of mixing techniques and electronic effects. Noting the use of a variety of different microphones for individual parts, along with a stereo microphone feed to capture the overall image of the cast, Asher says he also employed several different

(Continued on page 16)

## Chartbeat

### 'Winelight' Pops Its Cork; 'Tapestry': 10 Years Later

By PAUL GREIN

LOS ANGELES—Grover Washington Jr.'s "Winelight" (Elektra) vaults to number five on this week's pop LP chart on the strength of across-the-board airplay greeting the hit "Just The Two Of Us." The single climbs to number five on both the pop and r&b charts and to number six adult contemporary.

Washington had cracked the Hot 100 only once before, with the instrumental "Mister Magic" in 1975. It peaked at number 54.

"Winelight" is also in its 17th consecutive week at No. 1 on the jazz LP chart, which ties the run of the album it displaced, George Benson's "Give Me The Night." In recent years, only the Crusaders' "Street Life" has had greater longevity at No. 1—21 weeks.

Washington and the Crusaders have more in common than just their current chart success. Both solved the problem of limited airplay for jazz instrumental acts by recruiting r&b-styled singers for selected cuts. Randy Crawford was the voice on the Crusaders' "Street Life," a top 40 pop and top 20 r&b hit two years ago. And Bill Withers is the uncredited lead vocalist on "Just The Two Of Us."

Withers, as it happens, was also guest vocalist on the Crusaders' "Soul Shadows" single from last year's "Rhapsody And Blues" LP. "Just The Two Of Us" marks a comeback of sorts for the singer, who collected three top 3 pop hits in just over a year in 1971-72.

In recent years, several other jazz-based instrumentalists have employed this strategy of using outside vocalists on selected singles.

Bobby Womack was featured on two cuts on Crusader Wilton Felder's solo LP "Inherit The Wind" last year, Esther Satterfield sang on

Chuck Mangione's "Land Of Make Believe" in 1977, Michael Henderson was featured on Norman Connors' "You Are My Starship" in 1976 and Earth, Wind & Fire teamed with Ramsey Lewis for two midchart hits in 1975, "Sun Goddess" and "Hot Dawgit."

This cross-market fusion is also reflected in the fact that two acts last year hit No. 1 on the jazz album and r&b album and singles charts: George Benson, with "Give Me The Night" and Tom Browne, with "Funkin' For Jamaica" and "Love Approach."

Benson, in fact, while long tagged a jazz instrumentalist, has won the Grammy for best male r&b vocal for two of the past three years, with "Give Me The Night" and "On Broadway."

While the norm is for r&b acts to provide the singles spark for jazz performers, sometimes the relationship works the other way around. Jazz veteran Deodato produced the last two Kool & the Gang LPs, both of which went platinum.

Grover Washington had back-to-back top 10 albums in 1975, "Mister Magic" and "Feels So Good," but in recent years slipped from that level. His last two studio albums, "Paradise" for Elektra and "Skylarkin'" for Motown, both peaked at number 24.

This breakthrough, though, puts him in an elite group with Benson and Chuck Mangione as the only jazz-based acts in the business to have hit the top five pop.

★ ★ ★

Before there was "Saturday Night Fever" and "Grease," before "Rumours" and "Frampton Comes Alive!" there was Carole King's

(Continued on page 72)

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# Financial

## Market Quotations

As of closing, April 2, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1	3/4	Altec Corp.	—	8	3/4	3/4	3/4	+ 3/8
33 3/4	26 3/4	ABC	6	341	32 3/4	32	32 3/4	— 3/8
44 1/4	28 1/2	American Can	10	572	43 3/4	41 3/4	42 1/4	— 1 1/8
3 3/4	2 1/4	Automatic Radio	5	19	3 3/4	3 3/4	3 3/4	Unch.
57 1/2	46 3/4	CBS	8	844	56 3/4	55	55 1/4	— 3/8
44 1/4	35	Columbia Pictures	9	189	44 1/4	43 3/4	44 1/4	+ 1/8
5 1/4	4 1/4	Craig Corp.	—	25	5 1/4	5 1/4	5 1/4	+ 1/8
63 3/4	49 1/4	Disney, Walt	15	502	61 1/2	60	60 1/2	— 1/8
8 3/4	6 1/4	ElectroSound Group	12	178	7 3/4	6 3/4	6 3/4	— 3/8
8 3/4	5 1/2	Filmways, Inc.	—	267	6 3/4	6 3/4	6 3/4	Unch.
17 1/2	14 1/2	Gulf + Western	4	630	17 1/2	17 1/2	17 1/2	Unch.
16	11 1/4	Handleman	10	181	15 1/2	14 3/4	15 1/2	— 1/8
14 1/4	11	K-tel	10	38	12 1/2	12 1/2	12 1/2	Unch.
56	39	Matsushita Electronics	12	134	56	55 1/2	56	+ 1 1/2
59	42 1/2	MCA	11	39	56	55 1/2	55 1/2	— 1/2
14 1/4	10 1/2	Memorex	—	87	12 1/2	12 1/2	12 1/2	Unch.
64 1/4	57	3M	11	1083	63 3/4	63 3/4	63 3/4	— 1/8
73 1/4	56 1/4	Motorola	12	557	72 1/2	72	72 1/2	— 1/4
51	36 1/4	North American Phillips	9	143	49 3/4	48 3/4	49 3/4	+ 1/8
10 3/4	6 3/4	Orrox Corp.	82	68	9 3/4	8 3/4	9 3/4	+ 1/4
33 1/4	23 1/2	Pioneer Electronics	22	—	—	—	—	Unch.
32 1/4	25 1/2	RCA	8	1167	25 1/2	25 1/2	25 1/2	— 1/8
19 1/4	14 1/4	Sony	12	3846	18 1/2	18 1/2	18 1/2	— 1/8
39	28 1/4	Storer Broadcasting	19	277	38 1/2	37	37 1/2	— 1/4
4 1/4	3 1/2	Superscope	—	62	4 1/4	4 1/4	4 1/4	— 3/8
30 3/4	24 1/4	Taft Broadcasting	9	83	28 1/2	27 3/4	27 3/4	— 1/2
21 1/4	17 1/2	Transamerica	6	463	21 1/4	20 3/4	20 3/4	Unch.
64 1/4	46 3/4	20th Century-Fox	12	2112	62 1/2	61 3/4	62	+ 4 1/4
47 3/4	33 3/4	Warner Communications	19	951	46 3/4	44 3/4	45 1/2	— 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	4	1 1/4	2 1/4	Koss Corp.	10	67	6 1/2	7 1/2
Certron Corp.	14	10	15/16	1 7/16	Kustom Elec.	—	1	1 1/4	1 1/2
Data Packaging	7	13	6 1/2	7 1/4	M. Josephson	10	—	12	12 1/2
First Artists	—	—	—	—	Recoton	14	—	3	3 3/4
Prod.	12	60	4 1/4	4 3/4	Schwartz Bros.	—	—	1 1/4	2 1/4
Integrity Ent.	6	373	5 1/4	5 3/4	—	—	—	—	—

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.

## WCI Labels Report Sales Profile

### \$445.9 Million In U.S. Market; \$323.2 Million Overseas

By IRV LIGHTMAN

NEW YORK—U.S. recorded music revenues for the labels associated with Warner Communications Inc. reached \$445.9 million in 1980; while foreign revenues hit \$323.2 million.

Previously, the company had reported—without a breakdown of domestic/foreign markets—all-time high record/music revenues of \$805.7 million in 1980, up from \$725.3 million in 1979, with operating income increasing from \$81.7 million to \$82.9 million (Billboard, Feb. 21, 1981).

In providing greater detail in a just-issued annual report, WCI says its Warner Bros. Music publishing affiliate had worldwide revenues of \$36.6 million. The addition of the latter showing accounts for the total \$805.7 million revenues in 1980 for both recorded music and music publishing.

Foreign recorded music revenues, the report yields, have more than tripled since 1976, when revenues reached \$103.2 million. The subsequent figures are \$145.8 million in 1977; \$194.4 million in 1978; and \$294.3 million in 1979.

The WCI report notes that in its eighth year of operation, WEA International showed a "modest" profit decline from 1979, although sales hit the \$300 million figure for the first time. "1980," the report adds, "was a year in which many foreign countries were beset by severe economic and operating difficulties."

Domestically, recording volume from 1976 through 1979 was: \$282 million, \$364.3 million, \$394.5 million and \$400 million.

The previous worldwide figures for music publishing were: 1976, \$20.3 million; 1977, \$22.3 million; 1978, \$28.2 million; and 1979, \$31 million.

According to the report, WEA Corp., the distribution wing for the

Warner, Elektra/Asylum and Atlantic labels, had a net sales increase of 11% in 1980, with overall unit price increases being held to less than 3%.

In music publishing, the report notes a "modest decline" in operating revenue in 1980 resulting from a lower revenue from mechanical royalties, though performance and sheet-music revenues were up from 10% a decade ago.

Addressing the subject of "long-term consumer demand" for recordings, the report declares. "At present, there is no evidence of a return to the extraordinary growth rates of the mid '70s. The 1979-80 period of adjustment involved a moderate sales growth in dollars and relatively flat unit volume. However, over the 10 years through 1980, the

industry has grown fairly consistently, experiencing unit growth of 4.4% and dollar growth of \$8.5%.

"It appears that the industry is in transition from its remarkably high growth years of the mid '70s to an upcoming period of steady, if moderate, revenue growth. The WCI record group believes it will achieve a considerably higher growth rate."

The report indicates the importance of the record/music division by stating, "The financial characteristics of the record business make it highly attractive for an industry leader such as WCI. Capital expenditure requirements are relatively low and return on investment is high. Net income, for the most part, represents cash flow which can be upstreamed to the parent company."

## U.K. Precision For Sale

LONDON—Britain's Precision Records and Tapes (PRT), formerly Pye, is up for sale.

This is admitted here by Jack Gill, deputy chairman of Associated Communications Corp. (ACC), the conglomerate headed by Lord Grade.

Despite a series of economy measures and cutbacks, it has become clear that hopes of returning the record company to profitability have virtually gone.

Gill says the company would be prepared to sell off its most valuable assets, which include the pressing plant in Mitcham, Surrey, currently employing 300 people, and its distri-

bution arm.

Last fall, it seemed likely that Pye-PRT would merge with RCA here, but that move broke down at the last moment. In the 1979-80 trading year, Pye-PRT lost \$3.1 million, following a slender \$8,000 profit the 12 months before.

From then, drastic cuts at all levels have been made, but the record sales slump and the country's overall recession have added to the problems.

It's thought that some of the lively emergent independent labels in the U.K., with strong artist rosters but few service facilities, will show interest in the Pye-PRT plant and distribution wing.

## Panel Questions Location Lists

WASHINGTON—The Copyright Royalty Tribunal wants to know whether to continue requiring jukebox operators to file location listings.

In a proposed rulemaking drafted Wednesday (1), the Tribunal presents the possibility of amending its jukebox access rules to dispose of location lists. The proposal is based on the Tribunal's observation that music performing rights societies

lack interest in using the location lists to justify jukebox royalty claims.

"It is apparent," the proposal reads, "that copyright owner claimants will not have occasion to use information from the lists to establish entitlement to jukebox fees."

Comments from concerned parties are due by May 15 and reply comments by May 26.

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## Seek Damages

LOS ANGELES—Elektra/Asylum/Nonesuch Records and Warner Communications Inc. seek a cumulative \$3 million damages from Talentdisc, charging the Nashville production firm "materially impaired" the making of masters by Jerry Lee Lewis.

Under provisions of an October, 1978 agreement, Robert Porter of Talentdisc was to provide masters for Jerry Lee Lewis albums to the plaintiff labels. The binder, contained in the court file, indicates recording budgets graduated from \$50,000 for the first to \$75,000 for the 11th album. Talentdisc was to receive a \$125,000 recoupable against royalties advance for each album tendered and accepted.

The royalty rate was graduated, with a 14 4/9% between 250,000 and 500,000 units; 15 5/9% up to 1 million and 16 3/4% above that sales total.

The complaint claims the defendant knowingly permitted 1) Lewis' voice to be impaired; 2) engaged in activities which "deleteriously affected" his musical timing and "musical ear," and physical and mental health; and 3) was late for or failed to make recording sessions.

## Flack Special

CHICAGO—PBS television stations will broadcast a one-hour performance by singer Roberta Flack, Wednesday (8), as part of the network's "Soundstage" program series.

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## U.K. Court Bars Sale Of Canadian Import

LONDON—The problem of parallel imports into the European Economic Community from non-EEC nations moved a stage nearer solution here late March with a High Court hearing in which a London trader was ordered not to sell Blondie albums brought in from Canada.

The British Phonographic Industry, which fought the action together with Chrysalis Records, considers the outcome "certainly a step in the right direction."

BPI and Chrysalis accepted a permanent injunction from George Kiouritides, trading as Scaffell Records, in London's West End, not to sell or deal in copies of Blondie's "Autoamerican" album imported from Canada.

The trader is also to make a statement about the source of his supply, hand over offending albums, pay the costs of the action to date and submit to an inquiry into damages arising from copyright infringement.

Kiouritides runs a number of stalls and booths in the Oxford Street area. After the hearing, Derek Cumberland, BPI lawyer, said the settlement paved the way for further actions, including some against importers. Cases are being prepared on importations from other territories, including Japan, Australasia and South Africa.

Counsel for Chrysalis told the court that the U.K. industry was suffering "grievously" from the parallel import menace. "Between 20% to 30% of the records circulating in the U.K. are imported. And only recently came news that the RCA pressing plant is being closed down here," the lawyer said.

Other legal actions are pending. A court hassle about Portuguese imports to the U.K. is at European court level, and Polydor's plea (against Stage One Records here) for a ban on all Canadian imports is yet to be resolved. **PETER JONES**

## Senator Urges Scrapping Copyright Royalty Tribunal

By JEAN CALLAHAN

WASHINGTON—In a letter to Senate Judiciary Committee Chairman Strom Thurmond (R-S.C.), Sen. Mack Mattingly (R-Ga.) recommends scrapping the Copyright Royalty Tribunal or at least reducing its budget and personnel sharply.

After hearing testimony from Tribunal Chairman Clarence James Jr. earlier this month before the Senate Appropriations Subcommittee on the Legislative Branch, Subcommittee Chairman Mattingly became concerned that the \$500,000 a year agency may be wasting taxpayers money.

Commissioner James testified that the Tribunal has the authority to change royalty rates only once every five years under the Copyright Law. On off years, James said, there is often very little for the commissioners and their staffs to do.

The five Tribunal commissioners each earn in excess of \$50,000 annual salary and each commissioner has an administrative assistant earning approximately \$23,000 per year.

In previous years, the Tribunal's activity has been limited to a few days of hearings and subsequent meetings. In the dead time between hearings, commissioners have taken lengthy vacations and their assistants have been left minding the office with little work to do, according to Hill sources.

In budget hearings before both House and the Senate, James himself brought up the possibility of dissolving the Tribunal.

Following private meetings with Tribunal commissioners James and Frances Garcia, Mattingly intends to investigate this possibility.

In his letter, Mattingly urges Thurmond to review the Tribunal's 1982 budget and recommends reductions in excess of 20%. He asks that the Judiciary Committee also consider abolishing the Tribunal entirely and transferring its functions to the Dept. of Commerce.

Mattingly questions whether royalty rate adjustments might be handled in the marketplace without government intervention, thus relieving the task of the Tribunal. Alternately, he suggests that the Tribunal at most be reduced in size from

five to three commissioners with proportionate reductions in support staff.

Sen. Mattingly also wants the Judiciary Committee to consider the possibility of convening the Tribunal only when necessary, along the lines of a board of directors, and paying commissioners on a per diem basis.

The House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice might also consider abolition of the Tribunal. According to Subcommittee chief counsel Bruce Lehman, there is "some interest" in holding additional hearings "but no date has been set yet."

The Tribunal's 1982 budget is scheduled for mark-up in June and must be passed in July in both houses of Congress before the new fiscal year begins.

## Roberson Begins Trade Institute

NASHVILLE—Producer and publisher C.L. Roberson has established the Trade Institute of Music Education (T.I.M.E.) to provide training in recording, publishing, record company management and allied careers in the music business.

While the institute is awaiting state approval, Roberson says, it will conduct a series of seminars around the country. Full-time courses are expected to start in September in Nashville.

Once developed, Roberson explains, the courses will be offered for sale to colleges unable to design and implement their own. Texts will be written and published specifically for the institute curricula.

Roberson says the institute has installed an AB Dick Magna II computer to provide industry data to students and to assist in job placement of graduates.

The school will have a 16-track studio and an 8-track teaching lab for the expected enrollment of 40 to 50 students.

## Promoter, Venue Seeking Damages

LOS ANGELES — Donald K. Donald Productions and the Montreal Forum seek approximately \$1.25 million damages from U.A. Promotions, Magna Artists Corp., and Jet Holdings, in Federal District Court here.

The Montreal promoter and the venue charge the defendants acted with them in December, 1978, one

provision of which called for the defendants to shell out \$72,613 if ELO did not tour the Dominion through a period ending Dec. 31, 1980.

In addition, the promoter alleges he was damaged \$1,070,000 and the venue claims it was hurt to the tune of \$100,000 when ELO didn't work contracted Sept. 30-Oct. 1 gigs for them.

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## 'Fame' Gets Two Oscars

• Continued from page 4

clude Burt Bacharach in 1969 for "Butch Cassidy And The Sundance Kid" and "Raindrops Keep Falling On My Head," John Barry in 1966 for "Born Free," Richard M. Sherman and Robert B. Sherman in 1964 for "Mary Poppins" and "Chim-Chim Cheree," Henry Mancini in 1961 for "Breakfast At Tiffany's" and "Moon River," Dimitri Tiomkin in 1952 for "High Noon" and Leigh Harline and Ned Washington in 1940 for "Pinocchio" and "When You Wish Upon A Star."

"The Wizard Of Oz" and "Over The Rainbow" (1939), "Love Is A Many Splendored Thing" (1955) and "Gigi" (1958) also took both song and score Oscars, but for different individuals in each category.

The Oscar to "Fame" for best original score was rated an upset, since John Williams' "The Empire Strikes Back" beat "Fame" for the

(Continued on page 67)

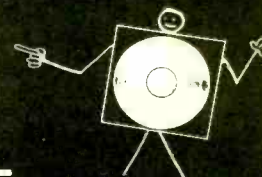
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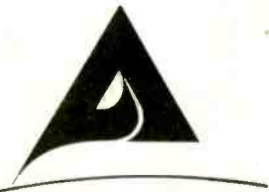




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## Rock'n'Rolling

# Adam, Ants In U.S. For A 16-Date Tour

By ROMAN KOZAK

NEW YORK—Is America ready for "Ant music?" Epic Records, the William Morris booking agency and Adam Ant certainly hope so.

Adam & the Ants, a post-new wave group that dresses in warpaint and hybrid costumes drawn from Indian and pirate lore, is a smash in Britain, posting six singles on the English top 40 to date, including three number ones. Their LP, "Kings Of The Wild Frontier," also hit the top spot in Britain.

Now, it is the turn of the U.S. Adam & the Ants are in the country for their first tour here, with 16 dates in three weeks, booked by Wayne Forte, head of the East Coast music department at William Morris.

The tour will take the band to rock ballrooms and theatres in East and West Coast cities, with a couple of dates in the Midwest. Most shows

have already sold out, says Al DeMarino, national vice president of artist development at Epic, Portrait and Associated Labels.

The "Kings Of The Wild Frontier" LP was released in the U.S. seven weeks ago, and this week moves to a starred 17 on Billboard's Top LPs & Tape chart. There are about 100,000 units out in the field, and DeMarino says reorders are beginning to come in.

To get an initial buzz on the band, Epic distributed copies of the band's video to select rock clubs around the country. College radio was enthusiastic about the Ants, though mainstream AOR radio, as usual, is slow to pick up on a new and unusual act.

To help overcome resistance, Epic is buying spots on radio and getting such stations as KROQ-FM in Pasa-

(Continued on page 16)



**NOT KANSAS**—The latter-day Dorothy pictured here isn't in Oz, either: she's visiting a newly-opened Turtle's Records outlet in the Atlanta suburb of Roswell, where she's doubtless drawn to that Toto poster. Store is the chain's 18th.

## EMI-America Unifies R&B Acts Under Liberty Label

By CARY DARLING

LOS ANGELES—By signing most of its r&b acts to the Liberty label, and by building a consistent image, EMI-America/Liberty Records hopes to duplicate the success it has enjoyed in pop.

At the beginning of this month, the black music division was enlarged to make Russell "Rusty" Moody r&b promotion national director. (He was formerly r&b field promotion national director with Capitol.) Ted Currier meanwhile moves from WBLS-FM in New York to become black music a&r national director.

EMI-America/Liberty has always had some representation in the black music market on its own. Vernell Johnson, formerly black talent acquisition director at the label, is now a&r vice president for the black music division at Capitol.

"Most of the r&b acts will be on Liberty because it will make it easier to develop an image," reasons Currier. "It breaks things down and makes it easier to handle. But this doesn't mean that there won't be some artists on EMI."

The current r&b roster includes Eloise Laws, Ronnie Laws, Earl Klugh, Noel Pointer, Wilson Pickett, Brass Construction, Dayton and Kwick. Reggae artist Peter Tosh has just been signed and the Gary U.S. Bonds project is also going to be worked on an r&b level.

"EMI wanted to transfer some of the success they have had in pop over to the r&b area," says Currier.

Both Moody and Currier agree that EMI America/Liberty has somewhat of an image problem to overcome. "I think radio tends to look at Capitol and EMI-America as

one company," offers Moody. "This is especially true in r&b where Capitol handled both pop and r&b."

## Schulze At IMIC

• Continued from page 6

president of the German Federal Republic, this week said: "I hope that the International Music Industry Conference will generate a fruitful exchange of ideas and information concerning the international music scene and I wish the event every success."

"Records and tapes play a tremendous part in everyday life as a means of providing music to the public, and bringing joy and relaxation to millions of people. In addition, the phonographic industry has become an important commercial operation with a massive worldwide turnover."

Aside from the numerous panels IMIC sponsors, a series of social gatherings, for participants and their spouses, are also on the agenda.

Socializing begins Sunday (26) evening with a Billboard-hosted cocktail party at the Hotel Kempinski. Another such gathering is set for Monday (27) at the Hotel Gehrus, also in the evening.

The so-called spouses' tour for IMIC guests not participating in the panel sessions will include a three-hour boatride on the Havel Lake River, Tuesday (28).

### Enactron Studios/ Magnolia Sound in 1981



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## Outlet Denies

DETROIT—Dick Rakovan, senior vice president of the radio station group of Outlet Broadcasting, discounts speculation that Outlet might drop the classical music format on WQRS-FM now that the U.S. Supreme Court has ruled that the marketplace, not the federal government, should decide when and if a station should change format (Billboard, April 4, 1981).

Rakovan says Outlet, which acquired WQRS in January, 1980, has "just made a major investment" in new equipment for the station and this equipment is designed to improve the broadcast of the classical format. "We have no intention of changing the format. It's never been considered," he adds.

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## Other kids made fun of George. He showed them.

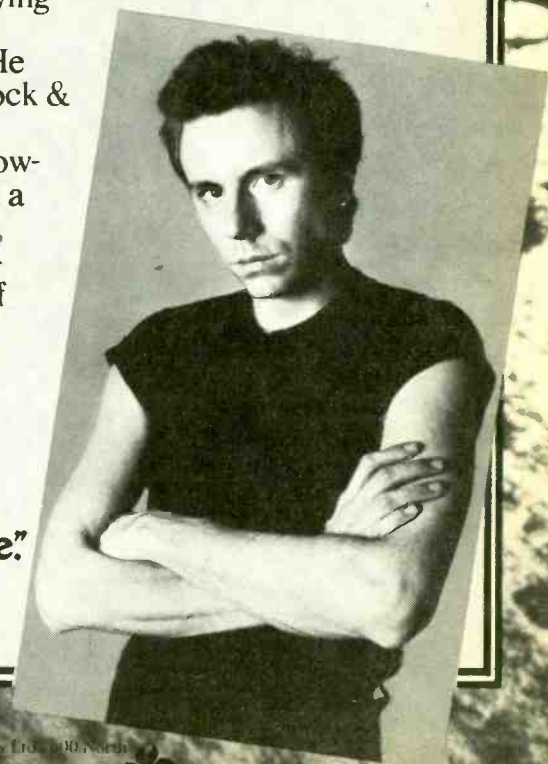
They made fun of his name.  
And they made fun of his dedication to rock & roll.  
George wanted to learn to play every instrument under  
the sun...and he could usually be found  
doing just that...instead of playing  
ball or picking up girls.

George let them laugh. He  
knew that someday he'd be a rock &  
roll hero. And he was right.

Shortly after partially grow-  
ing up, George Wallace landed a  
record contract. And he wrote,  
arranged, sang, played and co-  
produced an album for teens of  
all ages.

So George Wallace is a  
hero now. And nobody laughs  
at heroes. They just look up to  
them.

**George Wallace,  
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# Jury Weighs Sam Stolon's Fate As Goody Trial Ends

• Continued from page 1

ment issued through his attorney, Barry Singer, he added: "After 13 months of carrying an almost unbearable burden, brought about by irresponsible charges, I am very happy to experience my total vindication." After a year's delay, the trial began March 2.

In his charge Wednesday (1) to the jury, Platt claimed the burden on the government in a criminal case "to prove guilt beyond any reasonable doubt" never "shifts" in the course of a trial. He defined "reasonable doubt" as the kind that would make "a reasonable person hesitant to act in the most important affairs of his or her life."

Martin Gold, attorney for Stolon, last week produced documents from the U.S. Copyright Office in Washington, D.C., to show that the copyright for the "Saturday Night Fever" motion picture was filed by Paramount Pictures on Oct. 30, 1977, nine days before RSO Records submitted its copyright claim to the soundtrack. Gold maintains that if Paramount got the copyright first, RSO's copyright claim was invalid and should result in a dismissal of the "Fever" infringement count.

However, Jacobs argued that the "Fever" soundtrack is a "derivative" work which contains at least one track—"If I Can't Have You" by Yvonne Elliman—not featured in the film. As a result, he said the recording was a different work with a valid copyright. Accordingly, Platt instructed the jury to determine whether RSO obtained its copyright

fraudulently or by innocent clerical error.

The judge went on to say that if the jury found the defendants not guilty of the remaining infringement counts (for "Grease," "The Stranger," "Thank God It's Friday," "Flowing Rivers" and "Slowhand"), the rest of the indictment would be thrown out.

Platt also told the jury that if it found the defendants not guilty of two or more of the three interstate transportation counts, the racketeering charge against Stolon would be dropped. To prove racketeering, the most serious charge, the judge said the prosecution had to demonstrate that Stolon engaged in "a pattern of racketeering activity" by "aiding and abetting" the corporation through interstate commerce.

The judge made several other points in his charge which undoubtedly pleased the defense team. Regarding FBI agent Richard Ferri's recantation Monday of his testimony on March 9 that he destroyed notes taken during interviews with key government witnesses, Platt said that it was permissible for the jury to infer that the mislaid notes might have been helpful to the defense.

The judge also stated that while Norton Verner and Frank Carroll were "competent" witnesses, their testimony "should be examined with greater care" because they received immunity from prosecution.

Similarly, he reminded the jury that George Tucker, who also testified for the government, is a convicted perjurer serving a prison

term. The judge concluded that the prosecution's "failure" to call Goody PolyGram buyer Josephine Torrente Konecky as a witness "may give rise to inference that her testimony was unfavorable" to the government's case.

Sharply contrasting views of the evidence presented at the trial were revealed by opposing counsel in their closing arguments Wednesday.

In his two-hour summation, Jacobs asserted that the government had proved "beyond a reasonable doubt" that the defendants knowingly bought and sold counterfeit recordings and transported them through interstate commerce.

He said there was "no question" that Stolon acted on behalf of the corporation in the acquisition of the merchandise, and assailed what he called the defendants' "good deal defense," or the idea that "there exists a secondary market where people like Verner" sell discounted promotional merchandise to "poor naive retailers like Sam Goody. You would think they had just started business in June 1978," he said, referring to the start of the period covered in the indictment.

The prosecutor depicted Stolon as a man who "did nothing to verify the product, and pointed to testimony from Pearce and Verner regarding their conversations with Stolon to show that the Goody executive knew the merchandise was 'bad.'" Jacobs said that Stolon's transactions with the middleman represented "a series of deals" linked by "a pattern of criminal conduct."

"When you're in business as long as the defendant Stolon," he observed, "you know a good deal from an illegal deal." The prosecutor added that the defendants "knowingly concealed" the illegitimacy of the tapes from Pickwick, where he said the tapes could "vanish" in the corporation's vast retail network.

Evidence of racketeering, he argued, was demonstrated by the fact that the three Goody shipments sent to Minneapolis were isolated from the regular Goody inventory at the retailer's Maspeth, N.Y., headquarters, according to testimony from Goody senior buyer Robert Menashe and warehouse manager Michael Potrzeba.

Jacobs also cited excerpts from the surreptitiously made tape recording of Stolon's conversation with government informer Murray Kaplan, a cutout dealer implicated in the FBI's "Modson" operation. Jacobs referred to a number of incriminating statements made by the defendant to Kaplan such as: "All my dealings with Norton Verner were approved by higher-ups," and, "as far as we're concerned, we never discussed anything. You just came here to buy."

"Is this the innocent businessman talking?" Jacobs asked the jury. "Or is that a conversation about illegal transactions?"

Finally, the prosecutor examined Stolon's comment that "they're liable to sweep us all out of here."

The statement, he alleged, might have been one of the reasons why such government witnesses as Potrzeba, Menashe, Donald Johnson, a Pickwick executive, and William Cunningham, an auditor for American Can, "fudged their testimony" in appearances before the court.

Holmes followed Jacobs to the rostrum facing the jury to state that the government had "done its best to squirt squid ink to cloud this case." He said there wasn't "much doubt" that Goody bought some counterfeit merchandise, and that "some of it got out" to Minneapolis. "But the central issue here is knowledge and intent," he continued, "and I suggest that the government has fallen far short of proving this charge." Holmes repeatedly attacked the veracity of Verner's testimony, noting that he had confessed on the witness stand to crimes ranging from wire and mail fraud to tax evasion and smuggling U.S. currency.

"Verner is a con man, and the biggest con job in his life was in this courtroom," said the attorney. "And the people he's trying to con is this jury." (In his rebuttal, Jacobs "apologized" to the court on behalf of the Justice Department "for calling a witness like Verner, who has the morals of an alley cat. My office doesn't like to make deals with criminals. But sometimes you have to make a deal with a sinner to catch the devil.")

Gold, in his summation, said that his client had no motive to commit the crimes charged in the indictment. "People don't commit crimes in vacuums," he said. "They do it for reasons." Gold argued that the defense had satisfactorily shown just "what kind of industry this is—one of deals, where frontline product is often available at prices substantially lower than the manufacturer's." He characterized the recantation of Ferri's testimony as "sickening," and told the jury that it should "hold" the prosecution accountable for the destruction of Ferri's notes.

He also suggested that Jacobs called Billy Joel as a witness to give him "celebrity endorsement of the

case." Like Holmes, he asked the panel to clear the names of Sam Stolon and Sam Goody and return a verdict of not guilty.

In his testimony Monday, RSO executive vice president Bob Edson stated that the "Fever" soundtrack, released in November 1977, was never cut from the RSO catalog, and that it was unlikely the Goody chain could have purchased the title from PolyGram in 1978 for under \$3.

"Grease," said Edson, was issued in April 1978, but was not cut out until last summer due to a "tremendous overstock" of all configurations. He said the lowest price a dealer could have paid at the time for the \$13.98 list titles was between \$5.90-\$6 per unit, and that they normally wholesaled for \$7.80.

The executive also testified that less than 10% of the RSO free goods distributed by PolyGram are tapes. That assertion refuted the defense claim that the corporation was duped into thinking that the low-priced goods they were buying were actually discounted promotional tapes.

Following Edson's testimony, statements from Olivia Newton-John, Paul Simon, and Robin Gibb of the Bee Gees were read by Jacobs into the court record. The statements noted that the performers never authorized Tucker or Carroll to duplicate, or Collins, Verner and Pearce to distribute their product.

Levy's acquittal precipitated an emotional scene at the defense table. At first, there was little expression on the executive's face as Judge Platt issued his ruling. But then he began to slowly shake his head and smile. Stolon stood to shake his hand, while Mrs. Levy, sitting with her son Jeff in the gallery, rose to embrace attorneys Singer and Robert Fischer. In a corridor outside the courtroom, Levy fought back tears, saying he felt "much, much better."

## \$5.95 Pricing For New Acts

LOS ANGELES—A German-based production firm has formed a U.S. label, X Records, which will offer a number of new acts at \$5.95 list for albums.

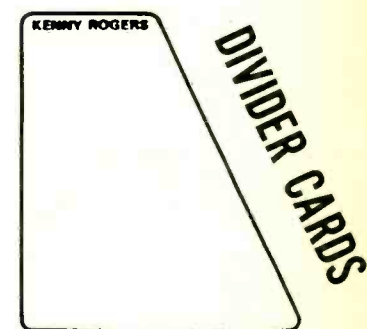
Though the German firm, Rockoko Productions, has a deal with WEA in that the label has first pick of its acts, the new label is for talent which WEA and other labels have passed on.

First releases are scheduled in May from the German-American group Einstein, the Hungarian Omega, the British Agents and American bands Humans and Actor.

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DECLINING MEMBERSHIP, COST PRESSURES

# RCA, CBS Clubs Battle \$ Woes

• Continued from page 1

veal their respective shares of this market.

Membership in the RCA club has declined from a high of 1.7 million in 1978 to a present roster of 1.5 million subscribers. CBS will not reveal numbers, but Wyman stated that the club was able to maintain membership rolls "at a level that makes its relative competitive position the best in several years."

"The club business hasn't changed a lot over the years, but the marketing of recordings has," maintains Robert Gordon, RCA vice president of music services, who joined the division last January.

Gordon, formerly associated with Doubleday Books in its mail-order business, says the division is suffering to "some extent from the softness in the music market," particularly in relationship to contemporary music.

With half its membership now composed of those who "favor the young sounds," Gordon says the club's fortunes suffer from a "not well-defined musical presence."

Ralph Colin, vice president of business and government affairs for the Columbia House division, blames the slowdown in record club sales on the economy in general.

"There is a reluctance by individual consumers," he explains, "to buy records when the cost of food and gas is going up. There is less disposable income." He adds that the club is looking at new ideas in order to boost its business, but he is reluctant to discuss them, although he notes the club will be marketing videocassettes and videodisks in the not too distant future and that may help business. He also feels that since the club has become part of the CBS Records Group (late last year) communications between the departments has also been better.

RCA's Gordon contends that "today's sounds are problematic. There's no stream of hot artists across labels. Sounds like punk and new wave present unique a&r problems in trying to guess well in advance what the next hit product will be. It's more of a crap shoot."

One exception to contemporary product flow, Gordon adds, is country music, where there is "greater certainty" in projecting successful product.

Both RCA and CBS have non-exclusive club deals with major labels, with each, of course, reserving their own product flow through their respective operations.

Gordon also points to a growing sophistication among its young club members. Despite the initial lure of "free" product (at RCA, it's typically six recordings for one cent plus handling, while CBS has offered as many as 13 titles), Gordon says this does not necessarily keep membership alive beyond the first commitment.

"We're entering an era of 'what have you done for us lately?' I'm not sure the 'great deal' is holding. Memories are short-lived.

"Then, there's the whole range of things with regard to disposable income we're fighting against," adds Gordon, echoing Colin's statement.

But, product selection and the response of its membership are just several problems confronting club operations, Gordon declares.

During the late '70s, clubs obtained the marketing benefits of technological progress, with computers able to pinpoint the mail-order market more effectively.

"But," notes Gordon, "as we got these costs down, media costs began to escalate dramatically and these pressures force you backwards."

Unlike CBS, RCA is shying away from media ads in favor of budgeting for direct-mail, an approach that sees the mailing of more than 40 million pieces a year. They are comprised of 13 regular membership brochures plus six that offer special deals on product.

Gordon says additional cost pressures emanate from label arrangements made in the late '70s that "made sense in boom times, but are not paying off now according to expectations." Most deals run a period of two or three years.

"We have to find ways," says Gor-

## Nolans Are Tokyo Tops

• Continued from page 3

group, Billy and the Beaters, by five points. Nevertheless, the latter act—which is signed to the newly formed American disk wing of Japan's Alfa Records—won a million yen and two gold awards, for Billy Vera's "At This Moment."

Another American, Jermaine Jackson, copped a gold award, for his self-penned "First You Laugh, Then You Cry."

Four 600,000 yen silver prizes went to Shody of Mozambique for "Tokyo Melody;" Hirmoi lawasaki of Japan for "Koimachiguasa;" Betsy of Greece for "Toshihiko," and America's Manhattans for "I'll Never Find Another."

Stevie Wonder and Perry Como were guest performers at the festival, where 19 finalists from nine countries participated. Engelbert Humperdinck was a special judge.

Wonder was presented with the Billboard international artist award by associate publisher Bill Wardlow. Another Billboard award went to Billy and the Beaters, presented by Priscilla Presley.

Outstanding performance awards were won by Randy Crawford of the U.S., and Japan's Hatsumi Shibata. Monta and Bros. of Japan won the Stevie Wonder award.

Foreign judges award went to Japanese singer Sky, while a special Asian accolade went to the Philippines' Becca.

The Tokyo Broadcasting System's 30th anniversary award went to Yeon Si Nae from South Korea, and the PMS award went to America's Teri DeSario.

don, "to fight for greater efficiencies, to more finely tune musical interests that are more compatible with our members, trying to better figure out which musical category speaks best to which segment of our membership."

In his analysts' talk, CBS' Wyman said that the record club has been a "wonderful producer for this corporation. Last year, it was not, due to a variety of convergent factors and it was quite a serious problem in its scale. How far, and how quickly it will come back is very sensitive to the consumer, and therefore to the buoyancy of the economy. The potential is obviously somewhere between the old days and last year. But once you've been scalded, your sales estimate has a little reserve in it."

# Pickwick Suing Company For Schlock Non-Payment

LOS ANGELES—Pickwick International wants in excess of \$750,000 in alleged delinquency and damages from Black & White Sales Inc., and other corporate entities, once located in suburban Chatsworth here. Named as defendants in the Superior Court complaint are Gary, Mark and Elaine Salter, Richard Sabotka, George Borkovic Jr. and Antony Donato, Houdini Records, Champaign Music, White & Black Music, Mushtunes, Andorra Music and Danielle Music.

The complaint alleges that the giant wholesaler pacted with the defendant companies to sell albums at 60 cents for single pocket and 90 cents for multi-unit albums in April, 1979. According to the contract, six equal payments of \$46,651.80 each

were to be made at 30-day intervals via post-dated checks from Black & White which bear the address of 7250 Victoria Park Ave., Markham, Ont., Can. The filing alleges the first check bounced because of insufficient funds and the plaintiff asks \$279,910.80 plus 12% interest, plus \$500,000 punitive damages. The schlock was shipped from Pickwick's local Valley warehouse to Chatsworth.

Gary Salter is a veteran of Canadian record business, who opened a shipping point in Albuquerque, N.M. in the late '70s from which he shipped Canadian-manufactured albums to U.S. accounts. Salter opened a primarily schlock shipping point in Chatsworth about two years ago which has since been closed.

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APRIL 11, 1981 BILLBOARD



# Kirshner Puts New Focus On Label Ties

By IRV LICHMAN

NEW YORK—Satisfied that it's laid a solid foundation in cable television programming, Don Kirshner Entertainment will be paying more attention to its music interests.

"We'll be more actively involved in music again," asserts Herb Moelis, a 21-year associate of company chief Don Kirshner, recently elevated to president and chief operating officer. "Setting up cable production concepts and deals took a lot of time away from music," Moelis says, adding that cable tv production units have been established in New York, Los Angeles, Miami, San Diego and Dallas.

"Our position is that by the end of the year there'll be positive turnaround in the recording industry, so we have to get things going now in anticipation of this," Moelis maintains.

The company's disk wing, Kirshner Records, manufactured and distributed through CBS, is the focal point. Moelis says the company expects to work with a core of at least six acts, some of whom will be previous chartmakers, a departure for Kirshner who in the past has preferred to build newcomers.

Moelis further indicates that the structure of the deal with CBS may change, too. "We'd like to have something midway between our current deal and a pressing-and-distribution association." By this, Moelis implies that Kirshner Records may

be more involved in its own promotion activities, particularly in efforts to help break an act.

Although Kirshner's cable programming deals run far afield from music, there will be opportunities in some productions to offer exposure to music.

For instance, in an association with Nautilus, the Miami-based physical fitness chain, Kirshner is developing various youth-oriented shows, including "Don Kirshner's Young World," in which music, along with fashions and physical fitness, will play a key role. Kirshner's commercial tv show, "Rock Concert," is now in its 10th year.

Even Broadway looms in the Kirshner organization's horizon. This is a musical version of "Dr. Jekyll & Mr. Hyde"—called "Hyde"—in which the music of a yet-to-be selected classical composer will be matched to lyrics by a writer who is also to be chosen. Due for presentation sometime next year, the show is a Kirshner partnership with theatre producer Lee Guber, with Tom O'Horgan directing.

The Kirshner setup is also busily engaged in providing programming for RCA's SelectaVision videodisk, which bowed on the market last week. As previously reported, a "Motown Show" is due for release in August, followed later in the year with a "CBS Show" (Billboard, Jan. 24, 1981).

"We think," predicts Moelis, "that the videodisk will be the future of the record business. It's the only entertainment media that's not visual up to this point."

SelectaVision will also receive from Kirshner a performance of this year's "Jamboree In The Hills," due in July (18-19) in Ohio. George Jones and Emmylou Harris are among the 30 performers who could appear on the forthcoming videodisk version.



**TASTES SWEET**—Mel Fuhrman, Elektra/Asylum's East Coast general manager, bites into a Kron chocolate record specially made to celebrate the release of the Kings' single "Don't Let Me Know" and the kickoff of the band's current Eastern U.S. tour.

## 'Penzance' Caster Due Pop Flavor

• Continued from page 6

types of echo as well, "all with an eye toward making it a really spacious sound."

The LP was cut at Columbia's 30th St. Recording Studio in New York, which Asher, like many trade veterans, will mourn after its planned shuttering.

Although Asher is an advocate of digital recording, having utilized digital gear in mixdown as well as for basic recording of one LP for Mercury recording act Ronin, capturing "Pirates" made use of the new technology problematic. "The number of physical edits we had to do was just gigantic," he reports. "I mixed it with Val Garay, and his fingers were just dropping off by the end of the project because he had to do so many cut and splice edits."

One modern technical effect that did find use is the Aphex Aural Exciter, a psychoacoustic signal processor that Asher has used to high-light mixes on most of his pop assignments since 1974.

As for Elektra/Asylum's marketing blueprint, executives there say they won't try to capitalize on the Ronstadt and Smith names to the detriment of the full cast, which also includes familiar stage personalities like George Rose and Estelle Parsons, among others.

The equanimity is consistent with the New York City marketing for the show itself, which has given all of the leading stars equal billing.

With the show itself the obvious initial sales hook, the label's push begins in New York City with a second concentrated campaign planned for Los Angeles, where a new company is now being assembled for a run later this year.

According to Faraci, label promotion and marketing staff along with WEA sales and merchandising reps have already conducted listening sessions with key New York market retail and radio figures in anticipation of a marketing blitz.

Posters including both a one by one foot and two by three foot size are being distributed for displays, with WEA staff due to follow through instore during setting up.

As for advertising plans, both radio and print will be widely used, he says. "All radio will be covered," Faraci notes of promotion plans, "because with Linda and Rex in the album, we can go to virtually every type of station."

## Rock'n'Rolling

# 'D.O.A.' Film Brings Back Sex Pistols' Sid, Spungen

• Continued from page 12

dena, WMMR-FM in Philadelphia, WBCN-FM in Boston, and WNEW-FM in New York involved with the live concerts, says DeMarino.

But since the band is very visual, a strong emphasis is put on merchandising and on tv appearances. Adam & the Ants will appear on "American Bandstand" and the "Tomorrow Show" this month. In New York, Epic hosted a party for the group at the Mudd Club.

The 26-year-old Adam Ant is the mastermind of the group. He says he has been developing the concept for the last four years, though the current band, which boasts two drummers, is about a year old. Much of the Ant music, which draws its influences from psychedelia, new wave and such pre-new wave rockers as Gary Glitter, reinforces the Ant image. Most of the songs are tribal chants about the ant concept.

Adam says he adopted the concept in order to "avoid competition" with other new English bands. While he admits that the band has been attacked for its gimmicks, he shrugs off any criticism that his may be a new wave Village People. He says he likes and admires the Village People for being accessible to a young audience. The Ants have even recorded—as a flexidisk for a English teen magazine—the song "A-N-T-S," which is a takeoff on "YMCA."

In addition to cowriting most of the songs and singing lead, Adam, a former art student, has also scripted the Ants' video, and is involved in the band's business decisions.

"I am involved all the way. Nothing is done without my knowledge," he says. "Everything must be sensible, practical and good for the group. It also has to be economical. These are no longer the '70s. I am involved in six lawsuits in Britain against people bastardizing my work."

★ ★ ★

Sid Vicious and his ill-fated girl friend Nancy Spungen are dead, and the Sex Pistols are no more, but they can be seen once again in "D.O.A.," a Sex Pistols documentary premiering at the Waverly Theatre in New York Friday (10).

The film, directed by Lech Kowalsky, was shot in the winter of 1978 during the Sex Pistols tour of the U.S., with additional footage

made in London that summer. Included is an interview with Spungen and an all but incoherent Sid Vicious, who keeps slipping in and out of consciousness. "Sid would have been dead 15 times if I wasn't here to take care of him," says Spungen at one point, while trying to revive him.

The film, which was made without the permission or cooperation of the Sex Pistols, was financed by Tom Forcade, founder of High Times. When Forcade killed himself in 1978, the film was put on the shelf until Tom Norman took it over at the beginning of the year.

Since then, Norman has arranged clearances on the film, he says, and had blown it up from 16 mm to 35 mm. The film also contains music and performances by Iggy Pop, the Clash, the Dead Boys, Rich Kids, X-Ray Spex, Generation X, Sham 69 and others. "D.O.A.," which takes punk's sex and violence in stride, also features as "guest villains" anti-smut crusader Mary Whitehouse, and a very disapproving member of the Greater London Council.

Norman will be distributing the film himself, first in New York, and then, as interest builds, to such sympathetic climes as Los Angeles, France, Toronto, London, and, believe it or not, Texas.

To promote the film in New York, Norman is taking out local radio and tv ads. "Punk" magazine, whose J. Holstrom has done the graphics for the film is preparing a special issue to come out in conjunction with the film. To further stimulate interest, Norman has prepared a video trailer for rock clubs.

## 'Gift' Set For Mother's Day

NEW YORK—"Color Your Mother's World With Music" is the theme behind a Mother's Day (May 10) "Gift Of Music" campaign by the National Assn. of Recording Merchandisers.

Being offered free to NARM members is a 2-foot by 3-foot four color poster with the slogan and camera-ready art developed from the poster.

The posters and camera-ready art can be ordered by placing a call to (609) 795-5555.

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McCartney.

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# PAUL McCARTNEY

## COMPOSER / ARTIST

The book cover displays musical notation for the song "I'll Write Home". The lyrics are: "was I'll write home ev - 'ry day and I'll send ALL MY LOV - ING L MY ALL MY". The notation includes guitar chords: Bb7, Eb, Cm, and Ab. The drawings are done in a simple, sketchy style with dots for shading.

Ever since I was a kid, I have enjoyed drawing on any piece of paper that was lying around. When I was asked to choose the favourite songs that I had written and make some drawings to go alongside them, I jumped at the opportunity.

The problem for me about drawing was always that I assumed

that the people with training were the only ones who could do it and yet, at the same time, that didn't make sense because I had never been trained to write songs.

So, here we are, a book of untrained songs and drawings. I hope it brings you a bit of fun.

*Paul McCartney*

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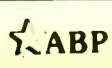
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Vol. 93 No. 14

## Commentary

# In Defense Of 'One Of Each'

By JAMES R. SEIDEL

It is obvious that Lee Goldstein of MMO/Inner City Records has been out of the retailing end of the industry for a long time. He takes offense, after he sells his heart out to the buyer, to the response, "I'll take one of each title," (Commentary, March 14).

Well, to me that response is far more than fair. In today's sagging marketplace, with prices going up, high interest rates, the general high cost of doing business and much lower return privileges than in the past, how can you blame a retailer for buying "one of each title!"

## Maybe that's all the dealer can afford on new product

Does Goldstein realize that good salespeople do not work for \$3.50 an hour anymore, whereas cashiers will. When you are working on a 30% markup (18% or less on sales), it is very difficult to make out unless you do a monster volume. To pay a decent wage to a large staff with this markup is, unfortunately, extremely poor business practice.

Promos no longer flow like water for in-store play, nor do the samplers that Capitol, A&M and CBS used to supply to expose unknown artists who do not usually obtain regular airplay.

Goldstein wants us to open up new albums to play in-store. That means buying two copies of an unknown artist or new LP,

thus doubling inventories. If I did that every time a new album came in I would have approximately 1,500 open LPs by the end of the year. That is \$10,500 (at an average \$7 retail) for in-store play alone.

The point is, we are all on budgets and if MMO is not up there at the top of the budget with CBS or WEA, I'm sorry. I am familiar with Mr. Goldstein's product and it truly is superior; but it has a limited appeal. Selling it will take a lot more than a salesman going in to a store and giving a well rehearsed speech.

Let the public know you have "built a better mouse trap." Advertise in consumer magazines, offer co-op advertising (that could actually be called generous), and maybe some point-of-purchase material. In other words, get out there and sell it.

So, Mr. Goldstein, next time you get a response like "I'll take one of each title," stop and think. Maybe that's all the dealer can afford on some new and unproven product. Do not forget quad, picture disks and the like. The retailer was very receptive to those new ideas and gambled on them. Some won and some lost.

So don't worry. If your product takes off we will be right there with checkbook in hand. Someday your account in Chicago might say "gimme" five of this one, 10 of that, etc., if we all do our jobs correctly.

*James Seidel has been in record retailing for the past 10 years. He is currently employed at Caldor's in Stamford, Conn.*

# To The 45: A Maudlin Eulogy

By BONNIE LARNER

To some of us, the introduction by Billboard of the Top Tracks chart foreshadows the sad, yet inevitable death of the 45 r.p.m. record.

To reiterate the belabored comparisons of early rock and today's music business is not my purpose. Rather, it is to mourn the apparent passing of a phonographic medium that for nearly 25 years symbolized the "coming of age" for American youth.

De-emphasizing the popularity and importance of music during the 45's heyday is, of course, absurd, but for teenagers, the single was an entity unto itself, above and beyond the music it contained.

As color-coordinated kitchen appliances, two-car garages, and anything made of Formica were status symbols for the adult segment of the population, so the single became one of the trademarks of a then swelling contemporary adolescent society. While adults and teens alike admired and marveled at technological innovations such as color television, Sputnik's journey, and fast-food restaurants, the passion for the toylike, miniature records, with their brightly colored labels and strange sounds was youth's alone.

Adults wanted no part of our singles. Their negative views, of course, only acted as tinder in kindling our passion.

Who could forget the excitement as we traveled to the local record store, asked the clerk for our favorite record, and headed

straight to our private sanctuary—the listening booth? Only there were we able to revel in our own personal thoughts without adult intervention.

After tossing the innocuous brown or white protective record sleeves in the trash, we would boldly write our name or initials on the label, proclaiming our right of ownership on the record forever. Whether attending parties and dances, visiting friends, or simply doing homework in our rooms, record collections were our constant companion.

## It 'symbolized the coming of age for American youth'

Although I have moved a dozen times over the years, and my possessions have increased threefold, I cannot bear to part with my warped, scratched, and food-stained singles. I realize that the next generation of teenagers will undoubtedly have heirlooms of their own, but to many of us our stacks of 45s are as precious as the family jewels.

*Bonnie Lerner works for Maximus, a music booking agency located in Chicago.*

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

# Letters To The Editor

Dear Sir:

I am rather aghast at the back page ad of your March 21st issue, in which you advertise the Rolling Stones latest album. Far be it from me to suggest to the Stones what to call their product, but I am somewhat disturbed that a publication of your stature should have a full color ad which borders on pornography.

I have been reading your magazine for more years than I'd like to admit, and I have always found it to be of the highest quality and integrity. I sincerely suggest that you do not compromise these standards for this type of advertisement.

Joseph Abend  
Welk Group  
New York City

Dear Sir:

John Deacon of the British Phonographic Industry reminds me publicly of what I wrote in a personal letter to his predecessor, Geoffrey Bridge in October 1976 (Billboard, March 21, 1981). Why, I wonder, did Mr. Deacon not quote from my letter to the BPI of April 1980 instead? I then wrote, "It isn't so long ago that I actually supported the idea of some kind of levy." It is the BPI's arrogance that has made me, and I suspect many others, think again.

The BPI's behavior over recent years, and the sycophantic regurgitation of its claims and technical nonsense over spoliators, convinced me that someone should put the other side of the picture.

John Deacon quotes also from the January 1981 Which report. I suggest readers of Billboard read the original, full report. This also puts the other side of the

picture. The article asked for readers' comments. Already, around 200 letters have been received and which has confirmed that they are largely critical of the record companies.

Barry Fox  
London

Dear Sir:

This is in response to alleged "drawbacks" in "live" live broadcasts cited in the recent story on DIR Broadcasting (Billboard, Feb. 21, 1981).

In all the years that Starfleet has been producing such concerts (on networks and single stations) we have never heard one complaint about dead air between songs. The tremendous excitement generated by truly live broadcasting more than compensates for a couple of seconds between songs. A large amount of dead air is the result of poor production, not live music broadcasting.

Kenny Greenblatt  
Talent Coordinator  
Starfleet Blair Inc.  
Boston

Dear Sir:

We have bought time to air the following spot 14 times over WQFM and WLPX-FM as a protest of current conditions in the record industry, and thought other dealers might find it of interest.

"The following is an opinion for which Total Eclipse Records & Tapes accepts full responsibility. It in no way reflects the views of this station."

"As most of you know, the prices for new releases now average between \$7 and \$8 for a single album.

The bad news is that very soon the prices will be going up again, by as much as \$1. Why? Because in all their infinite wisdom, the brain trust of the record companies has seen fit to jack up the suggested list prices, again.

"With the quality of records as bad as it is, a \$9.98 suggested list price for a single album is totally unjustified. And with the consumer still complaining about the old prices, how do you suppose he'll react now? Well, enough is enough. Therefore, for as long as is possible, Total Eclipse will refuse to pass on this increase to our customers.

"Are you listening, Goliath?"

Denis Montener  
President,  
Total Eclipse Records & Tapes  
Menomonee Falls, Wisc.

Dear Sir:

For more than a year, a friend and I have been trying, in vain, to get the major radio stations in the New York Metropolitan area to play records by Orion on the Sun label. If a station announces that they take requests, then they should be willing to take any request consistent with their format.

When they resort to lies and deceptive tactics, don't they realize they are contributing to the problems plaguing radio nowadays.

Oh well, I guess it's back to the ol' record player and that fantastic stand-by, television. When radio listens to me, then I will listen to them.

Elizabeth L. Fucci  
Ossining, N.Y.



# It's 1981.

# Do you know where your performance royalties are?

ASCAP would like to help you find out. If you've been licensing through another performing rights organization, we can tell you what your catalog would have earned at ASCAP. You might be surprised. Just cut out the coupon below and mail it in – we'll do the rest.

B

Yes, I'd like to know what the following songs  
written /published   
by me would have earned if licensed by ASCAP.

1 _____	6 _____
2 _____	7 _____
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ASCAP  
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New York, N.Y. 10023

Signature \_\_\_\_\_

Name \_\_\_\_\_  
(Please Print)

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone No. \_\_\_\_\_

# ASCAP

WE'VE ALWAYS HAD THE GREATS



# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/31/81)

## PRIME MOVERS-NATIONAL

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

★ **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.

- ★ **WEIRD AL YANAVIC**—Another One Rides The Bus 13-6
- ★ **GAP BAND**—Burn Rubber 16-11
- ★ **THE WHO**—You Better You Bet 21-16
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 23-14
- **CLIMAX BLUES BAND**—I Love You
- **APRIL WINE**—Just Between You And Me
- **SMOKEY ROBINSON**—Being With You—D-23
- **KIM CARNES**—Bette Davis Eyes
- **A TASTE OF HONEY**—Sukiyaki—D-28
- **REO SPEEDWAGON**—Take It On The Run—D-26
- **THE ROVERS**—Wasn't That A Party

### KERN—Bakersfield (G. Davis—MD)

- ★ **SMOKEY ROBINSON**—Being With You 8-5
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 10-7
- ★ **JOHN COUGAR**—Ain't Even Done With The Night 26-20
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 30-24
- **STYX**—Too Much Time On My Hands 23-19
- **JOHN LENNON**—Watching The Wheels—27
- **THE WHISPERS**—It's A Love Thing
- **RICK SPRINGFIELD**—Jessie's Girl
- **QUINCY JONES**—Ai No Corrida
- **PHIL COLLINS**—I Missed Again—D-30
- **GINO VANELLI**—Living Inside Myself—D-25
- **BARRY MANILOW**—Lonely Together
- **JOHN O'BANION**—Love You Like I Never Loved Before—D-28
- **A TASTE OF HONEY**—Sukiyaki
- **REO SPEEDWAGON**—Take It On The Run—D-29

### KOPA—Phoenix (Steve—MD)

- ★ **JUICE NEWTON**—Angel Of The Morning 20-15
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 19-13
- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 25-21
- ★ **SMOKEY ROBINSON**—Being With You 11-7
- ★ **CHRISTOPHER CROSS**—Say You'll Be Mine 24-19
- **CLIMAX BLUES BAND**—I Love You
- **JOHN O'BANION**—Love You Like I Never Loved Before
- **KIM CARNES**—Bette Davis Eyes—X
- **ERIC CLAPTON**—I Can't Stand It—D-30
- **GINO VANELLI**—Living Inside Myself—D-28
- **A TASTE OF HONEY**—Sukiyaki
- **STYX**—Too Much Time On My Hands—D-29
- **JOHN LENNON**—Watching The Wheels—D-18

### KRQQ(KRQ)—Tucson (K. Lacy—MD)

- ★ **STEELEY DAN**—Time Out Of Mind 14-10
- ★ **SMOKEY ROBINSON**—Being With You 20-16
- ★ **APRIL WINE**—Just Between You And Me 17-13
- ★ **THE WHO**—You Better You Bet 26-22
- **KIM CARNES**—Bette Davis Eyes
- **PHIL COLLINS**—I Missed Again
- **CHAMPAIGN**—How Bout Us—D-21

### KTKT—Tucson (B. Rivers—MD)

- ★ **REO SPEEDWAGON**—Take It On The Run 25-16
- ★ **SMOKEY ROBINSON**—Being With You 11-6
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 20-14
- ★ **FRANKE & THE KNOCKOUTS**—Sweetheart 30-26
- ★ **RAY PARKER JR. & RAYDIO**—A Woman Needs Love 19-11
- **JOHN O'BANION**—Love You Like I Never Loved Before
- **PHIL COLLINS**—I Missed Again
- **JOHN LENNON**—Watching The Wheels—D-29
- **RICK SPRINGFIELD**—Jessie's Girl
- **A TASTE OF HONEY**—Sukiyaki
- **THE WHO**—You Better You Bet—D-28

### KENO—Las Vegas (B. Alexander—MD)

- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 17-11
- ★ **REO SPEEDWAGON**—Take It On The Run 14-9
- ★ **JUICE NEWTON**—Angel Of The Morning 4-1
- ★ **SMOKEY ROBINSON**—Being With You 20-13
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 8-4
- **PHIL COLLINS**—I Missed Again
- **DOTTIE WEST**—What Are We Doing In Love
- **STEELEY DAN**—Watching The Wheels—D-28
- **THE WHO**—You Better You Bet—D-27
- **JEFFERSON STARSHIP**—Find Your Way Back
- **CLIMAX BLUES BAND**—I Love You—D-29
- **RICK SPRINGFIELD**—Jessie's Girl
- **GINO VANELLI**—Living Inside Myself—D-22
- **FRANKE & THE KNOCKOUTS**—Sweetheart—D-21

## TOP ADD ONS -NATIONAL

- JOHN LENNON—Watching The Wheels (Geffen)
- PHIL COLLINS—I Missed Again (Atlantic)
- KIM CARNES—Bette Davis Eyes (EMI)

- **CHRISTOPHER CROSS**—Say You'll Be Mine—X
- **KIM CARNES**—Bette Davis Eyes—X
- **JOHN O'BANION**—Love You Like I Never Loved Before—X

### KLUC—Las Vegas (R. Lundquist—PD)

- ★ **REO SPEEDWAGON**—Take It On The Run 16-9
- ★ **CLIMAX BLUES BAND**—I Love You 7-2
- ★ **JOURNEY**—The Party's Over 22-13
- ★ **STYX**—Too Much Time On My Hands 20-11
- **JOHN LENNON**—Watching The Wheels
- **KIM CARNES**—Bette Davis Eyes
- **.38 SPECIAL**—Hold On Loosely

## Pacific Northwest Region

### ★ PRIME MOVERS

- REO SPEEDWAGON—Take It On The Run (Epic)
- STEVE WINWOOD—While You See A Chance (Island)
- A TASTE OF HONEY—Sukiyaki (Capitol)

### ● TOP ADD ONS

- PHIL COLLINS—I Missed Again (Atlantic)
- KIM CARNES—Bette Davis Eyes (EMI)
- THE WHO—You Better You Bet (WB)

### ● BREAKOUTS

- JEFFERSON STARSHIP—Find Your Way Back (Grunt)
- GAP BAND—Burn Rubber (Mercury)
- DIANA ROSS—One More Chance (Motown)

### KFRC—San Francisco (J. Peterson—PD)

- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 14-9
- ★ **A TASTE OF HONEY**—Sukiyaki 30-19
- ★ **SHEENA EASTON**—Morning Train 26-18
- ★ **JOURNEY**—The Party's Over 18-13
- ★ **STEVE WINWOOD**—While You See A Chance 21-14
- **GAP BAND**—Burn Rubber—31
- **THE WHO**—You Better You Bet—34
- **STYX**—Too Much Time On My Hands
- **DON McLEAN**—Since I Don't Have You
- **KIM CARNES**—Bette Davis Eyes
- **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too—D-38
- **REO SPEEDWAGON**—Take It On The Run—D-35

### KIOY(K104)—Fresno (M. Driscoll—MD)

- ★ **SMOKEY ROBINSON**—Being With You 13-9
- ★ **STEVE WINWOOD**—While You See A Chance 12-8
- **STYX**—Too Much Time On My Hands—22
- **THE WHO**—You Better You Bet—23
- **DR. HOOK**—That Didn't Hurt Too Bad—X-32
- **JOURNEY**—The Party's Over
- **THE ROVERS**—Wasn't That A Party—X-31
- **DOTTIE WEST**—What Are We Doing In Love—35
- **ROX**—DDDDDDDDance—X
- **JEFFERSON STARSHIP**—Find Your Way Back—X-34
- **SANTANA**—Winning—X
- **DON McLEAN**—Since I Don't Have You
- **KIM CARNES**—Bette Davis Eyes—D-29
- **DOLLY PARTON**—But You Know I Love You—X-33
- **JIM PHOTOGLO**—Fool In Love With You
- **RICK SPRINGFIELD**—Jessie's Girl—X
- **GINO VANELLI**—Living Inside Myself—25
- **BARRY MANILOW**—Lonely Together—D-30
- **LENNY LeBLANC**—Somebody Send My Baby Home—X

### KGW—Portland (J. Wojniak—MD)

- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 22-16
- ★ **CLIMAX BLUES BAND**—I Love You 15-11
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 24-19
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 20-15
- ★ **STEVE WINWOOD**—While You See A Chance 18-13
- **SMOKEY ROBINSON**—Being With You
- **KIM CARNES**—Bette Davis Eyes
- **JOHN COUGAR**—Ain't Even Done With The Night
- **THE POLICE**—Don't Stand So Close To Me
- **APRIL WINE**—Just Between You And Me
- **REO SPEEDWAGON**—Take It On The Run

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

- ★ **SHEENA EASTON**—Morning Train 11-6
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 21-16
- ★ **THE POLICE**—Don't Stand So Close To Me 15-11
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 21-18
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 19-14

- **ROLLING STONES**—If I Was A Dancer
- **PHIL COLLINS**—I Missed Again
- **JOHN COUGAR**—Ain't Even Done With The Night—D-32
- **GINO VANELLI**—Living Inside Myself
- **JOHN LENNON**—Watching The Wheels—D-29
- **THE WHO**—You Better You Bet—D-28

### KJR—Seattle (T. Mitchell—MD)

- ★ **SHEENA EASTON**—Morning Train 8-4
- ★ **STEVE WINWOOD**—While You See A Chance 9-5
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 20-16
- ★ **PHIL SEYMOUR**—Precious To Me 16-13
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 13-9
- **JEFFERSON STARSHIP**—Find Your Way Back
- **PHIL COLLINS**—I Missed Again
- **JOHN LENNON**—Watching The Wheels—D-27
- **KIM CARNES**—Bette Davis Eyes
- **CHAMPAIGN**—How Bout Us—D-29
- **FRANKE & THE KNOCKOUTS**—Sweetheart—D-28
- **STARS ON 45**—1960s Medley

### KYYX—Seattle (S. Lynch—MD)

- ★ **KIM CARNES**—Bette Davis Eyes 29-22
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 7-2
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 12-8
- ★ **SHEENA EASTON**—Morning Train 2-1
- ★ **STEVE WINWOOD**—While You See A Chance 10-7
- **DON McLEAN**—Since I Don't Have You
- **ANNE MURRAY**—Blessed Are The Believers
- **ROLLING STONES**—If I Was A Dancer—X
- **GINO VANELLI**—Living Inside Myself—X
- **LENNY LeBLANC**—Somebody Send My Baby Home—X
- **FRANKE & THE KNOCKOUTS**—Sweetheart—X
- **GARLAND JEFFREYS**—96 Tears—X
- **JEFFERSON STARSHIP**—Find Your Way Back—X
- **STARS ON 45**—1960s Medley

### KJRB—Spokane (Nancy—MD)

- ★ **LOVERBOY**—Turn Me Loose 8-5
- ★ **STEVE WINWOOD**—While You See A Chance 3-1
- ★ **JOHN LENNON**—Watching The Wheels 27-18
- ★ **JOHN COUGAR**—Ain't Even Done With The Night 26-20
- ★ **SMOKEY ROBINSON**—Being With You 12-7
- **KIM CARNES**—Bette Davis Eyes
- **STARS ON 45**—Medley
- **PHIL COLLINS**—I Missed Again—D-30
- **GINO VANELLI**—Living Inside Myself—D-29
- **A TASTE OF HONEY**—Sukiyaki—D-28
- **FRANKE & THE KNOCKOUTS**—Sweetheart—D-27

### KTAC—Tacoma (S. Carter—MD)

- ★ **REO SPEEDWAGON**—Take It On The Run 20-15
- ★ **SMOKEY ROBINSON**—Being With You 13-6
- ★ **JOHN LENNON**—Watching The Wheels 25-19
- **DIANA ROSS**—One More Chance
- **MICHAEL STANLEY BAND**—Lover
- **DELBERT McCLINTON**—Shotgun Rider
- **THE ROVERS**—Wasn't That A Party

### KCBN—Reno (L. Irons—MD)

- ★ **JUICE NEWTON**—Angel Of The Morning 13-6
- ★ **STEVE WINWOOD**—While You See A Chance 9-3
- ★ **SMOKEY ROBINSON**—Being With You 19-12
- ★ **ERIC CLAPTON**—I Can't Stand It 26-20
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 11-4
- **JEFFERSON STARSHIP**—Find Your Way Back
- **DOTTIE WEST**—What Are We Doing In Love
- **GREG KIHN BAND**—Sheila
- **THE WHO**—You Better You Bet—D-38
- **ANNE MURRAY**—Blessed Are The Believers
- **.38 SPECIAL**—Hold On Loosely—D-39
- **THE WHISPERS**—It's A Love Thing—D-40
- **GINO VANELLI**—Living Inside Myself—D-37
- **LENNY LeBLANC**—Somebody Send My Baby Home—D-35

### KCPX—Salt Lake City (G. Waldron—MD)

- ★ **REO SPEEDWAGON**—Take It On The Run D-26
- ★ **GINO VANELLI**—Living Inside Myself D-22
- ★ **T.G. SHEPPARD**—I Loved 'Em Every One 33-21
- **JOHN LENNON**—Watching The Wheels
- **DIANA ROSS**—One More Chance
- **KIM CARNES**—Bette Davis Eyes—D-27

## BREAKOUTS-NATIONAL

- RICK SPRINGFIELD—Jessie's Girl (RCA)
- JEFFERSON STARSHIP—Find Your Way Back (Grunt)
- DON McLEAN—Since I Don't Have You (Millennium)

- **DOLLY PARTON**—But You Know I Love You—D-29
- **RICK SPRINGFIELD**—Jessie's Girl—D-39
- **JOHN O'BANION**—Love You Like I Never Loved Before
- **MICHAEL STANLEY BAND**—Lover
- **SHOT IN THE DARK**—Playing With Lightning
- **DR. HOOK**—That Didn't Hurt Too Bad—D-40
- **STYX**—Too Much Time On My Hands—D-32
- **DOTTIE WEST**—What Are We Doing In Love—D-28
- **DON McLEAN**—Since I Don't Have You
- **STARS ON 45**—1960s Medley
- **MARILEE**—Stay The Night
- **ADRIENNE JOHN LOVERIDGE**—400 Dragons

### KRSP(FM103)—Salt Lake City (L. Windgar—MD)

- ★ **THE WHO**—You Better You Bet 19-15
- ★ **STEELEY DAN**—Time Out Of Mind 12-7
- ★ **RICK SPRINGFIELD**—Jessie's Girl 17-14
- ★ **PHIL COLLINS**—I Missed Again 25-20
- ★ **REO SPEEDWAGON**—Take It On The Run 13-10
- **ROLLING STONES**—If I Was A Dancer
- **KIM CARNES**—Bette Davis Eyes
- **RICK SPRINGFIELD**—Jessie's Girl
- **JOHN LENNON**—Watching The Wheels—D-26
- **JEFFERSON STARSHIP**—Find Your Way Back—D-25

### KIMN—Denver (D. Ericson—MD)

- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 19-9
- ★ **REO SPEEDWAGON**—Take It On The Run 24-20
- ★ **JUICE NEWTON**—Angel Of The Morning 4-2
- ★ **SMOKEY ROBINSON**—Being With You 23-19
- ★ **APRIL WINE**—Just Between You And Me 16-12
- **JEFFERSON STARSHIP**—Find Your Way Back
- **CLIMAX BLUES BAND**—I Love You
- **JOHN LENNON**—Watching The Wheels—D-21
- **PHIL COLLINS**—I Missed Again—D-29
- **GINO VANELLI**—Living Inside Myself—D-30
- **DON McLEAN**—Since I Don't Have You

## North Central Region

### ★ PRIME MOVERS

- REO SPEEDWAGON—Take It On The Run (Epic)
- STEVE WINWOOD—While You See A Chance (Island)
- SHEENA EASTON—Morning Train (EMI)

### ● TOP ADD ONS

- JOHN LENNON—Watching The Wheels (Geffen)
- PHIL COLLINS—I Missed Again (Atlantic)
- KIM CARNES—Bette Davis Eyes (EMI)

### ● BREAKOUTS

- STARS ON 45—Medley (Radio Records)
- STYX—Rockin' The Paradise (A&M)
- QUINCY JONES—Ai No Corrida (A&M)

### CKLW—Detroit (R. Trombley—MD)

- ★ **REO SPEEDWAGON**—Take It On The Run 28-9
- ★ **STEVE WINWOOD**—While You See A Chance 14-8
- ★ **STYX**—Too Much Time On My Hands 29-24
- ★ **.38 SPECIAL**—Hold On Loosely 25-20
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 20-16
- **KIM CARNES**—Bette Davis Eyes
- **QUINCY JONES**—Ai No Corrida
- **SMOKEY ROBINSON**—Being With You—D-14
- **FRANKE & THE KNOCKOUTS**—Sweetheart—D-29
- **A TASTE OF HONEY**—Sukiyaki—D-30
- **JOHN LENNON**—Watching The Wheels—D-19

### WDRQ—Detroit (J. Ryan—MD)

- No List
- WAKY—Louisville (Alice—MD)
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 11-5
- ★ **SHEENA EASTON**—Morning Train 6-3
- ★ **JUICE NEWTON**—Angel Of The Morning 13-7
- ★ **SMOKEY ROBINSON**—Being With You 12-9
- ★ **STEVE WINWOOD**—While You See A Chance 5-2
- **JOHN LENNON**—Watching The Wheels—20
- **GINO VANELLI**—Living Inside Myself—19
- **KIM CARNES**—Bette Davis Eyes—22
- **PHIL COLLINS**—I Missed Again—21

### WKJJ (KJ 101)—Louisville (B. Hatfield—MD)

- ★ **MANFRED MANN'S EARTH BAND**—For You 8-4
- ★ **STYX**—Too Much Time On My Hands 23-18
- ★ **JOURNEY**—The Party's Over 11-7
- ★ **THE WHO**—You Better You Bet 19-14

- ★ **CLIMAX BLUES BAND**—I Love You 18-13
- **RICK SPRINGFIELD**—Jessie's Girl
- **JOHN LENNON**—Watching The Wheels
- **JEFFERSON STARSHIP**—Find Your Way Back—D-30
- **JIM PHOTOGLO**—Fool In Love With You—D-28
- **ROLLING STONES**—If I Was A Dancer—D-27
- **MICHAEL STANLEY BAND**—Lover

### WGCL—Cleveland (Gail—MD)

- ★ **SHEENA EASTON**—Morning Train 11-3
- ★ **REO SPEEDWAGON**—Take It On The Run 25-11
- ★ **JUICE NEWTON**—Angel Of The Morning 22-14
- ★ **PHIL COLLINS**—I Missed Again 24-16
- ★ **THE WHO**—You Better You Bet 18-12
- **JOHN LENNON**—Watching The Wheels—18
- **STARS ON 45**—Medley
- **STEELEY DAN**—Time Out Of Mind—D-26
- **DOTTIE WEST**—What Are We Doing In Love
- **RAY PARKER JR. & RAYDIO**—A Woman Needs Love—D-24
- **KIM CARNES**—Bette Davis Eyes—D-30
- **.38 SPECIAL**—Hold On Loosely
- **THE WHISPERS**—It's A Love Thing—D-29
- **RICK SPRINGFIELD**—Jessie's Girl
- **THE ALAN PARSONS PROJECT**—Time

### WKRQ(Q102)—Cincinnati (T. Galluzzo—MD)

- ★ **STEVE WINWOOD**—While You See A Chance 12-9
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 17-13
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 22-18
- ★ **SHEENA EASTON**—Morning Train 29-24
- ★ **DARYL HALL/JOHN OATES**—Kiss On My List 24-19
- **PHIL COLLINS**—I Missed Again—35
- **STYX**—Rockin' The Paradise—X
- **PAT BENATAR**—Hell Is For Children—LP

### WNCI—Columbus (S. Edwards—MD)

- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 13-7
- ★ **ERIC CLAPTON**—I Can't Stand It 16-10
- ★ **CHAMPAIGN**—How Bout Us 23-15
- ★ **APRIL WINE**—Just Between You And Me 17-9

- ★ **REO SPEEDWAGON**—Take It On The Run 24-12

- **PHIL COLLINS**—I Missed Again—LP
- **JOHN LENNON**—Watching The Wheels—LP
- **RAY PARKER JR. & RAYDIO**—A Woman Needs Love—LP
- **JOHN COUGAR**—Ain't Even Done With The Night—D-24
- **STYX**—Too Much Time On My Hands—D-25
- **THE WHO**—You Better You Bet—D-23

### WXGT(92X)—Columbus (T. Nutter—MD)

- ★ **REO SPEEDWAGON**—Take It On The Run 18-13
- ★ **GROVER WASHINGTON JR.**—Just The Two Of Us 11-7
- ★ **JAMES TAYLOR/J.D. SOUTHER**—Her Town Too 14-10
- ★ **SHEENA EASTON**—Morning Train 10-8
- ★ **STYX**—Too Much Time On My



# Radio Programming

## Current Releases Lacking Strong Promotion, Say P.D.s In Survey

By ED HARRISON

LOS ANGELES—Record label promotion people may bemoan tight radio playlists that keep out new singles from airplay, but 46% of program directors surveyed in 30 key major, secondary and tertiary markets blame the labels for the situation.

In a survey conducted by Dan Aaronson of Cadillac Music Enterprises of Hollywood, 23% said the labels are "out of touch with the consumer" and another 23% claim they do not add records because of lack of label promotion and marketing.

These are the principal explanations of a 73% blanket condemnation of current releases as "too much bad product."

The survey of how singles get air play included interviews with programmers at WRKO-AM Boston, WNBC-AM and WXLO-FM New York, WIFJ-FM Philadelphia and KFI-AM Los Angeles.

Predictably, the survey disclosed that tertiary programmers, who have less research available to them, place more importance on "ears" and "gut level" feelings, while major market programmers use sales data and in-house passive research.

While 20% of the respondents overall claimed sales as a chief reason for adds, none of the tertiary programmers claimed so, although 50% of the major programmers did.

Conversely, 30% of the tertiary stations relied on gut feeling while no major stations did.

A majority of secondary and tertiary stations are satisfied with the information they receive from label promotion persons, although 40% of the major stations have complaints. The survey revealed "an undercurrent of dissatisfaction with the entire promotional system," with the main complaint being "at times

bombarded by local regional and national men."

Among the other revelations in the survey.

- There is a need for some meaningful testing of the product by an independent firm before release to stations.

- Once the single is established, sales and requests are the major factors in adding it to the power rotations.

- If the single develops into a regional hit and does not have a traditionally regional sound or lyrical content, then with strong label support in terms of promotion and marketing, the single should do well nationally.

- There is a problem in terms of selecting the pick single off the album, although no alternative is proposed.

- Music and program directors surveyed want to have a well rounded, broad based format that will capture as large an audience as possible.

- Once a single is added to a tertiary market playlist, there are serious lags in getting the product into the local marketplace.

- The programmers want to play more good quality singles. They repeatedly mentioned that the majority of the product that is not added to playlists is not high caliber product.

## ROCKETTE DISPUTE OVER

SYRACUSE—Not only have WSYR-FM and Rockefeller Center reached agreement on WSYR's alleged infringement on the use of the Rockettes' name, but the station is also off and running with a contest to pick a new name for the group of women it had been calling the 94 Rockettes.

The contest will give \$940 to the winner who selects a new name for the group. WSYR has agreed to discontinue the use of the Rockettes name. It took this action after Rockefeller Center sued the station, claiming infringement of the name associated with those high-kicking dancers at Rockefeller Center's Radio City Music Hall.

## SAVVY PACKAGING

# Budgets Rising For Country Ads On TV

By EDWARD MORRIS

NASHVILLE—More often and more skillfully, country music radio stations are turning to television advertising to lure and keep listeners.

WTHI-AM Terra Haute, Ind., has dropped its billboard budget entirely and cut newspaper ads to increase its tv funds. WCXI-AM Detroit notes a 10% budget jump for video spots. KHJ-AM Los Angeles has sent crews all over the country to tape star interviews for its ambitious promotional drive.

As the budgets rise, so does the degree of commercial sophistication. While it's still possible to see the station logo superimposed on an album cover slide, it's just as common to see professional actors posturing on a specially constructed set or the results of high quality location film footage.

Creative Production Services, Cleveland, produced a "Get In Our Boots" series of spots for WPKX-AM and WVKX-FM Alexandria, Va., that cost \$24,000 for four 30-second spots and a 10-second one. It involved special sets, union actors and two days of shooting.

According to Carol Frankel, a representative for Creative Productions, the spots were shot as "generics" which could be sold to other country music stations in non-competing markets. A percentage of the sales is paid to the stations that originally commissioned the spots.

WQAM-AM Miami also reports using a high-quality generic, produced by Hamilton Productions, Miami, which shows ordinary citizens being miraculously re-costumed in western garb via the transforming intervention of country music.

WHN-AM New York opts for a more personalized package, featuring country stars in informal poses

recommending the station to tv viewers.

Riding somewhat on the popularity of "WKRP In Cincinnati," WSAI-AM/FM Cincinnati favors a spot that has the camera zooming in on the city landmarks while Waylon Jennings overvoices his hit, "Are You Ready For The Country."

WAXX-FM Eau Claire, Wis., and KOMA-AM Oklahoma City, Okla., both rely on slow-paced and folksy spots. The former features a local listener showing snapshots in a "this is my family . . . this is my radio station" progression. KOMA's commercial gathers a choir of citizens to sing "Thank God, I'm A KOMA Boy."

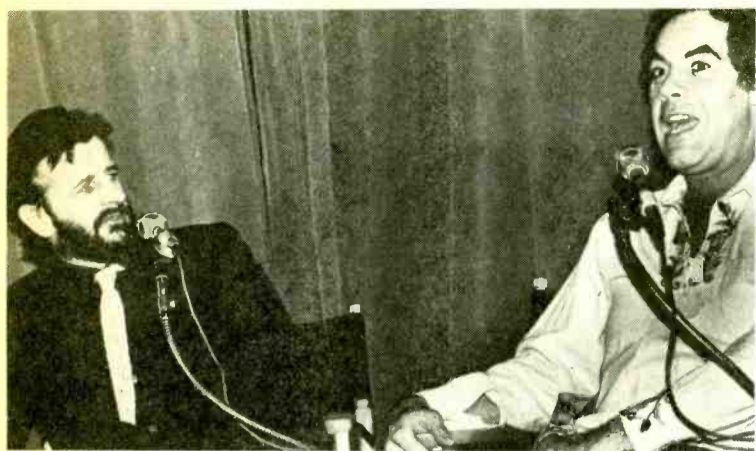
Although more stations are going to tv to spotlight their contests and giveaways, the emphasis still is on institutional advertising—because of cost and time considerations. Gregg Raab, promotion director for WCXI, says, "It's pretty hard to promote a specific program or event by tv and still maintain the quality of your institutional spots."

Raab explains that his station's tv ad was constructed to feature on-camera dialog—in a location setting—by all his air personalities. The actual commercial was shot by an outside company that used a station-originated concept and script.

Most stations surveyed said they schedule their commercials to reach as many adults as possible—which usually means placement in prime time or around news programs. "We're about 50% prime time and 50% in the early and late fringes," reports WCXI's Raab.

According to WTHI's station manager, Dave Liston, the preferred location for his tv spots is within news-linked "60 Minutes" and

(Continued on page 45)



Starr Time: Ringo Starr, left, and Robert Klein exchange banter during Starr's visit in a recent taping of the show.

## ROCK DOMINATES

# Robert Klein Hosting New Variety Show

NEW YORK—Actor Robert Klein is a busy entrepreneur these days. After a "start from scratch" in October, he's off and running with a radio show he produces and distributes to 150 radio stations.

Klein is not new to radio. He did a show for DIR for a year. But this is different. "This is a great entrepreneurial leap," says Klein. "This has to be more than a hobby."

The show he did for DIR wasn't a hobby, but he did it because he was locked into New York anyway starring in the Broadway show "They're Playing Our Song." When he left the show, he left DIR and the show was not heard again until he resurrected it in October.

Klein isn't content just doing a radio show, however. He's just finished a film in Florida for Columbia Pictures called "Nobody's Perfect" and he's about to sign a contract with Warner Bros. to write and star in a film. But he makes sure he has time to do the show, even if he has to work on Saturday, which he did for several Saturdays while filming "Nobody's Perfect."

The show, which is carried on such outlets as WLUP-FM Chicago, WNEW-FM New York, KLOS-FM Los Angeles, is unique in radio. Concentrating on interviews and performances by rock acts, the show

is "radio as tv, radio of the 1930s and '40s, variety radio." It might be said that Klein is emerging as the Ed Sullivan of AOR FM radio.

While rock talent dominates the show, one is just as likely to hear Klein chatting with Madelyn Kahn, Abbie Hoffman or Klein's idol and mentor, Rodney Dangerfield.

Klein is, after all, considered a first-rate stand up comedian and he uses humor to make the interviews work. "I go for the laughs and downplay the Q and A," he says. "There's a solidifying Groucho aspect to the show." But under the guise of humor, Klein can be penetrating, too.

Klein says he is pleased with how the shows are working now. "Sandra (Furton, the show's producer) and Mike (Moran, the engineer) are a good team," he says. "There's a rhythm going. There's good editing."

Klein is also pleased that "the word is out. Record companies and publicists consider it (a visit to the show) a really worthy stop." One interview on the Klein show permits an artist to visit a lot of stations simultaneously.

The show distributed by Klein's Froben Enterprises, comes on a barter basis with six national spots and room for the local station to sell two spots.

# Multiple Acts Booked For Kaufman Tribute In N.Y.

By SAM SUTHERLAND

LOS ANGELES—A familiar booking strategy from rock'n'roll's halcyon '50s and '60s is being revived for an upcoming Madison Square Garden tribute to radio veteran Murray Kaufman.

In paying homage to the New York area broadcast titan, producers of the July 13 "Salute To Murray The K" show are building the kind of multiple act lineup once common for rock and pop tributes but since replaced by smaller bills.

Although the rock review approach has been periodically applied to pure nostalgia packages, the Garden date differs in both the projected scope of the bill and the presence of several veteran acts whose current recording careers are being boosted by major hits.

Helping lure in talent for the date are Dionne Warwick and Tony Orlando, both listed as chairpersons for the event, originally planned for this March but since postponed until the summer owing to Kaufman's recent hospitalization (he's since returned

to active duty on a number of film and media proposals) and concern over adequate planning time.

Acts already committed include, in addition to Orlando and Warwick, Roy Orbison, Jan and Dean, Bill Medley (former Righteous Brother), Johnny Rivers, Martha Reeves, the Association, Sam and Dave, Felix Cavaliere, Jay Black, Mary Wells, Merry Clayton, Little Anthony and David Soul.

Negotiations are also underway with a half-dozen other major acts including both U.S. and English artists.

Kaufman himself, who's celebrating his 30th year in radio, laughs at his own involvement in what was to be a tribute to him. "I'm in a funny position," he confides, "in that they're giving me this tribute and here I am directly involved in talking it up and planning it."

"But they needed to talk to me to get the necessary details on what I've been involved with during my radio career." (Continued on page 31)

## 'SHADDAP' LISTENERS WILL NOT

NEW YORK—"Shaddap You Face" by Joe Dolce the number one request on the number one station, WKTU-FM? Sure, why not, it's been number one in Australia and Britain.

The novelty by Dolce, an Australian who sings with an Italian accent in the great tradition of Lou Monte, is currently only being played by WKTU morning man and program director Dale Reeves in New York.

But MCA, which licensed the record and issued it here, has gotten it some air play in about a dozen other markets around the country.

MCA promotion man Brent Hunt says that most of the airplay is in morning drive because "that's where the personality jocks are."

Some of the most recent stations to add the record are WOW-AM Omaha, WXKS-FM and WHDH-AM Boston and WBEN-AM Buffalo, N.Y.

Reeves says, "The calls come in as soon as I got on the air, requesting that I play the song right away, then repeat it at the start of the work day, so people can listen with co-workers and friends. Since I'm only half Italian, I only want to play it half of the time. But listeners want to hear it all of the time. The response has been incredible."



# Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/31/81)

Continued from page 20

## Southwest Region

**PRIME MOVERS**  
GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)  
HALL & OATES—Kiss On My List (RCA)  
JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)

**TOP ADD ONS**  
JOHN LENNON—Watching The Wheels (Geffen)  
GINO VANELLI—Living Inside Myself (Arista)  
CLIMAX BLUES BAND—I Love You (WB)

**BREAKOUTS**  
KIM CARNES—Bette Davis Eyes (EMI)  
PHIL COLLINS—I Missed Again (Atlantic)  
DELBERT McCLINTON—Shotgun Rider (Capitol)

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

- ★ JUICE NEWTON—Angel Of The Morning 21-18
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool I'm 18-10
- ★ JOURNEY—The Party's Over 19-17
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 17-15
- THE WHO—You Better You Bet—26
- SMOKEY ROBINSON—Being With You
- ERIC CLAPTON—I Can't Stand It—D-30
- T.G. SHEPPARD—I Loved 'Em Every One
- THE ROVERS—Wasn't That A Party

**KFMK—Houston (J. Steele—MD)**

- ★ BLONDIE—Rapture 11-6
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 8-1
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 13-10
- ★ SHEENA EASTON—Morning Train 21-15
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 6-3
- JOHN LENNON—Watching The Wheels
- KIM CARNES—Bette Davis Eyes
- CHAMPAIGN—How Bout Us
- A TASTE OF HONEY—Sukiyaki—D-30

**KRLY—Houston (M. Jones—MD)**

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 16-7
- ★ BLONDIE—Rapture 3-1
- ★ SMOKEY ROBINSON—Being With You 19-14
- ★ DARYL HALL/JOHN OATES—Kiss On My List 14-10
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool I'm 21-17
- STEVE WINWOOD—While You See A Chance—30
- KIM CARNES—Bette Davis Eyes
- DELBERT McCLINTON—Shotgun Rider
- A TASTE OF HONEY—Sukiyaki—D-29
- JERMAINE JACKSON—You Like Me Don't You

**KILT—Houston (B. Young—PD)**

- ★ JUICE NEWTON—Angel Of The Morning 13-9
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 10-6
- ★ EMMYLOU HARRIS—Mister Sandman 19-16
- ★ MAC DAVIS—Hooked On Music 30-24
- ★ BLONDIE—Rapture 8-5
- JOHN LENNON—Watching The Wheels—37
- T.G. SHEPPARD—I Loved 'Em Every One—34
- PHIL COLLINS—I Missed Again—40
- ANNE MURRAY—Blessed Are The Believers—X
- STEELY DAN—Time Out Of Mind—39
- JOE DOLCE—Shaddup You Face—X

**KNUS—Dallas (L. Ridener—MD)**

- ★ APRIL WINE—Just Between You And Me 21-12
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 6-1
- ★ SMOKEY ROBINSON—Being With You 16-11
- ★ ERIC CLAPTON—I Can't Stand It 13-8
- ★ DARYL HALL/JOHN OATES—Kiss On My List 9-5
- PHIL COLLINS—I Missed Again—34
- A TASTE OF HONEY—Sukiyaki—35

**KVIL—Dallas (C. Rhodes—MD)**

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-11
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-10
- ★ JOHN COUGAR—Ain't Even Done With The Night 20-16
- ★ JUICE NEWTON—Angel Of The Morning 11-9
- ★ TERRI GIBBS—Somebody's Knockin' 9-6
- CLIMAX BLUES BAND—I Love You
- GINO VANELLI—Living Inside Myself
- CHAMPAIGN—How Bout Us—D-17
- THE WHISPERS—It's A Love Thing—D-23
- ANDY GIBB—Me—D-21
- STEELY DAN—Time Out Of Mind—D-25

**KEGL-FM—Ft. Worth (B. Stevens—MD)**

- ★ THE WHO—You Better You Bet 25-19
- ★ STYX—Too Much Time On My Hands 21-18
- ★ RUSH—Lime Light 20-15
- ★ GINO VANELLI—Living Inside Myself 29-24
- ★ TERRI GIBBS—Somebody's Knockin'—25
- JOHN O'BANION—Love You Like I Never Loved Before
- KIM CARNES—Bette Davis Eyes

- .38 SPECIAL—Hold On Loosely
- CLIMAX BLUES BAND—I Love You
- RICK SPRINGFIELD—Jessie's Girl—X
- JEFFERSON STARSHIP—Find Your Way Back—X
- SANTANA—Winning—X
- ROSANNE CASH—Seven Year Ache—X

**KINT—El Paso (J. Zippo—MD)**

- ★ THE WHO—You Better You Bet 24-16
- ★ REO SPEEDWAGON—Take It On The Run 21-15
- ★ ROLLING STONES—If I Was A Dancer 40-32
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 15-9
- ★ GINO VANELLI—Living Inside Myself 33-20
- CHRISTOPHER CROSS—Say You'll Be Mine
- THE ROVERS—Wasn't That A Party—30
- JOURNEY—The Party's Over—D-24
- THE JACKSONS—Can You Feel It—D-39
- RAINBOW—Surrender
- DILLMAN BAND—Loving The Night Away
- SPANDAU BALLET—To Cut A Long Story Short
- MARVA KING—Do You Want To Make Love
- DOLLY PARTON—But You Know I Love You
- RUPERT HOLMES—I Don't Need You—D-37
- CLIMAX BLUES BAND—I Love You—D-19
- POINT BLANK—Let Me Stay With You Tonight—D-40
- SHOT IN THE DARK—Playing With Lightning
- THE HAWKS—Right Away
- DELBERT McCLINTON—Shotgun Rider—D-38

**KTSA—San Antonio (J.J. Rodriguez—MD)**

- ★ REO SPEEDWAGON—Keep On Loving You 2-1
- ★ DARYL HALL/JOHN OATES—Kiss On My List 18-12
- ★ DON McLEAN—Crying 6-5
- ★ RANDY MEISNER—Hearts On Fire 17-14
- ★ RONNIE MILSAP—Smoky Mountain Rain 8-4
- JOHN LENNON—Watching The Wheels
- FRANK & THE KNOCKOUTS—Sweetheart
- GINO VANELLI—Living Inside Myself—D-27

**KHFI (K-98)—Austin (E. Volkman—MD)**

- ★ JOHN COUGAR—Ain't Even Done With The Night 5-3
- ★ CLIMAX BLUES BAND—I Love You 7-4
- ★ APRIL WINE—Just Between You And Me 13-9
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-10
- ★ SHEENA EASTON—Morning Train 11-7
- CHAMPAIGN—How Bout Us
- PHIL COLLINS—I Missed Again
- KIM CARNES—Bette Davis Eyes—D-27
- ANNE MURRAY—Blessed Are The Believers
- .38 SPECIAL—Hold On Loosely—D-23
- JOHN LENNON—Watching The Wheels—D-30
- DOTTIE WEST—What Are We Doing In Love—D-29
- JEFFERSON STARSHIP—Find Your Way Back
- ELVIS COSTELLO—Watch Your Step

**KILE—Galveston (S. Taylor—MD)**

- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-1
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 29-9
- ★ JOHN COUGAR—Ain't Even Done With The Night 9-5
- ★ JUICE NEWTON—Angel Of The Morning 16-8
- ★ SHEENA EASTON—Morning Train 23-15
- DOTTIE WEST—What Are We Doing In Love—39
- CHAMPAIGN—How Bout Us—34
- JOHN LENNON—Watching The Wheels—37
- THE WHO—You Better You Bet—D-32
- ROX—DDDDDDDDance—D-38
- JOHNNY LEE—Picking Up Strangers—X
- GLEN CAMPBELL/TANYA TUCKER—Why Don't We Just Sleep On It—X
- KIM CARNES—Bette Davis Eyes
- DOLLY PARTON—But You Know I Love You
- PHIL COLLINS—I Missed Again
- RICK SPRINGFIELD—Jessie's Girl—X
- JOHN O'BANION—Love You Like I Never Loved Before
- A TASTE OF HONEY—Sukiyaki—40

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

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 15-12
- ★ DARYL HALL/JOHN OATES—Kiss On My List 1-1
- ★ SMOKEY ROBINSON—Being With You 7-3
- ★ CLIMAX BLUES BAND—I Love You 11-9
- ★ STYX—Too Much Time On My Hands 26-21
- JOHN LENNON—Watching The Wheels
- JOHN O'BANION—Love You Like I Never Loved Before
- CHAMPAIGN—How Bout Us—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-25
- A TASTE OF HONEY—Sukiyaki—D-28
- ROX—DDDDDDDDance
- STEVIE WONDER—Lately
- CLIFF RICHARD—Give A Little Bit More
- MICHAEL JACKSON—One Day In Your Life
- JERMAINE JACKSON—You Like Me Don't You—D-27

**KOFM—Oklahoma City (C. Morgan—MD)**

- ★ DARYL HALL/JOHN OATES—Kiss On My List 11-6

- ★ SHEENA EASTON—Morning Train 9-5
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 16-14
- ★ APRIL WINE—Just Between You And Me 21-18
- ★ STEVE WINWOOD—While You See A Chance 14-13
- A TASTE OF HONEY—Sukiyaki—30
- REO SPEEDWAGON—Take It On The Run—29

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

- ★ REO SPEEDWAGON—Take It On The Run 3-1
- ★ THE WHO—You Better You Bet 29-18
- ★ JUICE NEWTON—Angel Of The Morning 25-20
- THE WHISPERS—It's A Love Thing 19-14
- ★ SHEENA EASTON—Morning Train 10-6
- GINO VANELLI—Living Inside Myself
- JOHN LENNON—Watching The Wheels
- QUINCY JONES—Ain't No Corrida
- JOHN COUGAR—Ain't Even Done With The Night—D-30
- KIM CARNES—Bette Davis Eyes—D-28
- CHAMPAIGN—How Bout Us—D-27

**WTIX—New Orleans (G. Franklin—MD)**

- ★ REO SPEEDWAGON—Take It On The Run 12-9
- ★ GINO VANELLI—Living Inside Myself D-26
- ★ ERIC CLAPTON—I Can't Stand It 24-18
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 17-12
- ★ FRANK & THE KNOCKOUTS—Sweetheart 28-21
- DELBERT McCLINTON—Shotgun Rider
- KIM CARNES—Bette Davis Eyes
- TIERRA—Memories—D-39
- LEON REDBONE—Seduced—X
- DOTTIE WEST—What Are We Doing In Love—D-28
- JEFFERSON STARSHIP—Find Your Way Back

**KEEL—Shreveport (M. Johnson—MD)**

- ★ FRANK & THE KNOCKOUTS—Sweetheart 34-26
- ★ BARRY MANILOW—Lonely Together 35-23
- ★ JOHN COUGAR—Ain't Even Done With The Night 23-16
- ★ TERRI GIBBS—Somebody's Knockin' 11-7
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 16-11
- JOHN LENNON—Watching The Wheels—33
- PHIL COLLINS—I Missed Again—34
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—X-29
- KIM CARNES—Bette Davis Eyes—X-30
- GINO VANELLI—Living Inside Myself
- A TASTE OF HONEY—Sukiyaki
- DOTTIE WEST—What Are We Doing In Love—X-32
- OUTLAWS—I Can't Stop Loving You
- STARS ON 45—1960s Medley—35

**WFMF—Baton Rouge (W. Watkins—MD)**

- ★ SMOKEY ROBINSON—Being With You 17-10
- ★ CLIMAX BLUES BAND—I Love You 25-21
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 14-10
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-4
- ★ STEVE WINWOOD—While You See A Chance 11-5
- .38 SPECIAL—Hold On Loosely
- PHIL COLLINS—I Missed Again
- JOHN COUGAR—Ain't Even Done With The Night—D-24
- KIM CARNES—Bette Davis Eyes—D-28
- RUSH—Lime Light—DP
- GINO VANELLI—Living Inside Myself—D-27
- JOHN O'BANION—Love You Like I Never Loved Before—D-30

## Midwest Region

**PRIME MOVERS**  
JUICE NEWTON—Angel Of The Morning (Capitol)  
GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)  
APRIL WINE—Just Between You & Me (Capitol)

**TOP ADD ONS**  
JOHN LENNON—Watching The Wheels (Geffen)  
SHEENA EASTON—Morning Train (EMI)  
GINO VANELLI—Living Inside Myself (Arista)

**BREAKOUTS**  
FRANK & THE KNOCKOUTS—Sweetheart (Millennium)  
CHRISTOPHER CROSS—Say You'll Be Mine (WB)  
ANNE MURRAY—Blessed Are The Believers (Capitol)

**WLS—Chicago (T. Kelly—MD)**

- ★ APRIL WINE—Just Between You And Me 19-11
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 23-15
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 43-32
- ★ ERIC CLAPTON—I Can't Stand It 36-27
- ★ STYX—Too Much Time On My Hands 32-21
- SHEENA EASTON—Morning Train—14
- JOHN LENNON—Watching The Wheels—D-36

**WNAP—Indianapolis (D.J. Bailey—MD)**

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 7-2

- ★ SHEENA EASTON—Morning Train 5-1
- ★ THE POLICE—Don't Stand So Close To Me 9-5
- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-3
- ★ STEVE WINWOOD—While You See A Chance 8-4
- CLIMAX BLUES BAND—I Love You—25
- GINO VANELLI—Living Inside Myself—24
- .38 SPECIAL—Hold On Loosely—27
- PHIL COLLINS—I Missed Again—28
- A TASTE OF HONEY—Sukiyaki—26

**WOKY—Milwaukee (D. Cole—MD)**

- ★ SHEENA EASTON—Morning Train 8-5
- ★ STEVE WINWOOD—While You See A Chance 19-15
- ★ TERRI GIBBS—Somebody's Knockin' 18-13
- ★ DARYL HALL/JOHN OATES—Kiss On My List 10-6
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-9
- JOHN LENNON—Watching The Wheels
- DOTTIE WEST—What Are We Doing In Love—D-27
- BARRY MANILOW—Lonely Together—D-28

**WISM—Madison (S. Jones—MD)**

- ★ CLIMAX BLUES BAND—I Love You 22-13
- ★ GINO VANELLI—Living Inside Myself 30-22
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 17-11
- ★ SMOKEY ROBINSON—Being With You 14-8
- JOHN O'BANION—Love You Like I Never Loved Before—26
- SHOT IN THE DARK—Playing With Lightning
- KIM CARNES—Bette Davis Eyes—D-27
- CHRISTOPHER CROSS—Say You'll Be Mine—D-28
- ROD STEWART—Somebody Special—X
- DOTTIE WEST—What Are We Doing In Love—X
- DONNA SUMMER—Who Do You Think You're Fooling—X

**WSPT—Stevens Point (P. Martin—MD)**

- ★ SHEENA EASTON—Morning Train 8-2
- ★ REO SPEEDWAGON—Take It On The Run 15-5
- ★ JUICE NEWTON—Angel Of The Morning 10-4
- ★ ERIC CLAPTON—I Can't Stand It 11-7
- ★ .38 SPECIAL—Hold On Loosely 17-12
- JEFFERSON STARSHIP—Find Your Way Back
- CLIFF RICHARD—Give A Little Bit More
- STARS ON 45—1960s Medley

**KSQ—St. Louis (T. Stone—MD)**

- No List
- ★ JUICE NEWTON—Angel Of The Morning 15-12
- ★ DARYL HALL/JOHN OATES—Kiss On My List 20-15
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 12-9
- ★ SHEENA EASTON—Morning Train 13-11
- ★ STEVE WINWOOD—While You See A Chance 23-17
- NEIL DIAMOND—America—30

**KIOA—Des Moines (G. Stevens—MD)**

- ★ JUICE NEWTON—Angel Of The Morning 17-9
- ★ SHEENA EASTON—Morning Train 11-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 25-17
- ★ REO SPEEDWAGON—Take It On The Run 30-19
- ★ STEVE WINWOOD—While You See A Chance 22-15
- THE WHO—You Better You Bet—28
- LEON REDBONE—Seduced—DP
- STEELY DAN—Time Out Of Mind—D-29
- STYX—Too Much Time On My Hands—D-25
- PHIL COLLINS—I Missed Again—D-30
- JOHN O'BANION—Love You Like I Never Loved Before

**KDWB—Minneapolis (P. Abresch—MD)**

- ★ JUICE NEWTON—Angel Of The Morning 11-6
- ★ CLIMAX BLUES BAND—I Love You 13-8
- ★ THE POLICE—Don't Stand So Close To Me 19-14
- ★ APRIL WINE—Just Between You And Me 22-17
- ★ GINO VANELLI—Living Inside Myself 21-16
- CHRISTOPHER CROSS—Say You'll Be Mine—24
- LENNY LeBLANC—Somebody Send My Baby Home—25
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—18

**KS95-FM(KSTP)—St. Paul (C. Knapp—MD)**

- No List
- ★ KEYN-FM—Wichita (T. Springs—MD)
- ★ BLONDIE—Rapture 8-4
- ★ STEVE WINWOOD—While You See A Chance 16-10
- ★ JUICE NEWTON—Angel Of The Morning 19-15

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 21-17
- ★ ERIC CLAPTON—I Can't Stand It 22-19
- FRANK & THE KNOCKOUTS—Sweetheart

**WOW—Omaha (J. Corcoran—MD)**

- ★ DARYL HALL/JOHN OATES—Kiss On My List 5-2
- ★ STEVE WINWOOD—While You See A Chance 7-4
- ★ SMOKEY ROBINSON—Being With You 19-14
- ★ THE POLICE—Don't Stand So Close To Me 16-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 14-9
- KIM CARNES—Bette Davis Eyes—22
- PHIL COLLINS—I Missed Again—23
- .38 SPECIAL—Hold On Loosely—NP
- ERIC CLAPTON—I Can't Stand It—NP
- JOHN LENNON—Watching The Wheels—NP
- THE WHO—You Better You Bet—NP

**KWKN—Wichita (J. Brown—MD)**

- ★ DARYL HALL/JOHN OATES—Kiss On My List 15-9
- ★ NEIL DIAMOND—Hello Again 3-1
- ★ SHEENA EASTON—Morning Train 17-12
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 16-11
- ★ BARRY MANILOW—Lonely Together 29-19
- JOHN LENNON—Watching The Wheels—29
- STEELY DAN—Time Out Of Mind—22
- CHRISTOPHER CROSS—Say You'll Be Mine—30

**WZUU—Milwaukee (B. Shannon—MD)**

- ★ JOHN COUGAR—Ain't Even Done With The Night 29-19
- ★ JUICE NEWTON—Angel Of The Morning 14-5
- ★ BRUCE SPRINGSTEEN—Fade Away 24-20
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 21-13
- ★ SHEENA EASTON—Morning Train 15-9
- GINO VANELLI—Living Inside Myself
- FRANK & THE KNOCKOUTS—Sweetheart—30

## Northeast Region

**PRIME MOVERS**  
GROVER WASHINGTON JR.—Just The Two Of Us (Elektra)  
SMOKEY ROBINSON—Being With You (Tama)  
REO SPEEDWAGON—Take It On The Run (Epic)

**TOP ADD ONS**  
PHIL COLLINS—I Missed Again (Atlantic)  
JOHN LENNON—Watching The Wheels (Geffen)  
THE WHO—You Better You Bet (WB)

**BREAKOUTS**  
DON McLEAN—Since I Don't Have You (Millennium)  
KIM CARNES—Bette Davis Eyes (EMI)  
RICK SPRINGFIELD—Jessie's Girl (RCA)

**WABC—New York (S. Jones—MD)**

- ★ REO SPEEDWAGON—Keep On Loving You 4-1
- ★ STEVE WINWOOD—While You See A Chance 23-13
- ★ JUICE NEWTON—Angel Of The Morning 22-16
- ★ SMOKEY ROBINSON—Being With You 30-25
- ★ TERRI GIBBS—Somebody's Knockin' 42-33
- DON McLEAN—Since I Don't Have You

**WXLO—New York (J. Knapp—PD)**

- ★ TANA GARDENER—Heartbeat 18-10
- ★ A TASTE OF HONEY—Sukiyaki 22-8
- ★ SMOKEY ROBINSON—Being With You 21-14
- ★ STRIKERS—Body Music 22-17
- ★ ROBERT WINTERS & FALL—Magic Man 28-19
- GRADE JONES—Full Up To The Bumper
- QUINCY JONES—Bet You Wouldn't Hurt Me—LP

**WBLI—Long Island (B. Terry—MD)**

- ★ SHEENA EASTON—Morning Train 4-2
- ★ STEVE WINWOOD—While You See A Chance 8-4
- ★ JUICE NEWTON—Angel Of The Morning 13-8
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-6
- ★ DARYL HALL/JOHN OATES—Kiss On My List 10-5
- KIM CARNES—Bette Davis Eyes
- JOHN LENNON—Watching The Wheels
- PHIL COLLINS—I Missed Again—D-30
- GINO VANELLI—Living Inside Myself—D-28
- JOHN O'BANION—Love You Like I Never Loved Before
- CHRISTOPHER CROSS—Say You'll Be Mine
- REO SPEEDWAGON—Take It On The Run—D-25

**WTRY—Schenectady (B. Cahill—MD)**

- ★ APRIL WINE—Just Between You And Me 17-9
- ★ REO SPEEDWAGON—Take It On The Run 9-1
- ★ SMOKEY ROBINSON—Being With You 15-10
- ★ STYX—Too Much Time On My Hands 23-17
- ★ STEVE WINWOOD—While You See A Chance 22-16
- DOTTIE WEST—What Are We Doing In Love
- RICK SPRINGFIELD—Jessie's Girl
- KIM CARNES—Bette Davis Eyes
- CLIMAX BLUES BAND—I Love You—D-29

- JOURNEY—The Party's Over—D-24
- JOHN LENNON—Watching The Wheel—D-30

**WBEN-FM—Buffalo (R. Christian—MD)**

- No List
- ★ WKBW—Buffalo (J. Summers—MD)
- ★ SMOKEY ROBINSON—Being With You 20-11
- ★ REO SPEEDWAGON—Take It On The Run 24-13
- ★ JUICE NEWTON—Angel Of The Morning 21-10
- ★ EMMYLOU HARRIS—Mister Sandman 13-9
- ★ SHEENA EASTON—Morning Train 7-2
- PHIL COLLINS—I Missed Again
- THE WHO—You Better You Bet
- STYX—Too Much Time On My Hands—D-19
- JOHN LENNON—Watching The Wheels
- BARRY MANILOW—Lonely Together—D-27
- JOHN O'BANION—Love You Like I Never Loved Before—D-24

**WBBF—Worcester (D. Mason—MD)**

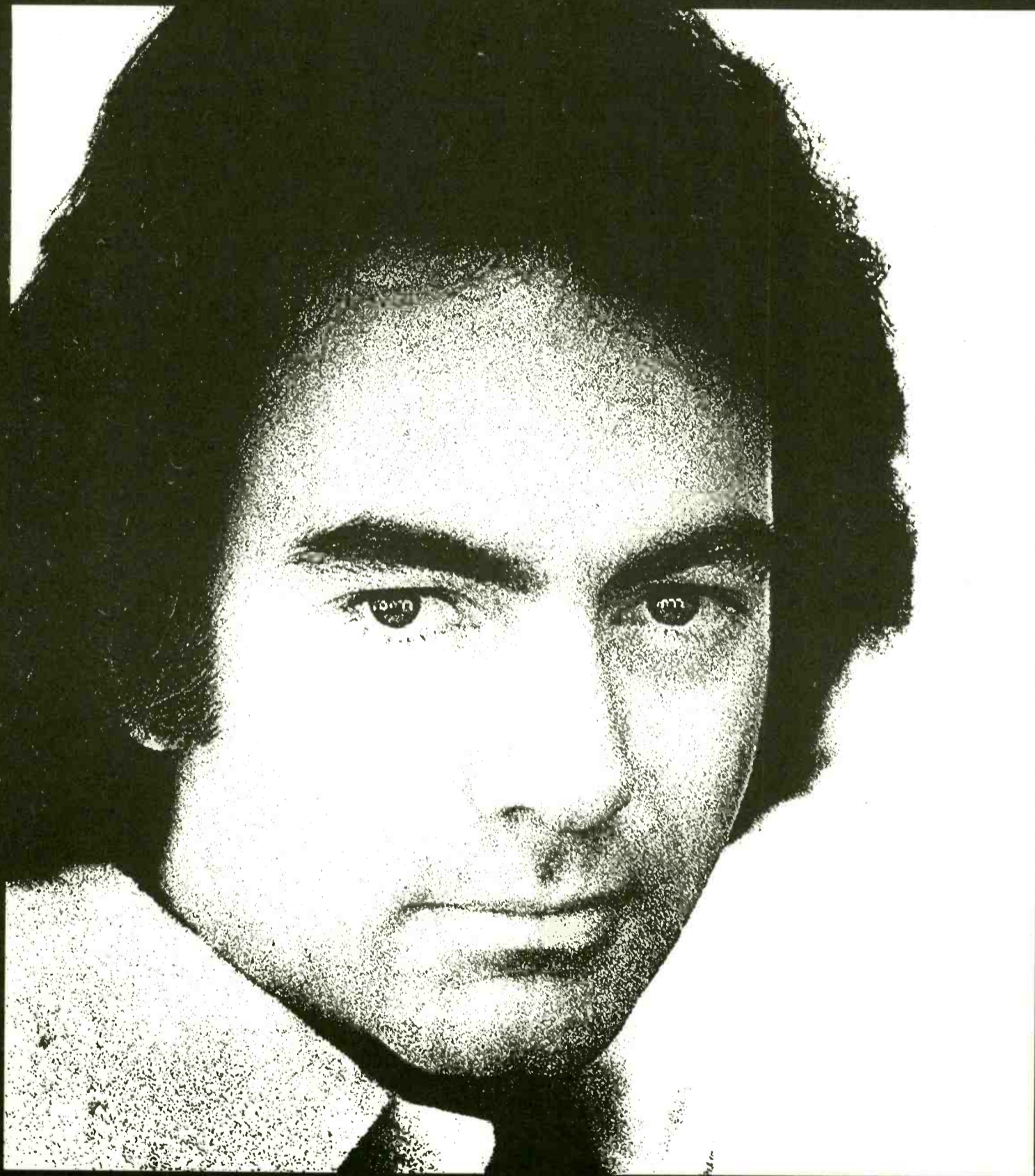
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 14-7
- ★ REO SPEEDWAGON—Take It On The Run 20-13
- ★ JUICE NEWTON—Angel Of The Morning 15-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-14
- ★ STEVE WINWOOD—While You See A Chance 21-16
- DOTTIE WEST—What Are We Doing In Love—24
- SMOKEY ROBINSON—Being With You—25
- STARS ON 45—Medley

**WOLF—Syracuse (B. Michell—MD)**

- ★ ERIC CLAPTON—I Can't Stand It 20-13
- ★ STEELY DAN—Time Out Of Mind 18-17
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 11-6
- ★ CLIMAX BLUES BAND—I Love You 12-7
- KIM CARNES—Bette Davis Eyes—37
- JOHN LENNON—Watching The Wheels—38
- ABBA—Super Trouper
- .38 SPECIAL—Hold On Loosely
- RUPERT HOLMES—I Don't Need You
- THE WHISPERS—It's A Love Thing
- BARRY MANILOW—Lonely Together—D-39



NEIL DIAMOND  
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THE ABC CONTEMPORARY NETWORK



**The Neil Diamond Special.** On Sunday, May 17, a 3-hour musical event spotlighting the words and music of one of today's most gifted writers, performers and all-around showmen. A superstar whose brilliance has already sold

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**RADIO** abc

The People Delivery System



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/31/81)

Continued from page 22

- ★ SMOKEY ROBINSON—Being With You 11-9
- ★ SHEENA EASTON—Morning Train 6-4
- BARRY MANILOW—Lonely Together
- JOHN LENNON—Watching The Wheels
- SANTANA—Winning
- KIM CARNES—Bette Davis Eyes—D-25
- ANNE MURRAY—Blessed Are The Believers
- GINO VANELLI—Living Inside Myself—D-24

### WFTQ (14Q)—Worcester (L. McNamara—MD)

- ★ SHEENA EASTON—Morning Train 7-3
- ★ STEVE WINWOOD—While You See A Chance 11-4
- ★ STEELY DAN—Time Out Of Mind 24-18
- ★ JOHN COUGAR—Ain't Even Done With The Night 22-17
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 13-9
- PHIL COLLINS—I Missed Again—29
- A TASTE OF HONEY—Sukiyaki—3
- KIM CARNES—Bette Davis Eyes—D-28
- GINO VANELLI—Living Inside Myself—D-27

### WPRO-AM—Providence (G. Berkowitz—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-13
- ★ DIANA ROSS—One More Chance 21-15
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-5
- ★ A TASTE OF HONEY—Sukiyaki 23-17
- ★ DOTTIE WEST—What Are We Doing In Love 24-18
- STEVIE WONDER—Lately
- RUPERT HOLMES—I Don't Need You
- BARRY MANILOW—Lonely Together
- CHRISTOPHER CROSS—Say You'll Be Mine
- STEVE WINWOOD—While You See A Chance
- ABBA—Super Trouper

### WPRO-FM (PRO-FM)—Providence (Giouanni—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 7-4
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 23-17
- ★ JOHN COUGAR—Ain't Even Done With The Night 22-18
- ★ REO SPEEDWAGON—Take It On The Run 25-21
- KIM CARNES—Bette Davis Eyes
- CHRISTOPHER CROSS—Say You'll Be Mine
- ERIC CLAPTON—I Can't Stand It—D-25
- CLIMAX BLUES BAND—I Love You
- ROLLING STONES—If I Was A Dancer—D-27
- A TASTE OF HONEY—Sukiyaki
- THE WHO—You Better You Bet

### WPJB (JB105)—Providence (M. Waite—MD)

No List

### WICC—Bridgeport (B. Mitchell—MD)

No List

### WKCI—New Haven (D. Lyons—MD)

- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 25-20
- ★ CLIMAX BLUES BAND—I Love You 29-21
- ★ SMOKEY ROBINSON—Being With You 10-6
- ★ GINO VANELLI—Living Inside Myself 27-24
- ★ STEELY DAN—Time Out Of Mind 23-19
- JOHN LENNON—Watching The Wheels—28
- PHIL COLLINS—I Missed Again—29
- ANNE MURRAY—Blessed Are The Believers—30

### WTIC-FM—Hartford (R. Donahue—MD)

- ★ SHEENA EASTON—Morning Train 3-2
- ★ DARYL HALL/JOHN OATES—Kiss On My List 2-1
- ★ JUICE NEWTON—Angel Of The Morning 10-7
- ★ STEVE WINWOOD—While You See A Chance 8-3
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 9-4
- ERIC CLAPTON—I Can't Stand It—16

### WFEA (13 FEA)—Manchester (K. Lemire—MD)

- ★ JOHN O'BANION—Love You Like I Never Loved Before 26-20
- ★ SHEENA EASTON—Morning Train 1-1
- ★ SMOKEY ROBINSON—Being With You 11-6
- ★ PHIL COLLINS—I Missed Again 22-16
- CHRISTOPHER CROSS—Say You'll Be Mine
- DOTTIE WEST—What Are We Doing In Love
- DR. HOOK—That Didn't Hurt Too Bad
- DAN HARTMAN—Heaven In Your Arms
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-28
- ANNE MURRAY—Blessed Are The Believers—D-30
- RUPERT HOLMES—I Don't Need You—X
- CLIMAX BLUES BAND—I Love You—D-22
- SHOT IN THE DARK—Playing With Lightning—X
- LENNY LeBLANC—Somebody Send My Baby Home—X
- A TASTE OF HONEY—Sukiyaki—D-29
- REO SPEEDWAGON—Take It On The Run—D-27

### WTSN—Dover (J. Sebastian—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 18-15
- ★ CLIMAX BLUES BAND—I Love You 24-14
- ★ REO SPEEDWAGON—Take It On The Run 25-20
- ★ STEELY DAN—Time Out Of Mind 27-22

### ★ DOTTIE WEST—What Are We Doing In Love 26-21

- DON McLEAN—Since I Don't Have You
- ANNE MURRAY—Blessed Are The Believers
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-26
- KIM CARNES—Bette Davis Eyes—D-29
- T.G. SHEPPARD—I Loved 'Em Every One—D-25
- A TASTE OF HONEY—Sukiyaki—D-28
- ABBA—Super Trouper—D-27
- STARS—Medley

### WGUY—Bangor (J. Jackson—MD)

- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 19-13
- ★ REO SPEEDWAGON—Take It On The Run 26-17
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 22-16
- ★ APRIL WINE—Just Between You And Me 20-14
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 11-7
- JOHN O'BANION—Love You Like I Never Loved Before
- RICK SPRINGFIELD—Jesse's Girl
- DR. HOOK—That Didn't Hurt Too Bad
- SANTANA—Winning

### WIGY—Bath (W. Mitchell—MD)

- ★ STEVE WINWOOD—While You See A Chance 6-1
- ★ THE WHO—You Better You Bet 20-12
- ★ JUICE NEWTON—Angel Of The Morning 11-7
- ★ TERRI GIBBS—Somebody's Knockin' 19-13
- ★ JOHN COUGAR—Ain't Even Done With The Night 8-5
- THE ALAN PARSONS PROJECT—Time
- JEFFERSON STARSHIP—Find Your Way Back—DP
- KIM CARNES—Bette Davis Eyes—D-24
- ANNE MURRAY—Blessed Are The Believers—DP
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself—DP
- DR. HOOK—That Didn't Hurt Too Bad—DP
- STYX—Too Much Time On My Hands—D-26
- JOHN LENNON—Watching The Wheels—D-23
- SANTANA—Winning—DP

### WQAC—Bangor (M. O'Hara—MD)

- ★ BLONDIE—Rapture 5-2
- ★ RONNIE MILSAP—Smokey Mountain Rain 3-1
- ★ JUICE NEWTON—Angel Of The Morning 9-7
- ★ THE POLICE—Don't Stand So Close To Me 8-6
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-5
- KIM CARNES—Bette Davis Eyes
- YARBROUGH AND PEOPLES—Don't Stop The Music
- ANNE MURRAY—Blessed Are The Believers
- JOHN O'BANION—Love You Like I Never Loved Before
- A TASTE OF HONEY—Sukiyaki
- ROSANNE CASH—Seven Year Ache
- TOM JONES—Darlin'
- STARS—Medley

### WACZ—Bangor (M. O'Hara—MD)

- ★ BLONDIE—Rapture 5-2
- ★ RONNIE MILSAP—Smokey Mountain Rain 3-1
- ★ JUICE NEWTON—Angel Of The Morning 9-7
- ★ THE POLICE—Don't Stand So Close To Me 8-6
- ★ DARYL HALL/JOHN OATES—Kiss On My List 7-5
- KIM CARNES—Bette Davis Eyes
- YARBROUGH AND PEOPLES—Don't Stop The Music
- ANNE MURRAY—Blessed Are The Believers
- JOHN O'BANION—Love You Like I Never Loved Before
- A TASTE OF HONEY—Sukiyaki
- ROSANNE CASH—Seven Year Ache
- TOM JONES—Darlin'
- STARS—Medley

## Mid-Atlantic Region

### ★ PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)
- HALL & OATES—Kiss On My List (RCA)
- FRANKIE & THE KNOCKOUTS—Sweetheart (Millennium)
- PHIL COLLINS—I Missed Again (Atlantic)
- JOHN LENNON—Watching The Wheels (Geffen)

### ● BREAKOUTS

- KIM CARNES—Bette Davis Eyes (EMI)
- RICK SPRINGFIELD—Jesse's Girl (RCA)
- JEFFERSON STARSHIP—Find Your Way Back (Grunt)

### WXKX—Pittsburgh (B. Christian—MD)

- ★ STYX—Too Much Time On My Hands 12-9
- ★ REO SPEEDWAGON—Tough Guys 6-1
- ★ THE WHO—You Better You Bet 21-18
- ★ ERIC CLAPTON—I Can't Stand It 14-11
- ★ PHIL COLLINS—I Missed Again 19-14
- JOHN LENNON—Watching The Wheels—29
- JEFFERSON STARSHIP—Find Your Way Back—30
- GREG KIHN BAND—Sheila
- GROVER WASHINGTON JR.—Just The Two Of Us—31
- JOHN O'BANION—Love You Like I Never Loved Before

### WFIL—Philadelphia (D. Fennessy—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 15-11
- ★ DARYL HALL/JOHN OATES—Kiss On My List 3-1
- ★ SMOKEY ROBINSON—Being With You 8-5
- ★ ERIC CLAPTON—I Can't Stand It 17-13
- ★ SHEENA EASTON—Morning Train 5-2
- KIM CARNES—Bette Davis Eyes
- THE WHISPERS—It's A Love Thing
- DON McLEAN—Since I Don't Have You

### WCKC (K104)—Erie (B. Shannon—MD)

- ★ CLIMAX BLUES BAND—I Love You 4-1

### ★ REO SPEEDWAGON—Take It On The Run 5-2

- ★ JOHN COUGAR—Ain't Even Done With The Night 20-14
- ★ BRUCE SPRINGSTEEN—Fade Away 14-8
- ★ APRIL WINE—Just Between You And Me 16-9
- SANTANA—Winning—37
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—38
- DOLLY PARTON—But You Know I Love You
- POINT BLANK—Let Me Stay With You Tonight—D-40
- SHOT IN THE DARK—Playing With Lightning—D-39
- JEFFERSON STARSHIP—Find Your Way Back
- GREG KIHN BAND—Shala
- THELMA HOUSTON—If You Feel It

### WFBG—Altoona (T. Booth—MD)

- ★ APRIL WINE—Just Between You And Me 12-9
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 11-6
- ★ CLIMAX BLUES BAND—I Love You 22-16
- DOLLY PARTON—But You Know I Love You
- DON McLEAN—Since I Don't Have You
- KIM CARNES—Bette Davis Eyes—D-28
- ANNE MURRAY—Blessed Are The Believers
- PHIL COLLINS—I Missed Again—D-29
- JOHN O'BANION—Love You Like I Never Loved Before—D-30
- CLIFF RICHARD—Give A Little Bit More

### WKBO—Harrisburg (B. Carson—MD)

- ★ STEELY DAN—Time Out Of Mind 28-18
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 24-14
- ★ JUICE NEWTON—Angel Of The Morning 16-10
- ★ CLIMAX BLUES BAND—I Love You 21-13
- ★ TERRI GIBBS—Somebody's Knockin' 18-11
- JOHN COUGAR—Ain't Even Done With The Night

### WQXA(Q106)—York (S. Gallagher—MD)

- ★ STEVE WINWOOD—While You See A Chance 5-2
- ★ DARYL HALL/JOHN OATES—Kiss On My List 2-1
- ★ SHEENA EASTON—Morning Train 6-4
- ★ APRIL WINE—Just Between You And Me 9-7
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 10-5
- KIM CARNES—Bette Davis Eyes
- JOHN O'BANION—Love You Like I Never Loved Before
- .38 SPECIAL—Hold On Loosely—D-29
- PHIL COLLINS—I Missed Again—D-27
- JOURNEY—The Party's Over—NP
- JOHN LENNON—Watching The Wheels—D-28

### WRQX (Q-107)—Washington D.C. (F. Holler—MD)

- ★ APRIL WINE—Just Between You And Me 28-10
- ★ STEVE WINWOOD—While You See A Chance 26-9
- THE WHO—Baba O'Riley
- RICK SPRINGFIELD—Jesse's Girl
- ROLLING STONES—When The Whip Comes Down
- BRUCE SPRINGSTEEN—Sherry Darling

### WPGC—Washington (J. Elliott—MD)

- ★ ERIC CLAPTON—I Can't Stand It 13-10
- ★ SHEENA EASTON—Morning Train 12-8
- ★ CLIMAX BLUES BAND—I Love You 30-24
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 18-13
- ★ A TASTE OF HONEY—Sukiyaki 26-15
- KIM CARNES—Bette Davis Eyes—X
- FRANKIE & THE KNOCKOUTS—Sweetheart—X
- JOHN LENNON—Watching The Wheels—D-28
- JOHN O'BANION—Love You Like I Never Loved Before—D-29
- LEON REDBONE—Seduced—D-30

### WCAO—Baltimore (S. Richards—MD)

- ★ JUICE NEWTON—Angel Of The Morning 14-10
- ★ SHEENA EASTON—Morning Train 10-4
- ★ SMOKEY ROBINSON—Being With You 18-13
- ★ ERIC CLAPTON—I Can't Stand It 24-19
- ★ THE WHISPERS—It's A Love Thing 22-18
- PHIL COLLINS—I Missed Again
- REO SPEEDWAGON—Take It On The Run—28
- KIM CARNES—Bette Davis Eyes—D-26
- ANNE MURRAY—Blessed Are The Believers
- BARRY MANILOW—Lonely Together
- CHRISTOPHER CROSS—Say You'll Be Mine
- JOHN LENNON—Watching The Wheels—D-27
- DOTTIE WEST—What Are We Doing In Love

### WFBR—Baltimore (A. Szulinski—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 3-1
- ★ SHEENA EASTON—Morning Train 9-5
- ★ ERIC CLAPTON—I Can't Stand It 12-8
- ★ CLIMAX BLUES BAND—I Love You 24-18
- ★ THE WHISPERS—It's A Love Thing 18-14
- PHIL COLLINS—I Missed Again—30
- DOTTIE WEST—What Are We Doing In Love
- ABBA—Super Trouper—D-29
- DON McLEAN—Since I Don't Have You
- ANNE MURRAY—Blessed Are The Believers

### ● JOHN O'BANION—Love You Like I Never Loved Before—D-28

### WYRE—Annapolis (J. Diamond—MD)

- ★ BADFINGER—Hold On 21-16
- ★ REO SPEEDWAGON—Take It On The Run 22-19
- ★ APRIL WINE—Just Between You And Me 15-13
- ★ TERRI GIBBS—Somebody's Knockin' 14-10
- ★ SHEENA EASTON—Morning Train 7-4
- RAY PARKER JR. & RAYDIO—A Woman Needs Love
- JOHN LENNON—Watching The Wheels—22
- KIM CARNES—Bette Davis Eyes
- PHIL COLLINS—I Missed Again
- DIANA ROSS—One More Chance—X

### WGH—Hampton (B. Canada—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 13-5
- ★ DOTTIE WEST—What Are We Doing In Love D-22
- ★ JUICE NEWTON—Angel Of The Morning 5-3
- ★ THE HAWKS—Right Away 23-19
- ★ BARRY MANILOW—Lonely Together 16-13
- DON McLEAN—Since I Don't Have You
- CLIFF RICHARD—Give A Little Bit More
- KIM CARNES—Bette Davis Eyes—X
- ANNE MURRAY—Blessed Are The Believers—X
- DOLLY PARTON—But You Know I Love You—X
- JIM PHOTOGLO—Fool In Love With You—X
- DELBERT McCLINTON—Shotgun Rider—LP
- LENNY LeBLANC—Somebody Send My Baby Home—X
- MICHAEL JACKSON—One Day In Your Life
- PAUL ANKA—All My Life
- DAN HARTMAN—Heaven In Your Arms—LP
- STEVE FORBERT—Song For Katrina

### WQRK (Q-FM)—Norfolk (R. Bates—MD)

- ★ GINO VANELLI—Living Inside Myself 27-20
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 29-21
- ★ SMOKEY ROBINSON—Being With You 27-18
- ★ PHIL COLLINS—I Missed Again 32-27
- ★ JOHN O'BANION—Love You Like I Never Loved Before 30-25
- KIM CARNES—Bette Davis Eyes
- JEFFERSON STARSHIP—Find Your Way Back
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-26
- A TASTE OF HONEY—Sukiyaki—D-28
- DOTTIE WEST—What Are We Doing In Love—D-29
- DON McLEAN—Since I Don't Have You

### WRVQ(Q94)—Richmond (B. Thomas—MD)

- ★ JUICE NEWTON—Angel Of The Morning 8-6
- ★ DARYL HALL/JOHN OATES—Kiss On My List 3-1
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 13-10
- ★ PHIL SEYMOUR—Precious To Me 11-8
- ★ STEVE WINWOOD—While You See A Chance 6-5
- RICK SPRINGFIELD—Jesse's Girl
- KIM CARNES—Bette Davis Eyes—29
- JOHN O'BANION—Love You Like I Never Loved Before—D-27
- JOHN LENNON—Watching The Wheels—D-26

### WAEB—Allentown (J. Ward—MD)

- ★ JUICE NEWTON—Angel Of The Morning 14-7
- ★ JOHN O'BANION—Love You Like I Never Loved Before 26-18
- ★ ERIC CLAPTON—I Can't Stand It 25-21
- ★ PHIL SEYMOUR—Precious To Me 19-14
- ★ BARRY MANILOW—Lonely Together 28-22
- STEVIE WONDER—Lately
- FRANKIE & THE KNOCKOUTS—Sweetheart
- KIM CARNES—Bette Davis Eyes
- PHIL COLLINS—I Missed Again
- GINO VANELLI—Living Inside Myself—D-28

### WIFI-FM—Bala Cynwyd (L. Kiley—MD)

- ★ THE POLICE—Don't Stand So Close To Me 14-10
- ★ THE WHISPERS—It's A Love Thing 21-16
- ★ JUICE NEWTON—Angel Of The Morning 16-12
- ★ ERIC CLAPTON—I Can't Stand It 15-11
- ★ STYX—Too Much Time On My Hands 26-22
- THE WHO—You Better You Bet—28
- GINO VANELLI—Living Inside Myself
- KIM CARNES—Bette Davis Eyes
- DAN HARTMAN—Heaven In Your Arms
- JOURNEY—The Party's Over—D-29
- JEFFERSON STARSHIP—Find Your Way Back

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

- T.G. SHEPPARD—I Loved 'Em Every One
- A TASTE OF HONEY—Sukiyaki
- ABBA—Super Trouper

## Southeast Region

### ★ PRIME MOVERS

- SHEENA EASTON—Morning Train (EMI)
- JAMES TAYLOR & J.D. SOUTHER—Her Town Too (Columbia)
- SMOKEY ROBINSON—Being With You (Tamla)

### ● TOP ADD ONS

- KIM CARNES—Bette Davis Eyes (EMI)
- JOHN LENNON—Watching The Wheels (Geffen)
- GINO VANELLI—Living Inside Myself (Arista)

### ● BREAKOUTS

- JOHN O'BANION—Love You Like I Never Loved Before (Elektra)
- DON McLEAN—Since I Don't Have You (Millennium)
- RICK SPRINGFIELD—Jesse's Girl (RCA)

### WQXI-AM—Atlanta (J. McCartney—MD)

- ★ SHEENA EASTON—Morning Train 3-1
- ★ KIM CARNES—Bette Davis Eyes 26-16
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 17-13
- ★ GINO VANELLI—Living Inside Myself 24-18
- ★ STEVE WINWOOD—While You See A Chance 9-4
- JOHN LENNON—Watching The Wheels
- JUICE NEWTON—Angel Of The Morning—D-21
- FRANKIE & THE KNOCKOUTS—Sweetheart—D-25
- A TASTE OF HONEY—Sukiyaki—D-23

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

- ★ REO SPEEDWAGON—Take It On The Run 15-9
- ★ GINO VANELLI—Living Inside Myself 23-17
- ★ JOHN COUGAR—Ain't Even Done With The Night 5-3
- ★ KIM CARNES—Bette Davis Eyes 27-21
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 19-14
- JOHN LENNON—Watching The Wheels—29
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—30
- PHIL COLLINS—I Missed Again—D-28
- STYX—Too Much Time On My Hands—LP
- LEE RITTENOUR—Is It You—LP

### WBBQ—Augusta (B. Stevens—MD)

- ★ ERIC CLAPTON—I Can't Stand It 13-7
- ★ TERRI GIBBS—Somebody's Knockin' 10-5
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 22-14
- ★ FRANKIE & THE KNOCKOUTS—Sweetheart 12-8
- ★ REO SPEEDWAGON—Take It On The Run 16-11
- DOTTIE WEST—What Are We Doing In Love
- DON McLEAN—Since I Don't Have You
- JOHN LENNON—Watching The Wheels—D-30
- OUTLAWS—I Can't Stop Loving You
- LEE RITTENOUR—Is It You
- QUINCY JONES—Ain't No Corrida
- KIM CARNES—Bette Davis Eyes—D-28
- ANNE MURRAY—Blessed Are The Believers
- PHIL COLLINS—I Missed Again—D-29

### WWSA—Savannah (J. Lewis—MD)

- ★ GINO VANELLI—Living Inside Myself 21-17
- ★ JOHN LENNON—Watching The Wheels 10-6
- ★ JOHN COUGAR—Ain't Even Done With The Night 29-24
- ★ T.G. SHEPPARD—I Loved 'Em Every One 27-21
- PHIL COLLINS—I Missed Again 28-23
- KIM CARNES—Bette Davis Eyes—29
- CLIMAX BLUES BAND—I Love You—28
- A TASTE OF HONEY—Sukiyaki—30
- STARS ON 45—Medley

### WGSF(95GSF)—Savannah (D. Carlisle—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 7-4
- ★ SHEENA EASTON—Morning Train 8-3
- ★ JOHN COUGAR—Ain't Even Done With The Night 17-11
- ★ JUICE NEWTON—Angel Of The Morning 15-9
- ★ THE POLICE—Don't Stand So Close To Me 14-10
- KIM CARNES—Bette Davis Eyes
- FRANKIE SMITH—Double Dutch Bus
- .38 SPECIAL—Hold On Loosely
- THE HAWKS—Right Away
- A TASTE OF HONEY—Sukiyaki
- DOTTIE WEST—What Are We Doing In Love
- JEFFERSON STARSHIP—Find Your Way Back

### WAYS—Charlotte (L. Simon—MD)

- ★ REO SPEEDWAGON—Take It On The Run 26-21
- ★ GINO VANELLI—Living Inside Myself 22-17
- ★ SMOKEY ROBINSON—Being With You 17-13
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 12-8
- ★ SHEENA EASTON—Morning Train 13-9
- PHIL COLLINS—I Missed Again—HB
- CLIMAX BLUES BAND—I Love You—D-23
- A TASTE OF HONEY—Sukiyaki—D-20
- STYX—Too Much Time On My Hands—D-22

### WFLB—Fayetteville (L. Cannon—MD)

- ★ EMMYLOU HARRIS—Mr. Sandman 17-10
- ★ BARRY MANILOW—Lonely Together 21-12
- ★ BILL MEDLEY—Don't Know Much 26-19
- ★ CHAMPAIGN—How Bout Us 31-24
- ★ CLIMAX BLUES BAND—I Love You 29-18
- DON McLEAN—Since I Don't Have You
- CLIFF RICHARD—Give A Little Bit More
- JOHN LENNON—Watching The Wheels—D-30
- DOTTIE WEST—What Are We Doing In Love—D-32

### ★ STEELY DAN—





**BLOW UP**—WNEW-FM New York doesn't admit to puffery, but it does claim to have the first inflatable billboard, which has been unveiled at the Queens side entrance in New York's Midtown Tunnel.

## Boston's WCOZ-FM Launches Local LP

BOSTON—WCOZ-FM, Boston's top-rated FM station, has launched another round in a continuing promotional assault that has helped the tightly programmed "Rock'n'Roll Mutha" soar to a 9.1 share in the most recent Arbitrons.

WCOZ threw a "listening session" for the press recently at its Boston studios to introduce the "WCOZ Rock'n'Roll Album: The Best of the Boston Beat, Vol. II."

The album, produced in conjunction with the Big Music America Contest and Nova Records, features 11 cuts selected by WCOZ from over 350 tapes submitted by local bands.

Over 50 press and WCOZ employees gathered to hear the mostly hard rock selections, including cuts by two local groups, the Stompers and the Jon Butcher Axis, that have already attracted interest from record companies.

"We have a history of supporting local music, and this is another way

for us to express that," says WCOZ promotion director Jane Norris.

The station has combined heavy market research with a variety of local music scene promotions that program director Andy Beaubien says has made WCOZ "very visible, very involved, very much out there communicating with our audience and giving them what they tell us they want."

WCOZ sponsors "club nights" every Thursday night at different venues where area bands play and admission is free. For those under the legal Massachusetts drinking age of 20, WCOZ holds a "Rock For All Ages" party every Sunday afternoon at The Channel, a popular South Boston dance club, which Norris says draws music lovers "from age 12 to age 45."

The "Rock'n'Roll Album" is the second release sponsored by the station since 1979. 5,000 copies of the record have been distributed to over 35 outlets where they retail for \$3.94 and are reportedly selling briskly. "We expect the WCOZ album to sell out quickly and ultimately move up to 10,000 copies," says Gary Firth, general manager of the Big Music America Contest, a Houston-based company that has produced 29 similar albums for stations across the country. The contest, in its first year, calls for program directors of participating stations to pick their regional winners from among the top three tracks on each album as chosen by the public through a computerized ballot that accompanies the record. Each station's winner gets a \$500 prize, and the five regional champions go to Los Angeles in early September 1981 for the national finals. At stake is a \$25,000 cash prize and a one-year recording contract from Nova Records.

So far, WCOZ is receiving ballots at an 80% return rate, compared with the national average of 65%, and several cuts from the album are receiving air play and drawing requests on WCOZ. "The technical quality of the tapes we received was generally excellent," says WCOZ's Norris. "no basement or garage stuff. Also, to be honest about it, a lot of the bands on this record are much better than what I hear coming from the record companies. We are playing the cuts as heavily as our research indicates we should." Balloting ends in early May, and Norris says WCOZ will make a videocassette of their two top winners in performance for distribution to local television stations.

## GOOD, BAD MEDIATREND PREDICTIONS

NEW YORK — Mediatrend, which sometimes predicts upcoming Arbitron books, has bad news for WABC-AM and WNEW-FM, but good news for NBC's WNBC-AM and WYNY-FM.

Adult contemporary WABC, which fell to a new low in the fall Arbitron with 3.6, continues to slip in the Mediatrends. The March Mediatrend shows WABC down to a 1.9 share, down from 2.8 in February and 3.5 in January.

AOR WNEW-FM is down to 2.5 in March from 3.4 in February and 4.2 in January. Adult contemporary WNBC is up to 4.9 in March from 2.6 in February and 3.8 in January. Sister station adult contemporary WYNY is up to 4.4 from 3.3 in February and 3.6 in January.

Urban contemporary outlets WKTU-FM and WBLS-FM continue to hold the first and second places respectively. WKTU has a 9.0 for March, down from 9.6 in February, but up from 6.9 in January. WBLS has a 7.4 for March, up from 6.5 in February and 5.0 in January.

WABC's sister station AOR WPLJ-FM is trending down. For March it has a 4.7 share, down from 4.9 in February and 5.9 in January.

## Burkhart Group, RKO Formulate New Satellite Network Services

• Continued from page 1

So RKO II will be an "older version of RKO I" and Burchill predicts that 200 stations will be signed up within the first 18 months.

But RKO III is something else again, a collection of long-form programming that Burchill describes as "syndication by satellite—a precursor of 24-hour formats distributed by satellite," just about what Burkhart has in mind. One show RKO III will carry is an all-night talk entry that will originate in Dallas and Los Angeles. This, too, is set for a September launch.

Burchill says that this programming will come "largely from outside sources, with RKO in a co-producing role." One of these outside sources will be RKO Radio Network programming chief Jo Interante, who is leaving RKO to form her own company in San Francisco.

The Satellite Music Networks are also going after the older audiences. "We have concluded that a modern country, full of Kenny Rogers, Charlie Pride, Dolly Parton and Willie Nelson, should be one of the formats provided by us," Burkhart says.

"And we've concluded that a mainstream, modern music format, featuring such artists as Barbra Streisand and Barry Manilow, should be the other network," he adds.

Burkhart points out that the SMN stations will install on-site earth sta-

tions that will automatically receive signals from SMN's live studios in Chicago eliminating the need for "tapes, computerization and other costly elements presently in current syndicated programming."

Burkhart says, "SMN will also be able to provide the spontaneity that is so important in live broadcasting. Member stations will still maintain their local identity and in some cases actually enhance it. They will be able to cut away from the satellite network for local segments."

## Charter Buying KITT-FM

LOS ANGELES—The Charter Co. has reached agreement with the owners of KITT-FM San Diego for the purchase of the station by Charter Broadcasting for \$5 to \$6 million. Charter currently owns KCBQ-AM in San Diego as well as five other stations in major metropolitan areas.

Charter Broadcasting president John Bayliss says: "It has been our intention for some time to acquire an FM companion in the San Diego market. With the completion of the acquisition of KITT, Charter Broadcasting will have AM/FM combinations in the San Diego and Milwaukee markets."

Charter operates stations in Detroit, St. Louis, Milwaukee, San Diego and San Francisco.

Burkhart says he has signed two DJs, but will not disclose their identity until after the end of the spring Arbitron period so they can notify their stations. Other jocks will be hired for the network slots, but Burkhart maintains that there will not be a great emphasis on personalities.

When these networks get rolling, Burkhart predicts "there will be hundreds of little goodies—live segments from clubs around the country, particularly for New Years' Eve, top 30 countdowns, new record previews, public service programming."

George Williams has been hired from his vice president programming post at Southern Broadcasting to be network manager and the Katz Agency has been signed as a national rep. SMN will take two minutes of commercial time an hour with local stations selling another six or seven minutes.

Burkhart is sure station managers and owners will rush to sign up for the satellite service because in addition to saving money with the elimination of jobs, the networks will save "recruitment costs, part-time announcer costs, eliminate quality deficiencies, vacation and time off headaches and sick-leave problems."

One observer predicts that within 10 years, there will probably be less than 100 DJs employed in all of radio across the country.

# Beginning in April...

## Radio Station PROGRAMMING WIZARDS

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



# Billboard Singles Radio Action

Based on station playlists through Tuesday (3/31/81)

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Continued from page 24

- ★ SMOKEY ROBINSON—Being With You 24-13
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 18-10
- ★ STEVE WINWOOD—While You See A Chance 8-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 4-2
- KIM CARNES—Bette Davis Eyes
- JOHN O'BANION—Love You Like I Never Loved Before
- THE POLICE—Don't Stand So Close To Me—15
- CLIMAX BLUES BAND—I Love You—D-28
- GINO VANELLI—Living Inside Myself—D-29
- SHOT IN THE DARK—Playing With Lightning
- REO SPEEDWAGON—Take It On The Run—D-27
- STYX—Too Much Time On My Hands—D-30
- JEFFERSON STARSHIP—Find Your Way Back

WHBQ—Memphis (C. Duvall—PD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 9-6
- ★ SMOKEY ROBINSON—Being With You 10-7
- ★ STEVE WINWOOD—While You See A Chance 18-14
- ★ RAY PARKER JR. & RADIO—A Woman Needs Love 22-17
- ★ T.G. SHEPPARD—I Loved 'Em Every One 24-19
- KIM CARNES—Bette Davis Eyes—30
- CLIMAX BLUES BAND—I Love You
- DOTTIE WEST—What Are We Doing In Love—D-29

WNOX—Nashville (S. Majors—MD)

- ★ SHEENA EASTON—Morning Train 8-6
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 11-5
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 12-9
- ★ STEELY DAN—Time Out Of Mind 24-21
- ★ GINO VANELLI—Living Inside Myself 29-24
- DOLLY PARTON—But You Know I Love You
- SMOKEY ROBINSON—Being With You—19
- ANNE MURRAY—Blessed Are The Believers—X
- CHAMPAIGN—How Bout Us
- PHIL COLLINS—I Missed Again—D-29
- JOHN O'BANION—Love You Like I Never Loved Before—X
- STYX—Too Much Time On My Hands—D-25
- THE ROVERS—Wasn't That A Party—X
- JOHN LENNON—Watching The Wheels—D-28
- DOTTIE WEST—What Are We Doing In Love

WRJZ—Knoxville (F. Story—MD)

- No List
- WSKZ(KZ106)—Chattanooga (D. Carroll—MD)
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 14-8
- ★ SMOKEY ROBINSON—Being With You 15-10
- ★ ERIC CLAPTON—I Can't Stand It 13-9
- ★ STYX—Too Much Time On My Hands 24-20
- ★ REO SPEEDWAGON—Take It On The Run 23-19
- KIM CARNES—Bette Davis Eyes—25
- JOHN O'BANION—Love You Like I Never Loved Before—23
- JEFFERSON STARSHIP—Find Your Way Back

WERC—Birmingham (M. Thompson—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 11-6
- ★ CLIMAX BLUES BAND—I Love You 10-5
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 19-15
- ★ PHIL COLLINS—I Missed Again 28-24
- ★ GINO VANELLI—Living Inside Myself 26-21
- JESSE WINCHESTER—Say What
- RUPERT HOLMES—I Don't Need You
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29
- THE ROVERS—Wasn't That A Party—D-28
- JOHN LENNON—Watching The Wheels—D-27
- ROSANNE CASH—Seven Year Ache

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

- ★ CLIMAX BLUES BAND—I Love You 13-9
- ★ THE WHO—You Better You Bet 21-17
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 25-21
- ★ SMOKEY ROBINSON—Being With You 28-25
- ★ REO SPEEDWAGON—Take It On The Run 16-13
- RICK SPRINGFIELD—Jessie's Girl
- SANTANA—Winning
- JESSE WINCHESTER—Say What
- KIM CARNES—Bette Davis Eyes—D-30
- CHRISTOPHER CROSS—Say You'll Be Mine—D-29
- LEON REDBONE—Seduced

WGSN—Birmingham (W. Brian—MD)

- ★ CLIMAX BLUES BAND—I Love You 13-6
- ★ CHAMPAIGN—How Bout Us 12-8
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 14-10
- ★ STYX—Too Much Time On My Hands 19-14
- ★ THE ROVERS—Wasn't That A Party 17-12
- ROSANNE CASH—Seven Year Ache

- ALI THOMSON—Foolish Child
- JOHN LENNON—Watching The Wheels—D-20
- DOTTIE WEST—What Are We Doing In Love—D-24
- DON McLEAN—Since I Don't Have You
- CHRISTOPHER CROSS—Say You'll Be Mine—D-22

WAAY—Huntsville (J. Kendricks—MD)

- ★ SHEENA EASTON—Morning Train 2-1
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 25-19
- ★ SMOKEY ROBINSON—Being With You 10-9
- ★ CLIMAX BLUES BAND—I Love You 9-7
- ★ THE WHISPERS—It's A Love Thing 18-6
- SHOT IN THE DARK—Playing With Lightning
- MICHAEL JACKSON—One Day In Your Life
- DON McLEAN—Since I Don't Have You
- DR. HOOK—That Didn't Hurt Too Bad
- RICK SPRINGFIELD—Jessie's Girl—D-30
- GINO VANELLI—Living Inside Myself—D-29

WHYY—Montgomery (R. Thomas—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 9-5
- ★ CHAMPAIGN—How Bout Us 4-1
- ★ JUICE NEWTON—Angel Of The Morning 18-14
- ★ CLIMAX BLUES BAND—I Love You 12-9
- ★ CHRISTOPHER CROSS—Say You'll Be Mine 17-12
- JEFFERSON STARSHIP—Find Your Way Back
- KIM CARNES—Bette Davis Eyes
- DON McLEAN—Since I Don't Have You
- RAY PARKER JR. & RAYDIO—A Woman Needs Love

WJDX—Jackson (L. Adams—MD)

- ★ TERRI GIBBS—Somebody's Knockin' 22-16
- ★ JUICE NEWTON—Angel Of The Morning 18-9
- ★ RAY PARKER JR. & RAYDIO—A Woman Needs Love 27-19
- ★ STEVE WINWOOD—While You See A Chance 9-4
- KIM CARNES—Bette Davis Eyes—30
- GINO VANELLI—Living Inside Myself
- ANNE MURRAY—Blessed Are The Believers—DP
- CLIMAX BLUES BAND—I Love You
- JOHN O'BANION—Love You Like I Never Loved Before
- THE FOOLS—Running Scared—D-28
- STEELY DAN—Time Out Of Mind
- STYX—Too Much Time On My Hands—D-26

- THE ROVERS—Wasn't That A Party—DP
- THE WHO—You Better You Bet—D-24

WBJW (BJ-105)—Orlando (T. Long—MD)

- ★ DARYL HALL/JOHN OATES—Kiss On My List 6-2
- ★ STEVE WINWOOD—While You See A Chance 17-10
- ★ KIM CARNES—Bette Davis Eyes 32-22
- ★ THE POLICE—Don't Stand So Close To Me 14-8
- ★ ERIC CLAPTON—I Can't Stand It 15-9
- GINO VANELLI—Living Inside Myself—37
- JOHN LENNON—Watching The Wheels—38
- THE WHO—You Better You Bet—D-40
- JACKSONS—Can You Feel It
- JEFFERSON STARSHIP—Find Your Way Back—NP
- SANTANA—Winning
- DOLLY PARTON—But You Know I Love You
- TOTO—If It's The Last Night—D-39
- RUSH—Lime Light
- JOHN O'BANION—Love You Like I Never Loved Before
- DELBERT McCLINTON—Shotgun Rider
- FRANKE & THE KNOCKOUTS—Sweetheart—D-36

WRBQ(Q105)—Tampa (P. McKay—MD)

- ★ STEVE WINWOOD—While You See A Chance 25-17
- ★ MICHAEL JACKSON—One Day In Your Life 24-5
- ★ JUICE NEWTON—Angel Of The Morning 16-10
- ★ KIM CARNES—Bette Davis Eyes
- ★ SMOKEY ROBINSON—Being With You 11-6
- ★ YARBROUGH & PEOPLES—Don't Stop The Music 7-2
- JOURNEY—The Party's Over—25
- THE WHISPERS—It's A Love Thing—HB-26

WLCY—Tampa (M. Weber—MD)

- ★ GROVER WASHINGTON JR.—Just The Two Of Us 5-2
- ★ STEVE WINWOOD—While You See A Chance 12-8
- ★ SMOKEY ROBINSON—Being With You 13-10
- ★ T.G. SHEPPARD—I Loved 'Em Every One 23-18
- ★ EMMYLOU HARRIS—Mister Sandman 17-13
- KIM CARNES—Bette Davis Eyes
- GINO VANELLI—Living Inside Myself
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-22
- DIANA ROSS—One More Chance—X
- THE FOOLS—Running Scared—X
- LENNY LeBLANC—Somebody Send My Baby Home

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

- ★ .38 SPECIAL—Hold On Loosely 15-10
- ★ GINO VANELLI—Living Inside Myself 32-25
- ★ CHAMPAIGN—How Bout Us 9-5
- ★ CLIMAX BLUES BAND—I Love You 12-7
- ★ ABBA—Super Trouper 36-29
- STARS ON 45—Medley
- KIM CARNES—Bette Davis Eyes—D-33
- JOHN O'BANION—Love You Like I Never Loved Before—D-39
- JOHN LENNON—Watching The Wheels—D-38
- THE WHO—You Better You Bet—D-40

WKXY—Sarasota (T. William—MD)

- ★ JOHN COUGAR—Ain't Even Done With The Night 23-19
- ★ THE WHO—You Better You Bet 28-20
- ★ CLIMAX BLUES BAND—I Love You 20-15
- ★ ROLLING STONES—If I Was A Dancer 30-24
- ★ REO SPEEDWAGON—Take It On The Run 24-17
- KIM CARNES—Bette Davis Eyes
- JOHN LENNON—Watching The Wheels—25
- JEFFERSON STARSHIP—Find Your Way Back
- .38 SPECIAL—Hold On Loosely—30
- PHIL COLLINS—I Missed Again—26
- BARRY MANILOW—Lonely Together
- JOHN O'BANION—Love You Like I Never Loved Before

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★ SHEENA EASTON—Morning Train 12-7
- ★ SMOKEY ROBINSON—Being With You 10-6
- ★ JOHN LENNON—Watching The Wheels 26-20
- ★ JUICE NEWTON—Angel Of The Morning 21-15
- ★ THE WHISPERS—It's A Love Thing 16-12
- REO SPEEDWAGON—Take It On The Run—30
- THE WHO—You Better You Bet
- JOHN COUGAR—Ain't Even Done With The Night
- STEELY DAN—Time Out Of Mind
- DON McLEAN—Since I Don't Have You
- QUINCY JONES—Ain't No Corrida
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—D-27
- FRANKE & THE KNOCKOUTS—Sweetheart—D-29
- A TASTE OF HONEY—Sukiyaki—D-28

WZGC(Z930)—Atlanta (S. Davis—MD)

- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 20-15
- ★ ERIC CLAPTON—I Can't Stand It 18-10

- ★ JOHN COUGAR—Ain't Even Done With The Night 26-22
- ★ KIM CARNES—Bette Davis Eyes 30-25
- ★ SMOKEY ROBINSON—Being With You 21-16
- RICK SPRINGFIELD—Jessie's Girl
- JOHN O'BANION—Love You Like I Never Loved Before
- T.G. SHEPPARD—I Loved 'Em Every One—D-30

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

- ★ STEELY DAN—Time Out Of Mind 15-10
- ★ JAMES TAYLOR/J.D. SOUTHER—Her Town Too 12-4
- ★ FRANKE & THE KNOCKOUTS—Sweetheart 25-19
- ★ STEVE WINWOOD—While You See A Chance 8-3
- ★ BARBRA STREISAND/BARRY GIBB—What Kind Of Fool I Am
- KIM CARNES—Bette Davis Eyes—23
- SMOKEY ROBINSON—Being With You
- JOHN COUGAR—Ain't Even Done With The Night—X
- STYX—Too Much Time On My Hands—25
- THE WHO—You Better You Bet—24

WBQY—Nashville (S. Davis—MD)

No List

WHYI (Y-100)—Miami (M. Shands—MD)

- ★ THE WHISPERS—It's A Love Thing 21-10
- ★ SHEENA EASTON—Morning Train 23-16
- ★ THE POLICE—Don't Stand So Close To Me 11-5
- ★ GROVER WASHINGTON JR.—Just The Two Of Us 18-12
- ★ STEVE WINWOOD—While You See A Chance 25-21
- MICHAEL JACKSON—One Day In Your Life—23
- RAY PARKER JR. & RAYDIO—A Woman Needs Love—29
- A TASTE OF HONEY—Sukiyaki—30

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APRIL 11, 1981 BILLBOARD

## Vox Jox

NEW YORK — Gene Klavin, a legend in New York radio for almost 30 years, is off the city's airwaves and will probably stay that way at least until the end of this year.

Klavin and WOR-AM parted ways Friday (28) after Klavin objected to a cutback in his afternoon drive time by an hour (Billboard, March 28, 1981).

Klavin joined WOR in January, 1978, after some 25 years as morning man on WNEW-AM, where he first worked as a team with long-since retired Dee Finch. Klavin, a Baltimore

native, was in tv before joining WNEW on Baltimore, Washington and Philadelphia stations. He has written more than 100,000 radio commercials as well as two books.

His afternoon drive spot on WOR is being held down for the present by staff announcer Bruce Elliott, but the show will be taken over in May by WOR weekend team John R. Gambling and Kathy Novak. Gambling, the son of WOR morning man John A. Gambling, is currently substituting for his vacationing father.

Klavin will be off the New York radio scene because he has a non-compete contract with WOR to January, 1982.

## 'Jamboree' Via Starfleet Blair

WHEELING, W. Va.—"Jamboree U.S.A.," a weekly live country show broadcast Saturday nights by WWVA-AM here, is being offered for syndication by Starfleet Blair.

The show, which is a property of Columbia Pictures, as is WWVA, had been carried on the Mutual Broadcasting network, but was dropped recently for what Mutal said was lack of advertiser support.

Scheduled for upcoming shows are Mel Tillis, Loretta Lynn, T.G. Sheppard, Billy "Crash" Craddock, the Oak Ridge Boys, the Bellamy Bros., Con Hunley, Rex Allen Jr. and Margo Smith.

Starfleet will distribute the show by taping it and distributing it on disk. This is Starfleet's first venture into country. The company has made a name for itself by putting together custom networks for live rock concerts.

Danny Stiles, who originated a nostalgia music show on WEVD-FM New York among a collection of ethnic and foreign language shows on that station in 1969 long before older demographics were being sought by ad agencies and program directors, joins WVNJ-AM Newark, N.J. Monday (13) in the 10 a.m. to 3 p.m. slot.

Station president Herb Saltzman, who recently installed jazz overnight on WVNJ-FM, says of the Stiles move, "I see nostalgia as one of the hottest radio formats in the 1980s." The two moves take the AM-FM combination out of what had primarily been a beautiful music format, although the AM had been adding some old vocals and big band records for some time.

Black-formatted WYLD-AM New Orleans has switched to the syndicated "Super Soul" format

from Drake-Chenault the similarly formatted WYLD-FM. Jeff Hedge-man has joined the FM station in the 10 a.m. to 3 p.m. slot. He comes from KCOH-AM Houston. Walter Beard is on from 7 p.m. to midnight and comes from WOKS-AM Columbus, Ga.

Russ Mitchell, known as Dr. Dan on his 10 a.m. to noon show on WNOE-FM New Orleans, is out and Michael Lee, who works the 3 to 7

## WKDA-AM Is Adding Gospel

NASHVILLE—Country station WKDA-AM here is adding a regular gospel program, airing Monday through Friday.

Entitled "Music City Sanctuary Band," the 90-minute show features contemporary and traditional gospel music. Don Butler, executive director of the Gospel Music Assn., is the show's host and program director.

"All of the research we've been doing shows that contemporary gospel music is sweeping the country," explains general manager Vic Rumore. "There is no evangelism on the show, just good, positive music."

Noting that response to the program has been enthusiastic thus far, Rumore adds, "I don't think this type of program would work on a rock station. But there's always been a lot of crossover between country and gospel." If the strong support continues, WKDA plans to syndicate the show.

p.m. shift on the station has been named acting p.d. Linda Lou moves from the 7 to midnight spot to 10 a.m. to 3 p.m. and Lori Cleary, who worked the noon to 3 p.m. post has left the station. At sister station WNOE-AM, Reggie Davis has taken over the 3 to 7 p.m. shift. He comes from WUNI-AM Mobile and succeeds Capt. Humble.

Eric Chase has joined KJR-AM Seattle in the 10 a.m. to 2 p.m. slot. In the past, he has worked at KFRC-AM San Francisco and KFI-AM Los Angeles. He's also done tv work and is the DJ on Cheap Trick's album, "Heaven Tonight." Frank Holler has been named music director of WRQX-FM (Q-107) Washington. At sister station WMAL-AM, morning man Jackson Weaver has been named 1981 Fire Protection Man of the Year.

Lloyd Parker has been named operations manager of WLIX-AM Bay Shore, N.Y., moving up from p.d. Needly Crowley has been named general manager of WSLT-AM/WIBG-FM Ocean City, N.J. KOMA-AM Oklahoma City p.d. Gregg Lindahl is looking for "a natural adult communicator for the night shift." Those interested should write Lindahl at P.O. Box 1520, Oklahoma City, Okla. 73101.

Bobby Magic, former p.d. at KUTE-FM Los Angeles, has been named program consultant and operations manager at WKDQ-FM Henderson, Ky. Tim Byrd is out

as music director of WHK-AM Cleveland. New p.d. Joel Rabb is handling music director's duties as well as the 1 to 3 p.m. air shift that had been handled by Byrd. Rabb's on-air name is Jay Stevens.

Raena Holmes is the new midday jock on KRCQ-AM Indio, Calif. Jack Patterson has joined WBMX-FM Chicago as p.d. succeeding (Continued on page 29)

## WMAQ Team To Consultants

CHICAGO—Burt Sherwood and Bill Hennes of NBC's WMAQ-AM here will head a new independent consulting company, Sherwood-Hennes & Assoc., officially launched March 30. The duo's departure from WMAQ is tentatively set for May 15.

The new company will advise broadcasters on all aspects of operation, including programming, music, personnel, sales, news, promotion, technical operations and management practices.

Sherwood, as general manager, and Hennes, program director, have worked as a team for 14 years and joined WMAQ in 1977. The station has established itself as a constant position holder among the 12 largest cumulative audience stations in the U.S. and compiled a \$1 million sales billing for one month in June, 1978.

Prior to their managerial posts, both Sherwood and Hennes worked as on-air personalities in various markets, including New York City.



## New On The Charts



**THE PLIMSOLS**  
"The Plimsouls"—★

A chance meeting between two musicians on a Los Angeles freeway sparked a friendship that eventually led to the creation of the Plimsouls, now one of the top-drawing rock'n'roll bands on the California club circuit.

One day late in 1978 as Peter Case (rhythm guitar, lead vocals, chief songwriter) journeyed from L.A. to Long Beach to visit some friends, he got caught in a traffic jam. A James Brown tune blasting from the car next to him caught his attention and Case, a soul music enthusiast, struck up a conversation with the driver, drummer Lou Ramirez.

The two started rehearsing in a Masonic lodge that Ramirez was renting in Long Beach. A month or so later, Ramirez introduced Case to bassist Dave Pahoa, a long-time friend with whom he had played in bands during and after high school, and the trio began to rehearse.

The Plimsouls decided to perform anywhere, anytime they were asked. The frequency of their performances increased rapidly during the next few months as their reputation spread and their following grew.

As that summer drew to a close, a representative from the independent Beat Records approached the Plimsouls about making a record, and independent producer Danny Holloway, a former Island Records staff producer, was called upon to produce. The collaboration resulted in "Zero Hour," a much-acclaimed 12-inch, five song EP. (Holloway also produced "The Plimsouls.")

The Plimsouls became a foursome while "Zero Hour" was in progress with the addition of lead guitarist Eddie Munoz.

The group is managed by Danny Holloway, P.O. Box 15537, Long Beach, Calif. 90815 at (213) 498-1674. It is booked by Ian Copeland at Frontier Booking International, 250 W. 57th St., Suite 603, New York, N.Y. 10019 at (212) 246-1505. The quartet now records for Planet Records.



**SHOT IN THE DARK**  
"Playing With Lightning"—★

"Playing With Lightning" is the first single from the self-titled debut album by Shot In The Dark, a band that for five years has performed with Al Stewart, both as his backup group and opening act.

Stewart first heard lead vocalist Krysia Kristianne sing when she was a member of a folk-rock group in Scotland called the Natural Acoustic Band and subsequently asked her to sing back-up vocals on his "Past, Present And Future" album.

In 1976 she joined Stewart's "Year Of The Cat" tour as opening act. It was at that time that she began writing and arranging material with keyboardist/guitarist Peter White and bass guitarist/vocalist Robin Lamble of Stewart's backing band.

Lead guitarist Adam Yurman played local clubs and recording sessions in Denver for a few years before coming to Los Angeles to audition for Shot In The Dark, which he joined in 1978.

Saxophonist/flutist Bryan Savage, the newest member of the group, also joined in 1978, shortly after he was contacted by White, who had heard him perform at a club in Aspen, Colo. He came together with the group in the midst of its 1978 "Time Passages" tour with Stewart.

Shot in the Dark continued to write songs and make demo tapes during its touring and recording sessions with Stewart. In the summer of '79 it began recording its own album (produced by Stewart and Chris Desmond, who also worked with Stewart on his "Year Of The Cat," "Time Passages" and "24 Carrots" LPs), which features 10 original songs written by Kristianne, White, Lamble and Yurman.

Shot In The Dark is managed by Luke O'Reilly of Kinetic Productions, 8055 Selma Ave., Los Angeles, Calif. 90046 at (213) 654-6744. It is booked by A.T.I., 888 Seventh Ave., New York, N.Y. 10019 at (212) 977-2300.

## Mike Harrison

### Alien From The Future

LOS ANGELES—One of Freddie Silverman's lesser publicized, but most successful, decisions upon assuming the presidency of the NBC empire was to appoint then-ABC-FM Network chief Walter R. Sabo Jr. to the powerful position of Executive Vice President of NBC-FM Radio.

Since that time, when you take into account such factors as youth, profile and accomplishment, the claim could substantially be made that, pound for pound, Sabo has proven to be one of, if not the, most on-the-ball executives in American radio today.



It wouldn't surprise me if he someday goes on to become President... of the United States, that is. No kidding, he's that kind of person.

Shortly before the birth of my son last month, Sabo stopped by for an LA-round in our ongoing bi-coastal dialogue (he grew up in NYC and stayed, I grew up there and split).

"Michael," the dry-humored young man looked up from his dinner and said with the air of confidence that usually precedes some sort of profound disclosure. "Do you realize that your child will actually be a native Californian?"

"My goodness, your right!" I replied—not knowing quite sure where he was taking the semi-jestful observation.

Sabo continued, "That means it is very likely that your child will be born with blue eyes and long blonde hair. Why, if your child is born a girl, she'll be the type that you couldn't even get a date with back in New York!"

Fortunately, biological evolution does not proceed as quickly as cultural evolution, or our children would certainly be unrecognizable as the progeny of our particular brand of Homo-Sapiens.

But cultural evolution—that's an entirely other matter. On that level, taking into account the accelerating rate of socio-technological change, our children, particularly our babies, are indeed aliens. They are in the words of KGB-FM, San Diego's cultural commentator, Irving Bloom, "aliens from the future."

As TM Special Projects sales consultant Bob Shannon pointed out in last week's Goodphone Commentary, "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."

It makes you wonder what kind of magic the current influx of aliens in our society will be plugged into when they gain their cultural/economic citizenship.

One thing, however, is for certain. Radio, the soundtrack of the times, is a vital front-line medium. There should be a "bi-temporal" dialogue going on among its practitioners. After all, some of us grew up in the past and stayed while others grew up there and split.

★ ★ ★

*Programming in the real world:* Once again, the world to which and within which radio programs proves to be more fantastic (not necessarily in the positive sense of the term), dramatic and "unreal" than anything our most imaginative writers could concoct. Last week's shooting

of the President serves as yet another unfortunate reminder of that point.

The reality of our times, the common struggle for existence in a changing and, in many ways, frightening world is very likely the highest common denominator capable of tying together many an otherwise diverse "musical" audience. Whether we grew up to be cowboys, hippies, businessmen or whatever, there are certain elements within the fabric of our society that we all stand upon as mutual ground.

With this in mind, I repeat my oft-mentioned claim that we should allow public affairs consciousness to creep into the content and attitude of our general music presentation.

Radio in the '80s can truly be—in fact, needs to be—hot, provocative, illuminating and mature. To bury this kind of programming in the graveyard, or to completely isolate it from the "entertaining" stretches of the format is to sell both radio's ratings-getting potential and community-service potential tragically short. Yes, the two go hand-in-hand.

Perhaps the time has come to reevaluate the role of the "disk jockey" in this medium. Because when it comes down to it, that's where it all begins. Our predisposition toward this particular position within the building blocks of radio is the very core of most of our collective hangups and limitations.

## Goodphone Commentaries

### Tapping In-House Talent

By **LORRE CRIMI**

ANAHEIM, Calif.—You may be sitting on a quarter of a million dollars worth of talent... without even knowing it.

Take a look at your payroll figures. That is an indication of money, paid out by you, for people you once considered talented enough to hire. Are you tapping this rich reservoir of talent?

When important and often crucial matters are considered, when problems arise and answers are sought, do you overlook the staff?

Many major corporations and even smaller family-owned operations would rather spend thousands of dollars on outside consultants before consulting their staffs and trying to rectify the situation from within.

This is not to suggest that the staff be consulted on every issue, or that they should be privy to all corporate decisions. Instead, why not try and communicate, individually, with the staff and create the type of environment conducive to the free exchange of ideas, without fear of retribution.

The kind of insight gained by going directly to the source has turned small operations into major corporations. If the Japanese domination of the small car industry is an indication, then perhaps we can learn from them.

In Japan, great strides have been made in this area. For instance, when a problem arises on the assembly line in an automobile plant, management goes directly to the source, to the workers on the line, seeking the answer.

We're part of an industry where egos can sometimes get in the way of better judgment, clouding the decision-making process. This type of paranoia is self-destructive. To move forward and grow, knowledge and ideas must flow freely, questions and creativity encouraged.

Everyone wants recognition, even your staff. They want and need to help and please you, to be part of the winning team and feel like they have contributed to it.

Fear, however, isn't the only stumbling block. There exists in corporate America a bias that prohibits many people from consulting "underlings," those people without the title or office. But contrary to popular belief, many of these titleless people can think, reason and create... and are eager to do so if given the chance.

Some argue that the staff is not as experienced as the higher-ups. True, they may lack the practical application of ideas but only with the right nurturing and guidance can they become experienced professionals.

After all, everyone has ideas, good and bad. It would be unfair to expect all ideas to be practical or even worthwhile but even at their worst, bad ideas can help trigger new ideas which in turn could aid in the solution of the problem.

Now comes the practical application. For starters, how about weekly or monthly meetings where honest interaction is required? In such an environment, management should help guide the staff and make them feel more at ease and willing to voice their opinions.

Personal attacks should not be permitted and in all cases avoided. The intention of the meeting is to share new ideas and gain constructive insight into how to better the company, which will in turn benefit the group as a whole.

If the staff is reluctant to talk, have an outsider or trusted employee go around and interview the workers on a private, individual basis. Ideas can then be gathered without anyone fearing for their position.

Be creative. Think of ways to overcome fears and frustration. Assure your staff that no retaliation will be attempted if an idea meets with disapproval. Honesty cannot thrive in an atmosphere of fear.

If an idea is utilized, always remember to acknowledge the giver, on some level. Nothing can backfire more violently than an employee who feels used.

So what are you waiting for? Start now by tearing down the barriers that separate the staff and management... and build bridges uniting the two. But don't expect instantaneous results. It takes time but once you have gained the respect and trust of your staff they will reward your dedication and loyalty. Then and only then will you achieve the harmony necessary for productive teamwork.

You've invested financially in your staff... now's the time to reap the benefits of that investment.

(Lorre Crimi is Assistant Program Director of KEZY-AM/FM Anaheim.)



# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	3	<b>THE WHO</b> —Face Dances, Warner Bros.
2	4	4	<b>STYX</b> —Paradise Theatre, A&M
3	1	4	<b>ERIC CLAPTON</b> —Another Ticket, RSO
4	6	4	<b>RUSH</b> —Moving Pictures, Mercury
5	5	4	<b>STEVE WINWOOD</b> —Arc of a Diver, Island
6	3	4	<b>REO SPEEDWAGON</b> —Hi Infidelity, Epic
7	18	4	<b>PHIL COLLINS</b> —Face Value, Atlantic
8	6	4	<b>JOURNEY</b> —Captured, Columbia
9	8	4	<b>.38 SPECIAL</b> —Wild Eyed Southern Boys, A&M
10	13	4	<b>THE POLICE</b> —Zenyatta Mondatta, A&M
11	10	3	<b>APRIL WINE</b> —The Nature of the Beast, Capitol
12	19	4	<b>GARLAND JEFFREYS</b> —Escape Artist, Epic
13	12	4	<b>LOVERBOY</b> —Loverboy, Columbia
14	15	4	<b>BRUCE SPRINGSTEEN</b> —The River, Columbia
15	11	4	<b>JOHN LENNON/YOKO ONO</b> —Double Fantasy, Geffen
16	37	2	<b>ADAM &amp; THE ANTS</b> —Kings of the Wild Frontier, Epic
17	39	4	<b>THE CLASH</b> —Sandinista!, Epic
18	NEW ENTRY		<b>VARIOUS ARTISTS</b> —The Concerts for the People of Kampuchea, Atlantic
19	31	2	<b>THE ROLLING STONES</b> —Sucking in the Seventies, Rolling Stone Records
20	21	4	<b>JAMES TAYLOR</b> —Dad Loves His Work, Columbia
21	18	4	<b>MANFRED MANN'S EARTH BAND</b> —Chance, Warner Bros.
22	22	4	<b>STEELY DAN</b> —Gaucho, MCA
23	25	4	<b>PHIL SEYMOUR</b> —Phil Seymour, Boardwalk
24	14	4	<b>DIRE STRAITS</b> —Making Movies, Warner Bros.
25	NEW ENTRY		<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
26	29	3	<b>PAT BENATAR</b> —Crimes of Passion, Chrysalis
27	NEW ENTRY		<b>JEFFERSON STARSHIP</b> —Modern Times, Grunt/RCA
28	47	2	<b>GREG KIHN BAND</b> —Rockinroll, Berserkley
29	NEW ENTRY		<b>ROBIN LANE &amp; THE CHARTBUSTERS</b> —Imitation Life, Warner Bros.
30	26	4	<b>BLONDIE</b> —Autoamerican, Chrysalis
31	27	2	<b>JOHN COUGAR</b> —Nothing Matters and What If It Did, Riva
32	NEW ENTRY		<b>CLIMAX BLUES BAND</b> —Flying the Flag, Warner Bros.
33	50	4	<b>PAT TRAVERS</b> —Radio Active, Polydor
34	33	4	<b>RAINBOW</b> —Difficult to Cure, Polydor
35	36	4	<b>DONNY IRIS</b> —Back on the Streets, Carousel, MCA
36	24	3	<b>ROBIN TROWER, JACK BRUCE, BILL LORDON</b> —B.L.T., Chrysalis
37	23	4	<b>THE OUTLAWS</b> —Ghost Riders, Arista
38	NEW ENTRY		<b>JIMMY BUFFETT</b> —Coconut Telegraph, MCA
39	NEW ENTRY		<b>ELVIS COSTELLO</b> —Trust, Columbia
40	49	4	<b>JOE ELY</b> —Musta Notta Gotta Lotta, MCA
41	20	4	<b>RICK SPRINGFIELD</b> —Working Class Dog, RCA
42	42	4	<b>ROD STEWART</b> —Foolish Behaviour, Warner Bros.
43	30	2	<b>THE RINGS</b> —The Rings, MCA
44	34	4	<b>ALAN PARSONS PROJECT</b> —The Turn of a Friendly Card, Arista
45	17	4	<b>TED NUGENT</b> —Intensities in 10 Cities, Epic
46	NEW ENTRY		<b>JUDAS PRIEST</b> —Point of Entry, Columbia
47	48	2	<b>FRANKE &amp; THE KNOCKOUTS</b> —Franke & the Knockouts, Millennium
48	45	4	<b>THE JIM CARROLL BAND</b> —Catholic Boy, Atco
49	NEW ENTRY		<b>SHEENA EASTON</b> —Sheena Easton, EMI/America
50	28	4	<b>THE SHERBS</b> —The Skill, Atco

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	<b>THE WHO</b> —You Better, You Bet, Warner Bros.
2	7	4	<b>ERIC CLAPTON</b> —I Can't Stand It, RSO
3	5	4	<b>.38 SPECIAL</b> —Hold On Loosely, A&M
4	3	4	<b>STEVE WINWOOD</b> —While You See A Chance, Island
5	4	4	<b>STYX</b> —Too Much Time On My Hands, A&M
6	10	4	<b>REO SPEEDWAGON</b> —Take It On The Run, Epic
7	2	4	<b>JOURNEY</b> —Party's Over, Columbia
8	13	4	<b>RUSH</b> —Tom Sawyer, Mercury
9	8	4	<b>RUSH</b> —Limelight, Mercury
10	6	4	<b>LOVERBOY</b> —Turn Me Loose, Columbia
11	24	4	<b>PHIL COLLINS</b> —I Missed Again, Atlantic
12	11	4	<b>APRIL WINE</b> —Just Between You and Me, Capitol
13	32	4	<b>PHIL COLLINS</b> —In the Air Tonight, Atlantic
14	NEW ENTRY		<b>RANDY MEISNER</b> —Hearts on Fire, Epic
15	14	2	<b>THE WHO</b> —Another Tricky Day, Warner Bros.
16	9	4	<b>GARLAND JEFFREYS</b> —96 Tears, Epic
17	16	4	<b>RICK SPRINGFIELD</b> —Jessie's Girl, RCA
18	50	3	<b>ROBIN TROWER</b> —Into Money, Chrysalis
19	NEW ENTRY		<b>RAINBOW</b> —I Surrender, Polydor
20	NEW ENTRY		<b>JEFFERSON STARSHIP</b> —Find Your Way Back, Grunt/RCA
21	NEW ENTRY		<b>THE POLICE</b> —Don't Stand So Close To Me, A&M
22	57	4	<b>ERIC CLAPTON</b> —Rita Mae, RSO
23	NEW ENTRY		<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
24	NEW ENTRY		<b>ERIC CLAPTON</b> —Blow Wind Blow, RSO
25	27	3	<b>GARLAND JEFFREYS</b> —R-O-C-K, Epic
26	NEW ENTRY		<b>KROKUS</b> —Winning Man, Ariola
27	25	3	<b>JOHN LENNON</b> —Watching the Wheels, Geffen
28	NEW ENTRY		<b>REO SPEEDWAGON</b> —Tough Guys, Epic
29	39	4	<b>STYX</b> —Rocking the Paradise, A&M
30	NEW ENTRY		<b>BRUCE SPRINGSTEEN</b> —Ramrod, Columbia
31	23	4	<b>THE SHERBS</b> —I Have the Skill, Atco
32	NEW ENTRY		<b>STEVE WINWOOD</b> —Arc of a Diver, Island
33	NEW ENTRY		<b>PAT TRAVERS</b> —New Age Music, Polydor
34	49	2	<b>PHIL SEYMOUR</b> —Precious to Me, Boardwalk
35	44	4	<b>REO SPEEDWAGON</b> —Don't Let Him Go, Epic
36	12	4	<b>REO SPEEDWAGON</b> —Keep on Loving You, Epic
37	NEW ENTRY		<b>THE PRETENDERS</b> —Message of Love, Sire
38	NEW ENTRY		<b>TED NUGENT</b> —The Flying Liplock, Epic
39	19	4	<b>DONNY IRIS</b> —Ah Leah, Carousel/MCA
40	55	2	<b>FRANKE &amp; THE KNOCKOUTS</b> —Sweetheart, Millennium
41	7	3	<b>ERIC CLAPTON</b> —I Can't Stand It, RSO
42	34	4	<b>APRIL WINE</b> —All Over Town, Capitol
43	NEW ENTRY		<b>DIRE STRAITS</b> —Expresso Love, Warner Bros.
44	NEW ENTRY		<b>THE FABULOUS THUNDERBIRDS</b> —Tip On In, Chrysalis
45	NEW ENTRY		<b>FRANKE &amp; THE KNOCKOUTS</b> —Come Back, Millennium
46	NEW ENTRY		<b>GREG KIHN BAND</b> —Sheila, Berserkley
47	NEW ENTRY		<b>MANFRED MANN'S EARTH BAND</b> —For You, Warner Bros.
48	17	3	<b>STYX</b> —The Best of Times, A&M
49	NEW ENTRY		<b>.38 SPECIAL</b> —Fantasy Girl, A&M
50	NEW ENTRY		<b>THE WHO</b> —How Can You Do It Alone, Warner Bros.
51	29	3	<b>STEELY DAN</b> —Time Out Of Mind, MCA
52	NEW ENTRY		<b>BRUCE SPRINGSTEEN</b> —Cadillac Ranch, Columbia
53	NEW ENTRY		<b>THE OUTLAWS</b> —Ghost Riders in the Sky, Arista
54	40	4	<b>APRIL WINE</b> —Sign of the Gypsy Queen, Capitol
55	NEW ENTRY		<b>HALL &amp; OATES</b> —Kiss On My List, RCA
56	NEW ENTRY		<b>JOAN JETT</b> —Do You Wanna Touch Me, Boardwalk
57	NEW ENTRY		<b>GREG KIHN BAND</b> —The Girl Most Likely, Berserkley
58	NEW ENTRY		<b>JOHN LENNON</b> —I'm Losing You, Geffen
59	NEW ENTRY		<b>FLEETWOOD MAC</b> —Fireflies, Warner Bros.
60	NEW ENTRY		<b>AC/DC</b> —Shoot to Thrill, Atlantic

APRIL 11, 1981 BILLBOARD

## Top Adds

1	<b>VARIOUS ARTISTS</b> —Concerts for the People of Kampuchea, Atlantic
2	<b>SANTANA</b> —Zebop, Columbia
3	<b>AC/DC</b> —Dirty Deeds Done Dirt Cheap, Atlantic
4	<b>THE PRETENDERS</b> —Extended Play, Sire
5	<b>POINT BLANK</b> —American Excess, MCA
6	<b>OZZY OSBORNE</b> —Blizzard of Oz, Jet
7	<b>THE GRATEFUL DEAD</b> —Reckoning, Arista
8	<b>WILLIE NILE</b> —Golden Down, Arista
9	<b>ROBERT GORDON</b> —Are You Gonna Be the One, RCA
10	<b>CARL WILSON</b> —Carl Wilson, Caribou

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



## Vox Jox

• Continued from page 26

**Spanky Lane.** The former KMJQ-FM Houston p.d. continues his consultancy for TM Programming. . . . **Harry Nelson** has resigned as p.d. at KSLQ-FM St. Louis for "personal reasons." . . . **Joe Parish** is the new general manager at WPLJ-FM New York succeeding **Nick Tragony**, who has joined KIKK-AM-FM Houston as general manager. . . . **Allen Newton** is the new p.d. at KOLJ-AM Quannah, Tex. He had been public affairs director for KJIM-AM Fort Worth.

**Gil Rozzo** has been named general manager of WMZQ-FM Washington. He comes from managing WSAI-AM-FM Cincinnati. . . . **Toney Brooks** has been named president of Sandusky Newspapers' radio division. He succeeds **Eric Hauenstein**, who resigned to pursue other interests. Brooks moves up from general manager of Sandusky's KBPI-FM Denver. . . . WAVA-FM Washington p.d. **Jim Herron** has stepped down to pursue other activities, but he will continue as the station's morning man.

The latest WCFL-AM push for a strong foothold in the Chicago market took the form of a lavish prime rib fete at the Hyatt Regency Hotel grand ballroom Tuesday (31). There was entertainment by **Paul Anka** for the hundreds of agency people, press and other dignitaries who came out and special goodies were distributed at each table. The station is heavily committed to its adult/top 40/oldies music format. The master of ceremonies at the event was

## Bubbling Under The HOT 100

- 101-**FOOL IN LOVE WITH YOU**, Jim Photoglo, 20th Century 2487 (RCA)
- 102-**WHEN LOVE CALLS**, Atlantic Starr, A&M 2312
- 103-**YOU LIKE ME DON'T YOU**, Jermaine Jackson, Motown 1503
- 104-**PRAISE**, Marvin Gaye, Tamla 54322 (Motown)
- 105-**FOOLISH CHILD**, Ali Thomson, A&M 2314
- 106-**HOOKED ON MUSIC**, Mac Davis, Casablanca 2327 (Polygram)
- 107-**YOU'RE TOO LATE**, Fantasy, Pavilion 6-6407 (Epic)
- 108-**SEND A LITTLE LOVE MY WAY**, Stephen Bishop, Warner Bros. 49658
- 109-**LET ME STAY WITH YOU TONIGHT**, Point Blank, MCA 51083
- 110-**DDDDDDANCE**, Rox, Boardwalk 8-70059 (CBS)

## Bubbling Under The Top LPs

- 201-**ALI THOMSON**, Deception Is An Art, A&M SP-4846
- 202-**GENE DUNLAP**, It's Just The Way I Feel, Capitol ST-12130
- 203-**THE SELECTER**, Celebrate The Bullet, Chrysalis CHR 1306
- 204-**ULLANDA McCULLOUGH**, Ullanda McCullough, Atlantic SD 19296
- 205-**DOC HOLIDAY**, Doc Holiday, A&M SP-4847
- 206-**DAN SIEGEL**, The Hot Shot, Inner City IC 1111
- 207-**PASSAGE**, Passage, A&M SP-4851
- 208-**THE BRAINS**, Electronic Eden, Mercury SRM-1-4012 (Polygram)
- 209-**JESSE WINCHESTER**, Talk Memphis, Bearsville BRK 6989 (Warner Bros.)
- 210-**SOUNDTRACK**, Dance Craze, Chrysalis CHR 1229

morning announcer **Fred Winston** who introduced the air line-up and station along with visiting Mutual dignitaries.

**Ellen White** is appointed promotion director at KEZR-FM San Jose, Calif. She joins the station from WCOZ-FM in Boston where she had the same position. Also at KEZR, **Pete Shannon** is named operations manager. Shannon, who handles the afternoon shift, will work with program director **Bob Harlow** in programming. . . . KOME-FM San Jose, recently celebrated its first 10 years of rock'n'roll broadcasting, making it the oldest AOR station currently broadcasting throughout the Bay Area. To commemorate the event, the station played cuts from top rock albums featured on KOME 10 years ago. Special events are planned throughout the remainder of the year.

Speaking of anniversaries, WBCN-FM in Boston recently celebrated its 13th as a progressive rocker. **Peter Wolf** of the **J. Geils Band**, an original jock on the station, took over the microphone for an on-air stint. . . . Drake-Chenault's "History Of Rock And Roll" Silver Edition is now cleared in Chicago, Detroit, Boston, San Francisco, New York, Washington, Dallas, Houston, Pittsburgh and Baltimore.

**Ron Rizzi** is the new program director at WRNW-FM Briarcliff Manor, N.Y. He moves up from music director and succeeds **Gary Axelbank**, who's left the station. Rizzi has no immediate plans to name a new music director. . . . WMAL-AM Washington jock **Felix Grant** has been given the Blues Alley Jazz Contributions Award for his role in promoting jazz and blues musicians and their music on WMAL for the past 26 years.

**Alan Sells** has joined WWWM-FM (M-105) Cleveland in the 7 p.m. to midnight slot. He moves over from an afternoon shift on WSAI-FM Cincinnati. . . . **George Francis Jr.** has been named president and general manager of WWWE-AM Cleveland. He comes from managing WAKY-AM Louisville. . . . **Pat Walsh** will join KLRA-AM Little Rock April 1 as general manager. Walsh was general manager of KAAY-AM Little Rock from 1965 to 1976 and then formed a consulting firm.

## Pa. AMer Applying For Building Loan

STROUDSBURG, Pa. — Victimized by cost overruns caused by winter weather, the operators of the new radio station to be opened at nearby Mount Pocono to serve the Pocono Mountains resort areas received approval to apply for a \$75,000 supplemental loan to help finish building the station. Funds coming from the Monroe County Industrial Development Authority will enable WPCN to get on the air as a 1,000-watt AM station before the warm weather sets in.

With an 80-mile coverage radius, operating from sunrise to sunset, the new station will have a live adult-contemporary musical format with news, sports and weather along with reports of Pocono events. To be operated by the Mount Pocono Broadcasting Co., the station's president and operations director is **George Buynak Sr.**

## 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 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, **Dolly Parton**, Robert W. Morgan Special of the Week, Watermark, one hour.
- 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, **Kool & the Gang**, Robert W. Morgan Special of the Week, Watermark, 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.
- April 25-26, **Boz Scaggs**, Robert W. Morgan Special of the Week, Watermark, one hour.
- April 26, **Humble Pie**, **Loverboy**, King Biscuit Flower Hour, ABC FM, one hour.
- 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 2-3, **Dirt Band**, Robert W. Morgan Special of the Week, Watermark, one hour.
- 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 9-10, **Andy Gibb**, Robert W. Morgan Special of the Week, Watermark, one hour.
- 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 16-17, **Willie Nelson**, Robert W. Morgan Special of the Week, Watermark, one hour.
- 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.

# Billboard®

## TOP 50 Adult Contemporary

Survey For Week Ending 4/11/81

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
6	7	7	ANGEL OF THE MORNING Juice Newton, Capitol 4976 (Blackwood, BMI)
5	8	8	MORNING TRAIN Sheena Easton, EMI-America 8071 (Unichappell, BMI)
4	11	11	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)
1	10	10	WHAT KIND OF FOOL Barbra Streisand & Barry Gibb, Columbia 11-11430 (Stigwood/Unichappell, BMI)
10	5	5	HER TOWN TOO James Taylor And J.D. Souther, Columbia 11-60514 (Country Road/Leadsheetland, BMI/Ice Age, ASCAP)
7	9	9	JUST THE TWO OF US Grover Washington Jr., Elektra 47103 (Antisia, ASCAP)
2	12	12	CRYING Don McLean, Millennium 11799 (RCA) (Acuff Rose, BMI)
8	7	7	MISTER SANDMAN Emmylou Harris, Warner Bros. 49864 (Edwin H. Morris, ASCAP)
11	5	5	BEING WITH YOU Smokey Robinson, Tamla 54321 (Motown) (Smokey Robinson/Bertram, ASCAP)
14	4	4	LONELY TOGETHER Barry Manilow, Arista 0596 (Kenny Nolan, ASCAP)
11	3	11	HELLO AGAIN Neil Diamond, Capitol 14960 (Stonebridge, ASCAP)
12	9	12	DARE TO DREAM AGAIN Phil Everly, Curb/CBS 5401 (Everly And Sons, BMI)
13	12	12	WOMAN ● John Lennon, Geffen 49644 (Warner Bros.) (Lenono, BMI)
14	15	8	WHAT'S IN A KISS Gilbert O'Sullivan, Epic 19-50967 (Not Listed)
15	13	18	9 TO 5 ● Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
16	16	9	KISS ON MY LIST Daryl Hall & John Oates, RCA 12142 (Hot-Cha/Six Continent/Fust Buzza, BMI)
17	17	9	LET'S PICK IT UP Chris Montan, 20th Century 28 (RCA) (Special/Old Sock, ASCAP/Evan Paul/Leibraphine, BMI)
21	6	6	SUKIYAKI A Taste Of Honey, Capitol 4953 (Beechwood, BMI)
19	18	13	A LITTLE IN LOVE Cliff Richard, EMI-America 8068 (ATV, BMI)
23	5	5	WHILE YOU SEE A CHANCE Steve Winwood, Island 49656 (Warner Bros.) (Island/Irving/Blue Sky Rider Songs, BMI)
29	4	4	I LOVED 'EM EVERY ONE T.G. Sheppard, Warner Bros. 49690 (Tree, BMI)
30	3	3	TIME OUT OF MIND Steely Dan, MCA 51082 (Zeon/Freejunkt, ASCAP)
23	20	10	DREAMER The Association, Elektra 47094 (Rockslam/Bug, BMI)
35	2	2	WATCHING THE WHEELS John Lennon, Geffen 49695 (Warner Bros.) (Lenono, BMI)
31	3	3	SUPER TROUPER Abba, Atlantic 3806 (Countess, BMI)
26	26	6	LOVERS AFTER ALL Melissa Manchester Peabo Bryson, Arista 0587 (Rumanian Pickleworks, BMI/Leon Ware, ASCAP)
27	28	8	SOMETIME, SOMEWHERE, SOMEHOW Barbara Mandrell, MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)
32	4	4	LITTLE BALLERINA BLUE George Fishoff, Heritage 300 (George Fishoff/Ken-Cher, ASCAP)
39	2	2	LIVING INSIDE MYSELF Gino Vannelli, Arista 0588 (Black Keys, BMI)
30	22	20	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
36	2	2	SAY YOU'LL BE MINE Christopher Cross, Warner Bros. 49705 (Pop 'N' Roll, ASCAP)
32	33	7	IT'S MY JOB Jimmy Buffet, MCA 51061 (I've Got The Music, ASCAP)
38	2	2	I DON'T NEED YOU Rupert Holmes, MCA 51092 (WB/Holmes Line, ASCAP)
34	37	5	HOW 'BOUT US Champaign, Columbia 11-11433 (Champaign/Dana Walden)
40	2	2	A WOMAN NEEDS LOVE Ray Parker Jr. & Raydio, Arista 0592 (Raydiola, ASCAP)
36	34	5	ALICE DOESN'T LOVE HERE ANYMORE Bobby Goldsboro, Curb/CBS 670052 (House Of Gold, BMI)
37	NEW ENTRY	NEW ENTRY	WHAT ARE WE DOIN' IN LOVE Dottie West, Liberty 1404 (Chappell/Sailmaker, ASCAP)
38	41	3	DON'T KNOW MUCH Bill Medley, Liberty 1402 (Capitol) (ATV/Mann And Weil/Braintree/Snow, BMI)
39	42	5	FALLING AGAIN Don Williams, MCA 61065 (Hall/Clement, BMI)
40	NEW ENTRY	NEW ENTRY	BLESSED ARE THE BELIEVERS Anne Murray, Capitol 4987 (Chappell/Unichappell, ASCAP)
41	19	8	LIVING IN A FANTASY Leo Sayer, Warner Bros. 49567 (Rare Blue, ASCAP/ATV, BMI)
42	24	9	GUITAR MAN Elvis Presley, RCA 12158 (Vector, BMI)
43	NEW ENTRY	NEW ENTRY	SOME LOVE SONGS NEVER DIE B.J. Thomas, MCA 51087 (Southern Nights, ASCAP/Youngum, BMI)
44	47	2	FOOL IN LOVE WITH YOU Jim Photoglo, 20th Century 2487 (RCA) (20th Century/Nearytunes ASCAP/Fox Fanfare/Nearytunes, BMI)
45	46	3	ME Andy Gibb, RSO 1056 (Stigwood/Unichappell, BMI)
46	48	2	WASN'T THAT A PARTY The Rovers, Cleveland International 19-51007 (Epic) (United Artists, ASCAP)
47	49	2	I LOVE YOU Climax Blues Band, Warner Bros. 49669 (C.B.B., ASCAP)
48	NEW ENTRY	NEW ENTRY	HALFWAY HOME Maureen McGovern, Maiden Voyage 120 (Dion, BMI/Harlene, ASCAP)
49	43	6	PRECIOUS TO ME Phil Seymour, Boardwalk 8-5703 (CBS) (Hearmore/On The Boardwalk, BMI)
50	45	3	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME, MEDLEY Spinners, Atlantic 3798 (Hammer & Nails, ASCAP/Sumac, 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.)



# Booking Agents In Accord: See Encouraging Summer

## Tickets Up, 'But Kids Will Pay'

• Continued from page 3

rendous; the parking is good, and the toilets are clean."

"Country crossover is showing itself strong, but an act has to be huge for there to be only one or two acts on the bill," he continues. "Soft music overall is strong, though not necessarily in 15,000 seat arenas, but for multiple shows. There is a trend to softer music, with the same acceptance of rock'n'roll," he continues.

Schultz says that in booking acts nationally, he tries to make them work in regions so that acts would not have to travel too far between shows. Where possible, and depending on the act, he also tries to play multiple dates in a smaller venue, rather than one large show.

"You can make a larger impact if you stay in an area for a while," he says. "Sometimes an act will come in and immediately sell out a large show. There will be a little splash on the radio, and then the act will be gone, and nobody will know they were even there except those who were at the show. But if the act stays longer, it may make a larger impact."

Also looking forward to the summer is ATI, which will have Rush, REO Speedwagon, the Outlaws, Foghat, Judas Priest, Humble Pie, Blue Oyster Cult, Rainbow and Pat Travers on the road.

With REO Speedwagon ruling the top of the charts, Bill Elson, president of the agency, says that the act will headline a number of outdoor stadium shows this summer. He says ATI is also attempting to package more and more shows, citing the Rainbow/Pat Travers tour, as well as packages combining Molly Hatchet and .38 Special, and Cheap Trick with Blue Oyster Cult.

Elson blames part of the problem for higher ticket prices on the computer ticketing agencies, which charge a service price of 30 cents to 80 cents to the consumer, as well as charging the promoter and acts for selling the tickets.

"Giant stadium shows are dormant, though not quite dead. There may be a few, but not as many as there were in previous years," says Wayne Forte, head of the East Coast music department at William Morris, who also sees a strong summer for the traditional summer venues.

Acts that William Morris is sending out on the road this spring and

summer include Adam & the Ants, Al Jarreau, George Benson, the Temptations, the Four Tops, Herbie Hancock, Harry Belafonte, Chuck Berry, Judy Collins, Jose Feliciano, Roberta Flack, Crystal Gayle, Willie Nile, Peaches & Herb, Lou Rawls, and Natalie Cole.

"The key this summer is the medium sized halls and the big ballrooms," says Forte. "The dollars in the big ballrooms are now the same as the halls."

Depending on the ballrooms and the clubs is Frontier Booking International, whose president, Ian Copeland, is expecting the best season yet. FBI acts expected on the road this spring/summer include Gang of Four (possibly in a package with Pere Ubu and Delta Five), XTC through April, Jules Holland & Millionaires, Plastic from Japan, Joan Jett, Robin Lane, Split Enz, Steel Pulse, Squeeze, the Stranglers, 999, the Damned, the Plimsoules, John Cale and the Go Go. The Police may do some large dates in the summer.

Copeland says that he is looking at opportunities to put together large outdoor shows for new wave acts, but so far nothing has been settled.

Also looking at a busy summer is Premier Talent, which will have Tom Petty, Van Halen, Pat Benatar, the Pretenders and Santana on the road this summer.

Barbara Skydell, senior vice president at Premier, says that though acts can make more money playing a single large date, some acts prefer to play multiple dates at smaller venues. The Pretenders, she says, are expected to play a variety of venues in the same city when they tour this summer.

"As far as we're concerned, business is booming," says Norby Walters,

founder of Norby Walters Assoc., who expects to have on the road this summer Rick James, Kool & the Gang, Parliament/Funkadelic, Cameo, Garland Jeffries, Alice Cooper, Psychedelic Furs and maybe Blondie for some dates.

"We are going to put together a package of funk festivals in large outdoor venues in eight cities. Since the Kool Jazz Festival is going for golden oldies type acts, we are going to do our own in-house packages with Rick James, Con Funk Shun, Rose Royce and the Gap Band," says Walters.

**Assistance in preparing this story provided by Cary Darling in Los Angeles and Ed Morris in Nashville.**

Two of the leading bookers in Los Angeles are looking forward to a healthy summer for their acts. "We represent a list of clients who do well with the summer leisure crowd," says Fred Lawrence, vice president and head of the personal appearance wing on the West Coast for Agency For The Performing Arts.

"The kinds of acts that do well are country, country crossover and MOR. We have the Bellamy Bros., who are doing 40 dates this summer. Johnny and Rosanne Cash are touring. The summer leisure dollars are at the Six Flags and the Colorado State fairs."

Ron Rainey, head of the West Coast operations for Magna Artists, has similar acts which appeal to the adult contemporary crowd with Kris Kristofferson, Rita Coolidge and Chuck Mangione. Magna also has Marianne Faithfull. "With her, who is new to us and to touring in the U.S., we're going for a lot of small venues like the Savoy in New York," he notes.

For Lawrence, the economy seems to be working in his favor. "It's much different to put somebody into a building and try to convince people to plunk down money and go. In a fair, you're getting people who only go to one concert a year or buy one album a year," he says. "The summer leisure dollars are bigger because they are from that silent majority out there."

In terms of new types of venues, Kristofferson plays his first Las Vegas dates at the Frontier Hotel, and the Manhattan Transfer, through APA, are playing fairs.

"I had trouble at first convincing them to do fairs," concedes Lawrence, "but they tried a couple and liked them. So, they will do a European tour and then come back and do fairs."

Most country oriented acts that tour do regional ones only according to representatives of the Jim Halsey Co., Dick Blake International, Top Billing and Buddy Lee Attractions—all major country music booking agencies.

Halsey's busiest tour acts are the Oak Ridge Boys, Mel Tillis, George Jones, Tammy Wynette, Don Williams and Dave Rowland and Sugar. For Dick Blake, it's Barbara Mandrell, Ronnie Milsap, the Statler Brothers and Brenda Lee. For Top Billing, Razzy Bailey, Ronnie McDowell, Charly McClain and Jeannie C. Riley. And for Buddy Lee, Johnny Paycheck, Freddie Fender, Bill Monroe and Willie Nelson (fair dates and special events only).

Joe Harris, chairman of convention activities for Buddy Lee, says that there's been an upsurge in bookings at outdoor festivals—not just for a bluegrass act like Monroe, but for country acts as well. There's

## Scores Of Acts Eager For Road

also been a "marked increase" in lounge bookings, Harris reports. "Now the lounges call you for country music—it used to be we called them."

In California, Harris says, the demand for country acts is so strong that clubs "across the street from each other" will book the same act on successive nights and still draw full houses. Some of Lee's roster are booked in for extended engagements of a week or more, mostly in the lounges.

"Clubs are strong in the 800-seat and up sizes," says Andrea Smith, senior vice president of Top Billing. Last year, Smith notes, there was a decline in auditorium bookings for one- and two-act packages. Such bookings are coming back to normal again when multi-act packages are offered.

Most of the Top Billing acts, Smith says, are booked into one-night engagements.

Halsey's Joe Hupp says his company's performers are "selling more seats now than they ever did." The only gravitation toward smaller venues, he explains, is with dinner theaters that can charge top dollar for tickets.

Sandra Selby, agent for Dick Blake, says "Our acts do mostly regional tours, expenses being what they are." Mandrell's touring has been curtailed because of her television series. Milsap is the main Blake act that does extended engagements, usually in Las Vegas clubs.

## 3 Years' Work, \$1½ Mil Investment in N.Y. Savoy Club

By ROMAN KOZAK

NEW YORK—The 950 seat capacity Savoy, which opened Thursday (2) at the site of the old Hudson Theatre on Broadway, is the latest and most posh of the city's rock clubs/dancehalls.

"If this place doesn't make it, I'll eat my hat," vows top New York promoter Ron Delsener, who says it has taken him nearly three years and about \$1.5 million in renovations to get the club going.

First act to appear there is Cliff Richard, followed by such varied acts as Don McLean, Donnie Iris, Lenny White, Mink DeVille, Count Basie, Soupy Sales, Santana, Patti Lupone, James Taylor and Jimmy Cliff.

"We can have all kind of acts here, ranging from Charles Aznavour to Johnny Rotten," says Delsener. The club is multi-leveled, with a terraced orchestra section that allows for tables and chairs when a traditional rock or MOR act is playing, but which can be turned into a dance floor for new wave acts.

Originally the club was supposed to hold an even 1,000, but Delsener says the number went down to 950, because he had to move some light fixtures so as not to make holes in the theatre's original ceiling.

Delsener says it took him so long to get the club going because originally he wanted the nearby Belasco Theatre. This didn't work out. Once he got the Hudson, raising the money for renovations, and then putting in an all new sound system, new lights, new sprinkler system, and new alarm system all contrib-

uted to pushing back the opening date.

The club also features a hardwood dance floor. Unlike in most new rock clubs in New York, shows at the Savoy will begin about 9 p.m. (not midnight or later), with the club remaining open after the shows as a dance club.

"We are going to have cover bands, bar bands from New Jersey and lots of jocks, as well as a jukebox. We will mix it up," says Delsener.

**MAY 29-JUNE 7**

## Memphis To Host 'MusicFest'

By ALAN PENCHANSKY

CHICAGO—Festivals Inc., the Chicago and Milwaukee company behind the successful summer ChicagoFest here, will produce a major music festival in Memphis.

The May 29 through June 7 Carnival MusicFest will be staged at Memphis' Mid-South Fair Grounds. Festivals Inc. productions feature heavy talent concentration and one admission price. Revenue is gained through licensing local restaurants and vendors at the site and through corporate underwriting.

Memphis' annual Cotton Carnival pageant will play host to the new music festival as part of the 50th anniversary of the celebration.

According to Festivals Inc., there will be heavy booking of local Memphis talent in addition to national headlining acts. The fair grounds in-

clude a 15,000-seat main stage and several smaller staging areas.

A single \$5 admission will be charged.

Festivals Inc. has been in discussions about music festivals at several cities outside Chicago, but Memphis will be its first expansion move, according to spokesman Joe Pecor.

Lou Volpano, Festival Inc.'s head talent buyer, said headliners would include the Charlie Daniels Band with Juice Newton, Mickey Gilley with Johnny Lee and the Urban Cowboys, Teddy Pendergrass, Eddie Rabbitt, and Cheap Trick with Michael Stanley.

Also: The Allman Brothers Band and the Atlanta Rhythm Section and Dick Clark's Rock And Roll Review.

pects acts will want to use his state of the art facilities for live recordings and broadcasts.

"I want to get away from the so-called dance rock club," he continues. "I am looking for people who like rock'n'roll music and are from 25 to 30 years old, who want to do it with a little style. I am also looking for the young kid, who wants to be a little more stylish."

Depending on the attraction, ticket prices may range from \$3 for a "Savoy stomp" night with new bands, to \$20 for a name act on a Saturday night. Average price will be about \$10, says Delsener. For those who come after midnight, it will be about \$7.50.

Delsener also runs the Palladium downtown, but he says business is so bad at that venue, that he now only has about one show per month at the Palladium. He says he is trying to get out of his five-year lease at the Palladium. For arena acts, Delsener hopes to be able to book some of them to unadvertised shows at the Savoy the nights after they appear at Madison Square Garden or Nassau Coliseum.

Delsener is also starting a new ticket club for his most loyal customers who for a \$100 a year get a party or tour jacket, and the opportunity to be able to buy two choice tickets to any show promoted by Delsener, whether at the Savoy, or any other venue.

Delsener says he wants to have 500 members in his club, though he will settle for 100. He says his first ad in the New York Times brought 3,000 inquiries.

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# Book Multiple Acts For N.Y. Tribute To Murray The K

• Continued from page 21

That history is also being eyed with regard to the veteran disk jockey's visibility as a fixture in New York radio during the late '50s, '60s and early '70s before relocating to the West Coast.

Initial plans for the tribute were to hold it at the Forum in Inglewood, until scheduling hurdles intruded. Now that the Big Apple has been agreed upon, all are convinced the review will have more impact, a prospect already underlined by the show's nod from the office of that city's mayor.

Given Kaufman's high profile in both radio rock and live theater reviews while with WINS-AM, his pioneer work in AOR programming during the formative days at WOR-FM there, and his return to the market after stints in network programming and as a Washington, D.C. programmer are being touted in a proclamation naming the concert date as "Murray The K" Day.

Says Kaufman of the show's conception, "It actually was kicked off while I was ill. Tony and Dionne came over and felt that because of what I'd done in the business—something they knew from their own careers after the payola scandals, when I found a way to present careers effectively and help give rock'n'roll a cleaner image—it was appropriate."

Also cited as a reason for the interest from Mayor Koch is Kaufman's central role in a successful "back to school" drive mounted in cooperation with the Office for Equal Opportunities, as well as his support for black artists side by side with white stars.

Yet the show's producer, Marc Robertson, stresses that the Madison Square Garden promotion won't be confined to nostalgia, and underlines Kaufman's own continued activities in readying potential film and tv projects as evidence that the event will have contemporary significance.

Still, the actual concert schedule will give a fond nod to the kind of reviews Kaufman himself used to host at the Brooklyn Fox Theater during his heyday as a top-ranked audience

draw on the New York AM dial.

"What we're going to do is recreate the kind of show we used to do at the Fox," explains Kaufman, "and get 16 or more acts backed by a show band to put on a diversified show."

Robertson reports a probable 16-piece design for the backing ensemble, and confirms that this approach—taken only rarely in recent years at such benefit galas as the L.A. Forum tribute to the late Low-

ell George—will help expedite set changes and avoid lengthy delays between featured performers.

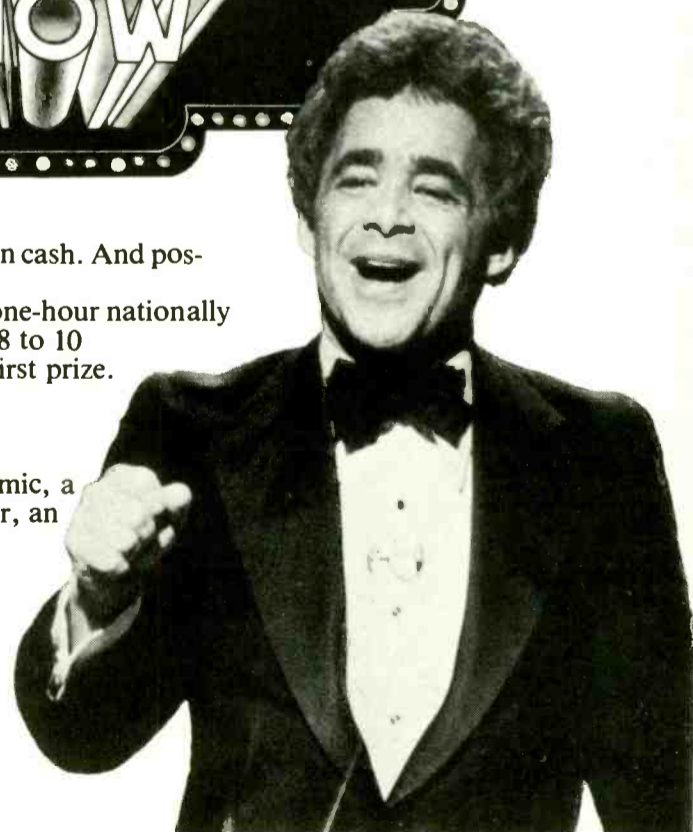
Says Kaufman, "In keeping with the Brooklyn Fox concept, it will be run so that there's no waiting time.

The acts won't do their full sets, obviously."

Robertson's formal role is that of associate producer, coordinating the program with New York producers Joe Brandon and David Krebs.

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## L. A. GREEK, BEER LINK

LOS ANGELES—The Greek Theatre here has teamed up with Michelob to jointly present the Michelob Concert Series at the Greek Theatre during the facility's 1981 season.

Wayne Nederlander, operations director for the Nederlander Organization, which operates the Greek, says his company has been considering such an arrangement for several years due to rising costs, which in turn have caused ticket prices to increase.

The Michelob Concert Series at the Greek Theatre is one of five that Michelob and the Nederlander Organization are presenting in cities throughout the country. The series will also be held at the Merriweather Post Pavilion in the Baltimore area, Poplar Creek Music Theatre in Chicago, Pine Knob Outdoor Theatre in Detroit and the Concord Pavilion in San Francisco.

The artist lineup for the series at the Greek Theatre has not yet been announced. In the past, artists such as Barry Manilow, the B-52s, George Benson, Dionne Warwick and Alice Cooper have performed at the facility, which has reserved seating for 4,800.

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Billboard photo by Peg Wallace

**ELY PREMIER**—MCA/SouthCoast artist Joe Ely premieres his new LP "Musta Notta Gotta Lotta" during a performance in Austin, Tex. for invited press, radio and retail from across the country.

## Universal Amphitheatre's Reopening Still Year Away

LOS ANGELES—The Universal Amphitheatre in suburban Universal City, Calif. is scheduled to reopen in late spring of 1982 as an enclosed entertainment complex designed to accommodate almost any live stage musical, concert and dramatic presentation.

Facilities are also being incorporated for television taping, recording and filming, as well as the ability to present live tv programs.

Seating capacity will be increased from 5,317 to 6,000. A seven-row balcony is being added around the rear perimeter of the redesigned auditorium. The distance from the stage to the farthest seat will be 150 feet which will guarantee unobstructed seating throughout the facility. Aisles are being relocated for easier access to and from seats.

The new stage will have a proscenium arch 70 feet wide and 25 feet high. The stage will be approximately three times larger than it originally was.

The enclosed Amphitheatre is being sound engineered and will be state-of-the-art in amplified sound. A dressing room complex and executive office suite will be built, connected to the stage by inside direct access. The new dressing room will be immediately adjacent to the backstage area.

A 30-foot wide concourse will be built around the Amphitheatre, covered with a mirror-reflective skylight. The concourse will feature a grand entrance, two exhibition areas, food, merchandising, rest rooms and service areas.

The project is being designed by the firm of Skidmore, Owings and Merrill of Universal City.

## Starr Unshutters Music Hall Club

PHILADELPHIA—This city's after dark scene got its first major venue showcasing contemporary performers and musicians with the opening of the Ripley Music Hall (March 27) by Stephen Starr.

With the Bijou Cafe nearby seating only some 300 persons, with contemporary names coming in for mostly single night stands, Starr makes the same offerings at Ripley's, a disco converted into a 460-seat nightclub.

The new club has more than double the capacity of his former Stars club, which he dropped because of the limited seating. Starr says he is going after the middle-ground acts that don't feel comfortable playing the 2,000-seat night clubs, but are too big for a 200-seat club.

The Ripley policy will be patterned after the Bottom Line in New York, except that the club will also have the capability of doing dance concerts.

The talent buying will be varied, geared to the 25 to 40-year-old demographic—ranging from solo singers to big bands. Starr himself is only 26, and during his three years at his smaller club opened in 1977, he played virtually every top name in the book.

# Old Kansas City Uptown Theatre, Once Doomed, Again A Hot Spot

NASHVILLE—Following a \$1.5 million facelift in 1979, Uptown Theatre, a 50-year-old movie house in Kansas City, Mo., reopened its doors as a live entertainment facility with special guest Count Basie.

But once the hoopla died down, beset by sagging ticket sales and indifferent patrons, Uptown seemed destined to failure.

Today, the Midwestern club consistently fills 70%-80% of its 1,400 seats, booking close to 25 name acts a month. New management and diverse name draws, coupled with the national trend toward acts playing mid-size venues (Billboard, March 21, 1981), are the key factors in the business boom.

"Things have truly turned around the past eight months," says manager Martin Dickey, crediting new owner Bob Bogges with much of Uptown's recent success. "We've gone from having one major show a month to 22."

Uptown's April lineup includes the Temptations, Commander Cody, Ray Price, U2, Milly Jackson, Cliff Richards, Krokus, Dave Mason, the Flamin' Oh's, Spirit, Jay Boy Adams and Shan Goya Callypso, a reggae group from Minneapolis. Beatlemania, which recently sold-out five of seven performances at the club, will play a return engagement.

Dickey says that Uptown plans to book more country groups and that new wave bands do well at the club. "Surprisingly, reggae is popular here," he says. "There's a pocket of devoted fans in the Midwest." Reggae acts that have played the club recently include Jimmy Cliff, Third World, Burning Spear, Soul Syndicate, Toots and the Maytals.

Aided by a thriving bar business, Uptown can afford to hold its ticket price to an average \$6. Reserved

seating is available about 80% of the time. The club adds to its coffers by doubling as a meeting place for local business symposiums in the daytime.

The club's seating is a two-tiered arrangement—cabaret style accommodating about 630 persons on the floor, with a more conventional theatre atmosphere found in the balcony, which holds approximately 750 people.

Nearly \$250,000 has been invested in state-of-the-art sound and lighting equipment. The expansive stage area is about 33 by 31 feet.

Structurally, the club retains much of the original '20s architectural design. False, suspended dark blue ceilings simulate a starlit night, while lattice work and Greek statues adorn the walls.

Although Uptown is now generating a profit, it is not resting on its laurels. The club is hosting a benefit show with Humble Pie, with proceeds going to the Folly Theatre, an old burlesque house in Kansas City which is being renovated as a live theatre spot. **ROBYN WELLS**

## Nederlander Will Build California Outdoor Facility

LOS ANGELES — A multi-million dollar music and theatrical outdoor facility will be built, owned and operated by the Nederlander Organization in Costa Mesa on the Orange County Fairgrounds, located approximately midway between Los Angeles and San Diego.

James Nederlander, president of the Nederlander Organization, says the location of the facility between two major urban population centers will enable them to draw audiences from both locales, as well as from the Orange County area.

He also says he does not think the new Orange County facility will compete with the Los Angeles Greek Theatre, also operated by the Nederlander Organization. "One facility will enhance the other and bring even more entertainment into the greater Los Angeles area," he notes.

Ground-breaking for the as-yet unnamed 7,000 fixed seat amphitheatre is scheduled for July. It is expected to be completed in the summer of 1982. In addition to the 7,000 fixed seats, the facility will also be able to hold 8,000 using lawn seating.

Alan Bregman, vice president in charge of West Coast booking for the Nederlander Organization, will be in charge of West Coast bookings for the new facility. Robert McTyre, general manager of the Greek and Pantages Theatres (also part of the Nederlander Organization), will be general manager of the new facility as well. Harvey Kresky, who conceived the idea for the venue, will be executive consultant to the new amphitheatre.

The Nederlander Organization owns and operates 25 theatres and amphitheatres across the nation.

## Chattanooga To Construct Arena

NASHVILLE—A major concert arena is now under construction in Chattanooga by the Univ. of Tenn. and is due to open in May of 1982. The auditorium is being built with concert event promotions in mind, featuring direct load-in for touring groups, a 60- by 40-foot stage for live concerts and 210,000 square feet of seating space.

Booking information is available. Contact the Univ. of Tenn. Sports Arena Director, 201 Cadek Hall, Chattanooga, Tenn. 37402. Phone (615) 755-4371.

## Fusion Controversy Boring To Zawinul

By SAM SUTHERLAND

LOS ANGELES—The semantic war between jazz purists and fusion advocates may rage on, but don't expect to find Josef Zawinul in the trenches.

After more than a decade at the helm of Weather Report, the band he co-founded with saxophone titan Wayne Shorter, the veteran composer and keyboard/synthesizer stylist, is too busy juggling a host of live and recording projects to quibble over generic tags.

In addition to readying new material for the followup to "Night Passage"—the band's 10th Columbia album, still lodged securely in the top 10 on Billboard's Jazz LPs chart after 16 weeks—the Viennese native is working on two separate outside recording ventures.

The first, a forthcoming solo venture on Columbia, resumes a phase of his career that had been halted after his 1969 eponymous set for Atlantic. After cutting that record and earlier sets for that label and Vortex,

Zawinul had shelved solo work to focus on Weather Report.

Concurrent with those group and solo albums, he's also preparing for a Masterworks LP that will reflect his roots in European classicism. That album will offer a more "symphonic approach" while preserving his now familiar command of electronics, he hints.

A trio of album commitments would be daunting enough for most performers, but Zawinul is also gearing up for a busy spring and summer concert schedule that will take Weather Report to Japan in late May and then back to the U.S. for major festival appearances during the summer, sandwiching in group recording sessions during three weeks in July.

"I don't know what I'm working on," Zawinul jokes in an interview at his Pasadena home, which now serves as a composing lab and recording studio as well, thanks to

(Continued on page 42)

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# Talent Talk

The odd couple of Mayor Dianne Feinstein and Grace Slick are among the presenters set for the fourth annual Bay Area Music Assn. Awards, April 15 at the Warfield Theatre in San Francisco. Among the acts slated to perform are **Marty Balin** and his new band, **Jim Carroll**, **Lacy J. Dalton**, **Herbie Hancock**, **Randy Hansen**, **Journey**, **Ronnie Montrose**, **Group 87** and **Carmine Coppola**, father of producer Francis Ford. Show is a benefit for the Bay Area Music Archives.

The **Jefferson Starship** premiered its recently released single, "Find Your Way Back," from the new "Modern Times" LP on Grunt Records during an appearance on "Fridays," a late night comedy show on ABC, Friday (3). The show marked the return of **Grace Slick** as a member of the band. She last appeared with the Starship in 1978.

L.A. rock'n'roll favorites **The Plimsouls** are embarking on their first tour of the East Coast following months of SRO dates throughout California that drew the likes of **Van Halen's David Lee Roth**, **Stan Lynch** of **Tom Petty** and the **Heartbreakers**, ex-**Cheap Trick** bassist **Tom Peters-**

son, the **Knack's Doug Feiger** and others. The tour, in support of the group's recently released self-titled debut LP on Planet, will see them headlining clubs in New York, Boston, Philadelphia, Baltimore, Providence, New Haven, Detroit, Chicago, Cleveland and other cities beginning April 16 at Trax (N.Y.). Its last show in the L.A. area was a live broadcast on KWST-FM.

415 Records and KLOS-FM will present **SVT**, the **VKTMS** and the **Red Rockers** at the Starwood in L.A. Monday (13). ... **XTC** is currently touring the U.S. in support of its "Black Sea" LP (RSO/Virgin). ... Liberty recording artist **Bill Medley** will play a cameo role in the film "Rocky III" to be released in the fall of 1982. ... Toronto-based rock band **Triumph** has settled a lawsuit with former managers Dixon-Propas out of court and is available for new management. The group records for RCA. ... Singer/guitarist **Larry Davis** recently completed work on an LP, "The Arkansas Blues Man," which was co-produced, arranged and engineered by St. Louis r&b veteran **Oliver Sain**.

ROMAN KOZAK & KAREN KELLY

# Talent In Action

**'HANDY SALUTE'**  
**KOOL SUPER NIGHTS**  
*Carnegie Hall, N.Y.*  
Tickets: \$20, \$15, \$10, \$8

Largely through the musical efforts of pianist-organist-arranger-conductor Dick Hyman, a recreation of a 1928 concert organized by W.C. Handy was presented to a standing ovation here March 6.

While there were moments that lagged, possibly due to the fact that some of the music doesn't weather 1981 standards, most of this formal concert drew loud applause. Handy was best known as composer of such standards as "St. Louis Blues," "Beale Street Blues," "The Memphis Blues" and "Yellow Dog Blues."

Much of the concert was given over to music either arranged or chosen by him as representative of the black musical ethic. Included in the program were gospel, spiritual and African-flavored selections performed by a variety of artists ranging from a cappella solo voices to the 100-voice New York Concert Choir under the direction of John Motley.

The vocal soloists were Bobby Short, McHenry Boatwright, Geanie Faulkner, Carrie Smith, Wy Handy—son of the late composer—and Katherine Handy Lewis, the elder Handy's daughter, who performed at the original concert.

In addition to the 29-piece orchestra, Short accompanied himself at the piano, while pianist Don Shirley offered a masterful a cappella, unamplified, concerto-like synthesis of some of Duke Ellington's ballads. The piano soloist on the original program was Thomas "Fats" Waller.

Among other standouts was the 78-year-old Mrs. Lewis's complete reading of "St. Louis Blues," including two rarely performed choruses and one additional chorus written especially for this occasion. Carrie Smith carried the evening from the blues-belted side as she coaxed rhythmic handclaps from the choir and the audience on "Beale Street Blues" and the popular Clarence Williams tune "(If I Could) Shimmy Like My Sister Kate."

But it was Hyman who, in the end, outlasted them all on the organ, at the piano, with the pen and at the podium on the featured selection, "Yamekraw."

ARNOLD JAY SMITH

**CHICK COREA**  
**DIZZY GILLESPIE**  
*Carnegie Hall, N.Y.*  
Tickets: \$15, \$12.50, \$10, \$8

Another sold out house greeted the second in the Kool Super Night series March 13. The three-part series is in its third year at Carnegie. This year, producer George Wein has collaborated with Carnegie as part of the Hall's 90th anniversary season.

The lineup of all star performers included Chick Corea, piano; Steve Gadd, drums; Michael Brecker, tenor sax; Eddie Gomez, bass; and special guest Dizzy Gillespie, trumpet.

The Corea Quartet played the first half. Gadd seemed to be out to prove that, after a long tenure as the leading studio drummer on both coasts, he is, indeed, a jazz drummer. During Corea's opening number, "Quartet I," Gadd played more drums than he has in years.

Further, he has rekindled the art of playing wire brushes. Despite all his prodding, however, a looseness was absent from the group for the first three selections. These were titled "Quartet I," "Quartet III" and "Quartet II (Part 1)." All, including a fourth, "Quartet II (Part 2)" are from a Warner Bros. release by the group.

Each selection had its merits. In "Quartet III" Corea mixed the tempo creating some nice dynamics. In "Quartet II (Part 1)" he opened with a fine a cappella piano improvisation, which segued into a medium tempo ballad with Gadd, kicking all the way. But it wasn't until "Quartet II (Part 2)" that the group relaxed enough to serve up some stretched out bebop sax from Brecker, a spotlight on Gomez's bass, and more Gadd.

Gillespie came out for the second half and traded tunes with Corea, opening with a bright samba of his own. Corea's "Bud Powell," a tribute to the late pianist, followed.

While Gadd, at times, did not seem to know when to lay back—he powerhoused his way through ballads as well as uptempo selections—he proved his worth on Gillespie's "Con Alma." The drummer coaxed the tune into a slow rock-funk groove mixing his pulse with the trumpet player's.

ARNOLD JAY SMITH

# Billboard Top Boxoffice

Survey For Week Ending 3/29/81

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	REO SPEEDWAGON/707—Brass Ring Productions, Arena, Detroit, Mich., March 27	19,490	\$9-\$11	\$202,907*
2	REO SPEEDWAGON/707—Entam/Sunshine Promotions, Arena, Lexington, Ky., March 28	17,410	\$8-\$9	\$150,805*
3	REO SPEEDWAGON/707—Brass Ring Productions, Arena, Univ., Ann Arbor, Mich., March 26	13,615	\$9-\$11	\$140,729*
4	CHRISTOPHER CROSS—Pace Concerts/Louis Messina/U.T.-S.E.C., S.E.C., Univ., Austin, Tx., March 26	14,000	\$7.50-\$9.50	\$118,376*
5	RAINBOW/PAT TRAVERS/4 OUT OF 5 DOCTORS—Avalon Attractions, Forum, L.A., Ca., March 23	13,866	\$7.75-\$9.75	\$115,887*
6	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Freedom Hall, Louisville, Ky., March 28	13,500	\$7.50-\$8.50	\$110,000*
7	CHARLIE DANIELS/JOE ELY—Feyline Presents, Arena, Denver, Co., March 28	9,517	\$8-\$10	\$102,135
8	PAT TRAVERS/RAINBOW/4 OUT OF 5 DOCTORS—Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Ca., March 24	11,000	\$8.75-\$9.75	\$95,006*
9	KOOL & THE GANG/GAP BAND/YARBROUGH & PEOPLES/T.S. MONK—Alan Haymon Presents, WG Enterprises/Sunsong, Arena, Raleigh, N.C., March 27	8,934	\$9-\$10	\$87,140*
10	KOOL & THE GANG/GAP BAND/YARBROUGH & PEOPLES/T.S. MONK—Alan Haymon Presents/WG Enterprises, Colis., Charlotte, N.C., March 28	9,051	\$8.50-\$9.50	\$75,327
11	KOOL & THE GANG/GAP BAND/SLAVE/YARBROUGH & PEOPLES—Alan Haymon/WG Enterprises, Metro Center, Rockford, Ill., March 24	7,028	\$9-\$11	\$68,784
12	RAINBOW/PAT TRAVERS/4 OUT OF 5 DOCTORS—Avalon Attractions, Swing Aud., San Bernardino, Ca., March 25	7,587	\$8.75-\$9.75	\$68,381*
13	WHISPERS/SHALAMAR/LAKESIDE/CARRIE LUCAS—WG Enterprises/Fred Jones, Colis., Memphis, Tenn., March 28	7,879	\$8-\$9	\$67,880
14	STATLER BROTHERS/BRENDA LEE—Varnell Enterprises, Civic Center, Birmingham, Ala., March 29	8,143	\$7.50-\$8.50	\$67,591
15	KANSAS/LOVERBOY—Brass Ring Productions, Arena, Saginaw, Mich., March 24	7,098	\$9.50	\$67,431*
16	TED NUGENT/DONNIE IRIS—Jack Utsick Presents, Civic Center, Portland, Me., March 27	7,025	\$9.50-\$10.50	\$66,616
17	KANSAS/LOVERBOY—Entam, Civic Center Colis., Charleston, W. Va., March 29	8,387	\$7.50-\$8.50	\$66,569
18	RAINBOW/PAT TRAVERS/4 OUT OF 5 DOCTORS—Avalon Attractions, Arena, Fresno, Ca., March 26	7,333	\$8.75-\$9.75	\$62,647*
19	MOLLY HATCHET/.38 SPECIAL—Sunshine Promotions, Center, Columbus, Ohio, March 29	7,260	\$8.50	\$61,710
20	CHEAP TRICK/.38 SPECIAL—Sunshine Promotions, Colis., Ft. Wayne, Ind., March 27	7,757	\$7.50-\$8.50	\$60,169
21	KANSAS/LOVERBOY—Sunshine Promotions/Celebration, ACC, Notre, Dame, S. Bend, Ind., March 27	7,051	\$8-\$9	\$59,734

## Auditoriums (Under 6,000)

1	AMERICA/RANDY MEISNER—Vision Attractions/Non-Stop Entertainment, Co. Bowl, Santa Barbara, Ca., March 29	4,626	\$9.50-\$12.50	\$53,365*
2	WHISPERS/SHALAMAR—WG Enterprises, Colis., Shreveport, La., March 29	5,044	\$8.50-\$9.50	\$47,026
3	CHEAP TRICK/.38 SPECIAL—Brass Ring Productions, Civic Center, Lansing, Mich., March 28	5,237	\$8.50	\$44,515*
4	KANSAS/LOVERBOY—Brass Ring Productions, Hill Aud., Univ., Ann Arbor, Mich., March 25	3,957	\$9.75-\$11.75	\$43,780*
5	WHISPERS/LAKESIDE/SHALAMAR/CARRIE LUCAS—WG Enterprises/Bash Productions, Muni. Aud., Columbus, Ga., March 26	5,076	\$8.50	\$43,146*
6	TED NUGENT/DONNIE IRIS—Jack Utsick Presents, Aud., Bangor, Me., March 25	4,420	\$9.50-\$10.50	\$41,980
7	PAT TRAVERS/4 OUT OF 5 DOCTORS—Bill Graham Presents, Mem'l. Aud., Sacramento, Ca., March 27	4,310	\$7.95-\$9.95	\$40,258*
8	TIERRA/KANO—Feyline Presents, Civic Aud., Albuquerque, N.M., March 29	4,797	\$8-\$9	\$39,612
9	TIERRA/KANO—Feyline Presents, JAM, Colis., El Paso, Tx., March 28	4,451	\$8-\$10	\$38,004
10	AYERS/SMITH/TURRENTINE/HUMPHREY/CARN—Alan Haymon Presents/Sunsong, Beacon Theatre, N.Y.C., March 27	2,600	\$12.50-\$15	\$37,000*
11	PETER, PAUL & MARY—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., March 27	2,787	\$10-\$15	\$35,045
12	TED NUGENT/DONNIE IRIS—Jack Utsick Presents, Forum, Presque Isle, Ma., March 26	3,520	\$8-\$9	\$33,659
13	TIERRA/KANO—Feyline Presents/JAM, Chapparel Center, Midland, Tx., March 27	3,802	\$8-\$9	\$32,771
14	AYERS/SMITH/TURRENTINE/HUMPHREY/CARN—Alan Haymon Presents, Berklee Center, Boston, Mass., March 28	2,400	\$13.50	\$31,000*
15	MUDDY WATERS/JOHNNY WINTERS/JAMES COTTON—New Audiences, Beacon Theatre, N.Y.C., N.Y., March 28	2,626	\$10.50-\$11.50	\$29,754
16	CHUCK MANGIONE—Electric Factory Concerts, Academy of Music, Philadelphia, Pa., March 23	2,847	\$9.50-\$10.50	\$28,804*

Survey For Week Ending 4/11/81

# Billboard Hot Latin LPs

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amaneciendo Pronto 1086	1	LIZA LOPEZ Si quieres verme llorar Hacienda 6981
2	GILBERTO MONROY Mi jaragal Artomax 730	2	ROBERTO CARLOS Grandes exitos CBS 12303
3	ROCIO JURADO Senora Arcano 3485	3	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
4	JULIO IGLESIAS Mi vida en canciones CBS 50301	4	LUPITA D'ALELIO Ya no regreso contigo Orfeon 16047
5	LUPITA D'ALELIO Sone que te perdia Orfeon 5267	5	CARLOS Y JOSE El chubasco TH 2099
6	DYANGO La radio Odeon 74112	6	RENACIMIENTO 74 Cuando quieras regresar Ramex 1058
7	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16044	7	RAMON AYALA Mejores corridos Fredy 1195
8	JOSE RUIS RODRIGUEZ Atrévete TH 2095	8	LOS REYES LOCOS Personalidad CBS 20497
9	CAMILO SESTO 15 grandes exitos Telediscos 1011	9	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
10	ESTRELLAS DE ORO Vol 3 Telediscos 1013	10	RUBEN NARANJO Sarape 1158
11	BASILIO Si me dejas ahora Karen 54	11	CAMILO SESTO Amaneciendo Pronto 1086
12	RAFAEL JOSE Contigo mujer Borinquen 1405	12	CHELO Puros boleros Musart 1790
13	JOSE JOSE 15 grandes exitos Telediscos 1015	13	JOSE JOSE 15 grandes exitos Telediscos 1015
14	ROBERTO CARLOS Grandes exitos CBS 12303	14	JULIO IGLESIAS Hey CBS 50302
15	NELSON NED Mi manera de amar WSL 4120	15	JOSE LUIS RODRIGUEZ Una cancion de Espana TH 2021
16	SOPHY Velvet 6002	16	LOS HERMANOS BARRON Pancho lopez Joey 2091
17	JULIO IGLESIAS Hey CBS 50302	17	EMMANUEL Intimamente Arcano 3535
18	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	18	ROBERTO PULIDO ARV 1068
19	JUAN GABRIEL Recuerdos Pronto 1076	19	MAZZ Class Cara 023
20	JOSE AUGUSTO El mejor de mis amigos Odeon 71106	20	ROCIO DURCAL Con mariachi Pronto 1078
21	YOLANDITA MONJE Fantasia CBS 10313	21	JULIO IGLESIAS Mi vida en canciones CBS 50301
22	LEONARDO PANIAGUA Sr Panagua Discolor 4430	22	CONJUNTO MICHOCAN Piquetes de hormiga Odeon 73171
23	EMMANUEL Intimamente Arcano 3535	23	ALFONSO ARAU Mojado power Profono 3035
24	FELITO FELIX Caytronics 6005	24	LITTLE JOE & THE FAMILY King of the brown sound Fredy 022
25	ROCIO DURCAL Con mariachi Pronto 1078	25	JUAN GABRIEL Recuerdos Pronto 1076



300,000 MORE THAN IN 1980

## Japanese Project One Million Sales Of Walkman-Type Units

By SHIG FUJITA

TOKYO—Japan's audio manufacturers claim they expect to sell one million units this year of portable, lightweight headphone stereos such as Sony's Walkman, Toshiba's Stereo Walkie and Aiwa's Cassette Boy in this country. This compares to an estimated 700,000 units sold in 1980.

Sony, which placed its Walkman on sale in July 1979, had produced and sold (including exports) 1,100,000 units, it claims, by the end of February 1981.

In February of this year, Sony placed its new generation Walkman II on sale in the Japan market. Slightly larger than a standard cassette tape, the Walkman II measures 3 1/8 by 1-3/16 by 4-5/16 inches and weighs 280 grams. The Walkman I measures 3 1/2 by 1 1/8 by 5/4 inches and weighs 390 grams.

The Walkman II's 280 grams compares to Toshiba's 445 grams, Aiwa's

365 grams and 580 and 330 grams respectively for new Matsushita and Sanyo models.

Sony's Hideotoshi Uchiyama here indicates that the supply of Walkman II is unable to keep up with demand here thus far even though production rate per month is 50,000 units.

Price of the new model here is 32,000 yen (\$152), 1,000 yen (\$5) less than the 33,000 yen (\$157) of Walkman I.

Features of the Walkman II include a muting switch, as well as one-hand control and operation by two small batteries which guarantee nine hours of listening. If an attached battery case with two larger batteries is used, a total of 70 hours is capable.

Sony indicates that production of the Walkman II is expected to reach 150,000 a month shortly, at which time exportation to the U.S., Europe and Southeast Asia will begin.

Aiwa, which followed Sony with its Cassette Boy here, a unit which can record as well as play, is placing its new FM Cassette Boy, which can receive and record FM stereo broadcasts on sale. Like the Walkman II, this Aiwa unit can also play metal tape.

Aiwa intends to produce the FM Cassette Boy at the rate of 20,000 units a month with introduction in Japan initially. Increased production and exporting will commence later.

According to Toshiba, its Stereo Walkie has been doing well enough in the marketplace that the firm is not contemplating a new generation of it. Monthly production was 20,000 units but has now been upped to 55,000.

Total Japanese production of lightweight stereo headphone sets this year is expected to be 2 million, half of which will be exported.



Latest Model: New generation of the Sony lightweight, portable stereo cassette player—Walkman II—is now available in Japan. Exporting to other markets is due shortly.

LAUNCHING MAJOR CAMPAIGN

## BASF Aims For No. 3 Spot As U.S. Tape Co.

By GEORGE KOPP

NEW YORK—BASF is aiming to be the number three tape company in the U.S. in two to three years, says marketing director Mark Dellafera, after TDK and Maxell. The company is re-vamping packaging of its Pro I and II cassettes as well as its advertising, and will be shipping the new product to dealers this week.

Included in the new campaign is a blister card and in-store display specifically geared to music accounts. The display is a mobile which ties in BASF and Mobile Fidelity Sound Labs recordings, which are made on BASF chrome tape. Mobile Fidelity is also plugged in BASF print ads.

"We're going all out with chrome," says Dellafera. Besides Mobile Fidelity, EMI and Vanguard tapes are recorded on BASF chrome in the U.S. In Europe, BASF chrome is used by

RCA and CBS. BASF is also promoting the controversial Island Records "One Plus One" one-sided prerecorded cassette in the U.K.

"We've been dependent on Germany too long," says Dellafera, speaking of the company's head office. "We will start producing our own chrome in the U.S. We'll still rely on Germany for our ferrichrome tape. Costs are high if we import, but when we manufacture here I can stay competitive."

The new BASF slogan reads, "The world's quietest tape is like no tape at all." The company plans a heavy ad schedule coupled with an ambitious dealer support program.

For premium audio tape as a whole Dellafera says he expects the market to grow 8%-12% annually for the next four to five years.

## AES Will Debut New Ampex Tape 466 High Energy Mastering Product Is On The Way

By JIM McCULLAUGH

LOS ANGELES—Ampex is introducing a new generation digital mastering tape—466 High Energy Digital—at the upcoming Audio Engineering Society (AES) here next month.

The new formula, according to Donald F. Bogue, business manager of audio tape products for the Mag-

netic Tape division, has a higher packing density, higher remanence and coercivity and improved reliability and durability.

The formula, to be available in lengths and configurations for all open reel digital audio recorders, was developed. Bogue indicates, through extensive field testing with

both current production and prototype digital hardware.

In its developmental stage, the formula was used by CBS Records for remote digital mastering sessions at New York's Lincoln Center and at last November's AES in New York with Mitsubishi's X-80 digital two-track machine.

Ampex first made digital audio tape available commercially in 1977, the 460 Series, and that tape has been used exclusively to date for all Soundstream digital mastered recordings.

Other features of the 466 High Energy: the use of a highly durable binder system that improves "runability" and reduces dropouts for sustained low error rates; its greater packing density, as compared to standard tapes, accommodates narrower track widths; and the tape is backcoated to reduce static generation and to improve handling and winding characteristics.

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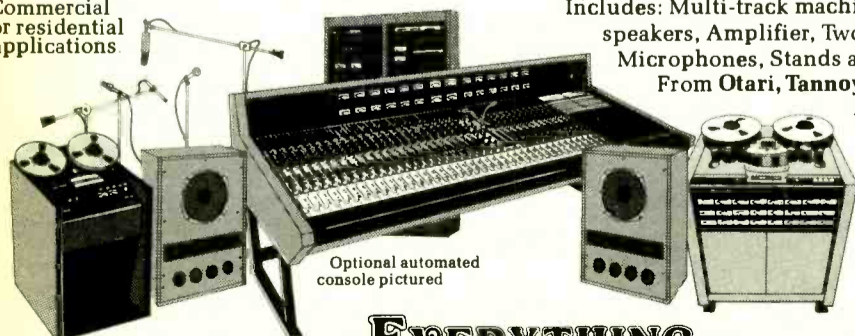
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ED HART IN COMMAND

## Professional Mart Lures Phase Linear

LOS ANGELES—Phase Linear, a veteran name in the high end, audiophile oriented component market, plans a major push now in the professional field.

According to recently named president and chief operating officer Ed Hart, who had helmed JBL's pro and consumer marketing previously, the move is evolutionary for the Lynnwood, Wash., firm, a U.S. Pioneer affiliate.

"Phase Linear products have already been used by sound contractors, for example, for pro applications," he explains.

Hart emphasizes, however that new Phase Linear pro products will not just be repackaged consumer units. The professional line will be specially designed and built for pros with a major emphasis on performance and roadworthiness.

Phase Linear will make a formal presentation of the new pro line at the upcoming Audio Engineering Society (AES) convention next May in Los Angeles. The company was on hand at the recent L.A. National Assn. of Music Merchants (NAMM) expo emphasizing professional products for the first time.

Among initial pro products from Phase are the Model A-30 power amplifier at 125 watts per channel; the A-60 power amp at 225 watts per channel, expected to ship in June; and a 60-watt model expected to ship in mid-July.

Upcoming products include a 10-band graphic equalizer for pro use and a crossover network.

Just completed is the appointment of seven rep companies around the U.S. which will handle distribution of the products.

In a two-year period, predicts Hart, some 50% of the firm's total volume will emanate from the pro side.

In the consumer realm, Phase makes available three amplifiers, three pre-amps, a real time analyzer, a tuner, a cassette deck, turntable, equalizer, two noise reduction units, speakers and a wood rack for storage.

Hart promises some new high end audio products in the consumer area for the upcoming Consumer Electronics Show in Chicago next May, one with video applications.

JIM McCULLAUGH



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- 81 Libraries
- 82 Music fans/audiophiles

### 08

- 85 Investment houses
- 86 Banks
- 87 Federal, state & international departments of government, embassy officials
- 88 Non-music industry firms

### 09

- 91 Music publishers, songwriters
- 92 Performing unions, licensing & rights organizations
- 93 Industry associations

### 10

- 95 Writers & reviewers, photographers, newspaper & magazine personnel
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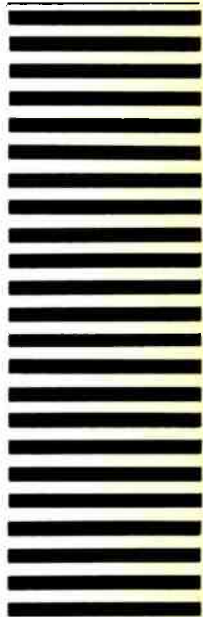
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# Sound Business

## Studio Track

LOS ANGELES—Jack Douglas set to produce the Knack for Capitol at the Record Plant.

Mike Flicker producing/engineering a new Poco LP at Soundcastle Recording Studios for MCA. Other activity there: Andrew Gold producing Rita Coolidge for A&M, Jim Nipar engineering; Skip Scarborough/Jerry Peters producing Rockie Robins for A&M, Bill Bottrell at the console; Richard Landis producing Gary O'Connor for Capitol with Joe Chiccarelli engineering, Mitch Gibson assisting; and Patrick Henderson producing the West Los Angeles Sanctuary Choir for New Benson Records, Bill Bottrell and David Marquette engineering.

Activity at Kendun: Michael P. Jackson producing Jessie Colin Young, Jim Nipar engineering with Tom Cummings assisting; Jack Nitzsche producing Promises for Capitol with Dave Hassinger engineering, assisted by Bob Winard and Rick Smith; REO Speedwagon remixing a single with co-producer Kevin Beamish engineering, assisted by Tom Cummings; Reggie Andrews and Bobby DeBarge co-producing the DeBarges for Motown, Barney Perkins at the console, Tom Cummings assisting; Ollie Brown producing Linx for Brown Sugar Productions and Chrysalis with Michael Schuman engineering, assisted by Tom Cummings and Bob Winard; and Norman Con-

nors producing Jean Carn for Philadelphia International, Jackson Schwartz engineering, Tom Cummings assisting.

At Producers Workshop, producer Bob Ezrin mixing the new Murray McLauchlan LP for

Elektra Records, Rick Hart engineering. Also there: Rick Gianatos putting vocals on a project for AVI Records, Peter Krueger engineering, Russ Castillo assisting; producer Jim Ed Norman starting a new Johnny Lee project, Eric Pres-

tidge engineering, Ben Rodgers assisting; and Alan Abrahams producing a Charles Veal project for Capitol, Mark Smith engineering, John Rosenthal assisting.

Activity at Rumbo Recorders: Greg Errico pro-

ducing Lee Oskar for Elektra, Ed Barton at the console; Jim Saad producing Sue Saad, David DeVore engineering the Planet project; Daryl Dragon producing Cheryl Ladd for Capitol, Greg (Continued on page 37)

### Dixie Dregs Go Into Court; Sue For \$1.6 Million

LOS ANGELES—The Dixie Dregs want approximately \$1.6 million in general and punitive damages from local attorney Lloyd Segal, whom they allege, failed to properly manage their affairs.

In the Superior Court complaint, the Atlanta-based group claims, too, that Segal owes its Axis Sound Studios in Atlanta \$8,086 in session costs and sidemen payments from a total recording bill of \$34,150. Segal, they charge in the court filing, promised to make the payments for their recording sessions.

The plaintiffs contend they orally agreed to their first management binder with Segal in April 1979, under which they were to pay 15% of their gross income for his guidance. They allege Segal misappropriated and converted their funds to his personal use and neglected to pay them funds he received from third parties, including record labels, due them.

They later inked an artist/production deal with Segal. The complaint claims Regency Records was a sham and was not qualified to act as a production company.

The group charges that Segal held a \$50,000 fund in its behalf, for which it asks an accounting from the court. They also seek a probe by the court of expenses deducted by the defendant from their earnings.

The suit asks approximately \$1,075,000 in general damages and \$500,000 in punitive damages.

### Lonnie Simmons Faces Suit For \$32,621 In Fees

LOS ANGELES—Mini-conglomerate entrepreneur Lonnie Simmons is being sued in Superior Court here for \$32,621.98 allegedly owed for legal fees.

MTL Inc., a collection agency representing the legal firm of Troy, Malin & Pottinger here, claim Simmons' corporate interests owe the following fees: Total Experience Productions, \$16,359.61; Total Experience, \$1,717.23; Total Experience Publishing, \$8,084.87; Total Music, \$171.04; Total Experience Studios, \$2,895.74 and Total Sound, \$28.60.

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# 3M





**POLICE POWER**—Andy Summers, Sting and Stewart Copeland of the Police are dwarfed by a mammoth JBL sound system onstage at a Spanish bull ring. The group collaborated with the speaker firm for a cross promotional campaign during the "Zenyatta Mondatta" launch during recent European tour. U.K.-based Entec was the touring sound company.

## BY NARAS Seminar In Bay Area On April 11-12

By JACK McDONOUGH

SAN FRANCISCO—The local NARAS chapter, in conjunction with San Francisco State Univ., has scheduled "Survival In The '80s: A Music Industry Seminar" to be held April 11-12 at Knuth Hall on the campus of the university (Billboard, April 4, 1981).

Three principal topic areas will be covered on each of the two weekend days. The first will feature sessions on publishing, record production and promotion/publicity, with studio engineering, specialized record production and management/booking covered on the second day.

The publishing panel will feature songwriter Dino Ferakis, ASCAP's Mike Gorfain, Jobete's Jay Lowry and attorney Jeff Graubart.

The initial record production panel, to focus on artist/production relationships, will have Bobby Colomby, Amy Holland and George Duke.

Indies Bill Moran and Augie Blume, Atlantic's Paul Cooper and the Gavin Report's Dave Sholin will helm the panel on promotion and publicity.

Studio engineering will be hosted by Tom Scott of Dolby Labs, Loren Rush from Stanford Digital Music, Fred Catero, Mike Larner and Leslie Ann Jones, all of the Automatt, and indie Phil Edwards.

The specialized record production panel will hear from Beserkley's Matt Kaufman on rock and roll, Narada Michael Walden on R&B, Orrin Keepnews on jazz, Olivia's Judy Dlugacz on women's music, and indie Harold Lawrence on classical.

The management and booking panel will feature Norby Walters, Al Evers of the Berkeley Agency, David Allen of the Boarding House and Al Pins of Crabshaw Productions.

Beverly Sommerfield, executive director of the chapter, says registration will be limited to 400. Advance general fees are \$110 for the weekend (\$70 one day) with NARAS members and students fees set at \$90/\$60. Door registration is \$135/\$85. The chapter has also made arrangements for special rates at the St. Francis Hotel on Union Square.

Sommerfield says financial assistance for the seminar was provided by the 3M Company in addition to the local chapter and the university.

### HARBOR SOUND, NEAR OCEAN

## Bay Area Welcomes New 24-Track Sausalito Studio

SAUSALITO, Calif.—Harbor Sound, a new 24-track room, has been added to the Bay Area roster of recording studios.

The studio, located on Harbor Drive, adjacent to one of Sausalito's principal marina areas, is equipped with an MCI 636 automated console and MCI 24-track and two-track recorders. Signal processing equipment includes UREI LA 4's, UREI 1176's, Master Room Scamp Rack, with other processing gear from EMT, Lexicon and Delta Labs.

Amps are by McIntosh, Crown and BGW, with JBL, Rodgers, Auratone and Altec 604 monitors.

Microphone assortment includes models made by Neuman, Sennheiser, AKG, Sony, Telefunken and Electro-Voice, and the studio owns an Apollo grand piano.

The studio area measures 20x20, with the English-style side-console control room measuring 15x20.

24 and 16-track, with second engineer, rents at \$65 per hour, with 8-track available at \$30 per hour. Clients may rent exclusive use of the studio at \$800 per day, which includes 16 hours of recording time.

The studio was designed by Scott Putnam of United Recording of Los Angeles. Studio operator Nancy Evans says a virtue of the design is that "it's human. You can spend a lot of time working in here without getting tired."

Evans was previously the operator of 24-track Sonoma Recording in Santa Rosa. Principal owner of the new venture is Dick Grove, who previously operated his White Rabbit artists management company—which had an 8-track production studio—at the site. All of the White

Rabbit equipment was removed in the changeover, and Grove now operates the management company from a new Sausalito address on Bridgeway.

Staff engineers are Evans, Paul Stubblebine, a former CBS engineer who was a partner in Sonoma Recording and who aided in the new installations; Marnie Moore, who will double as studio manager; Craig Talmy, Dana Chapelle and Fern Kral.

Evans emphasizes the amenities available because of the location. These include a full service bar and restaurant and a new saitsu/hot tub installation, both next door.

JACK McDONOUGH

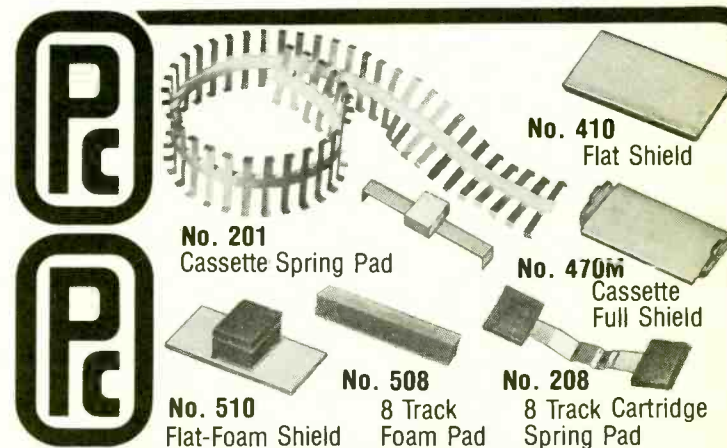
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**DIGITAL SCORES**—Herb Pilhofer, president and creative director of Minneapolis' Sound 80 Studios, background, leads the scoring of a 90-second Archer Daniels Midland tv commercial, believed to be the first network spot using digital audio. The spot's first scheduled airing was Sunday (29) on NBC's "Meet The Press" program. Pilhofer's original music was recorded on 3M digital equipment which now offers standard video synchronization compatibility.

## Studio Track

• Continued from page 35

Edward at the console; and Richard Landis producing Kid Rainbow for Capitol, Joe Chiccarelli engineering.

George Tobin producing Natalie Cole at his own Studio Sound Recorders, H. Lee Wolen behind the console. Also there, Jose Quintana doing final mixdowns on Latin artist Jose Jose for Ariola Records, Wolen behind the board.

The New Town Heroes working on an LP at Perspective Sound, George Daly producing.

Spencer Proffer producing a new Devin Payne LP at his own Pasha Music House for the Pasha label. Proffer also doing pre-production with Billy Thorpe for his new LP. Also there, Larry Brown co-producing and engineering Chi Coltrane for CBS/Germany, the Records guitarist Jude Cole tracking with Moon Martin producing and Duane Baron engineering; Randy Bishop producing his new band the Underdogs, also for Pasha with Duane Baron engineering; and ex-Jo Jo Gunne members Curly Smith and Matt Andes working on new sides for a new band, Duane Baron again at the board.

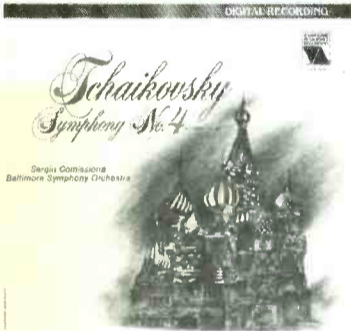
Rusk Sound sees: Marco Juniore producing

Mary Welsh, Juergen Koppers engineering, helping is Steven D. Smith. And Pete Bellotte producing Sue Ann Carwell for Warner Bros., Steven D. Smith assisting.

Activity at Allen Zenta includes engineer Brian Gardner mastering the following projects: a single from the Stanley Clarke/George Duke LP, a jointly produced project engineered by Tom Vicari; a self-produced single from the new Ohio Players Boardwalk LP, Gary Platt engineer; a new Chuck Mallone-produced New Riders single; and a new W. Collins-produced Bootsy Collins single. Greg Reilly and J. Jaszoz the engineers. Engineer Chris Bellman is mastering: a self-produced Rick James LP, Tom Flye the engineer; a new Robert Winters/Fall LP for Buddah; a new Chrysalis single featuring Billy Idol & Gen X, Keith Forsey the producer; and a Richard Burgess-produced Spandau Ballet single for Chrysalis. The Zenta recording studio sees Rene & Angela mixing a second Capitol LP, Bobby Watson producing, Bruce Swedien engineering, John Van Nest assisting.

(Continued on page 38)

## Audiophile Recordings



**TCHAIKOVSKY: SYMPHONY NO. 4**—Baltimore Symphony, Comissiona, Vanguard Audiophile VA250026, \$12.98.

This performance could use a little more finesse in the quieter inner movements, but in the adrenalin-charged outer sections of the work there is power and authority to spare. The final movement is one of the loudest in the standard repertoire and it's conveyed magnificently. Vanguard's microphoning is exemplary in natural balancing of the orchestra, and all the true-to-life dynamic character expected in digital today is apparent. Apparent too is just how seriously the "audiophile" designation is being taken by this company, particularly in the extremely tight quality control evident in these KM domestic pressings on German vinyl.

★ ★ ★

**THE VILLAGE BAND**—The Canadian Brass, RCA ATC1-3924, \$15.98.

There's something for just about everyone on this program which takes a not-altogether-serious look backward at the style of band music popular in the late 19th century. There are pot-pourris of Sousa, Stephen Foster and Civil War songs, along with several classical warhorses such as "Largo Al Factotum" and "Poet And Peasant" in bubbly, brash, breathtaking arrangements. RCA's generally close-up microphoning and balancing adjustments have been forgone here for an ambient, church recording which robs a little detail but beautifully blends and thickens the group's sound. This versatile quintet had a 1976-77 direct-disk release, so they're known to audio buffs, and their freewheeling, tuneful style, anchored with great technical brilliance and smoothly meshed ensemble should be winning them new fans daily. RCA went to Germany for the pressing, but some pre-echo still is present.

★ ★ ★

**BYRD AT THE GATE**—Charlie Byrd Trio & Guests, Mobile Fidelity Sound Lab MFSL-1-515, distributed by Mobile Fidelity Sound Lab. \$16-17.

This 1963 live performance by the veteran guitarist offers fresh proof that early two-channel stereo recordings, when properly miked, can match virtually any multi-channel format extant in terms of basic sound quality. Like the early stereo Riverside titles reissued in Japan during the late '70s, this Milestone master also underlines the gains premium pressing technology can bring even without the added detail afforded by half-speed mastering. That process does offer icing on the cake, however, with Byrd's wine-mellow strings enjoying exemplary

presence and the rhythm section of bassist Keter Betts and Bill Reichenbach on drums captured accurately. Program itself runs from Byrd originals ("Blues For Night People" and "Ela Me Deixou") to standards like "More," "I Left My Heart In San Francisco" and "Some Other Spring." Overall, an astute choice for Mobile Fidelity and another argument on behalf of jazz's particular appeal as an audiophile's delight.

★ ★ ★

**THE DOORS**, Mobile Fidelity Sound Lab MFSL-1-051, distributed by Mobile Fidelity Sound Lab. \$16-17.

With the recent Jim Morrison biography, a Doors hits anthology and new wave's hindsight all drawing renewed attention to this influential L.A. quartet, an audiophile version of their landmark debut makes obvious commercial sense. Happily, Paul Rothchild's lucid production and the sturdy performances provide musical justification as well: apart from the imbalance in channels heard in the opening bars of "Break On Through" (that apparent flub is on the master tape), the overall sound is a still hypnotic contrast between moody atmosphere and sharp detail. In particular, John Densmore's jazz-influenced brush and cymbal work is enhanced by the more spacious image achieved through half-speed cutting. And with keyboardist Ray Manzarek handling most of the bass lines as organ pedal tones, any loss in bass definition due to the half-speed technique is minimal. With rock classics like "Soul Kitchen," "Light My Fire" and "Twentieth Century Fox" and the epic "The End," expect audio-conscious rock fans to flock to the bins.

### A New Studio In New Jersey

**TURNERSVILLE, N.J.**—This suburban Atlantic City community is the site of Southern New Jersey's newest recording studio. Larry DiBona, who received a degree in communications from nearby Glassboro (N.J.) State College, and Glenn Hegel, a singer, songwriter and musician, have teamed up to establish Selound Recording. DiBona also has experience as a radio disk jockey and as manager of an electronics store.

The studio also serves as home base for their production company offering the services of writer, engineer, stage manager, music and producer. DiBona and Hegel have already produced a number of radio commercials and sound tracks for tv.

### For The Record

**LOS ANGELES**—A photo caption in last week's issue incorrectly identified the recording studio where Devo cut its "Freedom Of Choice" LP as the L.A. Hit Factory. The correct studio is the Record Plant, Los Angeles.

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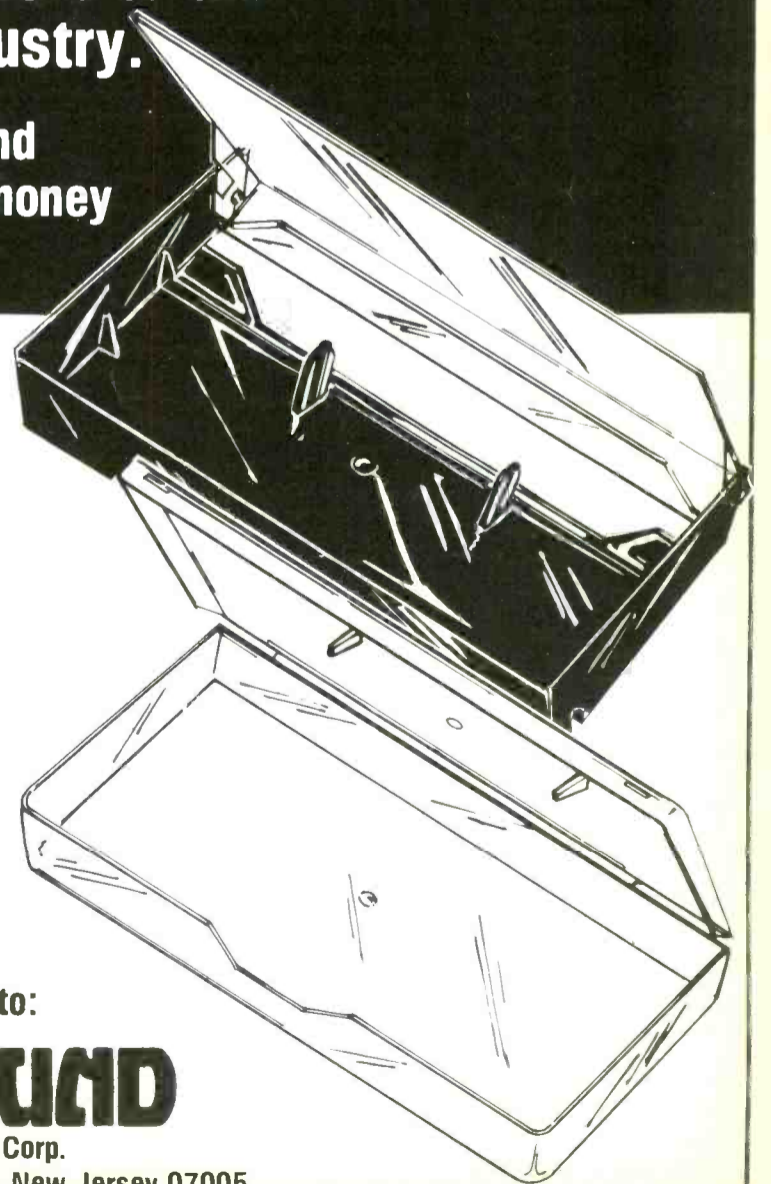
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APRIL 11, 1981 BILLBOARD



# Sound Business Studio Track

Continued from page 37

**Dan Fogelberg** overdubbing for his upcoming double LP at **Caribou Ranch** recording studios, Nederland, Colo., producing himself with **Marty Lewis**. Lewis also engineering along with Lewis

and **David Giogini** with **Jerry Mahler** assisting. **George Martin** set to produce the **Little River Band** at his **AIR Studios Montserrat**, Montserrat, West Indies, with **Geoff Emerick** engineering. Emerick also set to engineer **Nazareth** there

while a recent project on the island studio saw **Mike Batt** completing a project, producing himself with engineer **Mike Stavrou**.  
At **Le Studio**, Morin Heights, Quebec, **Robin Geoffrey Cable** producing **Walter Zwoil & the Men**

for **A&M Records**. At the same time the group cut a video at **Le Studio's** new video-capable **Studio B**. Other action at the Canadian facility: **Denis LePage** and **Joe La Greca** producing **Carol Jiani** for **Unidisk**, with **Bobby Clearmountain** co-

producing **Bryan Adams** for **A&M**.

Recently at **Villa Recorders**, Modesto, Calif., **Rose Maddox** and **Merle Haggard** working on an upcoming LP project with **Allen Sudduth** engineering and **Mike Mellford** producing.

**Rue Caldwell** starting production of his LP called "Rucism" for **Larue Productions**. Recording is taking place at his own private 24-track studio, "The Estate," Santa Barbara, Calif.

**Jimmy "Bo" Horne** putting the finishing touches on a new LP at **Sunshine Sound**, Miami. Also there: **Steve Bogard** working on tracks, while **Formula VI** is finishing up an LP.

The **J. Geils Band** in residence at **Long View Farm** recording studios, North Brookfield, Mass., finishing up a new LP for **EMI**.

**Carl Davis** producing the **Chi-Lites** using 3M digital equipment at Chicago's **Universal Recording**, **Bill Bradley** engineering. Also there recording for **CBS** are the **Manhattans**.

**Triad Recording Studios**, Ft. Lauderdale, Fla., sees the **Crystal Caine Band** working on a debut LP, co-producing the sessions are **Steve Gaudet** and **Michael Laskow**, Laskow also engineering; **Marshal Radcliffe** producing the **Hot Walker Band** with **Vincent Oliveri** at the console; singer/songwriter **Danny Floyd** working a new single; and singer **Jim Attias** is at the mixing stage with arranger/producer **Tom Hartman** while engineering chores are split by **Michael Laskow**, and **Vincent Oliveri** with **Robert Corti** assisting.

**Oliver Sain** co-producing a **Larry Davis** LP at St. Louis' **Archway Sound Studios**.  
Edited by **JIM McCULLAUGH**

APRIL 11, 1981 BILLBOARD

- Recording Studio
- Superdisc
- Trolley
- The Townhouse
- Ultra Sonic Recording Studios
- Victor Studio
- The Village Recorder
- A & R Recording
- Wessex Recording Studios
- Westlake Audio
- Windmill Lane
- Wishbone Studios
- Applewood Studio
- Alpha International Recording Studio, Inc.
- Ameraycan Studios
- Alpha Audio
- American Studio
- Apogee Studio
- The Automatt
- Axis Studios
- Backstage Studios
- Bayshore Recording Studio
- Bearsville Sound Studio
- Bee Jay Studio
- Can-Base Productions
- Capitol Records
- Celebration Recording
- Cherokee Studios
- Columbia Studios
- Crit
- Cybertechnicks
- Davlen Sound St
- Different Fur Studios
- Dir
- Dimensional Echo Sound
- The
- Group IV Recording, Inc.
- Jack's Tracks Recording Studio
- Kendun Recorders
- Konk Studic
- Le Studio, Morin Heights
- Love 'n' Comfort
- MC
- Master Disc
- Media Sound
- The Mixing Lab
- Muscl
- North American Recording Corp
- P.S. Recording Studio
- Pac
- Paramount Recording
- Plaza Sound Studios
- Pol
- Pumpkin Records
- Quadrasonic Sound Studio
- Recording Studio MEC
- Remote Truck
- Ridge
- Rusk Sound Studio
- Sea-West Studios
- S
- The Shelter Studic
- Sound City Studios
- Sound Labs
- Sound Recorder Studic
- Sundance F
- Studio One
- Studio Sound Recorders
- United
- Ultra Sonic Recording Studios
- Warr
- Wessex Recording Studio
- Victor Studio
- The Village Recorder
- Windmill Lane
- Wishbone Studio
- A & R Recor
- Ameraycan Studios
- American Studio
- Apogee Studio
- Alpha International Recording Studio, Inc.
- Ameraycan Studios
- Atlantic Studios
- The
- Backstage Studios
- Bayshore Recording Studio
- Bearsville
- Can-Base Prc
- CBS Studios
- Can-Base Prc
- Celebration Recording
- Cheroke
- Criteria Recor
- Cybertechnic



**HEAVY LOAD**—Fork lift carries massive Trident TSM console through the streets of Franklin Square, N.Y., towards Master Sound Productions recording studios. Engineers **Ben Rizzi** and **Dave Brody** subsequently put it through its initial paces. The new console is part of a major up-scaling Master Sound Productions, a SPARS member studio, has undergone.



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By RICHARD M. NUSSER

The recording studio scene here is powered by the world's most sophisticated rhythms and driven by its most sophisticated technology; it is as diversified as the ethnic mix of the musicians who live here. You can fetch a balalaika player or a part for a foreign-made amplifier at almost a moment's notice, and the prices for both are competitive.

In fact, they're highly competitive. That may be a problem for studio owners and some of the players, but it's a boon for their customers, who are as diverse as the rhythms that flood Gotham's studios.

Is there a New York Sound?

Some say there are too many sounds in this city. Others say you can single one out, but they can only describe it in terms such as "vital" and "alive."

That's New York.

Four years ago, a half dozen studios predominated. Today, there are nearly twice the number of studios there were four years ago and almost twice the number of acts sharing the charts.

That's why people here don't follow the sun to record. They are cost conscious, in a city where minutes mean money. They are trying to find a sound that appeals to the world, and they feel they have a better chance of making that combination in and around New York than anywhere else on the globe.

"The scene here is precarious," says producer Phil Ramone. "You must learn to use a studio well; time is tight."

That may sound like a warning, but it only warns the professional concerned about the cost of a top-flight session. When you are paying top dollar for the sound you want, and the record company is watching every penny, that sort of pressure can be a blessing.

That's why the stars who record here have names like Billy Joel, Chic, Quincy Jones, the Ramones, Humble Pie, John Cale, Peter Frampton, the Outlaws, Debbie Harry, Bruce Springsteen, Carly Simon, David Bowie, Dire Straits, Sister Sledge, Bob James, Michael Frank, Narada Michael Walden, Johnny Mathis, Ian Hunter, Robert Fripp, Graham Parker, Devo, Kid Creole, Stephen Bishop, D.L. Byron, Lydia Lunch, James Chance and some of the top names in jazz and classical music from over the world.

Digital? There are at least six major studios offering digital.

Video? At least half a dozen studios in Manhattan offer full scale video productions, and that doesn't include post-production mixing. Add another six once you get outside Manhattan.

"We had a pretty bad summer," admits more than one major studio manager, "but we've survived nicely."

Surviving nicely means there's been some price cutting. Price cutting means there are fewer demands made upon the client. A few years ago you either accepted the status quo or took your business elsewhere. Now top engineers aren't pledged to one studio or another; they float, they drift from job to job with relative impunity.

Groups like Steely Dan can jump from one studio to another without the strictures of block booking. Producers can shop for deals. It's hectic, but it works.

"The word staff is finished," says Ramone. "The situation will never be the same as it once was, when studios could charge a 200% markup on tape alone."

"The percentages are off, and they will never return to what they were 20 years ago," he adds.

Rates now, according to those who wheel and deal for precious studio time, range from \$120 to \$170 an hour, for state-of-the-art production facilities. If you're willing to shop around, and settle for less than that, you can grab 8-track or 16-track time for as little as \$50 per hour.

"Of course you may still pay for digital sessions at the rate of \$250 an hour," says one producer. "It all depends on what you need."

From Woodstock, N.Y., where Todd Rundgren has a video/audio studio in the woods, to the loft district in Manhattan's fashionable SoHo, you can record your session on a number of videotape configurations, and then take tapes less than half a mile away to have them mixed and matched to the format of your choice.

Straight audio recordings are a thing of the past, some here claim. Most of the major studios now offer at least post-production facilities for video work, and they are gearing up for a future that includes tape to film transfers, and vice versa.

New York has been in the forefront of the computerized tape/film editing process, and the technology continues to change as fast as the minds here can develop practical solutions to the problems of recording. Manhattan is a veritable cornucopia of outboard equipment, though, and the task gets done.

Recent developments such as the affiliation between Warner Communications Inc. and American Express for an all music cable channel highlight the need for studio video, and New York has had more than two decades as a leader in video programming, able to draw on an immense pool of talent and technicians.

"I remember Jerome Robbins telling the audience at the Metropolitan Opera one night that he felt fortunate to be nourished by New York," is the way studio owner Bob Walters explains it. He and partner and producer Tony Bongiovi own New York's Power Station, noted for its steady flow of pop artists, but typical of those Manhattan studios that hum around

Richard M. Nusser is Billboard's International Editor, based in New York.

the clock, fueled by an active talent pool of rock, pop, soul, disco, reggae, jazz, classical and ethnic music acts, television and movie scoring, and commercial jingles.

There are the superstar studios, of course, such as Electric Lady, the Hit Factory, Record Plant and Sigma Sound of New York, A&R studios, RPM Studios, Blank Tape, the Power Station, Mediasound, Sound Mixers, Celebration and the remaining stalwarts belong to Atlantic, RCA and CBS Records.

But the demand for studio time that powered the last major surge in new construction and state-of-the-art conversions spun off into one room studios that turn out relatively cheap demos. Some of these are financed by studio fees earned by musician-owners such as Elliot Randall, while others are run by successful engineers, producers and entrepreneurs.

Not all the studios are located in Manhattan. Brooklyn is emerging as a recording center in its own right, host to several regional artists who have had some disco success. Some Brooklyn studios have 24-track capabilities and access to a talent pool that runs as wide a gamut as Manhattan.

Not all the action is confined to the city boroughs, either. The House of Music is a short hop across the Hudson River, nestled in a rural New Jersey setting, and there are many well-equipped studios to the north of the city, nestled in the hills around Woodstock, and sprawling eastward into Connecticut.

These suburban studios are tapping a growing number of young rock and fusion bands which are playing at local clubs and dropping into studios whenever their budget allows to cut the demo tape they hope will earn them a recording contract.

That syndrome is similar to the one that is keeping the one room studios in the city busy. The rise of small, new wave labels such as Ze Records here is providing a steady flow of customers, although the music can be described as a mixture of rock, funk, disco, and reggae rather than the minimalist or relentlessly driven power pop that had characterized the early new wave scene.

Remote recordings are still a factor here, with the Record Plant mobile unit rolling regularly, and producer Phil Ramone continuing his experiment with digital live recording that he began on the Billy Joel tour last fall.

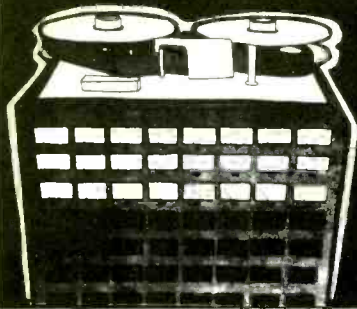
The reemergence of Radio City Music Hall as a pop venue has led to several live concerts being taped there, most notably the week-long stint of the Grateful Dead, and live club taping continues at places such as the Bottom Line, Privates, and C.B.G.B.'s.

# RECORDING IN NEW YORK

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# RECORDING IN NEW YORK



## MAKING EVERY MINUTE COUNT Computers And Video Help De-Crunch The Dollar

By GEORGE KOPP

A Billboard Spotlight

The high cost of living is a serious problem for New Yorkers, and for studio owners it translates into the high cost of recording. Everyone is conscious of economics these days, and studios who can stay in business while cutting their rates down to \$40-\$50 an hour are few and far between. Studios here are finding new approaches to meeting budgets without sacrificing the quality of their work.

The crunch has hit large studios and small studios alike. Producers have less money to spend, and budget watching is carried out with unprecedented seriousness. Most studios believe that these practices are long overdue, and they feel the financial pressure forces them into new areas of innovation and creativity.

The most frequently-found methods of dealing with the tight economy are increased use of computerized automation, soliciting lucrative jingle work to fill in studio down time, more frequent "house projects" and diversification into video and video sweetening.

Although computerizing calls for large cash outlays, the conversion to the machines can save money over the long haul, if it is done properly. Regent Sound's Bob Liftin, a computer specialist as well as recording business veteran, says he knew years ago that the crunch would hit.

"When 32-track and 64-track recording came along," he says, "costs skyrocketed. People would work six to eight months on an album and run up bills of \$100,000 or more. It occurred to me that a 24, 32 or 64-track recording should take no more time than a 2-track recording. In fact, it should be faster because of all the computerization involved.

"The engineer can't be at the mercy of the machine. That's why we've custom-designed our system with an approach

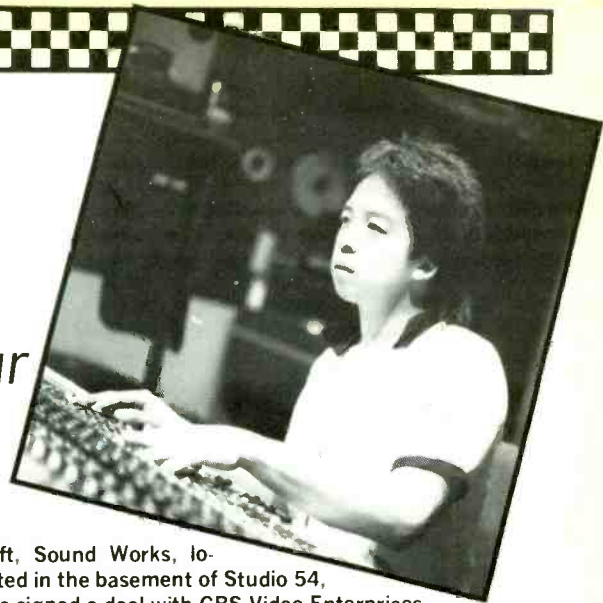


that's a 180 degree turn from other computerized systems, and we've increased our efficiency by more than 100%. A television show that used to take us three days now takes us two hours."

Liftin says his program gives the engineer far greater control than other automation systems, and performs many other functions as well. For instance, the computer keeps a complete log of all the tracks, noting when each was cut. The entire log is also stored in the computer's memory, allowing the tracks to be located quickly in the studio library. In addition, everything is typed out by the computer, so the tapes can be labeled right away. The computer also makes written records of fader settings, so if information is lost in the machine, there is a copy.

The studio has backup equipment for everything, including a backup computer, all in the name of efficiency. "If I raise my rates 10% because of the hardware," says Liftin, "I can deliver a 20% cut in studio time."

This is a great benefit to the artists as well as the record labels, he says. "Technology has become so unwieldy that it



Left, Sound Works, located in the basement of Studio 54, has signed a deal with CBS Video Enterprises for a series of original productions for home video and cable. Above, Greene Street helps to beat high costs by locating in Manhattan's SoHo. Here, chief engineer Roddy Hui works on Kurtis Blow mixes at the studio's automated Trident TSM console.

backs up and affects the performance. Now if a producer says he wants to hear a certain track, we just press a button and there it is, all cued up. Studio time should be spent creating, not fiddling with machines. A painter can spend two years on a painting, but he shouldn't have to spend half an hour looking for the brush and another hour looking for the paint."

Staying small is one way the Greene Street Recording Studio in the SoHo section of Manhattan beats the high cost of recording. SoHo, a formerly bleak neighborhood of warehouses and factories, has seen a renaissance in the last few years as artists moved in and turned the ample space into living and working studios. Recording studios have moved in as well, cashing in on the ambience of the area to attract artists. Greene Street has hosted performers as diverse as musical minimalist Phillip Glass and hit rapper Kurtis Blow.

"The bigger studios are in trouble," says Greene Street manager Michael Rubinstein. "The one-room studio is the answer for the '80s. But pressure from the label to keep costs down is something every studio has to deal with—they want

*(Continued on page NYS-8)*

George Kopp is a reporter in Billboard's N.Y. office.

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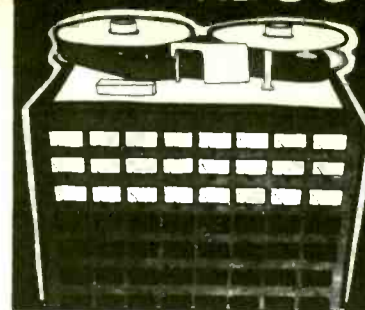
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# SMALLER CAN BE BETTER

## In A City Of Bigness, Tight Money And New Wave Set A New Pace



Moogy Klingman (with recent audio/video client Mickey Rooney) offers 4-camera video capability at his 16-track HiFive Studio. Says Klingman, "We can do the complete album, with video, for the same price some of the high priced studios charge for audio alone."

By ROMAN KOZAK

The growth of the music scene, tighter recording budgets, the "less is more" studio philosophy of many new wave bands, the interest by studio musicians and engineers in setting up shop on their own, the need for better quality demo tapes, and better equipment have all combined to create a boom in smaller studios in New York.

"It used to be there were a lot of little studios that would produce a lot of junk, but I am really enjoying the fact that there are many new small studios, which produce much better quality," says Herbert S. Gart, president of the Rainbow Collection Ltd., a New York-based production company whose producers include John Peters and Larry Butler.

"The reason you see studios popping out in Brooklyn and Queens is because the money is right," adds producer Terry



Songshop, now 16-track but planning to up to 24 this summer, also has its own recording label, personal management and offers recording classes. From left are Wayne Vican, owner, keyboardist Tommy Mandel and studio manager Jean Petrucelli.

Cashman, who notes that the demo tapes he is now getting from new acts are of much better quality than a few years ago, because of the new studios.

The new studios, and some are not so new, generally cost less than \$100 an hour, are usually 16 track, though sometimes 24 and in many cases are involved in other aspects of records and/or video production.

Among studios of note are Sound Heights, Cross Fire, Skyline, Hometown, Song Show, H&L, Right Track, Sundragon, Battery Sound, Electro-Nova, Blank Tape, Daily Planet, Greene Street Studio, Hi-Five, and 39th St. Studio, among others.

Outside the New York metropolitan area, some of the top

Roman Kozak is Billboard's Rock Editor, based in N.Y.

small studios are John Hanna Recording in Bethel, Conn., Sound Hound in Nyack, N.Y., Good Time in Port Chester, N.Y., Recording Center in Norwalk, Conn., and P&S Studios in Stamford, Conn.

According to Hamilton Brosious, whose Audiotechniques supplies equipment for many of the studios and broadcast facilities in the area, the competition from the smaller studios, many of which are moving up to 24 track, and cost squeezes are forcing many of the larger, better known studios to offer deals at under \$100 an hour.

The major technical innovation that has allowed new smaller studios to compete with the majors has been the development of better recording consoles, says Brosious.

"Ten years ago all the major studios would have their consoles custom made. But the stock console makers have improved so much, that now a stock console, with 28 inputs, can sell at \$25,000 or \$30,000 and it will outperform a \$100,000 console of 10 years ago," says Brosious.

"Some, like MCI, which is making consoles at \$200,000 and more, are now also making the 600 series at \$45,000 or \$50,000, which is a fully automated 24-track console, that can outperform others costing two or three times as much that were made only a few years ago," he continues.

"The most significant new pieces of equipment have digital-related, with digital tape recorders and digital reverb units for moderate prices," he says.

A prototype of these types of studios is the A-1 Studio on the upper West Side, owned by Herb Abramson, one of the founders of Atlantic Records. In existence since 1963, though in a different location, the studio offers 24-track, 16-track, and 8-track recording facilities.

Used by artists, "from punk to classical," the studio lists its rates as \$45 an hour for 8-track, \$60 an hour for 16-track, and \$75 an hour for 24-track.

In addition, the studio offers a number of production aids. (Continued on page NYS-8)

A Billboard Spotlight

APRIL 11, 1981 BILLBOARD

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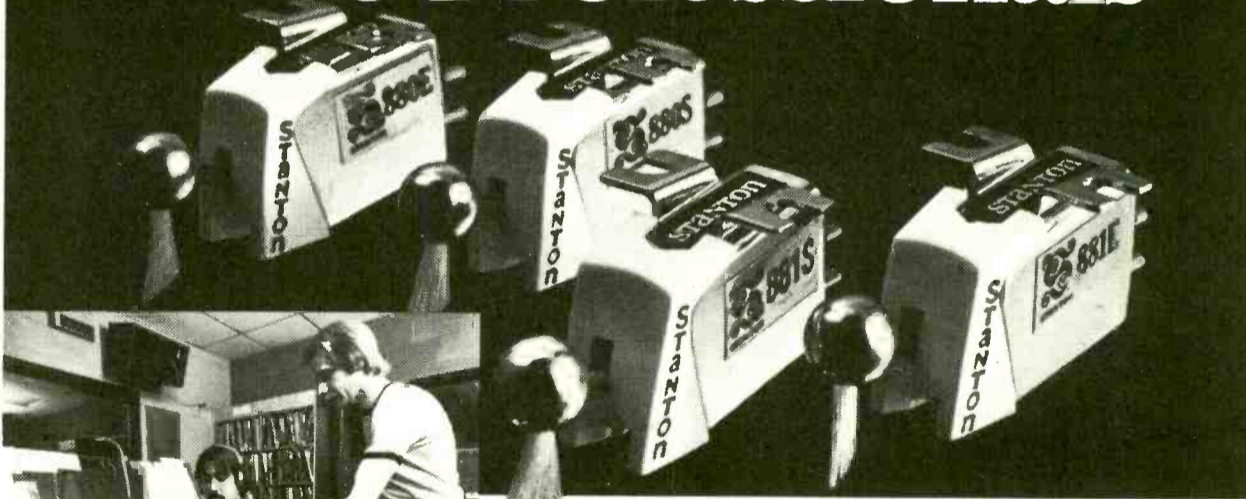
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# GOTHAM'S HIGHRISES ARE HOME TO HIGH TECHNOLOGY

By JIM McCULLAUGH

The New York area continues to be a strong presence in the professional audio community and more of a technology showcase.

In addition to the numerous first rank, state-of-the-art recording studios in the area, the Gotham geography is home to many major pro audio equipment manufacturers, suppliers and importers, as well as studio architects and designer/builders.

It's also the headquarters of the Audio Engineering Society where every November the tri-annual AES Convention attracts the entire pro audio world to the Waldorf-Astoria for four days.

The New York studio marketplace has also blossomed into a digital community as 3M, for example, is now at several area studios such as Sound Ideas in Manhattan and nearby E.R.A.S. in New Jersey. Scharf Communications is actively renting 3M digital from N.Y. Sony and Soundstream equipment also maintain a strong rental presence in the market capturing numerous classical and jazz projects for both major and audiophile labels.

And recently Soundstream, Inc., Salt Lake City, merged with Wilton, Conn., Digital Recording Corp.

A look at pro manufacturers in the New York area and environs reveals such names as Acoustilog, Inc.; Agfa-Gevaert, AKG Acoustics; Gotham Audio Corp.; Eventide Clockworks; Keith Monks; Nagra Magnetic Recorders; Panasonic P.A.D.; Neutrik Products; Rupert Neve, Inc.; Sansui Electronics; Sennheiser Electronics Corp.; Sony Industries; Sound Workshop Professional Audio Products; Stanton Magnetics, Technics by Matsushita; U.S. Pioneer and Victor Company of Japan.

While recording console, multi-track tape recorder and monitor speaker manufacturers tend to be scattered around the world—examples: Studer (Switzerland), Harrison (Nashville), Ampex (Redwood City, Calif.), 3M (Minneapolis), Trident (London), MCI (Ft. Lauderdale, Fla.), JBL (Los Angeles)—the East would seem to be a breeding ground for many manufacturers of signal processing and other outboard equipment, particularly if one links the New York metropolitan area with the Northeast—home to such firms as Lexicon, dbx, DeltaLab Research, Inc., Eastern Acoustics Works, Inc., Ursa Major and others. The upper Eastern Seaboard has always been a hotbed of consumer audio and video companies.

With 11,000 members the AES is "as strong as its ever been" notes executive director Donald Plunkett.

The Society's three conventions per year—L.A. in May, Europe in March and November in New York—continue to grow in terms of exhibitors and attendees. The workshop approach, instituted at the Nov. 1980 AES will be expanded, indicates Plunkett, with increased attention to digital and video.

Additionally, scientific audio papers from around the world continue to be an important part of the AES convention schedule with China now becoming an increasing presence.

Location in New York is a plus, adds Plunkett, since the city is located essentially between Europe and the West Coast, meaning increased communication for AES sections which serve members in Australia, Canada, Europe, Japan, Mexico, as well as the U.S.

"New York also," says Plunkett "has been revived as a recording, music and technology center evidenced by the surge in activity in the city in 1980 and 1981. Frankly it wasn't that way a few years ago but New York is gaining much more of a leadership role in recording and audio."

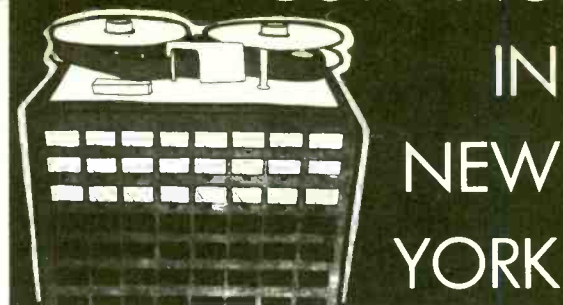
Examples of technologically progressive firms in the New York area include Victor Company of Japan, Ltd. (JVC) which recently introduced its BP-90 16-bit processor for professional digital recording; the Panasonic Professional Audio Division which has developed a PCM recording system; and Neve with its recent 8108 65-input 48 track recording console with centralized microprocessor-controlled assignment facility.

Billboard

Jim McCullaugh is Billboard's Sound/Video Business Editor.



# Producers Ponder: WHY NEW YORK?



"For a producer it generally boils down to, does the room sound great?" says Barry Manilow's producer, Ron Dante. Two studios which several producers cite as having that sound are Media Sound, left, (set up here for an Iron City House Rocker session), and Sigma Sound, far left, (where Ashford and Simpson are hard at work. . .)

"The difference between studios in New York and London, is that the pace is a bit slower in the U.K.," says Martin Rushent, producer of such new wave acts as the Stranglers, Buzzcocks, Ian Gomm, Visage and Gen X. He recently recorded the Desires at Electric Ladyland.

"On the whole I found Electric Ladyland extremely cooperative on tech changes and equipment changes. Things move much faster here in breaking down and setting up equipment."

"There are several reasons I like New York. I like the musicians here. They have a lot of energy, and they have a certain sound. And then there are two studios, Sigma Sound and Media Sound, and they are my two favorite studios," says Michael Zager, who has completed a Spinners LP, before starting on his own solo project.

"I like it here because I like the good players who are here, the equipment is easily accessible, and transportation is not difficult," says Murray Krugman, long-time Blue Oyster Cult producer now working with Mark Black, a new act.

"I feel really professional here, having people who know what they are doing and don't need a zillion words of dialogue to tell them," says Reid Whitelaw, producer of such acts as Gloria Gaynor, Moment of Truth, Heaven & Hell, Vickie Sue Robinson, and others, who is embarking on a solo project.

"New York is coming back. A few years ago there was an assembly line feeling here. But that's going away. Now there is a more sincere feeling. For a while the musicians, especially the rhythm musicians, were on a unbelievable ego trips, but that is changing."

ROMAN KOZAK **Billboard**

A Billboard Spotlight

APRIL 11, 1981 BILLBOARD

Why do producers like to work in New York? Many reasons, some very obvious.

"Why do I like working in New York studios? It's because I live here, and it's a lot easier than flying down to Montserrat," laughs Bernard Edwards.


"We live here and we do like the faster pace," adds his partner Nile Rogers. "It's expensive here, so you have to work fast and get the record out. But more importantly, for a producer, is that the studios here are state of the art, and they have all the outboard equipment that you need. You don't have to rent anything.

"In other places in the world where we have worked, the studios didn't have anything but the board and the recorders. The equalizers, condensers and all the rest you had to rent,

and we don't want to have to be bothered with that," he continues. Edwards and Rogers, best known as Chic, have recently produced a Johnny Mathis LP, before moving on to produce Debbie Harry's solo LP.

"For a producer it generally boils down to, does the room sound great?" says Ron Dante, Barry Manilow's producer working on a solo LP at his favorite studio, Media Sound in New York. "This (Media Sound) has genuinely been a good room. As a singer I always liked singing in Studio A. It's a big room, like a chapel, and you always feel you are doing a better performance.

"I also like the atmosphere here. The people go out of their way to be creative. They will juggle things for me," he continues.

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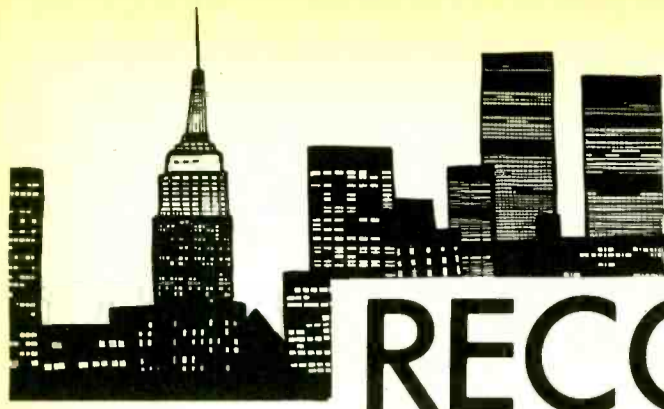
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# NEW YORK AREA GUIDE TO

# RECORDING STUDIOS

## CONNECTICUT

- **BRIDGEPORT (Area Code 203)**  
Connecticut Rec'g Studios Inc., 1122 Main St. Zip: 06604. Tel: 366-9168.
- **DARLEN (Area Code 203)**  
Jimmy Kronides Rec'g Studio, 2 Musket Ln. Zip: 06820. Tel: 655-3660.
- **SOUTH GLASTONBURY (Area Code 203)**  
Nineteen Rec'g Studio, 19 Water St. Zip: 06073. Tel: 633-3286, 633-8634.
- **HAMDEN (Area Code 203)**  
Sleeping Giant Films Inc., 3019 Dixwell Ave. Zip: 06518. Tel: 248-9323.
- **HARTFORD AREA (Area Code 203)**  
Angelsea, 55 Russ St. Zip: 06106. Tel: 246-2287.  
The Gallery, 87 Church St., East Hartford 06108. Tel: 528-9009.  
Nickel Rec'g, 168 Buckingham St. Zip: 06106. Tel: 524-5656.
- **NEW CANAAN (Area Code 203)**  
Golden East Rec'g, 70 Turner Hill Rd. Zip: 06840. Tel: 966-0765.
- **NORWALK (Area Code 203)**  
The Rec'g Center Inc., 25 Van Zant, East Norwalk 06855. Tel: 853-3433.  
Scovill Prod'ns, 69 Main St. Zip: 06851. Tel: 866-0637.
- **SOUTHURRY (Area Code 203)**  
Mobile Rec'rs Ltd., Berkshire Rd. Zip: 06488. Tel: 264-2659.  
R B Y Rec'g Studio, RD 1, Main St. Zip: 06488. Tel: 264-3666.
- **STAMFORD (Area Code 203)**  
P & P Studios Inc., 17 Viaduct Rd. Zip: 06907. Tel: 327-9204.  
Stillwater Sound Studio, 11 Turn of River Rd. Zip: 06905. Tel: 322-0450.  
Fred Weinberg Prod'ns, 16 Dundee Rd. Zip: 06903. Tel: 322-5778.
- **VERNON (Area Code 203)**  
Amphion Rec'g, 12 Vernon Ave. Zip: 06066. Tel: 871-1786.
- **WALLINGFORD (Area Code 203)**  
Troed Nossel Rec'g, PO Box 57, 10 George St. Zip: 06492. Tel: 269-4465.
- **WESTON (Area Code 203)**  
Don Elliott Studio, 15 Bridge Rd. Zip: 06883. Tel: 226-4200.  
Honeywind Prod'ns, 83 Goodhill Rd. Zip: 06883. Tel: 226-5729.
- **WOODBIDGE (Area Code 203)**  
Real to Reel Prod'ns, PO Box 4026. Zip: 06525. Tel: 735-5883.  
Sound Concepts Inc., 30 Hazel Terr. Zip: 06525. Tel: 397-1363.

## NEW JERSEY

- **ALLENDALE (Area Code 201)**  
United Masterworks Rec'g Co. Ltd., 44 Canaan Pl. Zip: 07401. Tel: 327-7737.
- **ASBURY PARK AREA (Area Code 201)**  
Sound-Arts, 5 Cindy Ln. Oakhurst 07712. Tel: 493-8666.
- **EAST ORANGE (Area Code 201)**  
Eastern Artists Rec'g Studio, 36 Meadow St. Zip: 07017. Tel: 673-5680.
- **ENGLEWOOD CLIFFS (Area Code 201)**  
H & L Sound Studios, 532 Sylvan Ave. Zip: 07632. Tel: 567-8100.  
Van Gelder Rec'g Studio Inc., 445 Rt. 9W. Zip: 07632. Tel: 567-4145.
- **HAWORTH (Area Code 201)**  
Trutone Recs., 163 Terrace St. Zip: 07641. Tel: 385-0940.
- **MONTCLAIR (Area Code 201)**  
Linear Sound, 211 Glenridge Ave. Zip: 07042. Tel: 744-0686.
- **MORRISTOWN (Area Code 201)**  
Omni Rec'g Studios, 44 Abbett Ave. Zip: 07960. Tel: 539-8804.  
Tullen Sound Rec'g, 26 Altamont Ct. Zip: 07960. Tel: 539-8120.
- **NEW MILFORD (Area Code 201)**  
Dimension 3 Rec'g Co., Box 326. Zip: 07646. Tel: 265-5599.
- **PLUCKEMIN (Area Code 201)**  
Dale Ashby & Father, Box 332. Zip: 07978. Tel: 658-3026.
- **POINT PLEASANT (Area Code 201)**  
Emmaus Sound Studio Inc., 533 Oak Terr. Zip: 08742. Tel: 899-5586.
- **SAYREVILLE (Area Code 201)**  
Century Prod'ns, 171 Washington Rd. Zip: 08872. Tel: 238-5630.
- **SCOTCH PLAINS (Area Code 201)**  
H M R Prod'ns Inc., 574 West Court. Zip: 07076. Tel: 889-1767.
- **SOMERVILLE (Area Code 201)**  
LeMans Sound, 331 Triangle Rd. Zip: 08876. Tel: 359-5520.
- **SOUTH AMBOY (Area Code 201)**  
Triple "A" Studios, 236 Walnut St. Zip: 08879. Tel: 721-5126.
- **WAYNE (Area Code 201)**  
The Barge Sound Studio, 92 Lionshead Drive West. Zip: 07470. Tel: 835-2538.
- **WEST MILFORD (Area Code 201)**  
Twain Rec'g, 18 Hiawatha Pass W. Zip: 07480. Tel: 697-7540.
- **WEST ORANGE (Area Code 201)**  
House of Music Inc., 1400 Pleasant Valley Way. Zip: 07052. Tel: 736-3062.  
Vantone Sound Studio, 14 Northfield Ave. Zip: 07052. Tel: 736-3087.

## NEW YORK

- **ALBANY (Area Code 518)**  
Arabellum Studios, 654 Sand Creek Rd. Zip: 12205. Tel: 869-5935.  
Saints & Sinners, 432 Western Ave. Zip: 12203. Tel: 454-5278.
- **AUBURN (Area Code 315)**  
Nightowl Rec'rs, 179 East Genesee St. Zip: 13021. Tel: 253-3872.
- **BALLSTON LAKE (Area Code 518)**  
Spectrasound Rec'g Co., 14 Patroon Pl. Zip: 12019. Tel: 877-5548.
- **BAYSHORE (Area Code 516)**  
Kewall Prod'ns Rec'g Studio, 77 Bayshore Rd. Zip: 11706. Tel: 586-6436.
- **BAYSIDE (Area Code 212)**  
Bayside Sound Rec'g Studio, 200-70 39 Ave. Zip: 11361. Tel: 225-4292.
- **BELLMORE (Area Code 516)**  
Golden Fleece Rec. Prod'ns Inc., 1673 Newbridge Rd. Zip: 11710. Tel: 781-7576.  
Track/Rec. Prod'ns, 1032 Olympia Rd., North Bellmore 11710. Tel: 785-0058.
- **BRIARCLIFF MANOR (Area Code 914)**  
Wizard Rec'g Studios, P.O. Box 25. Zip: 10510. Tel: 941-9642, 762-3015.
- **BUFFALO (Area Code 716)**  
Mark Studios, 10815 Bodine Rd., Clarence 14031. Tel: 759-2600.  
Select Sound Studio, 1585 Kenmore Ave. Zip: 14217. Tel: 873-2717.  
Trackmaster Audio Inc., 1 Franklin Park N. Zip: 14202. Tel: 886-6300.
- **CHEEKTOWAGA (Area Code 716)**  
Grenadier Audio, 3 Lille Ln. Zip: 14227. Tel: 668-1133.  
Maxwell Music Rec'g Studio, 2405 Harlem Rd. Zip: 14225.
- **CORAM (Area Code 516)**  
Inner Landscapes Rec'g Studios, 34 Hillsdale Ln., L.I. 11727. Tel: 698-2526.
- **EAST ISLIP (Area Code 516)**  
Ian London Studios, 229 Sherry St. Zip: 11730. Tel: 277-6273.
- **EAST NORTHPORT (Area Code 516)**  
Rockin' Reel Rec'g Studio, 636 Larkfield Rd. Zip: 11731. Tel: 368-5689.
- **ELMSFORD (Area Code 914)**  
R C T Recs./Sound Studios, PO Box 126, 4 William St. Zip: 10523. Tel: 592-7983.
- **FARMINGDALE (Area Code 516)**  
Dawn Rec'g Studios, 756 Main St. Zip: 11735. Tel: 454-8999.
- **FERNDALE (Area Code 914)**  
Revonah Recs., Box 217, Old Rt. 17. Zip: 12734. Tel: 292-5965.
- **FLUSHING (Area Code 212)**  
Aura-Sonic Ltd., 140-02 Poplar Ave. Zip: 11355. Tel: 886-6500.
- **FORT EDWARD (Area Code 518)**  
Z B S Media Inc., RD 1. Zip: 12828. Tel: 695-6406.
- **FRANKLIN SQUARE (Area Code 516)**  
Master Sound Prod'ns Inc., 921 Hempstead Tnkp. Zip: 11010. Tel: 354-3374.
- **FREEPORT (Area Code 516)**  
Golden Horn Rec'g Studio, 97 West Second St., L.I. 11520. Tel: 623-7588.
- **GARRISON (Area Code 914)**  
Garrison Audio Servs. Zip: 10524. Tel: 424-3800.
- **HARTSDALE (Area Code 914)**  
Son-Deane Recs. Inc., 25 Jennifer Ln. Zip: 10530. Tel: 693-1590.
- **HILTON (Area Code 716)**  
Audio Image, 95 Little Tree Ln. Zip: 14468. Tel: 392-9500.  
C S E Studios, PO Box 33. Zip: 14468. Tel: 392-2661.
- **HUNTINGTON (Area Code 516)**  
Audio Works, 144 Wolf Hill Rd. Zip: 11747. Tel: 421-4841.
- **ITHACA (Area Code 607)**  
Calf Audio Inc., 157 Gray Rd. Zip: 14850. Tel: 272-8964.  
Pyramid Sound Inc., 105 E. Clinton St. Zip: 14850. Tel: 273-3931.
- **LYNBROOK (Area Code 516)**  
Soundscape Studios, 393 Sunrise Hwy. Zip: 11583. Tel: 599-4446.
- **MELVILLE (Area Code 516)**  
Sound by Blachly, 69 Old East Neck Rd. Zip: 11747. Tel: 673-0330.
- **NEWBURGH (Area Code 914)**  
Sound House, 4 Scenic Dr. Zip: 12550. Tel: 561-1206.
- **NEW CITY (Area Code 914)**  
Collyer Ave. Studios, 90 Collyer Ave. Zip: 10956. Tel: 634-2446.
- **NEW ROCHELLE (Area Code 914)**  
Muskrat Prod'ns Inc., 59 Locust Ave. Zip: 10801. Tel: 636-0809.  
Pentagraph Musicworks Studio, 51 Berghols Dr. Zip: 10801. Tel: 768-1485.
- **NEW YORK METROPOLITAN AREA (Area Code 212)**  
A-1 Sound Studios Inc., 2130 Broadway. Zip: 10023. Tel: 362-2603.  
AAA Rec'g, 130 W. 42 St., Rm. 551. Zip: 10036. Tel: 221-6626.

- A & J Rec'g Studios Inc., 225 W. 57 St. Zip: 10019. Tel: 247-4860.
- A & R Rec'g Inc., 322 W. 48 St. Zip: 10036. Tel: 397-0300.
- A V Servs., 2 W. 45 St. Zip: 10036. Tel: 840-2085.
- A Step Above Rehearsals, 281 5th Ave. Zip: 10016. Tel: 686-2487, 684-9238.
- Malcolm Addey Rec'rs, 210 Riverside Dr. Zip: 10025. Tel: 865-3108.
- Allyn Design Studios/A.D.R. Studios Inc., 1780 Broadway, Suite 204, Zip: 10019. Tel: 582-4141.
- Angel Sound, 1576 Broadway. Zip: 10036. Tel: 765-7460.
- Artcraft Video-Audio Rec'g Studios Inc., 285 E. 49 St., Brooklyn 11203. Tel: 778-5150.
- Associated Rec'g Studios, 723 Seventh Ave. Zip: 10019. Tel: 245-7650.
- Atlantic Studios, 1841 Broadway. Zip: 10023. Tel: 484-6593.
- The Audio Dept. Inc., 110 W. 57 St. Zip: 10019. Tel: 586-3503.
- Audio-Tech Labs., 2819 Newkirk Ave., Brooklyn 11226. Tel: 469-7134.
- Aura Rec'g Co., 136 W. 52 St. Zip: 10019. Tel: 582-8105.
- Automated Sound Studios, 1500 Broadway. Zip: 10036. Tel: 869-8520.
- Aviation Studios, 1615 Gravesend Neck Rd., Brooklyn 11229. Tel: 646-1992.
- Battery Sound, 90 West St. Zip: 10006. Tel: 227-3896.
- Bee Vee Sound, 211 E. 43 St. Zip: 10017. Tel: 949-9170.
- Blank Tapes Rec'g Studios, 37 W. 20 St. Zip: 10011. Tel: 255-5313.
- Blue Rock Studio Inc., 29 Greene St. Zip: 10013. Tel: 925-2155.
- Broadcasting Foundation of America, 52 Vanderbilt Ave. Zip: 10017. Tel: 986-6448.
- C B S Studios, 49 E. 52 St. Zip: 10022. Tel: 975-5901.
- C I Rec'g Inc., 110 W. 57 St. Zip: 10019. Tel: 582-5310.
- C P Sound, 200 Madison Ave. Zip: 10016. Tel: 532-5528.
- Celebration Rec'g Inc., 2 W. 45 St. Zip: 10036. Tel: 575-9095.
- Celestial Sounds, 919 Second Ave. Zip: 10017. Tel: 355-4825.
- Dick Charles Rec'g Serv., 729 Seventh Ave., Rm. 210. Zip: 10019. Tel: 582-7920.
- Charles Lane Studios, 7 Charles Ln. Zip: 10014. Tel: 242-1479.
- Chelsea Sound Studios Inc./North, 130 W. 42 St. Zip: 10019. Tel: 869-0673.
- Chelsea Sound Studios Inc./South, 135 W. 14 St. Zip: 10011. Tel: 242-7326.
- Clack Inc. Sound Studios, 56 W. 45 St. Zip: 10036. Tel: 245-6770.
- Collegium Sound Inc., 35-41 72 St., Jackson Heights 11372. Tel: 526-8555.
- Coordinated Sound, 320 W. 46 St. Zip: 10036. Tel: 541-7799.
- Coqui Rehearsal/Rec'g, 345 W. 35 St., 8th fl. Zip: 10001. Tel: 695-9181.
- Counterpoint Rec'g Studios Inc., 723 Seventh Ave. Zip: 10019. Tel: 398-9550.
- Cue Rec'gs Inc., 1156 Ave. of the Americas. Zip: 10036. Tel: 757-3641.
- Dancing Bear Studios, 1815 Riverside Dr., #6E. Zip: 10034. Tel: 569-0249.
- Delta Rec'g Corp., 16 W. 46 St. Zip: 10036. Tel: 840-1350.
- Demo-Vox Sound Studio Inc., 1038 Bay Ridge Ave., Brooklyn 11219. Tel: 680-7234.
- Dimensional/Echo Sound, 301 W. 54 St. Zip: 10019. Tel: 247-6010.
- Direct Rec'gs Inc., 18 E. 50 St. Zip: 10022. Tel: 759-7979.
- Downtown Sound, 173 Christopher St. Zip: 10014. Tel: 989-1010.
- E R A S Rec'g Studio, 226 E. 54 St. Zip: 10022. Tel: 832-8020.
- East Side Sound Co., 99 Orchard St. Zip: 10002. Tel: 226-6365.
- 80's Rec'g & Video, 522 W. 29 St. Zip: 10001. Tel: 279-5161, 244-8698.
- Electric Lady Studios, 52 W. Eighth St. Zip: 10011. Tel: 677-4700.
- Electro-Nova Prod'ns, 342 Madison Ave. Zip: 10017. Tel: 687-5838.
- Elite Rec'gs Inc., 160 W. 34 St. Zip: 10001. Tel: 243-2754.
- Executive Rec'g Ltd., 300 W. 55 St. Zip: 10019. Tel: 247-7434.
- F-V Sound Ltd., 17 E. 45 St. Zip: 10017. Tel: 697-8980.
- Firehouse, 648 Broadway, 3rd fl. Zip: 10012. Tel: 533-1692.
- Fist-O-Funk Studio, 90 Collyer Ave. Zip: 10956. Tel: 543-7778, 634-2446.
- Bernard Fox Rec'g, 928 Broadway. Zip: 10010. Tel: 228-4740.
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- Generation Sound Studios, 1650 Broadway. Zip: 10019. Tel: 765-7400.
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- G. & T. Harris Inc., 215 Lexington Ave. Zip: 10016. Tel: 481-6500.
- Hit Factory Inc., 353 W. 48 St. Zip: 10036. Tel: 581-9590.
- Hometown Rec'g, 645 Broadway. Zip: 10012. Tel: 260-5226.
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- Innecity Sound Ltd., 351 Jay St., No. 7-F, Brooklyn 11221. Tel: 624-7807.
- Inner City Sound, c/o Rhonda Ruggieri, 345 E. 93rd St., Suite 29K. Zip: 10028. Tel: 283-8006.
- J A C Rec'g, 45 W. 57 St. Zip: 10019. Tel: 753-6446.
- Lá Tierra Sound Studios, 1440 Broadway, 25th fl. Zip: 10018. Tel: 354-0040.
- Latin Rec'g Sound Studios, 1733 Broadway. Zip: 10019. Tel: 541-6072.



M & I Rec'g Ents. Ltd., 630 Ninth Ave. Zip: 10036. Tel: 582-0210.  
 Magnagraphics, 72 Bedford St. Zip: 10014. Tel: 691-2333.  
 Magno Group Rec'g Studio, 212 W. 48 St. Zip: 10036. Tel: 757-8855.  
 Masterdisk Corp., 16 W. 61 St. Zip: 10023. Tel: 541-5470.  
 Mayfair Rec'g Studio Ltd., 701 Seventh Ave. Zip: 10036. Tel: 581-2178.  
 Mediasound, 311 W. 57 St. Zip: 10019. Tel: 765-4700.  
 Mega-Music, 345 E. 62 St. Zip: 10021. Tel: 838-3212.  
 National Rec'g, 730 Fifth Ave. Zip: 10519. Tel: 757-6440.  
 Nola Rec'g Studios Inc., 111 W. 57 St., The Penthouse. Zip: 10019. Tel: 586-0040.  
 Opal Studios Inc., 254 W. 54 St. Zip: 10019. Tel: 998-1053.  
 Open Sky, 208 W. 30 St. Zip: 10001. Tel: 695-2401.  
 Park South Studios Ltd., 231 W. 58 St. Zip: 10019. Tel: 977-9800.  
 Penny Lane Studios, 1350 Sixth Ave. Zip: 10019. Tel: 687-4800.  
 Phantasmagoria Prod., Inc., 630 9th Ave. Zip: 10036. Tel: 586-4890.  
 Platinum Factory, 1368 Fulton St., Brooklyn 11216.  
 Posthorn Rec'gs, 142 W. 26 St. Zip: 10001. Tel: 242-3737.  
 Power Station Studios, 441 W. 53 St. Zip: 10019. Tel: 246-2900.  
 Premier Sound Rec'g Inc., 2 W. 45 St. Zip: 10036. Tel: 730-0757.  
 R C A Studios, 1133 Ave. of the Americas. Zip: 10036. Tel: 930-5050.  
 R K O Sound, 1440 Broadway. Zip: 10018. Tel: 764-6600.  
 R P M Sound Studios Inc., 12 E. 12 St. Zip: 10003. Tel: 242-2100.  
 Radio City Music Hall Rec'g Studio, 1260 Ave. of the Americas, Rockefeller Center. Zip: 10020. Tel: 246-4600.  
 Record Plant N.Y., 321 W. 44 St. Zip: 10036. Tel: 581-6505.  
 Regent Sound Studios, 25 W. 56 St. Zip: 10019. Tel: 245-2630.  
 Right Track Rec'g, 168 W. 48 St. Zip: 10036; 49 W. 24 St. Zip: 10010. Tel: 944-5770, 243-4782.  
 Rombox Prod'ns Corp., 245 W. 55 St. Zip: 10019. Tel: 757-3681.  
 Rosebud Rec'g, 1595 Broadway. Zip: 10019. Tel: 489-6470.  
 Ross-Gaffney Inc., 21 W. 46 St. Zip: 10036. Tel: 582-3744.  
 Sadler Rec'g Studio, E. 28 St. Zip: 10016. Tel: 684-0960.  
 Howard M. Schwartz Rec'g Inc., 420 Lexington Ave., Suite 1934. Zip: 10170. Tel: 687-4180.  
 Sear Sound, 235 W. 46 St. Zip: 10036. Tel: 582-5380.  
 Secret Sound Studio Inc., 147 W. 24 St. Zip: 10011. Tel: 691-7674.  
 Shaggy Dog Studios, 159 W. 53 St., Suite 22-D. Zip: 10019. Tel: 765-3707.  
 Sigma Sound Studios of N.Y., 1697 Broadway, 10th fl. Zip: 10019. Tel: 582-5055.  
 Skyline Studios Inc., 36 W. 37 St., 3rd fl. Zip: 10018. Tel: 594-7484.  
 Songshop Rec'g Co., 126 W. 22 St. Zip: 10011. Tel: 691-2707.  
 Sonic Sound Studios, 333 West 52 St. Zip: 10019. Tel: 541-4850.  
 Sorcerer Sound, 19 Mercer St. Zip: 10013. Tel: 226-0480.  
 Sound Exchange, 265 W. 54 St. Zip: 10019. Tel: 581-1424.  
 Sound Heights Rec'g Studio Ltd., 124 Montague St., Brooklyn Heights 11201. Tel: 237-0250.  
 Sound Hound Inc., 45 W. 45 St. Zip: 10536. Tel: 575-8664.  
 Sound Ideas Studios, 151 W. 46 St. Zip: 10036. Tel: 575-1711.

Soundmixers Inc., 1619 Broadway. Zip: 10019. Tel: 245-3100.  
 The Sound Patrol Ltd., 342 Madison Ave. Zip: 10017. Tel: 697-5057.  
 Sound Shop Inc., 304 E. 44 St. Zip: 10017. Tel: 573-6777.  
 Soundtek Inc., 50 W. 57 St. Zip: 10019. Tel: 489-0806.  
 Soundwave Rec'g Studios Inc., 50 W. 57 St. Zip: 10019. Tel: 582-6320.  
 Stafford Sound, 11 W. 17 St. Zip: 10011. Tel: 929-1441.  
 Sterling Sound Inc., 1790 Broadway. Zip: 10019. Tel: 757-8519.  
 Studio 21 Sound, 635 Madison Ave. Zip: 10022. Tel: 688-4070/1576.  
 Sundragon Prod'ns, 9 W. 20 St. Zip: 10011. Tel: 243-9000.  
 Tiestudios Rec'g, 1694 E. 22 St., Brooklyn 11229. Tel: 377-3218.  
 Triton Rec. Prod'ns Inc., 25 W. 43 St. Zip: 10036. Tel: 575-8055.  
 Twelve East Rec'g Inc., 12 E. 44 St. Zip: 10017. Tel: 986-4747.  
 Unique Rec'g, 701 Seventh Ave. Zip: 11363. Tel: 398-0574.  
 United Rec'g Labs, 681 Fifth Ave. Zip: 10022. Tel: 751-4660.  
 Thomas J. Valentino Inc., 151 W. 46 St. Zip: 10036. Tel: 246-4675.  
 Vanguard Rec'g Society, 71 W. 23 St. Zip: 10010; 208 W. 23 St. Zip: 10010. Tel: 255-7732.  
 Variety Rec'g, 130 W. 42 St., Rm. 551. Zip: 10036. Tel: 221-6625.  
 The Warehouse Rec'g Studios Inc., 320 W. 46 St. Zip: 10036. Tel: 265-6060.  
 Deryck Waring Rec'gs Inc., 25 W. 43 St., Rm. 1105. Zip: 10036. Tel: 840-2747.  
 West End Studios, 237 W. 54 St. Zip: 10019. Tel: 582-6414.  
 The Workshope Rec'g Studios, 40-35 235 St., Douglaston 11363. Tel: 361-1547.  
 Zeami Studio Inc., 102 Greene St. Zip: 10012. Tel: 226-3685.  
 ● **NORTH MERRICK (Area Code 516)**  
 Quad 5 Rec'g Studio, 989 Jerusalem Ave. Zip: 11566. Tel: 221-5555.  
 ● **PORT CHESTER (Area Code 914)**  
 Associated Audio Serv., 14 Willett Ave. Zip: 10573. Tel: 937-5129.  
 Goodtime Sound Rec'g, 101 Westchester Ave. Zip: 10573. Tel: 939-1066.  
 ● **POUND RIDGE (Area Code 914)**  
 Wildflower Rec'g, Scott's Corners. Zip: 10576. Tel: 764-8220.  
 ● **RED HOOK (Area Code 914)**  
 Dondisound Studios Inc., 12 St. John St. Zip: 12571. Tel: 758-5167.  
 ● **RENSSELAER (Area Code 518)**  
 Cathedral Sound Studios, 1575 Fifth St. Zip: 12144. Tel: 465-5689.  
 Sound Merchant, 223 Broadway. Zip: 12144. Tel: 434-2014.  
 ● **ROCHESTER (Area Code 716)**  
 Dynamic Rec'g, 2846 Dewey Ave. Zip: 14616. Tel: 621-6270.  
 Jon Gaines Rec'g Servs., 76 Smyles Dr. Zip: 14609. Tel: 228-3922.  
 Grenadier, 1814 Crittenden Rd. Zip: 14623. Tel: 275-3821, 271-6307.  
 Hill Rec'g, 23 Amesbury Rd. Zip: 14623. Tel: 359-1891.  
 I D H Rec'g, 200 Cape Cod Way. Zip: 14623. Tel: 334-4798.



P C I Rec'g, 703 Atlantic Ave. Zip: 14609. Tel: 288-5620.  
 Rec'g Concepts Ltd., 625 Panorama Trail, Building 2. Zip: 14625. Tel: 381-2300.  
 Rael Sound, 41 French Rd. Zip: 14618. Tel: 385-3680.  
 ● **ROSLYN HEIGHTS (Area Code 516)**  
 Tri Rec'g Studios, 92 Scudder Ln. Zip: 11577. Tel: 671-4555.  
 ● **SAUGERTIES (Area Code 914)**  
 Midnight Modulation, 2211 Pine Ln. Zip: 12477. Tel: 679-8689.  
 ● **SCARSDALE (Area Code 914)**  
 Road 80 Rec'gs Inc., 44 Farley Rd. Zip: 10583. Tel: 725-5280.  
 ● **SPRING VALLEY (Area Code 914)**  
 Rockland Institute of Rec'g, 73 North Main St. Zip: 10977. Tel: 425-0018.  
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 Kingdom Sound Studios, 6801 Jericho Tnpk. Zip: 11791. Tel: 364-8666.  
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 Rose Hill Studio, 3929 New Seneca Tnpk., Marcellus 13108. Tel: 673-1117.  
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 Shuster Sound, 29 Burt Court. Zip: 11581. Tel: 791-2985.  
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 Unamic Sound & Rec'g Systems, PO Box 411. Zip: 13850. Tel: 797-1208.  
 ● **WHITE PLAINS (Area Code 914)**  
 Minot Sound Studios, 19 S. Broadway. Zip: 10601. Tel: 428-8080.  
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 Soul Eccentric Studio, 211 Central Ave. Zip: 10606. Tel: 997-0250.  
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NYS-7

A Billboard Spotlight

APRIL 11, 1981 BILLBOARD



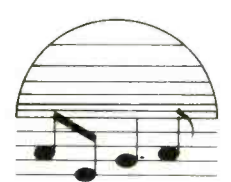
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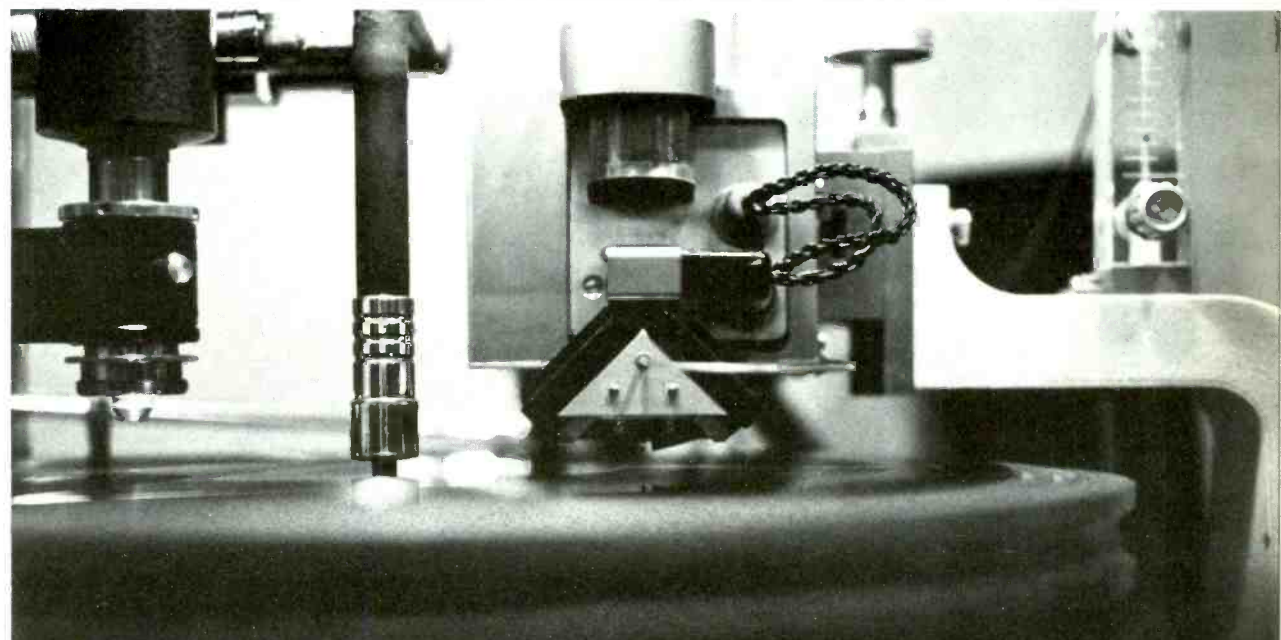
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# Making Minutes Count

• Continued from page NYS-2

you to do things faster. We haven't lowered our rates, we just can't afford to because of our equipment. But business is great."

Rubinstein believes that producers are more aware of the costs involved, and more ready to discuss every aspect of the recording budget before work begins. This, he says, "puts a better perspective on making a recording in today's economy. Some records may take a year to do, but if you compare the quality with rush jobs, they're worth it."

But Bette Hisiger, newly named studio manager at Sound Mixers, disagrees that the large studio is a dinosaur. The trick, she says, is to get maximum use out of your facilities, and make the studio a place musicians want to be. This she is doing with a renovation program that, when finished, will include a lounge area where she hopes musicians visiting New York will feel free to just hang out, whether they're working at Sound Mixers or not.

In addition, Hisiger is actively pursuing "house projects," demo recordings for promising groups which the group

agrees to pay full rate for if it signs a record deal. "We exist for the artists," she says. "I love all kinds of music. I love to see jingle clients in here. I think we all learn from the degree of professionalism they display. They come in, do their work, and are out fast. We have great facilities for classical recording, too, and I'd like to be able to get more classical artists."

Sound Mixers is also diversifying into video and film work, which is fast becoming a staple of the New York studio scene. One studio that has entered video in a big way is Sound Works, located in the basement of Studio 54. The studio has signed a deal with CBS Video Enterprises for a series of original productions for the home video and cable television markets, and is negotiating with two other labels. Costs in video are as much a problem, if not a greater one than costs in audio.

"Record companies going into video have to get involved in narrowcasting," says co-owner Alan Ramer. By this he means that labels should veer away from hit-oriented product and concentrate on economical projects that will make a profit by appealing to a smaller but more loyal audience. As an example he cites CBS Video's reliance on jazz for its first original programming.

"The Sound Works team compares the infant video indus-



try with the record companies, as we used to know them," says Ramer's partner Charles Benanty, adding that "cable goes back to the infancy of tv. There still isn't enough software to support a 24-hour entertainment cable channel."

Using the studio as a base the pair has also formed a programming company that will produce music programs, including one aimed primarily at children. They say the studio

does not own its own cameras because obsolescence is too much of a problem. "It's far more economical to rent the equipment than make the investment right now," says Ramer. But Sound Works will install its own post-production facilities and renovations are going on now. Billboard

## Smaller Studios

• Continued from page NYS-3

says Abramson. The studio can help in supervising pressings, it can cut masters, copy cassettes, provide lists of musicians and arrangers, and help young bands arrange for distribution of their self-pressed records.

Having its own record label is Songshop Studios, which has released a single, "Two By Four" by Fats Deacon & the Dumbwaiters on its own independently distributed Songshop Records. Fats Deacon as well as Tommy Mandel of the Ian Hunter Band are also managed by Jean Petrucelli, studio manager, through the studio. In addition Petrucelli and studio owner/engineer Wayne Vican hold classes in the studio on engineering and the music business.

"We believe in a lot of hard work. We started small but we believe in expansion. We want to become an enterprise," says Petrucelli. The 16-track studio, which started last year, and which was among the first in New York to offer one-inch recording tape capabilities, expects to go to 24-track this summer.

Among some of the musicians who have been at the studio recently are Dirty Looks, D.L. Byron, Hilly Michaels and James Chance & the Rivetones. The studio also does public service announcements, most recently a "Save The Children" spot for UNICEF with Brooke Shields.

Moving into video is songwriter/cable television personality Moogy Klingman whose 16-track HiFive Studio, formerly the famous Bell Sound Studio has a four camera video recording capability. Klingman has recently produced promotional videos for the Shirts, Blue Angel, the Sugarhill Gang, and others. He is now doing a video project with Mickey Rooney.

"We don't like to think of ourselves as a video studio with some audio tucked away. Primarily we are audio," says Klingman, former keyboard player with Utopia. "We like to think we can make the complete rock recording. The incomplete recording has only audio. And we can do the complete album, with video, for the same price some of the high priced studios charge for audio alone." Billboard

**Credits**—Edited by: Earl Paige, Susan Peterson. Art: Mimi King. Cover strip photo: Julie Dunger.

*When he was only 16, Mick built a studio in his basement, which later became PCI Recording of Rochester, New York. In 1971, he met another Rochester resident named Chuck Mangione. The two have worked together ever since. Mick spent a year at Act One Studios in Buffalo, then returned to PCI, before his association with Mangione brought him to L.A. in 1975. Since then, he's been an independent engineer, working with people like Peter McLean, Cher and Lani Hall.*

### ON GEOGRAPHY

"The difference used to be that there were different players, different producers, different artists recording in different cities. The records out of New York were a little more hard-hitting, energetic kind of records. The records that came out of L.A. were a little smoother. Stylistically, there was a difference. Now, they're moving around, recording different parts of albums in different places. I can't tell anymore. Half the time, I see a lot of the people I know from rhythm sections in New York out here. And when I've been in New York, I've seen a lot of friends from out here there. So you can very easily be fooled into thinking something is done where it isn't."

### ON STEREOTYPING

"The first year I was here, I had to work on a lot of demos for people for practically nothing to demonstrate that I could record something else besides what Chuck did, because that would give me a very limited

amount of work. It took a little while to get out of that. So I had to give away a lot of time to prove it."

### ON HONESTY

"I don't like second-guessing. I mean, 'Yes, well, will the public like this? Will they love this?' I can't tell. And I think that really few producers really can tell in advance if the public is going to love the record or not. I think the best thing you can do from everybody's standpoint—artist, producer, musicians—make an honest record that everybody involved with loves."

### ON SPECIAL EFFECTS

"I really haven't heard anything new for quite a while. I think that was mostly all explored by George Martin and the Beatles in the '60s. Now, it's refinements on that, putting different things together, you know. I don't think that I have heard a new effect in years—a new specific sound."

### ON TAPE

"3M's new formulations came out first, usually. As a matter of fact, I know that, because 206 came out before 406 did. 250 came out before 456 did. 3M's been a leader with new formulations on tape.... I think 3M is ahead. The difference in audio is minimal. The difference in durability is great. After several hundred passes through the machine, 250 still has more oxide left on it, which is a big advantage. I'm not plugging the tape to get the ad. I really am using it, finding it more rugged. That's my main point."

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## 300 DELEGATES REPORTED

## 5th London Conference Reflects Acceptance Upsurge Of VCRs

By NICK ROBERTSHAW

LONDON—Confidence in the continued rapid growth of VCR populations worldwide, combined with skepticism over videodisk prospects, at least in the short term, characterized addresses given in the opening session of the Fifth International Video and New Media Conference—Vid '81—held March 24 in London's Cafe Royal under auspices of Nils Trevings' Nord Media.

Video conferences are proliferating here, such as the March 12 Home Video Show (Billboard, March 28, 1981) and so heavy is the influx of new companies exploiting the market, that attendance continues to climb steeply.

More than 300 delegates were listed for this latest conference, including International Federation of Producers of Phonograms & Videograms Committee chairman George Meyerstein-Maigret. British firms still continue to dominate, but there was a markedly more international flavor than before, with Holland, Belgium, West Germany, France and Sweden particularly well represented, and attendees on hands from such other markets as Portugal, Ire-

land, Denmark, Finland, Switzerland, Italy, Spain, Norway, Poland and Czechoslovakia.

U.S. panelists Martin Roberts and Gary Arlen compensated for the absence of their compatriots among the audience. Roberts concentrated on the American market under the title "A Report From The Battlefield." In between discussing U.S. economic problems and possible effects of the Reagan administration on business, he took time out to consider the key video event of 1981—RCA's \$20-million SelectaVision videodisk launch.

Robert's judged RCA's predicted 200,000 unit hardware sales before the end of the year as over-optimistic, citing consumer ignorance, system confusion (LaserVision upscaling its efforts, Matsushita/JVC coming into the marketplace), and most particularly the difficulty of meeting software demands. He regards the outcome as a "great question mark."

Videocassette growth, on the other hand, went from strength to strength, seemingly recession proof. Sales in December 1980 were 96% up over the same month in 1979. To-

tal VCR sales in 1980 exceeded 800,000 units in the U.S.; this year they are anticipated to be counted in seven figures.

Roberts went on to discuss the enormous penetration of cable television—the U.S. now has nearly 20 million basic cable subscribers—a theme taken up by Washington journalist/video commentator Gary Arlen in a rundown of latest cable, pay-tv and satellite developments, all of which are estimated to be eating into broadcast viewing.

Further statistics were provided by Aske Dam, concentrating on the Japanese market, where overall VCR production in 1980 reached 4.4 million units. 3.4 million were exported, a 106% increase over last year's figures; one million machines going to the U.S. (52% increase), and 1.3 million to countries in the European Economic Community (152% increase). Sony is predicting that Japanese production will reach 8 million units by 1983, says Dam. Figures should be treated with some caution, he adds, as taken together, manufacturers' claimed market shares totalled over 120% of the actual market size.

New developments include micro-video, where several Super 8 manufacturers are entering the market alongside Sony, Matsushita and Hitachi, and there was general consensus that VCR's would be very much smaller and cheaper in the future, a trend echoed at the recent ITA in Florida (Billboard, March 28, 1981). Sony's Martin Morcom here compared today's video situation to the introduction of the electronic calculator ten years ago. Already, he points out, large scale integration (LSI) is capable of put-

(Continued on page 60)

## Promotion On 15 Beta Cassettes

NEW YORK—Magnetic Video last week launched a promotion of 15 Beta format prerecorded cassettes, offering consumers \$20 off the suggested list price. Through the end of May, this brings the suggested price on these titles down to \$39.95.

Retailers will be provided with "Beta Sale" point of purchase material and literature.

The sale titles are: "Alien," "Muppet Movie," "M\*A\*S\*H," "Norma Rae," "Butch Cassidy And The Sundance Kid," "Silver Streak," "The Fog," "The Omen," "Boys From Brazil," "Saturn 3," "The Onion Field," "Phantasm," "The Graduate," "Raise The Titanic" and "They Shoot Horses, Don't They?"

The company says it plans future promotions in Beta and VHS formats.

## MGM-CBS Out With 5 Movies And Documentary

NEW YORK — MGM/CBS Home Video has five feature films, one documentary and its "One Night Stand" jazz concert slated for April release on videocassette.

This week MGM/CBS releases "The Hostages: From Capture To Freedom," narrated by CBS News correspondent Charles Kuralt, and featuring reports by Walter Cronkite, Dan Rather and other CBS reporters. The 90-minute program is part of the CBS News Collectors Series. Planned releases in the Collectors Series include "Vietnam: Chronicle Of War," "Franklin Delano Roosevelt" and "Man On The Moon." The first Collectors Series release was "Great Figures In History: John F. Kennedy" last month.

The feature films set for April release are "The Formula," "Cabaret," "The Champ," "Tarzan, The Ape Man" and "Forbidden Planet." All the films are from the MGM library, except "Cabaret" which was part of the Allied Artists catalog acquired from Lorimar Productions.

"One Night Stand," the evening of jazz piano greats, was taped live earlier this year. The "One Night Stand" cassette is being released simultaneously with the album on Columbia Records.

## MAGNETIC VIDEO &amp; PIONEER

## Laser Optical System Gets A 'Shot In Arm'

By GEORGE KOPP

NEW YORK—While RCA's SelectaVision launch has been receiving national attention, the laser optical system got a shot in the arm last week with two software announcements.



Video Music: Paul Simon will soon be available in stereo Laserdisc format.

Magnetic Video says it will release several titles on the Laservision system by the end of May, and the first disks from Pioneer Artists, U.S. Pioneer's new video music label, will be distributed this month. The Pioneer disks are concerts featuring Paul Simon and Liza Minnelli.

Magnetic Video, the largest supplier of prerecorded videocassettes, will issue the videodisks under its own label, rather than license the product to MCA, until last week the only label in the Laservision software market. According to president Andrew Blay, Magnetic Video will distribute the disks itself, although initially they will go to hardware outlets rather than video software-only dealers.

Pioneer Artists will also handle its own distribution. In this case as well,

the initial disks will go to Pioneer videodisk player dealers.

Discovision Associates, the pressing concern for the Laservision system, is "rapidly solving its problems and the capacity is now available," says Blay. "We have to have enough capacity to fill the pipeline."

Blay is also encouraged by what he sees as Pioneer's marketing acumen with the players. "Pioneer particularly is really committed to this format and is exercising demonstrable skill in making the format viable. They're selling a lot of machines," he says. The other brand of laser optical player currently available is from Magnavox.

Blay says the exact titles, which were originally produced by several different studios and not just Magnetic Video's parent company, 20th Century-Fox, will be announced later this month. Suggested list price will be within the MCA range of \$15-\$30. All the disks will be pressed in the extended play mode, allowing one hour per side. In this mode many of the special effects offered on the laser optical player do not operate.

The announcement from Pioneer Artists has been expected for nearly a year. The main snag in holding up the launch of the label have been problems with rights and royalties.

"Paul Simon In Concert" was taped at the Tower Theater in Philadelphia. The same performance was seen on Home Box Office and has been licensed to RCA SelectaVision videodisks.

The other release, "Liza In Concert," was taped in New Orleans at the Theatre for the Performing Arts. Both disks are in stereo.

## MCA Issuing 4

LOS ANGELES—MCA Videocassette, Inc. is releasing "Flash Gordon," "The Island," "Sargeant Pepper's Lonely Hearts Club Band" and "Somewhere In Time" in both Beta and VHS formats

## 200,000 PLAYERS?

## RCA Confident Its Goal Is Achievable

NEW YORK—An RCA spokesman says that the company will not be able to judge the success of its videodisk system until Christmas, although executives are confident that the 200,000 player goal for 1981 will be reached. That would be about four times as many players as the laser optical camp has sold since that machine was introduced in 1979.

RCA says the player is selling especially well in small to medium-sized television dealerships, and that department stores are lagging. The company points out that department stores are reluctant to promote a product heavily if they feel they cannot meet demand. "They feel if they anger a customer he won't buy socks," says the spokesman.

RCA vice president Jack Sauter, chief of the hardware side of the launch, feels that the response in the smaller stores indicates that RCA is reaching its target consumer. These stores did badly with VCRs, he notes, and the videodisk is not aimed at the VCR customer.

Most customers are buying three to five disks with a hardware purchase, and RCA reports some repeat business in software.

The company says it has no meaningful figures yet, since every unit manufactured is sold to distributors and dealers. RCA says it will not have a good indication of sales until the reorder business begins, and it is still filling the pipeline.

GEORGE KOPP



European Method: The X-Rack video rack is the brainchild of Fors & Forss, Drottningholm, Sweden. Application is for retail storage and display of videocassettes.



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'EVERYONE BENEFITS'

# Rundgren Show Brings ON-TV Contract Deal

• Continued from page 4.

window on the concert for little money. The promoter gets great publicity and added leverage in booking other acts into the Royal Oak, which is a small house but ideally suited for video. And the band gets a 24-track master sound-track and a video master, plus great exposure in major markets. Utopia will put footage from the Detroit concert together with another one they did in Columbus, and issue a videocassette and videodisk."

Gardner adds that surveys the group has done have shown that album sales are not affected by the broadcast or by home taping of the stereo simulcast. "People may make the tape but they still buy the album," he says.

"In true Utopian fashion," says Gardner, the group has even bigger plans for satellite broadcasts, possibly originating from Rundgren's studio in Bearsville, N.Y.

"We own a transponder on Satcom III," says Gardner, "which will be launched later this year. We had one on Satcom II, but that's the one that disappeared. We were going to be the first 24-hour video music channel, but since the satellite got lost Warner Amex will beat us to it."

Gardner says that the satellite opens the way for "electronic tours." The band would either broadcast live from the studio or make regional tours, which would be fed to cable stations around the country. "We feel that we could still maintain the excitement of a tour without spending all that money," says Gardner.

The ON-TV broadcast will be seen in Detroit, Cincinnati and Phoenix. Utopia would not allow ON to air the concert in its biggest market, L.A. Gardner says the production will cost ON about \$12,000-\$15,000. Utopia's staff in Bearsville will do the post-production work on the tapes.

"ON had a deal with a post-production house in Detroit," says



Todd Rundgren: Forging ahead in the video music arena.

Gardner. "We checked it out and found that its facilities were not as good as ours, so we offered to match their price if we could do the work ourselves. We may lose some money on that aspect, but it's worth it to maintain quality."

Gardner also says he had no problems in clearing the synch arrangements with the audio recording house, which already has a deal lined up with King Biscuit Flower Hour for a radio show.

Utopia leader Todd Rundgren, who has invested millions in his video studio, is not sticking solely to music in his plans for future projects.

Three new members to Utopia's board of advisers are Francis Ford Coppola, David Bowie and Bill Wyman. According to Gardner: "They are not going to be names on a letterhead. All three are reviewing projects right now."

Among the shows that may emanate from upstate New York are a science fiction series. Utopia has also acquired the rights to George Orwell's "1984," and Coppola is reviewing treatments of the novel.

On July 3, Utopia will air a live concert from the studio on the NBC Source Radio Network. A videotape will be made of that concert, and it may find its way to other media.

## Australian CPH Licensed By ABC For 78 Pictures

NEW YORK—ABC Video Enterprises has licensed CPH Video of Australia with exclusive videocassette distribution rights for 78 feature and made-for-television films from the ABC library. The agreement covers sales and rental in Australia and New Zealand.

In the U.S., ABC begins its ARTS cultural cable programming service next week. ARTS will be available to the 3.5 million homes now receiving Warner Amex's Nickelodeon children's programming, and will be underwritten by advertisers.

At a press conference here last Wednesday (1) ABC Video Enterprises chief Herb Granath declined to say either how much money had been invested in the ARTS service, or how much advertisers would be charged.

Granath said ABC would begin with seven sponsors, but he would not say how many were already on board. Initial advertisements will be limited to "billboards" announcing the sponsor's name. Future adver-

tisements will be "infomercials" of several minutes in length. Granath stressed that programming would not be interrupted.

ABC intends to both license its programming to the home video market, as it has already with some titles, and to enter the market itself with certain titles. As he has done in the past, Granath stated that cable tv programmers must utilize all means of distribution to achieve the greatest penetration of programming. Future ABC home video releases may be underwritten by advertisers, and may contain some form of commercial message, Granath said.

## 2 Configurations For 2 Videotapes

LOS ANGELES—Two music videotapes are part of the new release schedule for Media Home Entertainment here. The two rock-oriented projects are "James Brown Live In Concert" and "Alice Cooper And Friends."

## NPR Debuts 2 Series This Month

CHICAGO—National Public Radio has two important program roll-outs this month, including a 26-week St. Louis Symphony broadcast series that premiered Sunday (5).

The orchestra's music director Leonard Slatkin conducts 17 of the programs, recorded live in Powell Symphony Hall. Guest conductors are Erich Leinsdorf, Erich Bergel, Reynald Giovaninetti, Raymond Leppard and Jerzy Semkov.

Five world premieres commissioned by the St. Louis Symphony will be featured, David Del Tredici's "In Memory Of A Summer Day" (winner of the 1980 Pulitzer Prize), Robert Wykes "A Lyric Symphony," Richard Rodney Bennett's Harpsichord Concerto and Violin Concertos by John Williams and David Amram.

Also being launched Sunday (5) is a 13-part series devoted to music for wind ensembles and featuring commentary by conductor Frederick Fennell. The series, "Windworks," will feature performances by the Eastman Wind Ensemble, the New England Conservatory Wind Ensemble, the North Texas State Univ. Wind Ensemble, the Yale Univ. Band, the Univ. of Illinois Symphonic Band and other groups.

## Erato LP Wins Prize

PARIS—Maurice Constant was the winner of a major prize in the 34th Grand Prix du Disque awards of the Charles Cros Academy for his "Three Complex for Piano and Bass" on Erato Records. The awards panel cited Constant as one of the most distinguished composers of both classical and jazz music.

Philips won a major prize for the Debussy "Three Nocturnes," recorded by Concertgebouw, conducted by Bernard Haitink, and another top award went to Temey Discodis for a recording of "Chanson Francaises" by Jean Ferrat.

Polydor's "Ella et Louis," featuring Ella Fitzgerald and Louis Armstrong, and Vogue for a Chuck Berry album won prizes in the jazz/r&b sector, and other awards went to EMI, RCA, Musidisc, Ades and Arabella.

## Classical Notes

The Kansas City Philharmonic has appointed Thomas Michalak music advisor. Michalak will have music director's responsibilities during the 1981-82 season while the search for a permanent conductor continues.

Steven Reeder joins the announcing staff of WFMT-FM, Chicago. Reeder was recently program director of KING-FM, Seattle, and before that a staff announcer and producer at Seattle's KUOW-FM, an NPR station. . . . WCLV-FM, Cleveland has added veteran announcer Wayne Mack to its line-up. Mack will host the late evening time slot.

A 1917 "Star-Spangled Banner" recording led by Frederick Stock is included in the Chicago Symphony's 1981 fundraising album, available for \$15 during the April 24-26 CSO/WFMT-FM Marathon VI. There's also a reissued 1957 recording of Fritz Reiner conducting the national anthem along with other out-of-print Stock, Reiner, Rodzinski and Martinon performances.



OFF & RUNNING—Yehudi Menuhin relaxes after a first session for Pro Arte, the new Pickwick classical label, with Don Johnson, general manager of Pickwick Records, left, and Michael Mathewson, marketing executive. The violinist recorded the Lukas Foss piece, "Round A Common Center," with the Cantilena Chamber Players, and Orson Welles, narrator of the accompanying poem by W.H. Auden, "The Runner."

## 6 TITLES INITIALLY

# Delos Launching QA Audiophile LP Series

CHICAGO—Delos Records has launched a new deluxe album series for the audiophile market. The Quality Audiophile line (QA), featuring imported Japanese pressings, is being introduced at \$14.98 list.

Records in the series begin with half-speed mastering and are being pressed on JVC's "Supervinyl" compound. JVC also presses Delos' \$17.98 Digital Master Series albums.

Some of the top-selling analog recordings in the Delos catalog will be featured in the QA line. Amelia Haygood, executive producer and president of Delos, said there would be six initial titles shipped in April.

Haygood said anti-static "rice paper" inner sleeves, deluxe album packaging and heavy duty protective plastic envelopes are being used.

Among the initial titles are Hindemith's "The Four Temperaments" and "Noblissima Visione,"

performed by Carol Rosenberger, piano, and the Royal Philharmonic conducted by James De Priest; Holst's "The Planets" (two-piano version by the composer), played by Richard Rodney Bennett and Susan Bradshaw; "Shakespeare's Music," performed by the Folger Consort, and "Celedonio Romero Plays Romantic Masterpieces For Guitar."

The series also contains a recital of new music for organ performed by Martha Folts on the Charles B. Fisk organ at Harvard's Memorial Church, and "The Moogs Present Clara Rockmore," a recording on the theremin of works by Tchaikovsky, Stravinsky, Ravel, De Falla and others.

The series' remastering is being done by engineer Bruce Leek at Irvine, Calif.'s International Automated Media.

## \$1.2 Million To 90 Groups From National Endowment

CHICAGO—The National Endowment for the Arts is pumping \$1.2 million into an expanded 1981 program of federal grants for arts-presenting organizations.

The money, for use in audience development, administration and facilities needs, will help support 90 different organizations in 35 states, the District of Columbia and the Virgin Islands. Arts-presenters receive funding under the Endowment's Inter-Arts program, headed by Esther Novak.

Awards of \$50,000 went to both New York's Lincoln Center and the Brooklyn Academy of Music, while nine other organizations were funded in the \$25,000 to \$38,530 range.

Organizations receiving large grants also included the Denver Center for the Performing Arts, the Washington Performing Arts Society, the Atlanta Arts Alliance, Inc., Minneapolis' Walker Arts Center, the McCarter Theatre Company of Princeton, N.J., the Natural Heritage Trust/Artpark, of Lewiston, N.Y., New York City's 92nd St., "Y." Charleston's Spoleto Festival U.S.A. and the Milwaukee County War Memorial, Inc.

Novak pointed out that all of the

recipients are presenters, in regular series, of at least two different arts disciplines from among dance, music, theatre, opera-musical theatre, visual arts and film.

Some groups requested funding for physical plant improvements, such as the \$4,160 that will go to purchase a roll-away acoustical shell and portable dance floor for the Greater Juneau Arts and Humanities Council. Many of the grants will go to support new administrative positions, particularly in the areas of funding and audience development.

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Billboard photo by Shigeru Uchiyama

**ZAWINUL'S ZENITH**—The Weather Report composer, founder and keyboard wizard branches out with new stage and studio plans and a return to solo works.

Working at his bank of keyboards, which includes Oberheim and Prophet synthesizers, electric and electronic pianos and acoustic piano, Zawinul says he improvises not just basic themes and rhythm parts but fully-voiced blueprints for what later emerge as Weather Report recordings.

That makes his Pasadena studio, which now has a 24-track console and will soon boast a 24-track recorder as well, in addition to existing 8-track gear, a major asset. "Now that I have my own studio, the whole business of going to the studio isn't necessary," he exults.

Even before multi-channel gear was installed, he adds, the group was able to lay down the basic tracks for subsequent studio efforts, transferring from cassette to 24-track as was the case with "Brown Street" on "8:30." Earlier tracks from LPs like "Mysterious Traveller," one of Zawinul's favorites, also grew from cassette takes.

As for the resumption of his solo recording career, here too Zawinul proves bullish while indicating one

"It has lyrics, and I've got a feeling it could be a number one pop song," boasts Zawinul, whose grasp of such prospects is likely better than that of other jazz-trained players. He scored a mid-'60s hit as composer of "Mercy, Mercy, Mercy," as recorded by Cannonball Adderley for Capitol.

As for summer concerts, festival dates will see Weather Report playing to their forte, arena sized audiences. Zawinul reports with pride that their last overseas jaunt included record-breaking attendances including 18,000 for a single Rome show, 14,000 in Milan and a total of 70,000 listeners over the course of just five shows.

Those figures underscore the act's ability to sell out without an opening act, as they've done on all but festival appearances for the past four years.

As for the Masterworks LP, he recalls his earliest dates as a recording artist—coincidentally for Columbia in Vienna, back in 1953—included a partnership with classical pianist Alexander Jenner.

## NPR Beams 6-Part Series

NEW YORK—WBGO-FM, the Newark-based jazz station, is reaching a new national jazz audience thanks to the participation of nearly 40 other stations now carrying its "Live Jazz From New York City," which spread to a de facto network of stations last Tuesday (31).

The six-part series, originating live from Fat Tuesday's club in New York City, is being transmitted to 39 other outlets via the National Public Radio satellite channel.

WBGO announcer Rhonda Hamilton hosts the series, which was to

begin with a concert by pianist McCoy Tyner and his ensemble.

The series continues this Tuesday (7) with guitarist Joe Pass, and subsequent weeks will bring altoist Art Pepper, Steve Kuhn, Sheila Jordan and vibraharpist Milt Jackson. The featured act for the final April 28 broadcast will be announced later.

WBGO-FM itself services the New York metropolitan area and New Jersey as that state's member station of National Public Radio, now principal outlet for jazz programming over the airwaves.

APRIL 11, 1981 BILLBOARD

Survey For Week Ending 4/11/81							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	21	WINELIGHT Grover Washington Jr., Elektra 6E-305	26	23	37	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284
	2	10	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	27	27	39	LOVE APPROACH ● Tom Browne, Arista/GRP 5008
	3	8	ALL AROUND THE TOWN LIVE Bob James, Columbia, Tappan Zee C2X-3686	28	25	55	CATCHING THE SUN Spyro Gyra, MCA MCA-5108
★	4	6	MAGIC Tom Browne, Arista/GRP 5011	★	33	3	BY ALL MEANS Alphonse Mouzon, Pausa 7087
☆	8	5	MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010	30	31	7	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST-12130
	6	23	CARNAVAL Spyro Gyra, MCA MCA-5149	★	35	3	LIVE AT MONTREUX Charles Mingus, Atlantic SD 16031
	7	16	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	32	30	27	SEAWIND Seawind, A&M SP-3113
	8	17	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	33	32	22	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
	9	10	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453	34	28	16	REAL EYES Gil Scott-Heron, Arista AL 9540
	10	11	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504	☆	45	3	RELAXING AT CAMARILLO Joe Henderson, Contemporary 14006
	11	9	GOUGHAM CITY Dexter Gordon, Columbia JC 36853	36	36	40	H Bob James, Tappan Zee/Columbia JC 36422
	12	26	FAMILY Hubert Laws, Columbia JC 36396	37	37	17	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)
	13	24	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	38	40	6	MONTREUX ALEXANDER (Live) Monty Alexander Trio, Pausa 7083
☆	16	8	THE HOT SHOT Dan Siegel, Inner City IC 1111	39	41	31	BADDEST Grover Washington Jr., Motown M9-940A2
	15	42	THIS TIME Al Jarreau, Warner Bros. BSK 3434	40	42	4	FRIDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7643
	16	25	INHERIT THE WIND Wilton Felder, MCA MCA-5144	41	43	3	THE MILES DAVIS COLLECTION, VOL. I, 12 SIDES OF MILES Miles Davis, Columbia C2X 36476
☆	17	26	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	42	44	2	TRIO Monty Alexander, Ray Brown, Herb Ellis, Concord Jazz CJ 136
	20	3	DIRECTIONS Miles Davis, Columbia KC2-36472	43	34	9	SAVANNA HOT LINE Native Son, MCA MCA 5157
	19	21	ODORI Hiroshima, Arista AL 9541	44	39	36	ROUTES Ramsey Lewis, Columbia JC 36423
	20	18	MR. HANDS Herbie Hancock, Columbia JC 36518	45	NEW ENTRY		'NARD Bernard Wright, Arista/GRP GRP 5011
	21	6	A DIFFERENT KIND OF BLUES Perlman & Previn, Angel 37780	46	48	2	BEFORE THE DAWN Skyline, Accord ST 7001
	22	25	TOUCH OF SILK Eric Gale, Columbia JC 36570	47	47	23	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
	23	59	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	48	NEW ENTRY		A CONCORD JAM, VOL. VI Woody Herman, Concord Jazz JC 142
	24	40	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	49	49	19	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
★	29	3	AT THE WINERY Stephane Grappelli, Concord Jazz CJ-139	50	38	29	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818

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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.)



'EVERYONE BENEFITS'

# Rundgren Show Brings ON-TV Contract Deal

• Continued from page 4.

window on the concert for little money. The promoter gets great publicity and added leverage in booking other acts into the Royal Oak, which is a small house but ideally suited for video. And the band gets a 24-track master soundtrack and a video master, plus great exposure in major markets. Utopia will put footage from the Detroit concert together with another one they did in Columbus, and issue a videocassette and videodisk."

Gardner adds that surveys the group has done have shown that album sales are not affected by the broadcast or by home taping of the stereo simulcast. "People may make the tape but they still buy the album," he says.

"In true Utopian fashion," says Gardner, the group has even bigger plans for satellite broadcasts, possibly originating from Rundgren's studio in Bearsville, N.Y.

"We own a transponder on Satcom III," says Gardner, "which will be launched later this year. We had one on Satcom II, but that's the one that disappeared. We were going to be the first 24-hour video music channel, but since the satellite got lost Warner Amex will beat us to it."

Gardner says that the satellite opens the way for "electronic tours." The band would either broadcast live from the studio or make regional tours, which would be fed to cable stations around the country. "We feel that we could still maintain the excitement of a tour without spending all that money," says Gardner.

The ON-TV broadcast will be seen in Detroit, Cincinnati and Phoenix. Utopia would not allow ON to air the concert in its biggest market, L.A. Gardner says the production will cost ON about \$12,000-\$15,000. Utopia's staff in Bearsville will do the post-production work on the tapes.

"ON had a deal with a post-production house in Detroit," says



Todd Rundgren: Forging ahead in the video music arena.

Gardner. "We checked it out and found that its facilities were not as good as ours, so we offered to match their price if we could do the work ourselves. We may lose some money on that aspect, but it's worth it to maintain quality."

Gardner also says he had no problems in clearing the synch arrangements with the audio recording house, which already has a deal lined up with King Biscuit Flower Hour for a radio show.

Utopia leader Todd Rundgren, who has invested millions in his video studio, is not sticking solely to music in his plans for future projects.

Three new members to Utopia's board of advisers are Francis Ford Coppola, David Bowie and Bill Wyman. According to Gardner: "They are not going to be names on a letterhead. All three are reviewing projects right now."

Among the shows that may emanate from upstate New York are a science fiction series. Utopia has also acquired the rights to George Orwell's "1984," and Coppola is reviewing treatments of the novel.

On July 3, Utopia will air a live concert from the studio on the NBC Source Radio Network. A videotape will be made of that concert, and it may find its way to other media.

## Australian CPH Licensed By ABC For 78 Pictures

NEW YORK—ABC Video Enterprises has licensed CPH Video of Australia with exclusive videocassette distribution rights for 78 feature and made-for-television films from the ABC library. The agreement covers sales and rental in Australia and New Zealand.

In the U.S., ABC begins its ARTS cultural cable programming service next week. ARTS will be available to the 3.5 million homes now receiving Warner Amex's Nickelodeon children's programming, and will be underwritten by advertisers.

At a press conference here last Wednesday (1) ABC Video Enterprises chief Herb Granath declined to say either how much money had been invested in the ARTS service, or how much advertisers would be charged.

Granath said ABC would begin with seven sponsors, but he would not say how many were already on board. Initial advertisements will be limited to "billboards" announcing the sponsor's name. Future adver-

tisements will be "infomercials" of several minutes in length. Granath stressed that programming would not be interrupted.

ABC intends to both license its programming to the home video market, as it has already with some titles, and to enter the market itself with certain titles. As he has done in the past, Granath stated that cable tv programmers must utilize all means of distribution to achieve the greatest penetration of programming. Future ABC home video releases may be underwritten by advertisers, and may contain some form of commercial message, Granath said.

## 2 Configurations For 2 Videotapes

LOS ANGELES—Two music videotapes are part of the new release schedule for Media Home Entertainment here. The two rock-oriented projects are "James Brown Live In Concert" and "Alice Cooper And Friends."

## NPR Debuts 2 Series This Month

CHICAGO—National Public Radio has two important program roll-outs this month, including a 26-week St. Louis Symphony broadcast series that premiered Sunday (5).

The orchestra's music director Leonard Slatkin conducts 17 of the programs, recorded live in Powell Symphony Hall. Guest conductors are Erich Leinsdorf, Erich Bergel, Reynald Giovaninetti, Raymond Leppard and Jerzy Semkov.

Five world premieres commissioned by the St. Louis Symphony will be featured. David Del Tredici's "In Memory Of A Summer Day" (winner of the 1980 Pulitzer Prize), Robert Wykes "A Lyric Symphony," Richard Rodney Bennett's Harpsichord Concerto and Violin Concertos by John Williams and David Amram.

Also being launched Sunday (5) is a 13-part series devoted to music for wind ensembles and featuring commentary by conductor Frederick Fennell. The series, "Windworks," will feature performances by the Eastman Wind Ensemble, the New England Conservatory Wind Ensemble, the North Texas State Univ. Wind Ensemble, the Yale Univ. Band, the Univ. of Illinois Symphonic Band and other groups.

## Erato LP Wins Prize

PARIS—Maurice Constant was the winner of a major prize in the 34th Grand Prix du Disque awards of the Charles Cros Academy for his "Three Complex for Piano and Bass" on Erato Records. The awards panel cited Constant as one of the most distinguished composers of both classical and jazz music.

Philips won a major prize for the Debussy "Three Nocturnes," recorded by Concertgebouw, conducted by Bernard Haitink, and another top award went to Temey Discodis for a recording of "Chanson Francaises" by Jean Ferrat.

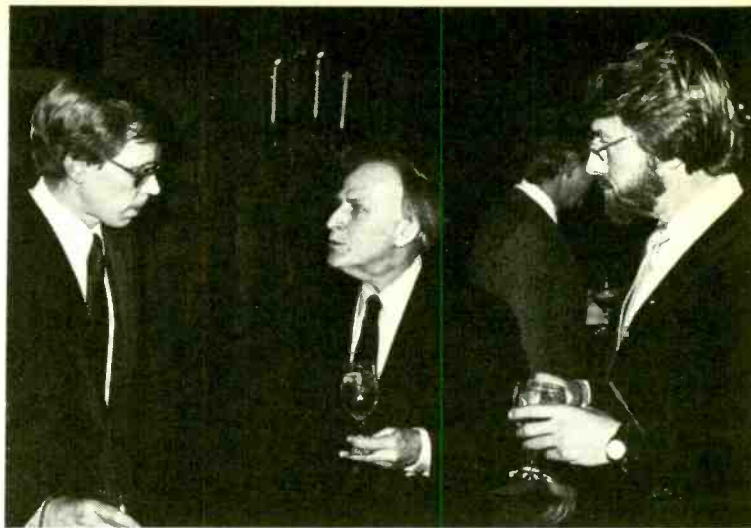
Polydor's "Ella et Louis," featuring Ella Fitzgerald and Louis Armstrong, and Vogue for a Chuck Berry album won prizes in the jazz/r&b sector, and other awards went to EMI, RCA, Musidisc, Ades and Arabella.

## Classical Notes

The Kansas City Philharmonic has appointed Thomas Michalak music advisor. Michalak will have music director's responsibilities during the 1981-82 season while the search for a permanent conductor continues.

Steven Reeder joins the announcing staff of WFMT-FM, Chicago. Reeder was recently program director of KING-FM, Seattle, and before that a staff announcer and producer at Seattle's KUOW-FM, an NPR station. . . . WCLV-FM, Cleveland has added veteran announcer Wayne Mack to its line-up. Mack will host the late evening time slot.

A 1917 "Star-Spangled Banner" recording led by Frederick Stock is included in the Chicago Symphony's 1981 fundraising album, available for \$15 during the April 24-26 CSO/WFMT-FM Marathon VI. There's also a reissued 1957 recording of Fritz Reiner conducting the national anthem along with other out-of-print Stock, Reiner, Rodzinski and Martinon performances.



OFF & RUNNING—Yehudi Menuhin relaxes after a first session for Pro Arte, the new Pickwick classical label, with Don Johnson, general manager of Pickwick Records, left, and Michael Mathewson, marketing executive. The violinist recorded the Lukas Foss piece, "Round A Common Center," with the Cantilena Chamber Players, and Orson Welles, narrator of the accompanying poem by W.H. Auden, "The Runner."

## 6 TITLES INITIALLY

# Delos Launching QA Audiophile LP Series

CHICAGO—Delos Records has launched a new deluxe album series for the audiophile market. The Quality Audiophile line (QA), featuring imported Japanese pressings, is being introduced at \$14.98 list.

Records in the series begin with half-speed mastering and are being pressed on JVC's "Supervinyl" compound. JVC also presses Delos' \$17.98 Digital Master Series albums.

Some of the top-selling analog recordings in the Delos catalog will be featured in the QA line. Amelia Haygood, executive producer and president of Delos, said there would be six initial titles shipped in April.

Haygood said anti-static "rice paper" inner sleeves, deluxe album packaging and heavy duty protective plastic envelopes are being used.

Among the initial titles are Hindemith's "The Four Temperaments" and "Noblissima Visione,"

performed by Carol Rosenberger, piano, and the Royal Philharmonic conducted by James De Priest; Holst's "The Planets" (two-piano version by the composer), played by Richard Rodney Bennett and Susan Bradshaw; "Shakespeare's Music," performed by the Folger Consort, and "Celedonio Romero Plays Romantic Masterpieces For Guitar."

The series also contains a recital of new music for organ performed by Martha Folts on the Charles B. Fisk organ at Harvard's Memorial Church, and "The Moogs Present Clara Rockmore," a recording on the theremin of works by Tchaikovsky, Stravinsky, Ravel, De Falla and others.

The series' remastering is being done by engineer Bruce Leek at Irvine, Calif.'s International Automated Media.

## \$1.2 Million To 90 Groups From National Endowment

CHICAGO—The National Endowment for the Arts is pumping \$1.2 million into an expanded 1981 program of federal grants for arts-presenting organizations.

The money, for use in audience development, administration and facilities needs, will help support 90 different organizations in 35 states, the District of Columbia and the Virgin Islands. Arts-presenters receive funding under the Endowment's Inter-Arts program, headed by Esther Novak.

Awards of \$50,000 went to both New York's Lincoln Center and the Brooklyn Academy of Music, while nine other organizations were funded in the \$25,000 to \$38,530 range.

Organizations receiving large grants also included the Denver Center for the Performing Arts, the Washington Performing Arts Society, the Atlanta Arts Alliance, Inc., Minneapolis' Walker Arts Center, the McCarter Theatre Company of Princeton, N.J., the Natural Heritage Trust/Artpark, of Lewiston, N.Y., New York City's 92nd St. "Y," Charleston's Spoleto Festival U.S.A. and the Milwaukee County War Memorial, Inc.

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recipients are presenters, in regular series, of at least two different arts disciplines from among dance, music, theatre, opera-musical theatre, visual arts and film.

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Billboard photo by Shigeru Uchiyama

**ZAWINUL'S ZENITH**—The Weather Report composer, founder and keyboard wizard branches out with new stage and studio plans and a return to solo works.

Working at his bank of keyboards, which includes Oberheim and Prophet synthesizers, electric and electronic pianos and acoustic piano, Zawinul says he improvises not just basic themes and rhythm parts but fully-voiced blueprints for what later emerge as Weather Report recordings.

That makes his Pasadena studio, which now has a 24-track console and will soon boast a 24-track recorder as well, in addition to existing 8-track gear, a major asset. "Now that I have my own studio, the whole business of going to the studio isn't necessary," he exults.

Even before multi-channel gear was installed, he adds, the group was able to lay down the basic tracks for subsequent studio efforts, transferring from cassette to 24-track as was the case with "Brown Street" on "8:30." Earlier tracks from LPs like "Mysterious Traveller," one of Zawinul's favorites, also grew from cassette takes.

As for the resumption of his solo recording career, here too Zawinul proves bullish while indicating one

"It has lyrics, and I've got a feeling it could be a number one pop song," boasts Zawinul, whose grasp of such prospects is likely better than that of other jazz-trained players. He scored a mid-'60s hit as composer of "Mercy, Mercy, Mercy," as recorded by Cannonball Adderley for Capitol.

As for summer concerts, festival dates will see Weather Report playing to their forte, arena sized audiences. Zawinul reports with pride that their last overseas jaunt included record-breaking attendances including 18,000 for a single Rome show, 14,000 in Milan and a total of 70,000 listeners over the course of just five shows.

Those figures underscore the act's ability to sell out without an opening act, as they've done on all but festival appearances for the past four years.

As for the Masterworks LP, he recalls his earliest dates as a recording artist—coincidentally for Columbia in Vienna, back in 1953—included a partnership with classical pianist Alexander Jenner.

## NPR Beams 6-Part Series

NEW YORK—WBGO-FM, the Newark-based jazz station, is reaching a new national jazz audience thanks to the participation of nearly 40 other stations now carrying its "Live Jazz From New York City," which spread to a de facto network of stations last Tuesday (31).

The six-part series, originating live from Fat Tuesday's club in New York City, is being transmitted to 39 other outlets via the National Public Radio satellite channel.

WBGO announcer Rhonda Hamilton hosts the series, which was to

begin with a concert by pianist McCoy Tyner and his ensemble.

The series continues this Tuesday (7) with guitarist Joe Pass, and subsequent weeks will bring altoist Art Pepper, Steve Kuhn, Sheila Jordan and vibraharpist Milt Jackson. The featured act for the final April 28 broadcast will be announced later.

WBGO-FM itself services the New York metropolitan area and New Jersey as that state's member station of National Public Radio, now principal outlet for jazz programming over the airwaves.

APRIL 11, 1981 BILLBOARD

		Survey For Week Ending 4/11/81					Survey For Week Ending 4/11/81			
		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)	This Week	Last Week	Weeks on Chart
☆	1	21	WINELIGHT Grover Washington Jr., Elektra 6E-305	26	23	37	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	26	23	37
	2	10	VOICES IN THE RAIN Joe Sample, MCA MCA-5172	27	27	39	LOVE APPROACH ● Tom Browne, Arista/GRP 5008	27	27	39
	3	8	ALL AROUND THE TOWN LIVE Bob James, Columbia, Tappan Zee C2X-3686	28	25	55	CATCHING THE SUN Spyro Gyra, MCA MCA-5108	28	25	55
★	4	6	MAGIC Tom Browne, Arista/GRP 5011	★	33	3	BY ALL MEANS Alphonse Mouzon, Pausa 7087	★	33	3
☆	8	5	MOUNTAIN DANCE Dave Grusin, Arista/GRP 5010	30	31	7	IT'S JUST THE WAY I FEEL Gene Dunlap, Featuring The Ridgways, Capitol ST-12130	30	31	7
	6	23	CARNAVAL Spyro Gyra, MCA MCA-5149	★	35	3	LIVE AT MONTREUX Charles Mingus, Atlantic SD 16031	★	35	3
	7	16	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	32	30	27	SEAWIND Seawind, A&M SP-3113	32	30	27
	8	17	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	33	32	22	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747	33	32	22
	9	36	GIVE ME THE NIGHT ▲ George Benson, Warner Bros. HS 3453	34	28	16	REAL EYES Gil Scott-Heron, Arista AL 9540	34	28	16
	10	8	YOU MUST BELIEVE IN SPRING Bill Evans, Warner Bros. HS 3504	★	45	3	RELAXING AT CAMARILLO Joe Henderson, Contemporary 14006	★	45	3
	11	10	GOTHAM CITY Dexter Gordon, Columbia JC 36853	36	36	40	H Bob James, Tappan Zee/Columbia JC 36422	36	36	40
	12	26	FAMILY Hubert Laws, Columbia JC 36396	37	37	17	4 X 4 McCoy Tyner, Milestone M-55007 (Fantasy)	37	37	17
	13	24	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	38	40	6	MONTREUX ALEXANDER (Live) Monty Alexander Trio, Pausa 7083	38	40	6
★	16	8	THE HOT SHOT Dan Siegel, Inner City IC 1111	39	41	31	BADDEST Grover Washington Jr., Motown M9-940A2	39	41	31
	15	42	THIS TIME Al Jarreau, Warner Bros. BSK 3434	40	42	4	FRIDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7643	40	42	4
	16	25	INHERIT THE WIND Wilton Felder, MCA MCA-5144	41	43	3	THE MILES DAVIS COLLECTION, VOL. I, 12 SIDES OF MILES Miles Davis, Columbia C2X 36476	41	43	3
	17	26	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	42	44	2	TRIO Monty Alexander, Ray Brown, Herb Ellis, Concord Jazz CJ 136	42	44	2
★	20	3	DIRECTIONS Miles Davis, Columbia KC2-36472	43	34	9	SAVANNA HOT LINE Native Son, MCA MCA 5157	43	34	9
	19	21	ODORI Hiroshima, Arista AL 9541	44	39	36	ROUTES Ramsay Lewis, Columbia JC 36423	44	39	36
	20	22	MR. HANDS Herbie Hancock, Columbia JC 36518	45	NEW ENTRY		NARD Bernard Wright, Arista/GRP GRP 5011	45	NEW ENTRY	
	21	6	A DIFFERENT KIND OF BLUES Perlman & Pavin, Angel 37780	46	48	2	BEFORE THE DAWN Skyline, Accord ST 7001	46	48	2
	22	25	TOUCH OF SILK Eric Gale, Columbia JC 36570	47	47	23	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)	47	47	23
	23	59	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	48	NEW ENTRY		A CONCORD JAM, VOL. VI Woody Herman, Concord Jazz JC 142	48	NEW ENTRY	
	24	40	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	49	49	19	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)	49	49	19
★	29	3	AT THE WINERY Stephane Grappelli, Concord Jazz CJ-139	50	38	29	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818	50	38	29

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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.)



# 9-Volume 'Opry Stars' LP Series Is Launched By First Generation

By KIP KIRBY

NASHVILLE—Propelled by the goal of combining country music's classic artistic heritage with today's contemporary market, First Generation Records this week launches its new nine-volume album series, "Stars Of The Grand Ole Opry."

The comprehensive undertaking was produced by First Generation founder and president Pete Drake, and features legendary Opry members Justin Tubb, Jan Howard, Ray Pillow, Billy Walker, Jean Shepard, Charlie Louvin, Stonewall Jackson, the Vic Willis Trio and the Wilburn Brothers.

Along with the debut of the new series, the label is also re-releasing two Ernest Tubb packages which have been highly successful: "The Legend And The Legacy," which reportedly sold close to 250,000 units in the U.S. and Canada, and "The Living Legend."

With the intention of retaining creative control over the packaging, promotion and merchandising of its Opry series, First Generation is seeking to tie in country retail outlets and buyers on a grass-roots marketing level rather than relying solely on national distributors.

"Our aim is to reach the country music buyer who would be interested in our special brand of artist," explains Drake. "These are the fans who buy their country records at the little mom and pop stores across America. The trend in mail order and television sales of country product has shown that millions of country albums and tapes are being sold by means other than the standard distribution system. We want to tap that market."

Initial pressings will be for 5,000 albums, with each of the nine volumes in the series being released si-

multaneously. The albums may be bought individually as well, with retail list \$7.98.

Each of the nine separate LPs is colorfully packaged in original art with a cover painting of the artist done by Marvin Thompson. Material on the albums consists of previous hits from the artist's past track record as well as new material.

The label will be issuing singles off the various albums, spacing them apart to allow programmers time to feed them into regular rotation. To emphasize the continuity between the performers' past and present careers, each single will contain both a "then" and a "now" side, giving radio current product along with a record to stock in the station's "classics" library.

Mail order will play a large role in the marketing plan of the Opry stars series. "There are more than a million paid admissions every year to the Grand Ole Opry," notes Rick Sanjek, vice president of First Generation. "These are the loyal fans who appreciate traditional country music. By keeping our overhead low and involving the fan directly, we won't need to sell a quarter of a million albums to be successful with this series."

Every album carries a preprinted bounce-back order form on its dust sleeve for customers to order the series direct from First Generation. The label is tying in Nashville tourist outlets and the Grayline bus company, which cater to country music fans. Additionally, it is mailing out full-color brochures describing its nine-volume set to approximately 5,000 retailers around the country.

"We're gearing our promotion toward the smaller outlets who enjoy

stocking good country product with a long and durable shelf life," explains Drake.

For larger retail operations that want to place substantial orders with First Generation, the label will supply special display racks for in-store use, featuring the rainbow-hued LP jackets and coordinated poster art.

"Stars Of The Grand Ole Opry" is also available through the Columbia House Record Club by prior agreement.

Drake hopes this will be just the beginning for his "Opry Stars" edition. Eventually, he would like to include all Opry members who aren't under contractual obligation to another label as part of the series. In the works now is an upcoming direct-marketing tv campaign spotlighting different volumes of the package. There will also be a compilation album with selected cuts from each of the nine LPs. Competing with contemporary product being issued weekly by the majors doesn't worry Drake.

"We know from our sales on the Ernest Tubb albums that there's a market for these Opry stars," explains Drake. "It's only a matter of finding and servicing that market. If we can sell through standard distribution methods, we will. But I think our real success is going to come through sales by other means."

## COUNTRY TO DERBY

LOUISVILLE, Ky.—Visitors to the Kentucky Derby will have an opportunity to enjoy a first this year when country music makes its debut at the annual racing event.

The Kentucky Derby Festival will inaugurate its week-long music concerts with the first annual "Kentucky Derby Country Kick Concert," headlined by Merle Haggard, Hank Williams Jr., Lacy J. Dalton, Johnny Paycheck and Asleep At The Wheel.

The six-hour concert is scheduled for Louisville's 18,000-seat Freedom Hall Coliseum and will be produced by Tony Conway, vice president of Buddy Lee Attractions in Nashville, and David Snowden of Triangle Talent in Louisville. The show is being promoted by television, radio and print ad campaigns, a mail-out brochure sent around the U.S., and will be co-sponsored by WAMZ-FM in Louisville. Advance tickets run \$10.50 and \$13.50.

## Scotland Site For Film Fest

INVERNESS, Scotland—The consistent growth of country music popularity in Scotland is reflected in the organization of the first Highland International Country and Western and Film Festival here May 22-24.

The film sector of the event will include the showing of such features as Johnny Cash's "The Man, His World, His Music"; "The Nashville Sound"; "Your Cheatin' Heart," the Hank Williams biographical movie; and others featuring Jim Reeves, Roy Orbison and George Hamilton IV.



FAMILY TRADITION—Against a backdrop of his famous father, Hank Williams Jr. sings "Long Gone Lonesome Blues" during a taping of "Country Comes Home" at Nashville's Grand Ole Opry House. The show aired last week with a multitude of country performers on board.

## SAVVY PACKAGING

# Budgets Rising For Radio Spots On TV

• Continued from page 21

"Dallas." One of the station's most effective tv commercials is a "Dallas" spinoff—"The Great WTHI South Fork Giveaway Contest." It features actor Ken Kercheval alluding to his role as Cliff Barnes and the need for listeners to give J. R. Ewing his comeuppance by grabbing a piece of his South Fork holdings.

Kercheval was chosen because he is from the station's broadcast area and was available to do the promo. "We just brought him into the studios of our sister station WTHI-TV and shot the spot in a matter of minutes," Liston explains. He adds that the station promotes country music concerts in the area with tv shots of the artists on minicam footage.

Radio stations which had sister tv facilities usually resorted to them to produce the spots and to get airtime tradeoffs.

KLAC-AM Los Angeles, through the services of its corporate sibling KTTV-TV, came up with a graphically elaborate spot for its "Brand Your Car" promotion. "It was done as time permitted and with available help," says program director Don Langford. "It wound up costing us only \$135. But we could not have afforded it if we had gone outside for production."

KLAC's competitor, KHJ-AM Los Angeles, did go outside for its tv spots, but it cut corners by having them created and directed by Nancy Podbielniak, its director of marketing and creative services.

Podbielniak will not divulge what her production budget was, but she says, "I don't think an agency could have done one spot for what it cost us to do 15." Most of the station's spot package consists of 30-second pieces. "There are a few 10-second spots," Podbielniak says, "but I don't think 10s do much more than reinforce an image."

KHJ opted for soft-sell spots, Podbielniak says, that feature clips of interviews of Crystal Gayle, Kenny Rogers, Dolly Parton, Willie Nelson, Barbara Mandrell and Charlie Dan-

iels. The artists make no references in their spots to the station. To get the interviews, Podbielniak took crews to concerts at Binghamton, N.Y., Nashville, Louisville and Los Angeles.

While Podbielniak says she doesn't know the frequency with which the spots are run, she says KHJ's tv promotions are the "heaviest for any in this market."

The jury is still out on the question of how effective KHJ's campaign has been to gain listeners. "Call-outs and call-ins have been encouraging," Podbielniak says. One barometer of popularity, she notes, has been listener response to the theme song that ties the campaign together. "We All Grew Up To Be Cowboys." It is played both on radio and tv spots, and Podbielniak says that listeners routinely call in and ask to hear the song.

Versions of the theme are sung by Rosanne Cash, Katy Moffatt, Rodney Crowell and Lewis Anderson (who co-wrote it with Podbielniak).

"We don't ask artists to do station endorsements," Podbielniak concludes. "I don't think they mean anything."



CASHIN' IN—At a recent taping of "Country Comes Home," Johnny Cash sings his latest release, "The Baron."

## Writing Duo On Own, Hit Charts

NASHVILLE—Although they've been partners for nearly two decades, only since January have the songwriting and production team of Jerry Foster and Bill Rice managed to set up shop on their own.

"We've always worked together, but we've always been signed to



COUNTRY DAZZLER — Charly McClain finishes up her set on the recent live broadcast of Radio Luxembourg from Nashville.

someone else's company," explains Bill Rice. "When our contract with April-Blackwood was up this January, we decided to strike out as an independent production and publishing operation and see what happens."

Their credits are widespread in Nashville music circles. Under the Foster and Rice production aegis fall two Mickey Gilley albums and four singles, Bobby Bare's "Down and Dirty" and "Drunk And Crazy" LPs and three Leon Everette singles.

As independents, Rice says, publishing and songwriting will be priorities. Writing for the company's two publishing wings are Roger Murrah, Foster and Rice, Jim McBride, and Mary Sharon Rice (whose credits include "My Heroes Have Always Been Cowboys" and "Y'All Come Back Saloon"). Recent chart entries include Conway Twitty's "The Bridge That Just Won't Burn," Mel Tillis' No. 1 "Southern Rains," Leon Everette's latest, "If I Keep On Going Crazy," and "Thirty Nine And Holding" by Jerry Lee Lewis.

Both partners worked in tandem on the production of Stan Hitchcock's current single, "She Sings Amazing Grace," which they also penned.

"It's hard to believe that this represents the first time in 15 years that we've been working for our own company," notes Rice. "It's a step we've been wanting to make."



# Billboard® Hot Country Singles™

Survey For Week Ending 4/11/81

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APRIL 11, 1981 BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	13	<b>YOU'RE THE REASON GOD MADE OKLAHOMA</b> —David Frizzell & Shelly West (L. Collins, S. Pinkard), Warner/Viva 49650 (Peso/Wallet, BMI/Senor/Cibie, ASCAP)	★35	43	4	<b>COWBOYS DON'T SHOOT STRAIGHT (Like They Used To)</b> —Tammy Wynette (C. Moman, B. Emmons), Epic 19-51011 (Vogue/Baby Chick (Welk), BMI)	68	40	13	<b>I HAVE A DREAM</b> —Cristy Lane (B. Anderson, B. Ulvaeus), Liberty 1396 (Artwork, ASCAP)
★	3	9	<b>OLD FLAME</b> —Alabama (L. Lowery, M. McNally), RCA 12169 (I've Got The Music, ASCAP)	36	22	13	<b>IF DRINKIN' DON'T KILL ME (Your Memory Will)</b> —George Jones (H. Sanders, R. Beresford), Epic 19-50968 (Warner-Tamerlane/Window, BMI)	★69	78	2	<b>MAGIC EYES</b> —Jack Grayson (J.A. Gray, J. Grayson, T. Purvin), Koala 331 (Hinsdale, BMI/Temar, ASCAP)
★	4	9	<b>A HEADACHE TOMORROW (Or A Heartache Tonight)</b> —Mickey Gilley (C. Rains), Epic 19-50973 (Blue Lake/Chick Rains, BMI)	★37	52	3	<b>I'M JUST AN OLD CHUNK OF COAL</b> —John Anderson (B.J. Shaver), Warner Bros. 49699 (ATV, BMI)	★70	85	2	<b>YOUR WIFE IS CHEATIN' ON US AGAIN</b> —Wayne Kemp (W. Kemp, W. Robb), Mercury 57047 (Tree/Baray, BMI)
★	5	9	<b>PICKIN' UP STRANGERS</b> —Johnny Lee (B. Hill), Full Moon/Asylum 47105 (Welbeck, ASCAP)	★38	48	4	<b>THE BARON</b> —Johnny Cash (P. Richey, J. Taylor, B. Sherrill), Columbia 11-60516 (First Lady/Sylvia's Mother's/Algee, BMI)	★71	41	10	<b>PERFECT FOOL</b> —Debbie Boone (D. Pfeifer), Warner/Curb 49652 (Brightwater/Strawberry Patch, ASCAP)
★	7	8	<b>REST YOUR LOVE ON ME/I AM THE DREAMER (You Are The Dream)</b> —Conway Twitty (B. Gibb), MCA 51059 (Stigwood/Unichappell, BMI)	★39	51	2	<b>A MILLION OLD GOODBYES</b> —Mel Tillis (B. Cason, S. Gibb, B. Russell), Elektra 47116 (Buzz Cason, Angel Wing/Pixrus, ASCAP)	★72	NEW ENTRY	→	<b>SURROUND ME WITH LOVE</b> —Charly McClain (N. Wilson, W. Holyfield), Epic 19-01045 (Al Gallico, BMI/Bibo, ASCAP)
★	10	8	<b>HOOKED ON MUSIC</b> —Mac Davis (M. Davis), Casablanca 2327 (Songpainter, BMI)	★40	45	4	<b>HIDEAWAY HEALING</b> —Stephanie Winslow (D. Solomon, S. Winslow), Warner/Curb 49693 (Paukie/House Of Gold, BMI)	★73	NEW ENTRY	→	<b>I WANT YOU TONIGHT</b> —Johnny Rodriguez (S. Davis), Epic 19-01033 (Algee, BMI)
★	7	11	<b>LOVIN' WHAT YOUR LOVIN' DOES TO ME</b> —Conway Twitty & Loretta Lynn (J. Crouch, T. Dae), MCA 51050 (Sawgrass, BMI)	★41	46	6	<b>HOLD ME LIKE YOU NEVER HAD ME</b> —Randy Parton (R. Byrne, T. Brasfield), RCA 12137 (I've Got The Music, ASCAP)	★74	74	4	<b>SINGLE GIRL</b> —Cindy Hurt (M. Sharpe), Churchill 7767 (Combine, BMI)
★	8	1	<b>DRIFTER</b> —Sylvia (D. Pflimmer, A. Jordan), RCA 12164 (Pi-Gem, BMI/Chess, ASCAP)	★42	NEW ENTRY	→	<b>BUT YOU KNOW I LOVE YOU</b> —Dolly Parton (M. Settle), RCA 12200 (Tro-Devon, BMI)	★75	82	2	<b>I'M ALMOST READY</b> —Leona Williams (V. Gill), Elektra 47114 (Vince Gill/Kentucky Wonder, BMI)
★	16	5	<b>I LOVED 'EM EVERY ONE</b> —T.G. Sheppard (P. Sampson), Warner/Curb 49690 (Tree, BMI)	★43	49	5	<b>JUST A COUNTRY BOY</b> —Rex Allen Jr. (R. Allen Jr.), Warner Bros. 49682 (Boxer, BMI)	★76	42	16	<b>WANDERING EYES</b> —Ronnie McDowell (J. O'Hara), Epic 19-50962 (Cross Keys, ASCAP)
★	15	8	<b>FALLING AGAIN</b> —Don Williams (B. McDill), MCA 51065 (Hall-Clement, BMI)	★44	54	3	<b>HEART OF THE MATTER</b> —The Kendalls (J. Rushing, D. Schlitz), Ovation 1169 (Hawklime, BMI/Night Music, ASCAP)	★77	NEW ENTRY	→	<b>SPREAD MY WINGS</b> —Tim Rex and Oklahoma (G. Stevens, C. Hendricks, R. Harris, J. Sisk), Dee Jay 111 (NSD)
★	13	9	<b>LEONARD</b> —Merle Haggard (M. Haggard), MCA 51048 (Shade Tree, BMI)	★45	47	6	<b>BRIDGE OVER BROADWAY</b> —The Capital (G. Dobbins, T. Rocco), Ridgetop 01281 (Chappell/Intersong, ASCAP)	★78	53	9	<b>ONE MORE LAST CHANCE</b> —Ray Stevens (H. Bynum, B. Reneau), RCA 12170 (Andite Invasion, BMI/Intersong, ASCAP)
★	19	4	<b>AM I LOSING YOU</b> —Ronnie Milsap (J. Reeves), RCA 12194 (Rondo, BMI)	★46	66	2	<b>ELVIRA</b> —The Oak Ridge Boys (D. Frazier), MCA 51084 (Acuff-Rose, BMI)	★79	NEW ENTRY	→	<b>A LITTLE BIT OF HEAVEN</b> —Roger Bowling (R. Bowling, P. Richey), Mercury 57049 (ATV, BMI)
★	13	10	<b>LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW</b> —Barbara Mandrell (K. Fleming, D.W. Morgan, J. Turner, B. Beene), MCA 51062 (Pi-Gem, BMI/Chess, ASCAP)	★47	60	2	<b>IT'S A LOVELY, LOVELY WORLD</b> —Gail Davies (B. Bryant), Warner Bros. 49694 (Acuff-Rose, BMI)	★80	81	2	<b>SOMEWHERE TO COME WHEN IT RAINS</b> —John Wesley Ryles (R. Lane), MCA 51080 (Tree, BMI)
★	17	6	<b>ROLL ON MISSISSIPPI</b> —Charley Pride (K. Fleming, D.W. Morgan), RCA 12178 (Pi-Gem, BMI)	★48	55	6	<b>FIRE IN YOUR EYES</b> —Gary Morris (G. Morris, K. Welch), Warner Bros. 49688 (Gary Morris/WB, ASCAP)	★81	57	9	<b>IT WAS YOU</b> —Billy "Crash" Craddock (B. House, B. Stone), Capitol 4972 (Peer, BMI)
★	24	8	<b>SEVEN YEAR ACHE</b> —Rosanne Cash (R. Cash), Columbia 11-11426 (Hotwire/Alliantic, BMI)	★49	50	7	<b>WASN'T THAT A PARTY</b> —The Rovers (T. Paxton), Cleveland Int. 19-51007 (Epic) (United Artists, ASCAP)	★82	NEW ENTRY	→	<b>IF I SAY I LOVE YOU (Consider Me Drunk)</b> —Whitey Shafer (W. Shafer), Elektra 47117 (Acuff-Rose, BMI)
★	21	6	<b>MISTER SANDMAN</b> —Emmylou Harris (P. Ballard), Warner Bros. 49684 (E. H. Morris, ASCAP)	★50	56	4	<b>NO ACES</b> —Patti Page (B. House, W. Cunningham), Plantation 197 (On The House, BMI/Expertise, ASCAP)	★83	83	3	<b>MARIANNE</b> —Lane Brothers (Gilkyson/Miller/Dehr), FXL 0026 (Montclare, BMI)
★	17	10	<b>TAKE IT EASY</b> —Crystal Gayle (D. McClinton), Columbia 11-11436 (Duchess, BMI)	★51	67	2	<b>WHAT ARE WE DOIN' IN LOVE</b> —Dottie West (R. Goodrum), Liberty 1404 (Chappell/Sailmaker, ASCAP)	★84	NEW ENTRY	→	<b>LET'S FORGET THAT WE'RE MARRIED</b> —Gary Stewart (J. Lewis, G. Stewart, S. Tackett), RCA 12203 (Cedarwood, BMI)
★	20	8	<b>STORMS NEVER LAST</b> —Waylon & Jessi (J. Collier), RCA 12176 (Baron, BMI)	★52	26	9	<b>ARE WE DREAMIN' THE SAME DREAM</b> —Charlie Rich (B. Burnette, J. Christopher), Elektra 47104 (Vogue/Baby Chick/Easy Nine, BMI)	★85	89	2	<b>FALLING IN</b> —P.J. Parks (K. Bell, T. Skinner, J.L. Wallace), KIK 903 (Hall-Clement, BMI)
★	23	5	<b>HEY JOE (Hey Moe)</b> —Moe Bandy and Joe Stampley (B. Bryant), Columbia 11-60508 (Acuff-Rose, BMI)	★53	65	3	<b>IN THE GARDEN</b> —The Statler Brothers (Traditional), Mercury 57048 (American Cowboy, BMI)	★86	86	2	<b>SHE CAN'T GIVE IT AWAY</b> —Roy Clark (C. Putnam, S. Throckmorton), MCA 51079 (Tree, BMI)
★	27	6	<b>IF I KEEP ON GOING CRAZY</b> —Leon Everette (R. Murrah, J. McBride), RCA 12177 (Magic Castle/Blackwood, BMI)	★54	64	3	<b>I CAN'T HOLD MYSELF IN LINE</b> —Paycheck and Haggard (M. Haggard), Epic 19-51012 (Blue Book, BMI)	★87	88	2	<b>I'M GONNA HANG UP THIS HEARTACHE</b> —Nancy Ruud (B. Morrison, J. MacRae), C&R 101 (Souther Nights, ASCAP)
★	21	6	<b>CRYING</b> —D. McLean (R. Orbison, J. Metson), Millennium 11799 (RCA) (Acuff-Rose, BMI)	★55	71	2	<b>BLESSED ARE THE BELIEVERS</b> —Anne Murray (Black, Bourke, Pinkard), Capitol 4987 (Chappell/Unichappell, ASCAP/BMI)	★88	NEW ENTRY	→	<b>SHE SINGS AMAZING GRACE</b> —Stan Hitchcock (J. Foster, B. Rice), Ramblin 1711 (NSD) (April, ASCAP)
★	29	7	<b>SOMEBODY LED ME AWAY</b> —Loretta Lynn (L.J. Dillon), MCA 51058 (Coal Miners, BMI)	★56	68	2	<b>WHISPER</b> —Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 11-01036 (Algee, BMI)	★89	NEW ENTRY	→	<b>WHY DON'T WE JUST SLEEP ON IT TONIGHT</b> —Glen Campbell and Tanya Tucker (J. Parker, H. Shannon), Capitol 4986 (ATV, BMI/Welbeck, ASCAP)
★	31	5	<b>PRIDE</b> —Janie Fricke (W. Walker, I. Stanton), Columbia 11-60509 (Cedarwood, BMI)	★57	69	3	<b>EVIL ANGEL</b> —Ed Bruce (J. Winchester), MCA 51076 (Fourth Floor/Hot Kitchen, Blendingwell, ASCAP)	★90	NEW ENTRY	→	<b>MAKING THE NIGHT THE BEST PART OF MY DAY</b> —Lincoln County (W. Holyfield, B. Peters), Soundwaves 4629 (Bibo, ASCAP/Ben Peters, BMI)
★	32	6	<b>CHEATIN' A TWO WAY STREET</b> —Sammie Smith (M. Bernard, C. Duval), Sound Factory 427 (Crown Dancer, ASCAP)	★58	63	4	<b>FOOL'S GOLD</b> —Danny Wood (J. Abbott, C. Stewart, D. Wood, V. Stewart), RCA 12181 (Hall-Clement/Upstart, BMI)	91	58	9	<b>BLUE COLLAR BLUES</b> —Mundo Earwood (M. Earwood), Excelsior 1005 (Music West Of The Pecos, BMI)
★	25	8	<b>IT DON'T GET BETTER THAN THIS</b> —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 11-11438 (Larry Gatlin, BMI)	★59	70	3	<b>GETTING OVER YOU AGAIN</b> —Ray Price (D. Kirby, W. Robb), Dimension 1018 (Millstone, ASCAP/Baray, BMI)	92	90	3	<b>DO FISH SWIM</b> —Wickline (B. Wickline), Cascade Mountain 2325 (Cascade Mountain, ASCAP)
★	34	7	<b>BETWEEN THIS TIME AND THE NEXT</b> —Gene Watson (R. Griff), MCA 51039 (Blue Echo, ASCAP)	★60	73	2	<b>FIRE AND SMOKE</b> —Earl Thomas Conley (E.T. Conley), Sunbird 7561 (Blue Moon/April, ASCAP)	93	59	8	<b>MISTER PEEPERS</b> —Bill Anderson (M. Charron), MCA 51052 (Crazy Cajun/Points West, BMI)
★	30	6	<b>ALICE DOESN'T LOVE HERE ANYMORE</b> —Bobby Goldsboro (B. Goldsboro), Curb/CBS 67-0052 (House Of Gold, BMI)	★61	28	14	<b>ANGEL FLYING TOO CLOSE TO THE GROUND</b> —Willie Nelson (W. Nelson), Columbia 11-11418 (Willie Nelson, BMI)	94	61	13	<b>GUITAR MAN</b> —Elvis Presley (J.R. Hubbard), RCA 12158 (Vector, BMI)
★	35	6	<b>ANGEL OF THE MORNING</b> —Juice Newton (C. Taylor), Capitol 4976 (Blackwood, BMI)	★62	33	8	<b>DOESN'T ANYBODY GET HIGH (On Love Anymore)</b> —The Shoppe (A. Roberts, J. Cymbal), NSD 80 (Colgems-EMI, ASCAP/Ensign, BMI)	95	93	3	<b>FIRE ON THE MOUNTAIN</b> —Frenchie Burke (F. Burk), Delta 11332 (Pubit, BMI)
★	37	3	<b>FRIENDS/ANYWHERE THERE'S A JUKEBOX</b> —Razzy Bailey (J. Slate, D. Morrison, R. Bailey), RCA 12199 (House Of Gold, BMI)	★63	38	12	<b>WHAT I HAD WITH YOU</b> —John Conlee (C. Putnam, S. Throckmorton), MCA 51044 (Tree, BMI)	96	62	12	<b>PEACE OF MIND</b> —Eddy Raven (E. Raven), Dimension 1017 (Milene, ASCAP)
★	30	9	<b>I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN</b> —Joe Stampley (L. Chesler, M. Kellum), Epic 19-50972 (Blabb, Mulet, BMI)	★64	39	12	<b>SOMETHIN' ON THE RADIO</b> —Jacky Ward (P. McManus), Mercury 57044 (Music City, ASCAP)	97	72	4	<b>(Lookin' At Things) IN A DIFFERENT LIGHT</b> —Nightstreets (J. Taylor), Epic 19-51004 (First Lady, BMI)
★	31	11	<b>TEXAS WOMEN</b> —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47102 (Bocephus, BMI)	★65	75	3	<b>FRIDAY NIGHT FEELING</b> —Rich Landers (R. Landers), Ovation 1166 (Farge/Terrace, ASCAP)	98	76	13	<b>DO YOU LOVE AS GOOD AS YOU LOOK</b> —Bellamy Brothers (R. Bourke, J. Gillespie, C. Black), Warner/Curb 49639 (Chappell, ASCAP/Tri-Chappell, SESAC)
★	36	5	<b>I DON'T THINK LOVE OUGHT TO BE THAT WAY</b> —Reba McEntire (L. Martie Jr., R. Mainegra), Mercury 57046 (Ray Stevens/Lucy's Boy, BMI)	★66	NEW ENTRY	→	<b>BY NOW</b> —Steve Wariner (D. Pflimmer, C. Quillen, D. Dillon), RCA 12204 (Pi-Gem, BMI/Chess, ASCAP)	99	79	4	<b>CRAZY LITTLE THING CALLED LOVE</b> —Orion (F. Mercury), Sun 1162 (Beechwood/Queen, BMI)
★	33	12	<b>THIRTY NINE AND HOLDING</b> —Jerry Lee Lewis (J. Foster, B. Rice), Elektra 47095 (April, ASCAP)	★67	77	2	<b>DO I HAVE TO DRAW A PICTURE</b> —Billy Swan (B. Swan, G. Clark), Epic 19-51000 (Earl McGrath, ASCAP/Missing Finger, BMI)	100	80	4	<b>THE BABY</b> —Kieran Kane (K. Kane), Elektra 47111 (Cross Keys, ASCAP)
★	44	3	<b>LOUISIANA SATURDAY NIGHT</b> —Mel McDaniel (B. McDill), Capitol 4983 (Hall-Clement (Welk), BMI)								

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

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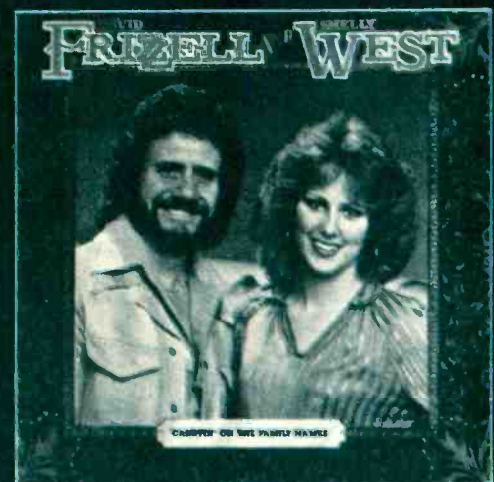




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# Crossover Momentum Growing; Pop, A/C Airplay Boosts Sales

• Continued from page 1

The crossover trend—far from abating—seems to be gathering momentum, as country-flavored records continue to make inroads into pop and Adult Contemporary playlists. Although it isn't uncommon for country artists to turn up on A/C charts these days, the volume of Nashville-based artists surging up the Hot 100 chart seems to be in heavier concentration than ever.

Recently, Dolly Parton scored a triple crown when she peaked at No. 1 on all three charts with her spunky "9 To 5." Kenny Rogers did the same with "Lady," as did Eddie Rabbitt with "I Love A Rainy Night."

And Parton's follow-up single, a decidedly country version of "But You Know I Love You," actually entered the Hot 100 chart even before it charted country.

The impact of crossover airplay on a record is undeniable. Terri Gibbs, an unknown artist at this time last year, today has racked up a reported sales figure of 625,000 singles on "Somebody's Knockin'," her debut release on MCA, while her album is said to be moving past the 250,000-unit mark as well. These are figures which would have been unthinkable had she stayed only on the country chart.

Crossover is no new phenomenon—country artists have always managed to pay occasional visits to the pop charts in the past, including names like Johnny Horton, Jim Reeves, the Everly Brothers, Johnny Tillotson, Bob Luman, Charlie Rich and the Statler Brothers with "Flowers On The Wall."

But today, the lines of demarcation seem more blurred than in previous years. Artists such as Don Williams, T.G. Sheppard, Ronnie Milsap, Dottie West, Barbara Mandrell, Crystal Gayle, Emmylou Harris and even a new name like Gibbs

## Busch Concerts

NASHVILLE—Johnny Cash, Mel Tillis and Debby Boone are among the country performers slated to headline Busch Gardens' upcoming spring concert series in Williamsburg, Va.

With a total of 23 separate concerts planned, the performances will take place in the park's Old Country beginning April 19 and running through Memorial Day weekend May 25.

find their records getting airplay on rock, A/C and country stations alike.

By the same token, pop-styled artists are showing up on country playlists more often than ever. Don McLean, Fred Knoblock and Susan Anton, the Rovers, the Atlanta Rhythm Section, Juice Newton and the Burrito Brothers have all seen singles chart country in recent months, though none of these acts claims to be a stalwart country artist.

Country's newfound mass acceptance appears to be luring more pop producers into the studio with country performers. These include producers such as Michael Lloyd, James Stroud, Richard Landis, Steve Gibson and Jim Ed Norman, among others. With the growing influence of pop and rock backgrounds on the modern country sound, it's apparent that country's demographic target is growing younger as well.

However, producers claim that cutting crossover records is the last thing on their minds when they go into the studio to record. They credit instead such factors as the availability of younger, more contemporary country artists; more room for experimentation with arrangements and instrumentation; a mellower mood in today's overall musical preferences; a universal underlying desire to "return to the basics"; and a predilection for meaningful lyrics rather than metallic rock'n'roll as reasons for their success.

In fact, producers are candid about their unwillingness to purposefully seek out a crossover record when they record. They claim that if the song is strong, people will pick it up.

"There's no such thing as a crossover record," states producer David Malloy, whose track record with Eddie Rabbitt has brought unprecedented pop success for this country talent. "Crossover just means a record that happens to appeal to a variety of formats. Remember, you're dealing with a whole new generation in country music that's been raised on rock and pop music. You can hear these influences in their sound."

Producer Larry Butler (whose string of credits includes work with Kenny Rogers, Debby Boone, Billie Jo Spears, B.J. Thomas and—most recently—John Denver) attributes country's current booming popularity to the public's revived concern for meaningful lyrics and softer arrangements.

"Country's always kept its own emphasis on lyrical content," observes Butler, "but in the last year or two, the public has begun paying more attention to lyrics and less to the instrumentation. For a while there, it seemed a singer only had to go 'yeh, yeh' and bang an electric guitar and the record would sell three million copies. Now, though, listeners are much more aware of the value of what a song is saying. And nothing has ever told a better story through lyrics than country."

With country music moving steadily toward pop's mainstream, what about the danger of country diluting its roots with mass-appeal formatting? With more pop stations spinning country records in regular rotation, will the public burn out on country's sound?

Possibly, says program director

Ron Norwood of KMPS-AM Seattle. "Only about 10%-15% of your listening audience stays with only one station all the time," he says. "The rest like to tune in a variety of stations. If they're going to hear country records being played all over the dial, they may get burned out on a record a lot faster than usual."

"Sure, it can shorten the life of a song to have it played heavily on four or five stations in a market," agrees Miami WQAM-AM's program director Dan Halyburton. "Just ask anyone in top 40 radio what happens if everybody jumps on a record at the same time and wears it into the ground."

What bothers Halyburton is the tendency for some country acts experiencing crossover success to forget the support they've received through the building years from country radio.

"In country radio, we see this happen frequently, where a rock or A/C station that has only played two or three of an artist's records suddenly gets to promote his concerts in that market," Halyburton says. "These acts forget that country radio is where their real support comes from and will continue to come from. Too often, we end up playing second fiddle as soon as an act starts crossing over."

Another problem area is expressed by Smokey King, program director at 100,000-watt WUSW-FM (US107) in Lebanon, Tenn. King fears that there's a danger for pop/rock stations programming country music to confuse their listeners and sacrifice their identity.

"Country itself isn't a fad," suggests King. "But right now, I think rock stations are in the process of searching for something different to format. Disco didn't last, new wave didn't help, so now suddenly it's country music. This is great for us, of course, because our music is getting double the exposure and higher sales. But when the country craze wears off, what are these stations going to do next?"

Adds Halyburton heatedly, "It's not a good idea for pop radio stations to assume they can just come along and steal listeners from country radio by programming four or five country records. This has got to be confusing to their own audiences."

Though today's crop of producers, programmers and artists are aware of the inherent liability in becoming too popular too fast, most feel that country's longterm heritage and roots will carry it through. And few would refuse the additional benefits reaped by country music through its absorption into pop radio.

"Country music today is simply what pop music was once," says producer Michael Lloyd, who records Susie Allanson, the Burrito Brothers and the Bellamy Brothers (whose "If I Said You Had A Beautiful Body Would You Hold It Against Me" was a major crossover single for the duo).

"I don't think anyone should assume that just because Don Williams turns up on the pop charts that he's going to become the next Barry Manilow. Country has always managed to keep a good balance between traditional and contemporary sounds, and I don't think that's going to change."

Billboard

Survey For Week Ending 4/11/81

# 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	18	40	9 TO 5 AND ODD JOBS ● Dolly Parton, RCA AHL1 3852	40	40	12	I'LL BE THERE Gail Davies, Warner Bros. BSK 3509
2	39	41	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	41	41	10	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116
3	25	42	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	42	36	43	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476
★ 7	26	43	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772	43	47	23	LOOKIN' GOOD Loretta Lynn, MCA 5148
5	7	44	EVANGELINE Emmylou Harris, Warner Bros. BSK 350	44	48	27	HARD TIMES Lacy J. Dalton, Columbia JC 36763
6	10	★ 52	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	★ 52	7	7	BLUE PEARL Earl Thomas Conley, Sunbird ST 50105
7	8	46	GUITAR MAN Elvis Presley, RCA AHL1 3197	46	44	18	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760
★ 14	4	47	SOMEWHERE OVER THE RAINBOW Willie Nelson, Columbia FC 36883	47	49	7	GREATEST HITS Dave Rowland & Sugar, RCA AHL1 3195
9	10	48	SOMEBODY'S KNOCKIN' Terri Gibbs, MCA 5173	48	46	123	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 235642
10	102	49	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	49	53	29	THESE DAYS Crystal Gayle, Columbia JC 36512
11	34	50	I BELIEVE IN YOU Don Williams, MCA 5133	50	55	42	OUTLAWS Waylon Jennings, RCA AFL1-1321
★ 20	4	51	FEELS SO RIGHT Alabama, RCA AHL1 3930	51	51	42	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278
13	4	52	LEATHER AND LACE Waylon Jennings & Jessi Colter, RCA AHL1 3931	52	45	9	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
14	23	53	BACK TO THE BARROOMS Merle Haggard, MCA 5139	53	50	18	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
15	24	54	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	54	57	93	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
16	28	★ 55	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	★ 55	NEW ENTRY		DAKOTA Stephanie Winslow, Warner/Curb BSK 3529
17	23	★ 56	GREATEST HITS The Oak Ridge Boys, MCA 5150	★ 56	NEW ENTRY		MR. HAG TOLD MY STORY Johnny Paycheck, Columbia FE 36761
★ 23	3	57	JUICE Juice Newton, Capitol ST 12136	57	58	2	DON'T IT BREAK YOUR HEART Con Hunley, Warner Bros. BSK 3474
19	22	58	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	58	61	168	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
20	18	59	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	59	64	23	DREAMLOVERS Tanya Tucker, MCA 5140
21	32	60	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	60	68	122	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
22	153	61	STARDUST ▲ Willie Nelson, Columbia JC 35305	61	63	17	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★ 33	3	62	SEVEN YEAR ACHE Roseanne Cash, Columbia JC 36965	62	62	7	BETWEEN THIS TIME AND THE NEXT Gene Watson, MCA 5170
24	74	63	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	63	54	33	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
25	39	64	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	64	59	14	IT'S HARD TO BE HUMBLE ● Mac Davis, Casablanca NBLP 7207
26	5	65	WILD WEST Dottie West, Liberty LT 1062	65	70	13	URBAN COWBOY II Various Artists/Soundtrack, Full Moon/Epic SE 36921
27	3	66	HEY JOE, HEY MOE Moe Bandy & Joe Stampley, Columbia FC 37003	66	71	46	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422
28	28	67	LOVE IS FAIR Barbara Mandrell, MCA 5136	67	67	11	BLUE KENTUCKY GIRL ● Emmylou Harris, Warner Bros. BSK 3318
29	28	68	I AM WHAT I AM George Jones, Epic JE 36586	68	38	31	RAZZY Razzy Bailey, RCA AHL1 3688
30	44	69	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	69	75	5	I HAVE A DREAM Cristy Lane, Liberty LT 1083
31	24	70	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	70	73	5	A TRIBUTE TO WILLIE AND KRIS Ray Price, Columbia JC 37061
32	19	71	SOUTHERN RAIN Mel Tillis, Elektra 6E 310	71	66	26	HELP YOURSELF Larry Gatlin & The Gatlin Brothers Band, Columbia JC 36582
33	19	72	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491	72	56	3	IF I KEEP ON GOING CRAZY Leon Everette, RCA AHL1 13916
34	45	73	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	73	60	74	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
35	47	74	URBAN COWBOYS ▲ Soundtrack, Asylum DP 90002	74	72	36	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571
36	20	75	ENCORE Mickey Gilley, Epic JE 36851	75	69	46	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
37	7		TWO'S A PARTY Conway Twitty & Loretta Lynn, MCA 5178				
38	11		GREATEST HITS Larry Gatlin and the Gatlin Brothers Band, Columbia JC 36488				
39	46		THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096				

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## Nashville Scene

BY KIP KIRBY

The 1981 Ice Capades glided into Nashville and drew packed auditorium crowds, as well as visits by several country music personalities who went backstage to meet champion Olympic skater Dorothy Hamill at intermission. Among those spotted in the audience were **Steve Wariner** and **John Denver**. Denver has just finished up an album with Larry Butler here in town, his first-ever Nashville recording.

"People" magazine is readying a three-page spread on newcomer **Terri Gibbs**, which times out nicely with Gibbs' increasingly active tour schedule. She tapes "Dan Miller & Company" for Nashville's NBC-TV affiliate, then guests on "Solid Gold" prior to launching a cross-country tour designed to take her from Disney World in Florida clear over to the Boarding House in San Francisco. ASCAP's Nashville office is presenting Terri with its special-edition ASCAP Songbook in Braille. ... Hard to believe that at this time last year, few people in the music industry had even heard her name.

If the voice sounds familiar on the new Piedmont Airlines commercial, it ought to be—it's perky **Diane Pfeifer** doing the jingle. Although she's a Capitol Records artist herself, Diane seems to stay very busy writing songs for other artists as well. ... **Paul Anka** has included Diane's "Roses Are Red" on his upcoming album for RCA (his 40th LP, by the way).

All companies interested in sponsoring a team for this year's Fan Fair Softball Tournament slated for June 8-9 should start looking for "artists of national stature" to qualify for the event. Tournament rules state that teams must consist of persons who derive the majority of their incomes from the music business—and must contain at least three major music performers to be eligible.

**George Jones** will spend a week in L.A. at the end of April taping the HBO special, "A Tribute To George Jones," with his guests **Tammy Wynette**, **Waylon Jennings**, **Emmylou Harris** and **Elvis Costello**, and appearing on the Academy of

Country Music program which airs April 30 on NBC.

Animal lovers, take heart: When singer **Roy Clark** and his manger **Jim Halsey** heard Cleveland Amory's appeal to help save 350 Grand Canyon burros from slaughter, they immediately agreed to take a pair each. Supposedly, the burros can be tamed within a week or so and as pets, they combine the best characteristics of both dogs and cats. (Can you house-train them???)

Pleased with the success of its "country stars" series which already includes **Hank Williams Jr.** and **Elvis Presley**, the McCormick Ceramics Co. has now introduced a limited-edition whiskey decanter commemorating **Tom T. Hall**. The hand-painted collector's item shows Hall leaning on a barrel of (watermelon) wine and has a music box that plays Hall's song, "Old Dogs, Children And Watermelon Wine." (However, the decanter contains **not** watermelon wine but McCormick bourbon.)

## New On The Charts

**RICH LANDERS**  
"Friday Night Feeling"—★

Until recently, Missouri native Rich Landers was primarily recognized in the country music field for his songwriting ability. Most notably, three of his songs—"Love Makes The Grass Grow Green," "Sunshine Man" and "Sugar Tree"—were included on Red Sovine's "It'll Come Back" LP, which cracked the top 10 on the chart in 1975.

Since 1969, Landers has flirted with regional success as an artist on several labels, including "Sad Situation" on Stop Records and a Door Knob release, "A Christmas Request."

His recent signing to Ovation has finally given Landers national exposure. "Friday Night Feeling," his first release on the label, is a self-penned tune. Landers' management



is handled by Mike Radford, Ovation Records, 803 18th Ave. South, Nashville, Tenn. 37203. (605) 327-4871.

## Chart Fax

By ROBYN WELLS

**David Frizzell** and **Shelly West** achieve an almost unheard-of feat as their debut duet single, "You're The Reason God Made Oklahoma" reaches the No. 1 spot on this week's Hot Country singles chart.

While this is West's premier release, Frizzell's chart history began in 1970, when "L.A. International Airport" peaked at 67. His highest previous chart success was "I Just Can't Help Believing," which reached 36 in 1970. Surprisingly, this was a better showing than his famed brother **Lefty** produced that year, as his solo single "Watermelon Time In Georgia," hit 49. But oddly enough, Lefty's first No. 1 single occurred almost exactly 30 years before David's current success—"I Want To Be With You Always" reached the top April 20, 1951.

Another interesting coincidence is that West's mother **Dottie's** first No. 1 single also was a duet effort—"All I Ever Need Is You," a collaboration with **Kenny Rogers**, went to the top in early 1979. More recently, Dottie took top honors with "Are You Happy, Baby?" in February of this year. Her current single, "What Are We Doin' In Love" jumps 16 spots to superstar 51.

Country's family connection prevails on this week's chart, as close to 20% of the entries have blood ties. **Mickey Gilley** is at starred 3 with "A Headache Tomorrow," while cousin **Jerry Lee Lewis**' "Thirty-Nine And Holding" sits at 33. ... **Loretta Lynn's** "Somebody Led Me Away" moves to starred 22 and her duet with **Conway Twitty**, "Lovin' What Your Lovin' Does To Me" goes to 7, as sister **Crystal Gayle's** "Take It Easy" glides to 17. ... **Rosanne Cash** charges to superstar 15 (which ties with her best effort to date, "Couldn't Do Nothin' Right"), while father **Johnny's** "The Baron" moves to superstar 38. ... **Randy Parton's** debut single, "Hold Me Like You Never Had Me" holds a starred 41 position, just ahead of sister **Dolly's** "But You Know I Love You" at starred 42, this week's

highest entry. ... **Royce** and daughter **Jeannie Kendall's** "Heart Of The Matter" surges to superstar 44 and the **Bellamy Brothers'** former No. 1 hit, "Do You Love As Good As You Look" goes to 98.

This week's prime movers include the **Oak Ridge Boys**, **Anne Murray** and **Wayne Kemp**. New entries include **Steve Wariner**, **Charly McClain**, **Johnny Rodriguez**, **Tim Rex** and **Oklahoma**, **Roger Bowling**, **Whitney Shafter**, **Gary Stewart**, **Stan Hitchcock**, **Glen Campbell** and **Tanya Tucker** and **Lincoln County**.

**NATIONAL OUT-OF-THE-BOX-BREAKOUTS: MAKING THE NIGHT THE BEST PART OF MY DAY**—Lincoln County (Soundwaves)—WSLC-AM, Roanoke; WJQS-AM, Jackson, Miss.; WHIM-AM, Providence; KYNN-AM, Omaha; WDDO-AM, Chattanooga; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.; KDJW-AM, Amarillo; WCBX-AM, Eden, N.C.; KVOO-AM, Tulsa; WPCM-AM, Burlington, N.C.; KFDI-AM, Wichita; KGA-AM, Spokane; KKYX-AM, San Antonio.

**SHE SINGS AMAZING GRACE**—Stan Hitchcock (Ramblin)—WSLC-AM, Roanoke; KHAK-AM, Cedar Rapids; WTMT-AM, Louisville; CKLW-AM, Southfield, Mich.; KTTS-AM, Springfield, Ms.; WHIM-AM, Providence; KYNN-AM, Omaha; KOYN-AM, Billings; WGTO-AM, Cypress Gardens; WSDS-AM, Ypsilanti; WKCW-AM, Warrenton, Va.; KCEY-AM, Modesto; WCBX-AM, Eden, N.C.; KWKH-AM, Clovis, NM.; KVOO-AM, Tulsa; KFDI-AM, Wichita; WYNN-AM, Baton Rouge; KKYX-AM, San Antonio.

**BUBBLING UNDER THE HOT 100:**  
101—SOME LOVE SONGS NEVER DIE—B.J. Thomas (MCA)  
102—FRIENDS BEFORE LOVERS—Gabriel (Ridgetop)  
103—FOOTPRINTS IN THE SAND—Edgel Groves (Silver Star)  
104—I WANTA BE YOUR LOVER TONIGHT—Ernie Rowell (Grass)  
105—DARLIN'—Tom Jones (Mercury)

APRIL 11, 1981 BILLBOARD

CONGRATULATES

**CHARDON HAS THE HOT ONES!**

**CHARLEY PRIDE**

"Roll On Mississippi"



**JANIE FRICKE**

"Pride"



**EARL THOMAS CONLEY**

"Fire And Smoke"



See SYLVIA on the 'SUNSHINE TOUR':

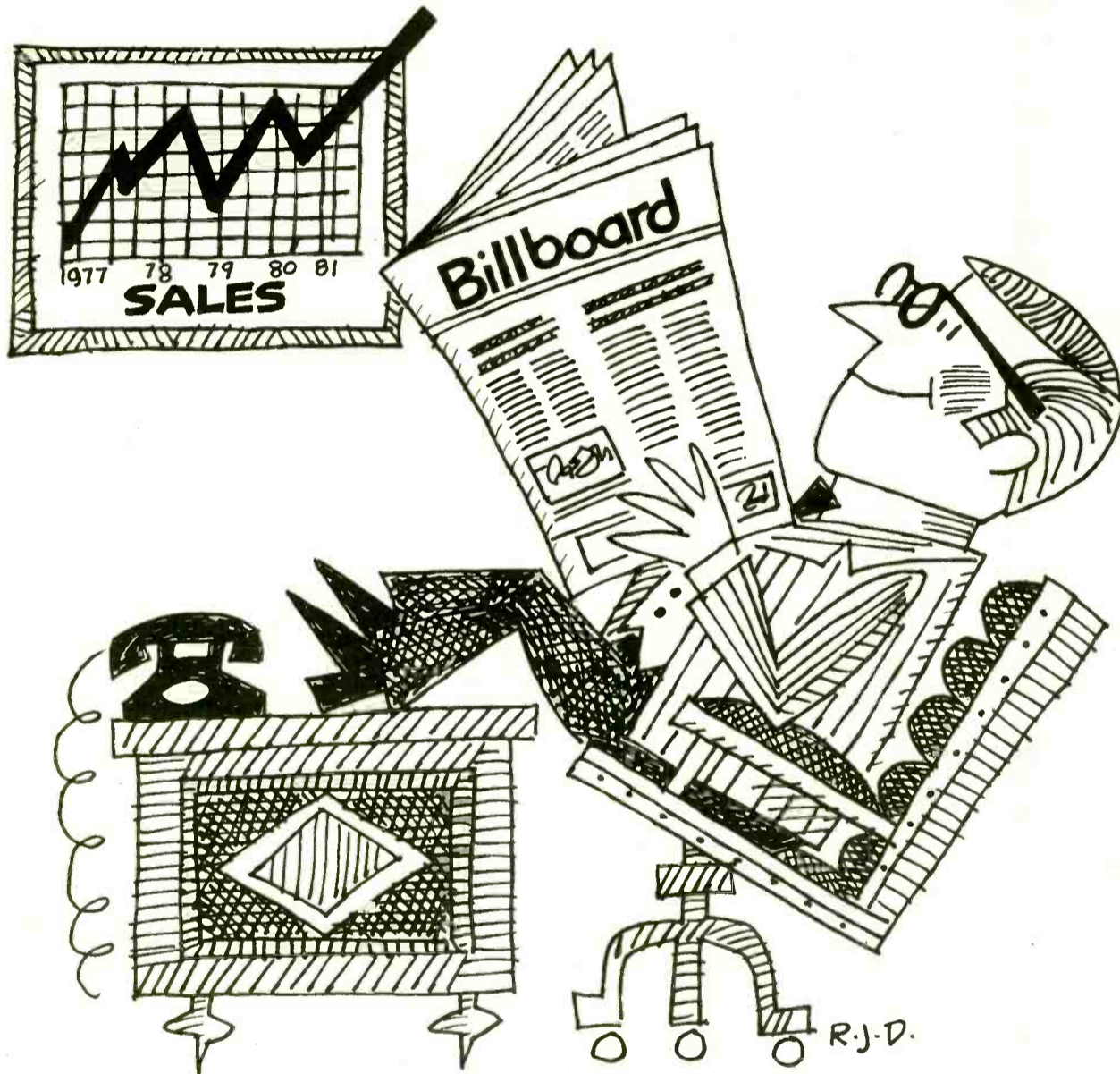
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# Country Singles A-Z

A Little Bit Of Heaven (Walter Haynes-Charles Fach)..... 79	Angel Flying Too Close To The Ground..... 61	Angel Of The Morning..... 28	Are We Dreamin' The Same Dream..... 52	Between This Time And The Next..... 26	Blessed Are The Believers (Jim Ed Norman)..... 55	Blue Collar Blues..... 91	Bridge Over Broadway (Joe Bob Barnhill)..... 45	But You Know I Love You (Mike Post-Gregg Perry)..... 42	By Now (Tom Collins)..... 66	Cheatin' A Two Way Street (P. Baugh-B. Emmons)..... 24	Cowboys Don't Shoot Straight (Like They Used To) (Chip Monan)..... 35	Crazy Little Thing Called Love (S.S. Singleton)..... 99	Crying..... 21	Do I Have To Draw A Picture (B. Vaughn-J. Grayson)..... 67	Do You Love As Good As You Look..... 98	Do Fish Swim (B. Wickline)..... 92	Doesn't Anybody Get High (On Love Anymore)..... 62	Drifter..... 8	Elvira (Ron Chancey)..... 46	Evil Angel (Tommy West)..... 57	Falling Again..... 10	Falling In (Johnny Morris)..... 85	Fire And Smoke (Nelson Larkin, P. Grissett, E.T. Conry)..... 60	Fire In Your Eyes (Norro Wilson)..... 48	Fire On The Mountain (A.V. Mittlestedt)..... 95	Fool's Gold (J. Vienneau)..... 58	Friday Night Feeling (Michael-R. Radford)..... 65	Friends/Anywhere There's A Jukebox (Bob Montgomery)..... 29	Getting Over You Again (Ray Pennington)..... 59	Guitar Man..... 94	Heart Of The Matter (Brien Fisher)..... 44	Hey Joe (Hey Moe) (Ray Baker)..... 19	Hideaway Healing..... 40	Hold Me Like You Never Had Me (Mike Post)..... 41	Hooked On Music..... 6	I Can't Hold Myself In Line (Billy Sherrill)..... 54	I Don't Think Love Ought To Be That Way (Jerry Kennedy)..... 32	I Have A Dream..... 68	I Loved 'Em Every One (Buddy Killen)..... 9	I Want You Tonight (Billy Sherrill)..... 73	If Drinkin' Don't Kill Me (Your Memory Will)..... 36	If I Keep On Going Crazy (Ronnie Dean & Leon Everette)..... 20	If I Say I Love You (Consider Me Drunk) (Ronnie Gant)..... 82	I'm Almost Ready (D.G. Bowen-J. Bowen)..... 75	I'm Gonna Hang Up This Heartache (R. Light-N. Rudd)..... 87	I'm Gonna Love You Back To Loving Me Again..... 30	In The Garden (Jerry Kennedy)..... 53	I'm Just An Old Chunk Of Coal (Norro Wilson)..... 37	It Don't Get Better Than This..... 25	It's A Lovely, Lovely World (Gail Davies)..... 47	It Was You..... 81	Just A Country Boy (R. Allen-C. Allen)..... 43	Leonard..... 11	Let's Forget That We're Married (Jim Vienneau)..... 84	(Lookin' At Things) In A Different Light (J. Taylor)..... 97	Louisiana Saturday Night (Larry Rogers)..... 34	Love Is Fair/Sometime, Somewhere, Somehow..... 13	Lovin' What Your Lovin' Does To Me..... 7	Magic Eyes (B. Vaughn-J. Grayson)..... 69	Making The Night The Best Part Of My Day..... 90	Marianne (Walter Haynes)..... 83	Mister Sandman (Brian Ahern)..... 16	Mister Peepers..... 93	No Aces (S.S. Singleton)..... 50	Old Flame..... 2	One More Last Chance..... 78	Peace Of Mind..... 96	Perfect Fool..... 71	Pickin' Up Strangers..... 4	Pride (Jim Ed Norman)..... 23	Rest Your Love On Me..... 5	Roll On Mississippi (Jerry Bradley & Charley Pride)..... 14	Seven Year Ache..... 15	She Can't Give It Away (Larry Butler)..... 86	She Sings Amazing Grace (Foster and Rice)..... 88	Single Girl (B. Milsap)..... 74	Somebody Led Me Away..... 22	Somethin' On The Radio..... 64	Somewhere To Come When It Rains (Ron Chancey)..... 80	Spread My Wings (L.D. Allen-Joe Gibson)..... 77	Storms Never Last..... 18	Surround Me With Love (Larry Rogers)..... 72	Take It Easy..... 17	Texas Women..... 31	The Baby (Jimmy Bowen)..... 100	The Baron (Billy Sherrill)..... 38	Thirty Nine And Holding..... 33	Wandering Eyes..... 76	Wasn't That A Party..... 49	What Are We Doing In Love (Brent Maher-Randy Goodrum)..... 51	What I Had With You..... 63	Whisper (Billy Sherrill)..... 56	Why Don't We Just Sleep On It Tonight (Gary Klein)..... 89	Your Wife Is Cheatin' On Us Again (D. Walls-W. Kemp)..... 70	You're The Reason God Made Oklahoma..... 1
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## HOW TO GET TO AES, EVEN IF YOU CAN'T MAKE L.A.



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## Song Group Realignment

MEMPHIS—The Memphis Songwriters Assn., under the direction of a new board of directors, has announced plans to realign its activities, including the annual songwriters' showcase, in an effort to serve its membership more effectively.

Juanita Tullos, recently elected president, says, "We are going to place emphasis this year on helping members find co-writers within the MSA and organizing workshops examining the art and craft of songwriting."

"We have found that our members attend primarily to learn the basic construction of songwriting," says Tullos, "so we plan to work rather than listen to guest lecturers or artists who have come to entertain us as we have done in the past."

Homer Banks, a former writer with Stax who co-penned "(If Loving You Is Wrong) I Don't Want To Be Right," is scheduled to conduct the group's first workshop. It will be held during the regular monthly meeting on Aug. 14, at 7 p.m. in room 109 of the Music Building on the Memphis State Univ. campus.

Another move to encourage the group's inexperienced writers is the simplification of the annual showcase competition which will be held at P.O.E.T.S. Music Hall on Sunday, June 21, from 2 to 6 p.m.

Ken Thomas, director of publicity and promotions, is coordinator of the showcase. Other Board members serving on the committee include Estelle Axton, vice president; Jenny Carter, treasurer; Jon Robert Cox, recording secretary; and Rose Clayton, corresponding secretary.

Inquiries concerning MSA membership or the songwriters' showcase may be addressed to: MSA, P.O. Box 41365, Memphis, Tenn. 38104.

## BIG 3 OFFERS 'BILLBOARD' SONGBOOK

NEW YORK—Big 3 Music, the music print wing of United Artists Music, has marketed its first folio as part of a series linked with the Billboard magazine name.

The folio, "Billboard Songbook—#1 Hits Of The '70s" (\$9.95), is an outgrowth of Big 3's recent agreement with Billboard Publications Inc. in which Big 3 was granted exclusive rights for the use of the Billboard logo and name in the music book field.

The initial songbook runs 270 pages and contains 65 songs which made the No. 1 position on Billboard's Hot 100 charts. Graphically, the book also includes mini-reproductions of the actual hit disks as well as background text tracing the history of each song and the artists who brought them fame.

Among the artists included via their hit material are the Bee Gees, Barbra Streisand, John Lennon, Neil Diamond, John Denver, Blondie, Harry Chapin, David Bowie, Paul McCartney & Wings, Linda Ronstadt, Neil Sedaka and Leo Sayer, among others.

The Billboard Songbook series will be an ongoing concept with Big 3 planning more editions in the near future via a running line of current and historical Billboard-rated hits leased for print use by the company.



WRITER RAP—Pictured from left are Raydio's Ray Parker, songwriter Dino Fekaris and Bob Welch, seen during a recent session of ASCAP's West Coast Pop Workshop. Fekaris, an ASCAP member, moderated the session on writer/artists, last in the most recent series of the gatherings.

## Fischer Sets Up Cherry, Warner Promo Campaigns

NEW YORK—Carl Fischer Music jobbers is following through on its promise of closer promotional ties with music publishers (Billboard, Nov. 22, 1980).

The music print wholesaler has set up national promotional campaigns with two firms, Cherry Lane Music and Warner Bros. Music, and is designing additional cooperative promotional opportunities with other music publishers. "Our first forays into cooperative newspaper advertising have been encouraging," notes Stephen Einhorn, director of branch operations.

With Cherry Lane, Fischer is handling material in a prepack configuration plus a free metal display rack.

The prepack and free rack containing 30 Cherry Lane titles (60 folios) with a total retail value of \$455 will be featured in an April-May branch monthly bulletin, with the cost of the free rack to be borne entirely by Fischer. The complete package is being offered to retailers at a discount of 40% off list price.

Also, a package stuffer describing Cherry Lane publications and the prepack/rack promotion will be inserted in every wholesale order filled by the branch system. The promotion and Cherry Lane folios will be individually highlighted and discussed with WATS customers by each of Fischer's 10 WATS salesmen. The monthly bulletin will be

## Sly Songs To Warner

NEW YORK—Warner Bros. Music has acquired interests in two publishing companies featuring copyrights recorded by Sly & the Family Stone.

From former Sly & the Family associate Dave Kapralik, Warners has acquired a 100% interest in Daly City Music (BMI), which contains such hit copyrights—penned by Sly (Sylvester Stewart)—as "I Want To Take You Higher," "Everybody's A Star," "Everyday People," "Hot Fun In The Summertime," "Dance To The Music" and "Thank You (Faletto Be Mice Elf Agin)."

In addition, the firm has acquired a 50% interest in Kapralik's share of Stoneflower Music (BMI), jointly owned by Stewart, who will continue to hold his share. Warners will, however, administer for both firms.

The Sly catalogs have an old association with Ed Silvers, chairman of Warner Bros. Music. He administered them when he was owner of Viva Music, which he eventually sold to Warners when he joined the company a decade ago.

mailed to more than 10,000 national and international customers.

Fischer has just put together with Warner Bros. Publications a combination prepack/counter display/browser and shipping carton promotion that will be featured in May.

The emphasis here will be on providing customers with a completely self-contained turnkey store promotional packaging, including point-of-purchase and in-store materials.

And Einhorn adds, new sheet music promotions are now being formulated with Sight & Sound (distributed by Columbia Pictures Publications) in conjunction with the introduction of new Casiotone electronic musical instruments.

## MOVIE REVIEW

## 'Decline' Well Shot Essay Catching Flavor Of Punk

LOS ANGELES—While the London and New York punk scenes have evolved into more of an art rock and dance rock orientation, much of the Los Angeles scene is still mired in the initial punk explosion of 1977. The flickering flame of this music and cultural anarchy is documented in Penelope Spheeris' darkly compelling film, "The Decline Of Western Civilization," which has a brief run at the Fairfax Theatre here.

The sun-blind streets of Southern California may seem an odd place for the setting of a documentary on punk rock, but as the middle class fans and band members attest to throughout the film, middle class comfort can be just as smothering as working class grime.

Intercutting between live footage of Circle Jerks, Black Flag, the Germs, X, Fear, Catholic Discipline and the Alice Bag Band and interviews with those in the punk scene, "Decline" catches the flavor of the subculture without glamorizing or damning it. Still, as with any documentary, it is hard to tell how many of the kids are just clowning for the camera.

This well photographed essay catches the disturbing elements in the hardcore punk movement unlike what most prior critiques dwell upon, the danger isn't in the mad pogoing and slam dancing, the dyed hair or weird clothes, but in the petty fascism which stems from their all encompassing nihilism. Women,

gays, longhairs and housepainters are just four groups which come under fire throughout the film. Unlike their English counterparts, who more correctly identified the cause of their cultural alienation, the California punks blame anyone who doesn't look as they do.

Of all the acts, only the Circle Jerks say that vandalism doesn't do any good. The rest spout off predictable punk mouthings gleaned from what they think is happening in England.

The film is also out of date, through no fault of its own. The Fleetwood club where much footage was shot is now closed. The Arena and Hong Kong Cafe clubs are also closed and Club 88 no longer books hardcore punk. Claude Bessy, interviewed because he was an editor of L.A. punkzine Slash and lead singer for Catholic Discipline, had gone to Europe for an extended stay.

CARY DARLING

## Cramer Honor

NEW YORK—Ed Cramer, president of BMI, and Hal David, president of ASCAP, will be honored at the entertainment lawyers division reception of the United Jewish Appeal-Federation Monday (6) at the Uris Theatre here. James Nederlander is hosting the reception, which starts at 5 p.m., and is also serving as honorary co-chairman with Nat Lefkowitz.

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# Disco Business

## FUTURE SOUNDS *Toronto Pool Says Disco Is Passe; Must Add A/C Acts*

By DAVID FARRELL

TORONTO — Promotional personnel from the record labels will be increasingly dependent on discotheques as test markets for new dance music sounds with crossover potential.

This is the opinion of Daniel Caudeiron, head of the 15-member Cheer Music Pool, an outgrowth of the now-defunct West Indian D.J. Pool in this city.

Caudeiron states that the traditional disco sound has become *passe*, and that today's club operators and programmers must be willing to play familiar adult contemporary music by such acts as Kenny Rogers, Diana Ross and Billy Joel.

He adds that if a club is to maintain success in today's changing market, it must be willing to mix softer pop and rock with funk.

He states, "The dominant trend today is adult contemporary, which is why a club must be willing to play familiar music by established artists. However, underlying trends in music also indicate a strong upsurge in reggae and funk. Reggae I really believe is coming into its own."

## Soviet Club Gets Laser Installation

By VADIM YURCHENKOV

LENINGRAD—Latest technical gimmick introduced to the Russian discotheque business is a laser-beam device, developed by Dmitri Mikhailovsky, an engineer at the State Optical Institute, and installed at the Palace of Youth disco here, the only professionally operated full-time facility in this city.

The beam passes through a system of lenses and mirrors and is linked with musical sounds to produce lighting effects completely new to the Russian disco scene.

Also creating great interest for Russian dance fans is a portable audio system for disco clubs, designed by Valerii Myallo and Artashes Bekoyan, engineers at the Armenian Technical, Aesthetic, Scientific and Research Institute.

This system took a silver medal award at the Moscow contest for young engineers and mass production here is planned for the end of the year.

Additionally, the Moscow-based Diafilm company has started production of color slides for use in Russian discos during intermissions, the related pictures and words covering architectural sights and features on national artists, composers and poets.

An upcoming slide feature will include a history of Russian jazz.

"A&M has just released the 'Foul Play' album by Dennis Brown. PolyGram has come out with 'Black Slate' and is in the process of releasing another album by New York reggae band Kwame.

"Rio Records in Toronto is coming out with R.Z. Jackson's album and then there are established performers like Bob Marley and Peter Tosh."

Caudeiron also says that acts like the Police, Joe Jackson, the Rolling Stones and Blondie have all worked to make reggae a viable North American music trend.

"Funk has growing importance too," he says. "The music of the future, I believe, will be a slick funk sound. We are hearing it now in records by Chic, Sister Sledge, Stevie Wonder, the new Phil Collins album and even Barbra Streisand."

The key advantage a club has to offer promotion departments, the pool president says, is that radio "restricts itself to a format, and a club is willing to experiment with different kinds of music."

He points to recent tracks by Kool & the Gang, Stevie Wonder, Lipps Inc., the Sugar Hill Gang and Yarbrough & Peoples as examples of acts that are getting club exposure long before radio adds them to rotation in this country.

Caudeiron also says that he finds Canadian radio programmers are still concerned about playing black music on the air, noting that "Hotter Than July" by Stevie Wonder received scant airplay nationally.

"It's time we seriously aired a discussion about radio stations here adding records that they won't normally play. We are seeing tracks climbing to the 25 spot on a station's chart, never getting played, and then being dropped right off the chart the following week. We want to hit out against this and make sure the records get played."

The pool executive says that some of the bigger stations should be loose enough in their format to let a track like "The Tide Is High" by Blondie get airplay.

## Fight Holiday Liquor Ban

By MAURIE ORODENKER

NEWARK, Del.—The Stone Balloon disco has filed suit in the Court of Chancery here to overturn a state law that prevents clubs from selling alcoholic beverages on Good Friday and certain other holidays. (The suit, filed against the state's Alcoholic Beverage Control Commission, challenges the state law which prohibits clubs from selling alcoholic drinks on Sundays, Thanksgiving Day and Christmas as well as on Good Friday.

The same law permits the sale of alcoholic liquors by a "licensed ho-

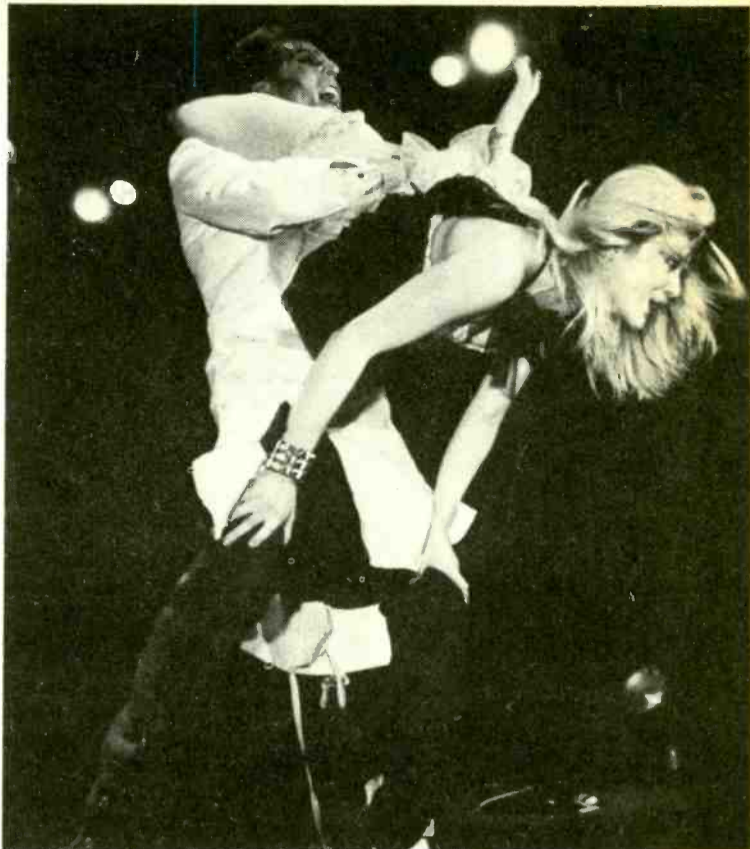
## Club Benefit For Children Of Atlanta

NEW YORK—A lineup of artists headed by Eartha Kitt will lend their talents to a benefit concert for the children of Atlanta, Ga., more than 20 of whom have been murdered in the past two years.

The benefit is being sponsored by the operators of the Harlem World discotheque, in Harlem, N.Y., in association with the Grand Council Of Guardians, an organization of black police officers from New York's departments of transit, housing, city and corrections.

The concert will be held Monday (6) at the 2,000-seat Harlem World disco. Ticket prices will range from \$10 to \$50 per person. According to Janet Oseroff, coordinator of the benefit, the sponsors hope to raise about \$50,000 from the effort.

The proceeds will go to the Committee for the Mothers of the Children of Atlanta. It is expected that the money will go into a trust fund to help improve conditions for the under-privileged children of the city.



Billboard Photo by Chuck Pulin

**SHOCKING ACT**—Two members of the British theatrical entertainment group, Shock, present a segment of their act at the Ritz rock disco, N.Y. The group's performance offers a combination of mime, music, dance and theatre. Members include Robert Perena, left, and LA Richards, right. The group played 10 performances at the Ritz, and returns for an encore in June.

## Disco Mix

By BARRY LEDERER

NEW YORK—Fern Kinney's success with "Groove Me" established her as an artist to watch. Her new LP on Malaco Records reaffirms Kinney's ability as she sings an impressive compilation of material from ballads to disco. The LP, titled "Fern," contains several noteworthy cuts. Highlighting this effort is "Let The Good Times Roll," the old Shirley & Lee classic in which the energetic feeling is maintained with effective synthesizer use. The classic melody is intact, but with an exciting 1981 feeling. "Let Me Entertain You" is a coy and sultry come on by the artist. "Love Me Tonight" starts softly with a track that grooves up in intensity with the use of horns and strings. Side B contains several

pretty ballads including "I've Been Lonely So Long" and "Tonight."

★ ★ ★

Grace Jones' 12-inch 33 $\frac{1}{3}$  r.p.m. "Pull Up To The Bumper" has made a quick entry on the charts as the artist once again changes musical direction. As opposed to her previous release which was in more of a punk rock format, this new disk is funk-oriented and maintains a steady momentum throughout. The catchy melodic structure, and the full-bodied sassiness of the vocals result in a song that will keep people dancing. Produced by Chris Blackwell and Alex Sadkin, this 12 inch at 5:45 is a party-version from her upcoming Island album, "Nightclubbing."

★ ★ ★

A remix of "Takeoff," by Harlow, is a popular import on Quantum Records from Canada. The new version runs 10:37 and has an extended introduction with additional percussion breaks and sound effects. The increased use of synthesizer and its higher energy level make the overall production much hotter with a nonstop ending. The disco mix, by Wally McDonald and Peter Frost, should help this disk find renewed play among the deejays.

★ ★ ★

After a brief hiatus the crowds once again are lining up at the 12 West disco in New York. Robbie Leslie, spinning at New York's Saint and The Underground, was the first deejay to return to this famous address. He reports his crowd is most enthusiastic to "Paradise" by Change, RFC; "60 Thrills A Minute," Mystic, Merlin; "Magnifique," Magnifique, Ariola; "Dance, It's

My Life" by Midnight Powers, Teicuch; and "Slide" by RAH Band, DJM. The club's format will continue to include entertainment by hot disco artists, but will appeal to a broader range of musical taste. Deejays will include some of New York's top talent as well as newcomers who will be given an opportunity to be discovered.

★ ★ ★

Thelma Houston returns to the club scene with a 12-inch titled, "If You Feel It," from her RCA album, "Never Gonna Be Another One." Sweeping strings, mellow brass and gentle percussion give the arrangement a subdued feel but with a certain forcefulness and tempo that have been the trademark of the artist's records. An engaging intensity is felt in her soulful vocals.

★ ★ ★

Dan Tomasulo, deejay at the Late Show in Norfolk, Va., reports the following 12-inchers as important movers at his club: "Take Me In Your Arms," Stephanie Mills/Teddy Pendergrass, Philly International; "Paradise," Change, RFC/Atlantic; "Get Up (Rock Your Body)," 202 Machine, Fire Sign; "Love To Be The One," Janet James, Nelwin; "Goosebumps," Debra Dejean, Handshake; and "Dying To Be Dancin'," Empress, Prelude.

★ ★ ★

The New Wave Disco Pool of Montreal is reporting strong response from "Take Me To The Bridge," by Vera on Rio; "Miss Manhattan," by Metropole, P.B.I.; "Shaddap You Face," Joe Dolce on MCA; "Assez Super" by Mino on CBS; and "Video Games" by Ronnie Jones on Polydor.

### HOT & NEW

12"—Oxygen; Queen Samantha; Quincy Jones; Esther Williams; Thelma Houston; Aura; Lena Lovich; Gen X; Jerome; Bongos; Shack Up; Au Paris; Depeche Monde; Duran Duran; Simple Minds; 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-Lite; Billy Always; Change; Sylvia Mason; The Kids; Vera; Kellay Marie (remix); Rainbow Team; 202 Machine; Selection; Adal-Scandy Band; Carol Jiani; Escorts; Night Life Utd.; Ronnie Jones; Johnny Bristol; Katmandu (remix).

LP's—Fantasy; Space; Elite; Pylon; Alan Vega; Quincy Jones; Rolling Stones; Ullanda McCullough; Fabi; Bobby Kent; Unlimited Touch; Tom Browne; Snob.

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The suit asks the court to declare the prohibition on Sunday and holiday liquor sales in nightclubs unconstitutional and illegal. It also is asking for injunctions to stop the state commission from enforcing the provisions of the law.

Stevenson estimates that in the 10 years his establishment has been operating, he has lost between \$125,000 and \$140,000 in business as a result of having to close on Good Friday alone. He said it wasn't so bad 10 years ago when there were only three licensees in the area. Now there are some 35 clubs within a five-mile area of Newark, including two bars on the University of Delaware campus here which are open on Good Friday.

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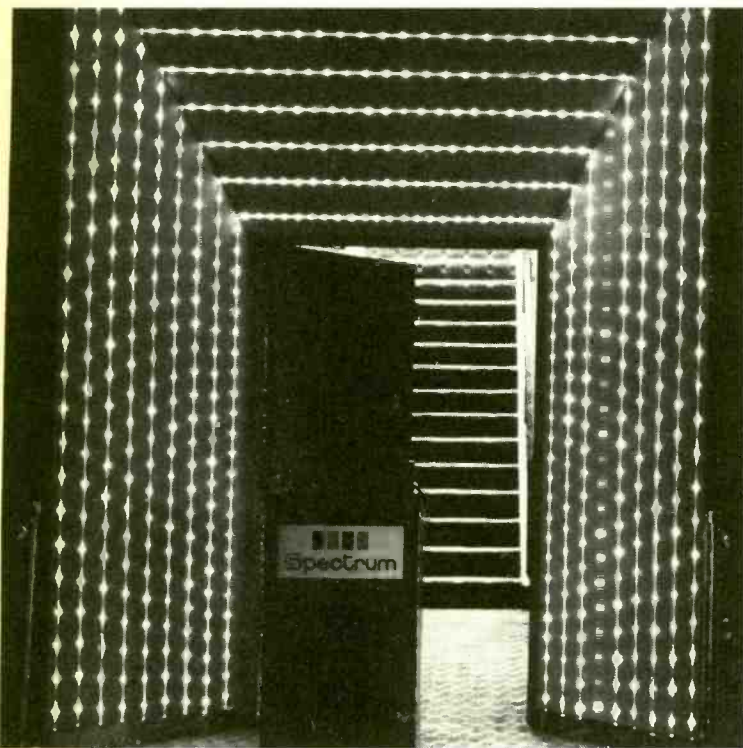
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# Billboard

## Disco Top 100

Survey For Week Ending 4/11/81

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	12	<b>BREAKING AND ENTERING/EASY MONEY</b> —Dee Dee Sharp Gamble—PIR (LP) JZ 36370	☆	61	3	<b>YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME</b> — The Spinners—Atlantic (LP) 16032
	2	11	<b>YOUR LOVE</b> —Lime—Prism (12-inch) PDS 409	☆	58	4	<b>JUKE BOX BABE</b> —Alan Vega—Ze/PVC (LP) PVC 7915
☆	4	12	<b>LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON</b> —Abba—Atlantic (LP) SD 16023		53	7	<b>I WILL FOLLOW</b> —U2—Island (LP) ILPS 9646
☆	8	8	<b>LOVE IS GONNA BE ON YOUR SIDE</b> —Firefly—Emergency (12-inch) 6515		54	60	<b>UP ALL NIGHT/ELEPHANT'S GRAVEYARD</b> —The Boomtown Rats—Columbia (LP) JC 37062
☆	7	9	<b>GET TOUGH/LICENSE TO DREAM/DE KLEERER THING</b> — Kleeer—Atlantic (LP) SD 19288		55	42	<b>DANCE</b> —Silver Platinum—SRI (LP) SW 700004
☆	13	6	<b>BODY MUSIC</b> —The Strikers—Prelude (12-inch) PRL 608		56	56	<b>GYRATE</b> —all cuts—Pylon—D.B. Records (LP) 54
	7	3	<b>RAPTURE/THE TIDE IS HIGH</b> —Blondie—Chrysalis (LP) CHE 1290		57	62	<b>AND LOVE GOES ON</b> —Earth, Wind, & Fire—ARC/ Columbia (LP) KC 2 36795
☆	9	6	<b>AI NO CORRIDA</b> —Quincy Jones—A&M (LP) SP-3721 (7-inch)	☆	67	5	<b>DRIVING ME WILD</b> —The Stylistics—TSOP (LP) JZ 36470
	9	5	<b>TANTRA-THE DOUBLE ALBUM</b> —all cuts—Tantra—Importe/ 12 (LP) MP-310		59	9	<b>IT'S OBVIOUS</b> —Au Pairs—021 Records (7-inch) Import
	10	6	<b>ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY</b> —Sister Sledge—Cotillion (LP) 16027	☆	80	2	<b>PULL UP TO THE BUMPER</b> —Grace Jones—Island (LP) ILPS 9624
	11	11	<b>WON'T YOU LET ME BE THE ONE</b> —Michael McGloiry— Airwave (12-inch) AW12 94964		61	45	<b>JUST BE YOURSELF/TELL ME</b> —Nightlife Unlimited— Uniwave (LP)
☆	19	6	<b>HEARTBEAT</b> —Taana Gardner—West End (12-inch) 22132	☆	82	2	<b>DYIN' TO BE DANCIN'</b> —Empress—Prelude (12-inch) PRLD 607
☆	18	6	<b>WALKING ON THIN ICE</b> —Yoko Ono—Geffen (7-inch) Gef 49683		63	43	<b>FANTASTIC VOYAGE</b> —Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130
	14	10	<b>IT'S A LOVE THING/UP ON SOUL TRAIN/I CAN MAKE IT BETTER</b> —The Whispers—Solar (LP) BZL1-3578		64	64	<b>DIRTY MIND</b> —all cuts—Prince—Warner (LP) BSK 3478
	15	16	<b>HIT N' RUN LOVER</b> —Carol Jiani—Ariola (12-inch) OF2208		65	65	<b>I DON'T WANT YOU BACK</b> —Ramona Brooks—Q (12-inch) Q 2001
	16	12	<b>CAN YOU HANDLE IT/YOU GOT MY LOVE</b> —Sharon Redd— Prelude (LP) PRL 12181		66	66	<b>LOVE LINE</b> —Forecast—Ariola (12-inch) OP 2206
	17	15	<b>SET ME FREE</b> —The Three Degrees—Ariola (LP) OL-1501/	☆	67	78	<b>WHAT ARE YOU GOING TO DO WITH IT</b> —Betty Wright— Epic (LP) JE 36879
	18	14	<b>SOUL/HEAVEN ABOVE ME/LET IT BE WHATEVER IT IS</b> — Frankie Valli—MCA/Curb (LP) 5134		68	48	<b>AIN'T GOT TIME/HOT LOVE</b> —Holt '45—Sutra (12-inch) SUD 002
	19	17	<b>FULL OF FIRE/MAKE THAT MOVE</b> —Shalamar—Solar (LP) BXL1-3577	☆	69	79	<b>HELP ME SOMEBODY</b> —Brian Eno & David Byrne—Sire (LP) SRK 6093
☆	40	3	<b>DON'T STOP/DO IT AGAIN</b> —K.I.D.—SAM (12-inch) S-12337		70	72	<b>CHANGE OF LIFE</b> —I Spies—"O" Records (12-inch) OR 711
	21	21	<b>WIND ME UP</b> —R.J.'s Latest Arrival—Buddha (12-inch) DSC 144		71	74	<b>YOU'RE LYING</b> —Linx— Chrysalis (7-inch) 2461
	22	22	<b>DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER</b> —Adam And The Ants—Epic (LP) NJE 37033		72	76	<b>IN THE CONGO/MAMBO SUN</b> —The Bongos— Fetish (12-inch) FET 005
☆	28	21	<b>FEELS LIKE I'M IN LOVE</b> —Kelly Marie—Coast to Coast/ CBS (12-inch) 428-02023		73	73	<b>ISRAEL</b> —Siouxsie & the Banshees— Polydor (12-inch) Import
	24	13	<b>LET'S DO IT</b> —Conversion—SAM (12-inch) S-12336	☆	84	2	<b>DREAMING OF ME</b> —Depeche Mode—Mute (7-inch) Import
	25	23	<b>FEEL IT</b> —Revelation—Handshake (12-inch) AS 887	☆	NEW ENTRY		<b>SIXTY THRILLS A MINUTE</b> —Mystic Merlin—Capitol (LP) 12137
	26	26	<b>BURN RUBBER</b> —The Gap Band—Mercury (LP) SRM 76091	☆	86	2	<b>GUILTY</b> —Classix Nouveaux—Liberty (LP) Import
	27	27	<b>THIGHS HIGH</b> —Tom Browne—Arista/GRP (12-inch) GP 01	☆	87	2	<b>YOUNG MEN ORIVE FAST</b> —The Quick—Epic (12-inch) Import
	28	20	<b>I HEAR MUSIC IN THE STREETS/IN THE MIDDLE</b> — Unlimited Touch—Prelude (LP) PRL 12184	☆	88	2	<b>PLANET EARTH</b> —Duran, Duran—EMI (7-inch) Import
	29	25	<b>YOU'RE TOO LATE</b> —Fantasy—Pavilion (12-inch) 428 6408	☆	NEW ENTRY		<b>TAKE ME TO THE BRIDGE</b> —Vera—Rio Records (12-inch) Import
☆	70	2	<b>PARADISE</b> —Change—RFC/Atlantic (LP) 19301	☆	NEW ENTRY		<b>STAY THE NIGHT/NIGHTS (Feel Like Getting Down)</b> —Billy Ocean—Epic (12-inch) 48-02049
	31	30	<b>THE MAGNIFICENT SEVEN/LIGHTNING STRIKES (Not Once But Twice)/POLICE ON MY BACK/THE CALL UP</b> —The Clash—Epic (LP) E3x 37037		81	54	<b>BETCHA' CAN'T LOVE JUST ONE</b> —Final Edition—VAP Records (12-inch) 19811
	32	31	<b>LAWNCHAIRS</b> —Our Daughter's Wedding—Design (7-inch) ODW 913		82	57	<b>STRUT YOUR STUFF</b> —Young & Company—Brunswick (LP) BL7 54227
	33	37	<b>FREEZE/TO CUT A LONG STORY SHORT</b> —Spandau Ballet— Chrysalis (LP) CHR 1331		83	83	<b>THE BIRTHDAY PARTY</b> —Grand Master Flash and The Furious Five—Sugar Hill (7-inch) 759
☆	44	3	<b>BAD COMPANY/WARM &amp; GENTLE EXPLOSION</b> — Ullanda McCullough—Atlantic (LP) 19296		84	63	<b>ELECTRICITY</b> —Trixie—Brass/Brasilia (12-inch) BRDS 2514
	35	33	<b>FANCY DANCER</b> —Lenny White—Elektra (LP) 6E 304		85	69	<b>TRY/COLOR</b> —Delta 5— Rough Trade (7-inch) RTUS 002
	36	36	<b>BON BON VIE/CANDIDATE FOR LOVE</b> —T.S. Monk— Mirage/Atlantic (LP) 19291		86	68	<b>TAKE IT TO THE TOP/CELEBRATION</b> —Kool & the Gang— DeLite (LP) DSR 9518
	37	39	<b>ROCK THIS TOWN/RUNAWAY BOYS</b> —The Stray Cats— Arista (LP) Import		87	77	<b>9 TO 5/HOUSE OF THE RISING SUN</b> —Dolly Parton— RCA (LP) AHL1 3852
	38	38	<b>PERFECT FIT</b> —Jerry Knight—A&M (LP) SP 4843		88	75	<b>BOOGIE LAND</b> —Ike Strong—Willkerr (12-inch) 1126
	39	41	<b>GIVE ME YOUR LOVE</b> —Sylvia Striplin—Uno Melodic. (12-inch) UMD 7001		89	81	<b>LET'S HANG ON/ONE, TWO, THREE</b> —Salazar—First American (12-inch) FA 1203
	40	32	<b>KEEP MOVIN'</b> —Beverly Hill—Old Town (12-inch) OT 121981		90	85	<b>TAKE OFF</b> —Harlow—G.R.A.F. (LP) G 001
	41	29	<b>LOOK UP/NEVER GONNA GIVE YOU UP</b> —Patrice Rushen— Elektra (LP) 6E 302		91	71	<b>CHILL-OUT/SAVE THE LAST DANCE FOR ME</b> —Free Expression—Vanguard (12-inch) SPV 39
☆	50	5	<b>GET UP (Rock Your Body)</b> —202 Machine—Fire Sign (12- inch) FST 1451		92	89	<b>WHAT A FOOL BELIEVES</b> —Aretha Franklin—Arista (LP) AL 9538
☆	52	6	<b>ME NO POP I/QUE PASA/ME NO POP I</b> —Coati Mundi— Antilles/Ze (12-inch) AN 807		93	91	<b>96 TEARS</b> —Garland Jeffreys—Epic (LP) JF36983
	44	35	<b>DON'T STOP THE MUSIC</b> —Yarbrough & Peoples—Mercury (LP) SRM 1 4009		94	92	<b>IF YOU COULD READ MY MIND/UP ON THE ROOF</b> —Viola Wills—Ariola (LP) OL 1507
	45	49	<b>JUST A GIGOLO/PAY MY BILLS</b> —Barbi & the Kens—"O" Records (7-inch) OR 811		95	93	<b>HERE'S TO YOU</b> —Skiyy—Salsoul (LP/12-inch) SA 8537/SG 339
	46	46	<b>SHACK UP/DO THE DU</b> —A Certain Ratio—Factory (12- inch) FACUS 4		96	96	<b>MASTER BLASTER</b> —Stevie Wonder—Tamla (LP) T8 373 M1
	47	47	<b>MY SIMPLE HEART</b> —Carol Douglas—20TH C. (12-inch) TCD 125		97	97	<b>I TRAVEL</b> —Simple Minds—Arista (7-inch) Import
	48	34	<b>GIVE ME A BREAK/REMEMBER</b> —Vivien Yee—Launch (12-inch) 1003		98	98	<b>DO ME A FAVOR</b> —Amy Bolton—Importe/12 (LP) MP-309
	49	51	<b>CAN YOU FEEL IT/WALK RIGHT NOW</b> —The Jacksons—Epic (LP) FE 36424		99	99	<b>WATCHING YOU/FEEL MY LOVE</b> —Slave—Cotillion (LP) SD 5224
	50	53	<b>OOH SUGA WOOGA/THIS FEELIN' (Remix)</b> —Frank Hooker & the Positive People—Panorama (LP/12-inch) BXL1 3853/YD 12197		100	100	<b>DANCING WITH MYSELF</b> —Gen X—Chrysalis (12-inch) Import

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**General News**



**PRODUCER'S DELIGHT**—The Blackbyrds' Joe Hall, left and Keith Killgo, right, chat with George Duke, second from right, and Ollie Brown, following the Blackbyrds performance at L.A.'s Roxy. Duke produced the group's newest Fantasy LP "Better Days."

**New Companies**

**Atlantis, The Entertainment Company**, formerly Atlantis Talent Associates, formed by John Dubuque to engage in artist management and booking. Current acts include Apple, Back to Earth, the Crayons and Delacey Blvd. Address: 412 Orange St., New Haven, Conn. 06511. (203) 562-8900.

**Select Records** formed by Fred Munao, president, and Joseph Fleury, vice president. Initial releases will be \$5.98 12-inch EPs by the Swinging Madisons, Earle Mankey, Gary Private and B.J. Johann. Distribution is through JEM. Address: 175 Fifth Ave., New York 10010. (212) 777-3130.

**Ricochet Records** formed by Andy Marvel and David Hirsch, as well as affiliated publishing companies, Bing, Bing Music (ASCAP) and Mad-H Music (BMI). Address: 8 Pasture Lane, Roslyn Heights, N.Y. 11577. (516) 621-4307 and (212) 788-4007.

**Five Point Productions and Heavenridge Management** formed by Keith Heavenridge, covering the Midwest market in rock and jazz fusion. Address: 640 N. Woodward, Suite #204, Birmingham, MI 48011. (313) 642-9870. Also: 6253 Hollywood Blvd., Suite 1116, Hollywood, Calif. 90028. (213) 466-7126.

**Tune Wizard Records**, headed by John Frisone, president and Celia Montiglio, vice president, formed to produce disco and r&b records. First release is "Living Again," a 12-inch disco single by Ronald Bengamin. Address: 1525 Bath Ave., Brooklyn, N.Y. 11228. (212) 236-7131.

**Deep Creek Productions** formed by Hal Willner, music coordinator of "Saturday Night Live." First LPs, to be released in late spring, are "Amarcord Nino Rota," by Nino Rota, "Crayons Are Dangerous Toys" by the Swollen Monkeys, "Between The Acts" by saxophonist Gary Windo, and "A Well Kept Secret" featuring the music of the Beaver Harris/Don Pullen 360° Experience. Address: 312 West 58th St., Suite 2, New York 10019. (212) 246-5098.

**Crosswind Productions**, a full service film and videotape producing company, started and will cater to the music industry and corporate A.V. Address: 11910 Louise Ave., Los Angeles, Calif. 90066. (213) 391-1708. 782-5479.

**Nyssa Publishing (ASCAP)**, launched by Dick Lux of MTS Music Group Inc., featuring pop and country writers Gary Filip, Phlagg Williams, Deb Harmon and Dana Clark. Address: 676 N. La Salle, Suite 601, Chicago, Ill. 60610. (312) 266-8844.

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## A DAY IN THE LIFE OF ARIOLA'S PRESIDENT

**Lueftner: 'I Love The Business, I Live The Business'**

**Ariola Group president Monti Lueftner heads the Bertelsmann-owned company's record, film and video division, based in Munich. The vigorous executive is constantly on the go, around the world, overseeing Ariola's existing operations, and scouting new opportunities for the company in the mass entertainment field. Billboard's Mike Hennessey spent a day with Lueftner in Germany that began at dawn and wound up close to another day's beginning.**

It's a crisp, sunny winter morning in Munich and the sidewalks are sparsely dotted with people. At 6 a.m. the business traffic has still to build up to its rush-hour intensity, though the endless hum of motors and the swish of Mercedes tires on frosted roads become more obtrusive by the minute.

The Ariola building in Steinhäuserstrasse stands deserted. Just a five-minute drive away, Egmont Lueftner, Austrian-born president of the Ariola Records Group—one of the fastest growing and most dynamic multinational music conglomerates in the world is leaving his bed after a brief, four-hour sleep and preparing to come to grips with what, even for him, is a formidably full day in his life.

Technically, he has already put in two hours of work today because yesterday's commitments overlapped into the early hours of this morning—even though yesterday was a Sunday. "But that," says Monti, "is exceptional. I don't see any merit at all in burning the candle at both ends because I don't believe you can operate with full efficiency when you are stale and short of sleep."

Habitually, Lueftner gets five or six hours sleep a night and contrives to present himself in the office between 8:30 and 9:30 a.m. Mostly, however, he does not present himself at the Munich office at all because, such are his international responsibilities, he spends 60% of his time travelling the world. "In the first six months of last year," he says, "I spent 100 days on trips."

After coffee and a refresher glance at the day's crowded itinerary, Lueftner takes, track-suited, to the street for a 15-minute jog to the local indoor tennis courts.

"Yesterday," he says, "I played for three hours. I love the game and, happily, there are a lot of tennis players in the international music business. I remember at Billboard's International Music Industry Conference in Hawaii, Dick Asher and I drove for 30 miles to find a court where we could play."

It is 8:05 a.m. when Lueftner arrives back home after his morning workout, loose, relaxed and ready for the long day ahead. Yesterday, as usual, he made a point of listening to the American Forces Network's top 40 program to keep up to date with the changes in popular taste. "It seems that melodic songs are coming back and today, as every Monday, I'll be exchanging ideas with my repertoire specialists so as to keep Ariola on the ball in terms of contemporary tastes and trends."

But this Monday is more important than the average Monday because it is the day of the monthly Bertelsmann board meeting in Guetersloh, some 360 miles away. The top management from each of the five Bertelsmann groups will be meeting at headquarters, under the

chairmanship of Bertelsmann chief executive Reinhard Mohn, who with his family holds 89.3% of Bertelsmann stock. The executives will exchange notes on worldwide developments in the communications field.

Before leaving for Guetersloh, however, Lueftner has a substantial amount of Ariola business to attend to. He checks the incoming mail, consults with his management to bring himself right up to date with developments in all divisions of the company, examines the latest charts and leafs rapidly through clippings from more than a score of entertainment publications.

Intercoms buzz, phones trill, people hurry in and out with sheaves of papers, half-finished art work, computer print-outs, white label pressings and the indispensable fuel of German record company executives—hot coffee in vacuum flasks. At times, the Lueftner office looks like the main platform of the Munich hauptbahnhof.

"I have developed a system," Monti shouts across the room, "where I reckon I can find any information I need within one minute—and the system works. For the board meeting I have to be able to

present the latest information on the performance of the record industry around the world, and of Ariola in particular."

Today Lueftner will be reporting to the board on the initial success of Arista Records, and his plans for the further development of the Interworld publishing operation. He will also deliver reports from the managing directors of Ariola companies in the various territories. He collates the information he needs in intense and free-ranging discussions with his German managing director Friedrich Schmidt, international vice president Dr. Wolfgang Wegmann, and Dr. Nikolaus Becker, chief lawyer of the Ariola International Group, along with numerous others.

Lueftner has been with the giant Bertelsmann conglomerate for a quarter of a century and he is a Bertelsmann man to his finger tips. He is quick to admit that Bertelsmann gives its group presidents generous autonomy and impressive freedom of business movement.

"But, of course," says Monti, "with the business as tough as it is today, it is vital that this autonomy is accompanied by tremendously close coordination among the groups in the organization. That is why today's board meeting is so tremendously important. We shall be

exchanging information on the state of the media business around the world. Bertelsmann is a conglomerate which employs 34,000 people and has a turnover close to \$2.5 billion—so that has to be highly developed coordination."

As well as a company man, Lueftner is emphatically and enthusiastically a music man who effortlessly makes the transition from boardroom to dressing room, from executive suite to discotheque. It delights him to know that on his return from Guetersloh this evening, he will be out on the town in Munich, taking in concerts by two major Arista groups, the Blues Band at the Schwabingerbraeu and the Kinks at the Deutsche Museum.

"I believe very strongly in maintaining close relationships with the artists and keeping up with their musical development. I always make a point of going to their concerts and if I miss them in Munich, then I'll fly to Hamburg or Berlin or wherever," he says.

He's on the intercom now to get the latest sales figures for the Kinks and the Blues Band. He also wants to have, for the board meeting, an up-to-date profile of the German record market, how much product has been sold to dealers and how much they, in turn, are likely to sell. Throughout the morning, the in-

formation is assessed and assimilated by Lueftner and channelled through his unique, two-file processing system—a green folder for the good news, a pink folder for the bad news. The green file, happily, has a slight edge over the pink one in terms of bulk.

Destined for the pink folder is a report that business is in disturbing decline in Holland and that a wholesaler in Spain has gone into liquidation, owing Ariola \$150,000. But the green folder is not neglected—the Kinks' double album, "One For The Road" sold 35,000 copies in its first two weeks, the Hamburg concert of the Blues Band was a fantastic success, and, in the latest German charts Ariola has 19 singles in the top 75.

There remain just the final arrangements for meetings on Tuesday and Wednesday of Lueftner and his executive team. "Each month," he explains, "we set aside two or three days when all department heads arrange to be in the building so that we can meet together and make fast decisions about product, tours, promotion, sales and so on."

At a few minutes after 11 a.m. we are weaving through the heavy mid-morning Munich traffic on the way to the airport. Lueftner checks his notes and says: "After our phase of extensive international expansion, we are now planning a period of consolidation before we establish any additional affiliates."

It is 11:30 a.m. when we board one of the Bertelsmann aircraft—a six-seater Commander Jet Prof. Awaiting take-off instructions from the control tower, Lueftner puts a cassette into a Sony and plugs in headphones. "Each week," he says above the throbbing of warming-up engines, "I get a cassette of all the new chart entries so that I can keep up to date with the hits."

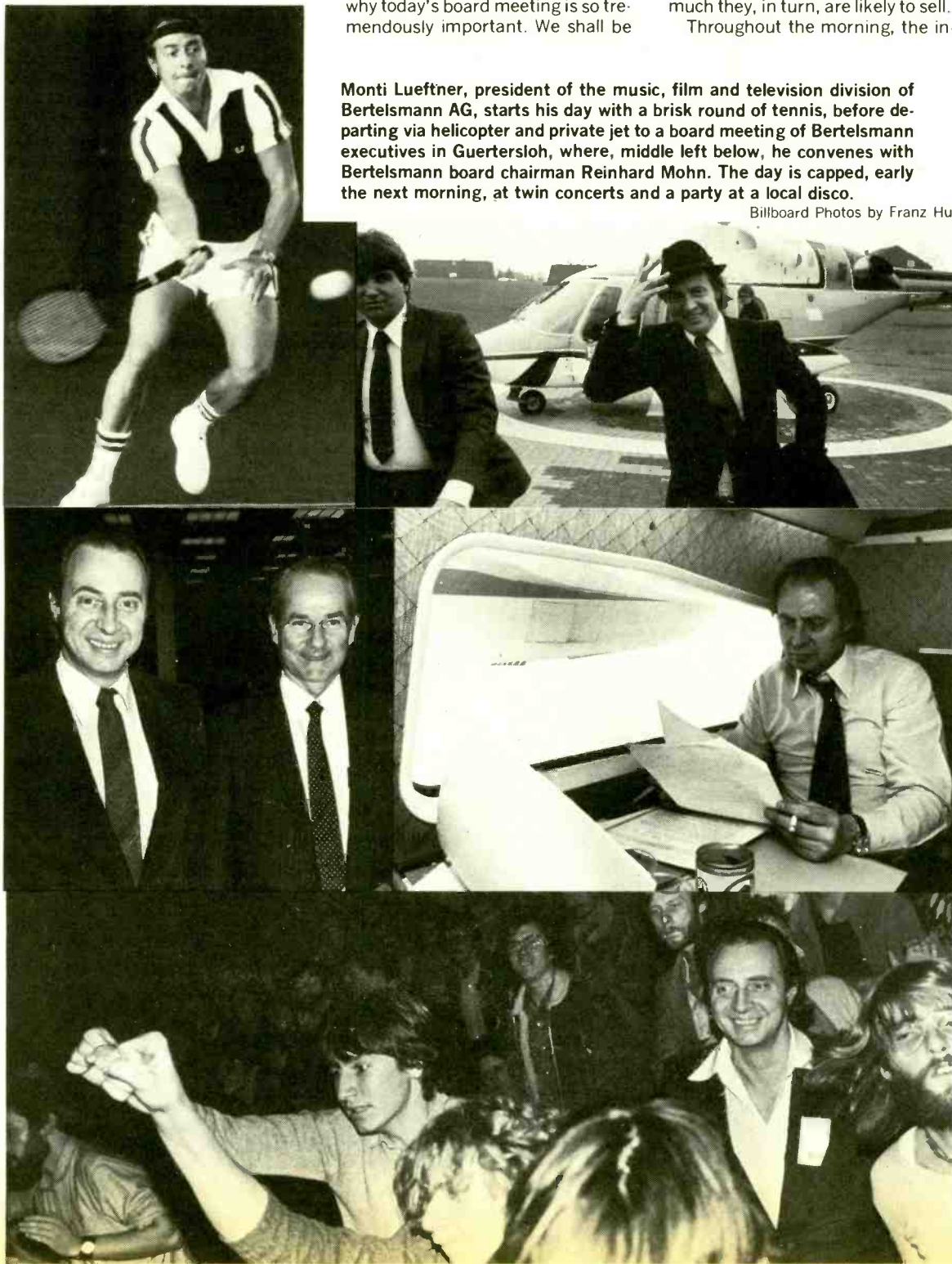
Lunch awaits Monti Lueftner in the Bertelsmann board room, and then, for the next six hours it is meetings, meetings and more meetings. Lueftner is prepared to answer questions from all the various sectors, and he, in turn, has questions for them. There are executives from all the diverse Bertelsmann companies, book publishing, magazines, virtually every aspect of the mass media.

By 7:30 p.m. we are aboard the Bertelsmann plane again, and an hour later the lights of Munich are spread out below us. "We'll go first to the Schwabingerbraeu," Lueftner tells his driver as we head in from the airport, "because the Kinks start later."

Both concerts are packed, both wildly successful and the two groups are clearly delighted to have the president of Ariola on hand to congratulate them on their performances. For Monti, the concerts provide an upbeat ending to a very crowded day.

Ending? Well, not exactly. There is this special party at the famous Charly M disco and some members of the Kinks and the Blues Band might be putting in an appearance. Owner Charly Meier is delighted to count Lueftner among his guests and to offer his party glasses of a special kind of Munich liquid dynamite called obstler.

It's now 2:30 a.m. the president of Ariola has now been up for 21½ hours, but there is no discernible sign of fatigue. In fact, he is on the floor dancing with characteristic zeal. As he says: "I love the business and I live the business."



**Monti Lueftner, president of the music, film and television division of Bertelsmann AG, starts his day with a brisk round of tennis, before departing via helicopter and private jet to a board meeting of Bertelsmann executives in Guetersloh, where, middle left below, he convenes with Bertelsmann board chairman Reinhard Mohn. The day is capped, early the next morning, at twin concerts and a party at a local disco.**

Billboard Photos by Franz Hug



# International Piracy Rises, Malaysia Responds

## Bogus Tapes Seized Dupers Getting Hip

By CHRISTIE LEO

KUALA LUMPUR — An informant's tip led police here to conduct a series of raids on several locations which netted more than 70,000 apparently pirated 8-track and cassette tapes worth upwards of \$300,000. The dollar value on the raid could be much higher, authorities say, considering the value of the sophisticated packaging and printing equipment that was also impounded.

The raids followed a tip made to the Malaysian Assn. of Phonogram Producers and Distributors that eight truckloads of illegally duped product was about to be shipped from several locations in and around Kuala Lumpur. MAPPD passed the information to police, who set up roadblocks on main exit points out of the city.

The truck seizures took place March 17, followed the next morning by a raid on a furniture factory in Jalan Klang Lama, within the city, where a recording studio and a printing press and labeling equipment were discovered. One source says the printing press was used to duplicate labels and record sleeves.

Nineteen suspects were detained as a result of the raids, and police sources indicate more arrests will follow.

The raids coincidentally followed a visit by International Federation of Producers of Phonograms and Videograms president Nesuhi Ertegun, who has long urged local law enforcement authorities, and those within the recording industry, to crack down on the thriving pirate trade in Malaysia.

The labeling factory, one source

claims, had been operating under the cloak of the furniture company for nearly six years. It was believed to be handling tapes produced by illicit plants in various parts of Malaysia.

Most of the tapes were recordings by local artists, some of which had only been released a few days before.

The raids have convinced local legitimate operators of the extent and sophistication of the pirates and counterfeiters who work here.

EMI local act Gaya Zakry's album, for instance, had only been officially released a week before the raid but copies of her tapes were found in the seized merchandise.

(Continued on page 62)

KUALA LUMPUR—Duplication of foreign musical works has become vigorous lately with illegal recordings going on sale before official release here.

Industry sources say this could be due to the coverage given copyright reports in the press. The papers are "educating" music duplicators, they allege.

"Now they know what copyright is all about. They know the loopholes in the law and are escaping legal action," says one disgruntled record company executive.

The press has on numerous occasions reported that copyright is granted to music works of Malaysian citizens or to a locally incorpo-

(Continued on page 62)



Pirate Booty: Officials of the Malaysian Assn. of Phonogram Producers and Distributors sort out part of a haul of counterfeit tapes seized by police near Kuala Lumpur recently.

## \$70G SALES IN 3 DAYS

# Hot Start For Tower In Tokyo

By SHIG FUJITA

TOKYO—Tower Records' store here has been drawing a steady stream of 18- to 25-year-old Japanese since its March 6 opening (Billboard, March 21, 1981). They purchased more than \$70,000 worth of recordings in the first three days, according to Mark Viducich, general manager of Tower Records International.

The sprawling outlet, located in the busy Shibuya shopping and entertainment center, is one of the first Japanese record stores to be patterned after the American full-line retail shop.

"Phenomenal is the only word that's appropriate for describing the sales," says Viducich. "On the first three days, I would estimate we had a total of 15,000 people in the store, and they bought 12,000 records worth about \$72,465." That translates into about 15 million yen.

Prior to opening, he had said the store would aim at grossing \$2,174,000 the first year of operation. Asked if he would revise that figure in the light of the unexpectedly good sales on the first three days, he said: "For the time being, I'm sticking with that figure because the sales when the store opens do not necessarily continue for the rest of the year. The outlook, however, is very good."

Shibuya is one of the most popular shopping-entertainment areas in Tokyo, particularly with the young people.

The Tower Record shop is on the second floor of the Village 80 Build-

ing and has a floor space of about 400 square yards, stocking 80,000 records. There is a spacious alcove area on the first floor leading to the stairs to the second floor store.

"Before deciding on this location, we looked at several other locations, but this was just right from the standpoint of size and price," Viducich explained. "When president Russ Solomon was here in September, 1980, we were up here on the second floor on a Sunday and saw countless young people going by on the street below and decided this was it. It cost us just under \$1 million to open this store, including inventory."

The store has a staff of 15, headed by store manager Manabu Sano, working on three shifts. It is open every day of the year from 10 a.m. to 10 p.m.

Viducich said: "Our staff is so busy selling, they don't have the time to restock the shelves. At this rate, we'll have to hire people just to bring stock up from the storeroom and place them on the shelves and racks."

"We've tried to make the store look as American as possible. The Japanese, especially the young people, like to identify with American things. Our customers seem to like the way our store is arranged." He said there apparently had been people from record chains and record companies scouting the store who were taking notes, measuring things and even taking photographs.

"If they can learn a bit about merchandising from us, that's good because they can sell more records, too," he said. "I think there's plenty of room to sell many more records in Japan because the young people have lots of money."

Viducich listed the retail prices as follows: \$5.98 list in the U.S. sells for \$6.96 in Tower's Tokyo store; \$7.98 list in the U.S. sells for \$7.30 for new releases and \$8.40 for catalog; \$8.98 list in U.S. sells for \$8.21 for new releases and \$8.89 for catalog.

As for the two-record albums, \$12.98 list in the U.S. is selling for \$13.72 here and \$13.98 list in the U.S. sells for \$14.20.

Current LP prices in Japan for single albums range from \$12.08 to \$13.04.

The wholesaling side of Tower Records currently services 50 outlets throughout Japan and grosses \$193,200 a month. When it started out in May, 1979, it had a staff of four, but the wholesale office has 15, plus 15 more at the store for a total of 30 employees.

As for the possibility of opening a second store, Viducich said. "It's expensive to open a store in Japan. But if business goes on at this rate, why not?"

The opening of the Tower store here is arousing much interest, not only among record stores dealing in imported product, but also among record firms. It will be some time before the actual effects on the industry can be ascertained.

## SINGAPORE VICTORY

# C'right Upheld In Court Test

SINGAPORE — A judgment given by the chief justice here in rejecting an appeal against conviction by a dealer in pirate product has been welcomed by the International Federation of Producers of Phonograms and Videograms as a great step forward.

Says IFPI director general John Hall: "We are extremely happy with this judgement which we feel will greatly strengthen the hand of the record industry in Singapore. Singapore is the key country in our fight against piracy in Southeast Asia and this decision makes me optimistic that we can at last get piracy there under control."

The judgement brings to a conclusion a case originally brought by the director of public prosecutions in 1978 when Lok Shoon Shing, trading as Corina, was convicted in a Magistrates' Court on six counts of possessing for sale pirated copies of gramophone records.

The defendant appealed the conviction. Prolonged legal arguments ensued about the degree of protection afforded by Singapore's Copyright Act of 1968 and as to whether the British Copyright Law of 1911 is still valid in Singapore.

In giving his judgement, the chief justice:

- Rejected the argument that it is necessary for the prosecution to bring technical evidence to show that the sounds produced by an alleged illicit cassette copy of a gramophone record are the same as on the

original record. The testimony of an expert witness is deemed adequate.

- Rejected the argument that the entire sound content of a gramophone record must be reproduced on a cassette for the cassette to be a pirated copy.

- Rejected the argument that the sequence or order of songs on the cassette must be the same as on the record for the cassette to be deemed a pirated copy.

- Rejected the argument that if a cassette contains more songs than the original record from which part of it was copied, then it cannot be deemed a pirated copy.

- Held that sufficient prima facie evidence had been produced to prove that copyright subsisted in the gramophone records, a particularly significant point since four of the six recordings involved were foreign.

- Held that the 1911 Copyright Law is still applicable in Singapore and that foreign repertoire is protected under the copyright law of Singapore.

These observations, plus a number of technical points made by the chief justice, are thought by record industry observers to have established that there is a workable framework of law for the protection of phonograms against piracy in Singapore. The IFPI now plans to press for high penalties in piracy cases and the incorporation of some minor amendments in the law to enable the prosecution more easily to prove its case.

## Official PRS Probe Nixed; Indie Review Now Sought

By PETER JONES

LONDON — The Performing Right Society has been asked to agree to an independent review of its activities, following the rejection earlier of a demand for a government-level probe into its operations.

Leslie Huckfield, a Labour M.P., had been told in the House of Commons here that while there would be no official inquiry, there would be an amendment to the Companies Act to make PRS give details of its weighted voting structure and reveal those who exercise it.

Now, in a letter to Richard Toeman, chairman of the PRS General Council, Huckfield says he wel-

comes the amendment but adds: "I'm afraid its ultimate resulting disclosure will still fall far short of what I seek."

His basic criticism is that a "secret group of 400-odd members of a total of 12,000 have been granted enough multiple votes to control all elections and re-elections to the council, a condition so unacceptable to the public conscience that Parliament is amending legislation to force the PRS Council to reveal this hitherto anonymous group."

He describes the society as "a monopoly, which holds hostage all who create or publish music, for they can only look to PRS to collect their royalties from public performances."

"The society has in the past distinguished its lack of democracy and openness behind the facade that it is helping the poor underprivileged songwriter. How many times have I heard the lament that 80% of the membership earn less than £250 a year, while the truth of the matter is that for each pound, you distribute to each of the 10,000 poor little songwriters, you pay each member of the secret 400 just 87 times as much. So I can't accept that the Labour clubs which I represent are being asked to pay dues mainly for the benefit of poor, downtrodden composers."

He asks: "Will the council authorize an independent review of the PRS?"

The PRS council is now considering the matter.

## Antares 2 Synthesizer Developed By Czechs

PRAGUE—What is claimed to be the first East European synthesizer, the Antares 2, has been developed here with the aim of eventually going into large scale production.

Two young engineers, Michael Eben, 26, a professional keyboard player with several Prague-based jazz and rock groups, and Miroslav Kasper, 34, developed Antares 1 for the Czechoslovak Musical Instrument Company.

Antares 2 can be joined to the Oberheim digital sequencer, so widening the possibilities for its "memory." One built-in speciality is the ability to switch the glissando on and off by a single touch, making it possible to use it for a very short time.



# WIPO Delegates Agree On Campaign Against Piracy

• Continued from page 4

diovisual recordings and films by adopting the following measures:

- To alert governments and public opinion to the need to fight piracy;
- To give emphasis in all its technical activities to education and legal advice in this field;

- To collect and make available to states and rights owners information concerning all legislation on the subject of intellectual property which may be made use of in the fight against piracy;

- To coordinate research and take initiatives for the purpose of improving such legislations as well as

their more effective application in collaboration with the inter-governmental and international non-governmental organizations concerned; and

- To give priority to undertaking an interdisciplinary study of all relevant international conventions relating to intellectual property administered by WIPO.

Dr. Arpad Bogsch, director general of WIPO, who chaired the three-day forum, immediately pledged the organization's support for the resolution and indicated that among other international forums in the planning stage was one on the problem of home taping, a subject specifically excluded from the piracy meeting.

Easily the most encouraging aspect of the forum was the fact that delegates from developed and developing countries alike were in complete accord as to the threat piracy posed to creators of intellectual property. Specialists from all over the world spoke of measures being taken in their countries against pirates and many speakers felt that the prodigious exchange of information made possible by the forum had resulted in their being much better equipped to carry on the fight.

The problem of funding the fight against piracy was brought into sharp focus by Stan Gortikov, president of the Recording Industry Assn. of America, who, in a comment from the floor, noted that while there was encouraging unanimity on the perils of piracy, not one speaker had offered money to step up the war against it. "We deal with the philosophical problems with dignity and politeness," Gortikov said, "but we really need dedicated people who are ready to spend lots of money to sustain the fight."

Jean-Loup Tournier, president of the international bureau of the societies administering the rights of mechanical recording and reproduction (BIEM) and director general of SACEM, the French authors' society, drew the meeting's attention to the fact that piracy was at its worst in areas of the world where copyright protection was either inadequate or absent altogether. Taking up Gortikov's point, Tournier emphasized the difficulties faced by developing countries in raising money to fight piracy, particularly if the countries had no authors' society and no proper industry.

"In conjunction with the French record industry association, the French authors' society, SACEM,

## Finns' CBS Anniversary

HELSINKI—CBS Records Finland celebrated its fifth anniversary here with an industry party and a claim from Antti Holma, managing director, that it had increased annual turnover "10-fold since we started operations here."

He claims that CBS has the country's best-selling roster of local artists and that its corporate profitability is "two or three times higher than any other record company in Finland."

Live performances were given at the party by three new acts to the roster, Kirka, Paul Oxley, an Englishman now living in Helsinki, and Riki Sorsa, who is to represent Finland at the Eurovision Song Contest in Dublin, Ireland, April 4. The CBS Finland Honor Award went to local singer Reijo Kallio, whose latest album has sold more than 75,000 units.

has spent a great deal of money to keep piracy at under 10% but for poorer countries, such investments are impossible," Tournier said.

Arguing that little progress had been made in the protection of intellectual property over the last 20 years, Tournier said that the rights which derived from authors' rights could hardly be defended if the authors' rights themselves were not safeguarded—as was still the case in many countries.

Finally Tournier offered a vote of thanks to the pirates of the world for creating a situation which had finally brought together in a forum all parties concerned with the protection of copyright.

Mr. O'Adeniji, registrar of trademarks, patents and designs in the Nigerian Federal Ministry of Commerce, said the forum had been an "eye opener" and he would be returning to his country with a strong recommendation that piracy be made a criminal offense.

"It can clearly lead," he said, "to economic catastrophe if unchecked."

Warren Khoo, senior state counsel from the Singapore Attorney Gen-

eral's office, said part of the blame for the rise of piracy were the social conditions that encouraged people to purchase pirated and counterfeited product.

"The record pirates have 100 million accomplices around the world," Khoo said, "Who buy their illicit products. Why do people buy pirate tapes even when they know it is wrong? It is because of the disparity between the cost of the pirate product and the genuine product. So perhaps if we approach the problem from the point of view of the consumer as well as seeking to restrain and punish the intellectual property thief, we will find the solution."

Throughout the three days, participants in the forum heard papers from representatives of IFPI, the International Federation of Film Producers associations, the International Confederation of Authors' Societies (CISAC), the International Federation of Musicians, Interpol, the U.S. Trademark Assn., UNESCO, the Motion Picture Assn. of America, the Customs Cooperation Council, the International Writers Guild, and the European Broadcasting Union.

## WINNER HITS NO. 1

# San Remo Festival Sparks Disk Sales

By PAOLO FILIPPONI

MILAN—The 31st San Remo Festival, 1981 edition of Italy's top song contest, has once again proved successful in promoting sales of the titles featured, with foreign acts such as Dire Straits, Robert Palmer and Bad Manners gaining exposure from the Gianni Ravera-promoted event.

Winner of the contest, which took place in February, was a novelty song called "Per Elisa," sung by little-known EMI artist Alice. The single quickly climbed to the top of national charts here.

Other competitors, including Claudio Cecchetto (Fonit-Cetra), Loretta Goggi (WEA), and Ricchi E. Poveri (Baby), also saw strong spin-off sales. Among various special guests, British bands Dire Straits (PolyGram) and Bad Manners (Durium), together with solo singers Robert Palmer (Island/Ricordi) and Barry White (CBS) put a fresh look on what might otherwise have proved a stale repeat of past festivals.

Leading retailers confirmed heavy sales for product from all these artists. At Marko, in downtown Milan, Alice and Cecchetto were both in strong demand. At Nannucci, one of Bologna's biggest retail outlets, the singles by Poveri, Cecchetto and Goggi sold quickly in the wake of the festival.

The shop also reported similar demand for Dire Straits' "Tunnel Of Love" and Robert Palmer's "Looking For Clues," as did Milan's biggest record shop, Messaggerie Musi-

cali. At Consorti, one of Rome's top record outlets, staff said Poveri, Cecchetto and Alice herself were pulling top sales, with latest albums from the British acts also much in demand.

The sales action proves the San Remo event is still effective as a source of record promotion, and that the negative trend of the last few years, which had disappointed the Italian record industry, has now been reversed.

Media coverage is clearly a significant factor. This year state-controlled radio and television network RAI-TV televised the entire three-night event. For some years previously, only the final night had been given tv coverage. As usual, the final show was broadcast via Eurovision to a number of nearby countries.

Nevertheless, the potency of the event, and its effect on consumer demand, took both retailers and record companies by surprise, especially in the light of the disappointing sales generated by recent Festivals.

PolyGram managing director Marco Bignotti, for instance, said afterwards: "San Remo has proved a most effective promotional tool and promoter Gianni Ravera deserves appreciation for his highly professional job."

"I can give an example. Dire Straits' Vertigo album, 'Making Movies,' had been in the top three of the Italian charts and begun to slide downward. After the band's appearance at San Remo the album began to climb again."

Also involved are Michel Legend, internationally prominent French composer, lyricist Jean-Loup Dabadie, and three writer-performers, Yves Duteuil, Claude Nogaro and Guy Beart. Added are representatives of radio and television, plus record industry figures, including RCA producer Bole Soquet and publisher Claude Pascal.

Associated song festivals are planned, the first in Bordeaux later this year. Overall, the aim is to restore the kind of international reputation the "French song" enjoyed during the career peak of Maurice Chevalier.

## French Acts To Get Own School

PARIS — A state-organized "school" for French light music and pop musicians, aimed at helping local talent compete against growing musical imports, starts operations in 1982.

Philippe Lecat, minister for cultural affairs, says the academy will be split into two divisions, artistic and administrative. The latter will deal principally with such matters as tax and contract law.

The artist side is to be directed by a special "French song" committee, including representatives of copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique.

## Promo Ready For Swedish Group

STOCKHOLM—EMI act Gylene Tider, playing relaxed pop with strong 1960s influences, is currently the hottest act in the Swedish record business.

Its eponymous debut album sold nearly 150,000 units. The follow-up album from the band, "Moderna Tider," is just out after an advance order of 160,000, easily the biggest yet in Sweden.

The group's debut single "Flickorna pa TV2" sold 25,000 units, the

follow-up 10,000 and now the third "Nar Vi Tva Blir En" has touched a remarkable 80,000 sales peak here. The band is also a huge attraction on tour.

Now there is an international promotional push on the group, retitled Modern Times, with an English language version of the single, "Beating Heart." EMI Sweden also has video promotional back-up for the band, which writes its own material, in its worldwide exploitation.

# Vid '81 Conference Yields Mixed Bag Of Fact, Forecast

• Continued from page 39

ting many VCR functions on several chips, while Sony is also developing high speed video duplication.

Dutch video expert Frans Van Lier predicted that the European VCR population would be three million units by year's end with Britain, West Germany, France, Holland and Sweden accounting for 90% of the total. Only in West Germany, he noted, was Philips the market leader with VHS estimated to have a 40% share over Philips' V2000 format, with 25%.

Demand has outstripped capacity, however, at Philips' Vienna plant, and its German factory was being rebuilt for additional manufacturing volume.

## Soviets Laud Pink Floyd

MOSCOW—The Communist Youth League newspaper Komsomolskaya Pravda praised English rock group Pink Floyd in an article here recently, calling the anti-establishment quartet "four honest artists."

But it goes on to explain that the group's honesty is set against the general "tastelessness and banality" of the pop music world, which it characterizes as "an ugly child of an unequal marriage between art and business."

The article singled out the group's last LP, "The Wall," as an attempt to break through the divisions between the "Western elite and the popular masses."

Pink Floyd albums change hands here for up to \$120 each on the Russian black market, where the group enjoys considerable popularity.

Fastest growing market for video hardware is the U.K., according to Granada TV rental marketing director David Parish, from the prevalence of rentals here, 65% of all VRRs. Thanks to rental, color tv has achieved greater penetration quicker in the U.K. than anywhere else and the same is true of video. Penetration in West Germany and Britain is estimated to be 30%. A new trend is re-renting older machines.

Video software rental was examined by Bev Ripley, commercial director of Intervision, which has just begun a massive direct response tv campaign dubbed Televideo. Audience reaction to the Intervision program has been strong thus far, he claims. "Bring All The Magic Of The Cinema Into The Home" is the theme of the tv spots.

750,000 videocassettes were estimated rented in Britain last year, twice the number sold. It was pointed out that rentals are an effective method of combatting video piracy with consumers preferring to rent a title at a nominal price as opposed to buying a poor quality pirated tape. Intervision now has a pilot rental plan in a public library.

Bob Jacob of wholesaler Carnaby Video gave dealers tips on how to enter the new video market. His advice: "Build up slow, stock the best but offer the rest, never sell on price, display boldly, and train the staff."

## Olivier Chosen To Lead Sibesa

BRUSSELS—CBS Belgium director Alain Olivier has been elected president of Belgian trade organization Sibesa, in succession to EMI's Stanley Robins, who leaves the board. Others elected include Charles Licoppe (PolyGram), vice president; Ted Sikkink (WEA) and Charles Andrews (EMI), Sibesa administrators. Vogue's Roger Meylemans continues as treasurer, Pierre-Jean Goemaere (Inelco) as administrator and Paul Lebbink as director.



## COTTAGE INDUSTRY

## Service Tracking Airplay For Disk Labels In U.K.

By NICK ROBERTSHAW

LONDON—Polydor, CBS, WEA, EMI, and Chrysalis are among subscribers here to a new airplay monitoring service called Sham Tracking, run from home by the wives of two record men and a good example of the notion that simple ideas are often the best.

Using modified tape machines, Sham Tracking records the entire output of BBC Radio One and top commercial station Capital Radio, something over 100 hours each week, then prepares lists of every record played.

According to Janie Hornall, who started the service, it takes around 50 hours to compile the information, which covers well over 1,000 plays each week, exclusive of typing and photocopying. The system was originally computerized, but is now largely based on less sophisticated, but more reliable, methods.

Finally, in the early hours of Monday morning, completed reports are delivered by hand to clients' desks, ready for the week's first marketing meetings. Cost to record company or music publisher subscribers is \$120 a week, or managers can have tabs kept on a single record for \$45 a month.

The industry has been quick to adopt this service, so much so one wonders how it managed before. Radio 1 and Capital are crucial in breaking new singles, and although promotion men can get hold of program logs, these rarely reflect exactly what's played. Nor does the trade press carry detail of records played, only of playlists. But Sham Tracking

can tell executives precisely how many plays have been achieved where, when, and by which disks, and how their rivals have fared in the bargain.

Polydor's general manager of press and promotion, Arthur Sheriff, is one of the report's most enthusiastic users.

"I swear by it," Sheriff says. "I run my promotion department around it, in planning my priorities for the week, where to spend the money, when to activate our marketing and so on. To take a simple case, if we had four plays on a single which is at number 76 then I know that if we can increase that to seven plays, the record will get in the top 75.

"There are other uses too. Radio producers sometimes decide not to plug a record because they think it's getting played more than it actually is: this way we can tell them, no, it's only had five plays all week. And one of the main things is that I can look at the report and see what sort of records other companies are getting played—get the flavor of the month so to speak."

Sham Tracking has just extended its coverage to BBC Radio 2. There are, of course, many independent local radio stations outside London which are not covered. Arthur Sheriff agrees he would like to see some of the key broadcasters included—Radio Clyde in Scotland, Radio Piccadilly in the Manchester area, BRMB in the Midlands—but as he says: "Radio 1 is really the station that sells records. Regional exposure is the icing on the cake."

## U.K. Unions Ask RCA To Reconsider Plant Closing

LONDON—Union chiefs at the RCA pressing plant in the north of England, set for closure June 12 this year with the loss of some 270 jobs (Billboard, March 28, 1981), have contacted Bob Summer, RCA president in New York, pleading for him to discuss the decision with the work force.

In a telex, Tom Burlison, secretary of the General and Municipal Workers Union, representing most of the work force in this already depressed area, asks: "Let's talk so that we try to retrieve the situation."

But Don Ellis, RCA U.K. managing director, says: "It's a fact of life that there is excess pressing capacity in this country. CBS and EMI between them can handle the entire industry's needs. I can acquire outside pressing at a lower price than in my own company, taking into account overheads and operating costs."

And RCA has said the plant, built nearly 13 years ago, operated only once at full capacity, coping with the fantastic demand for Elvis Presley product following the singer's sudden death.

Burlison says he feels the company should first have had talks with the work force, adding: "This was a relatively new factory in an area of terrifying unemployment."

He adds: "We're not talking about redundancy payments or severance deals yet because we don't accept the plant must close."

RCA has an option to go to Thorn EMI for pressing during the almost inevitable winding-down of the plant and will probably stay with

that company in the future, though talks have been held with both CBS and PolyGram. RCA can also bring in finished product from its plant in Italy.

RCA says the closure won't affect its other commercial operations, mainly the headquarters in London and the distribution center in the Midlands, and pledges that it will still sign new talent and licensed labels.

## CBS Mexico's Women Sell Big

MEXICO CITY—CBS Mexico has the feminine touch in the first quarter of the year with Vikki Carr, Manoella Torres and the label's new, aspiring entry in the ranchera field, Isabel Rojas, off to a strong start.

"Among them, LP sales were surging towards 250,000 in the final days of February," according to Antonio Flores, marketing manager of the company.

Torres' "Ahora No, Ahora Si Quiera," which originally went into distribution last October, has already gone past the 140,000 mark, while Carr's entry, released the early part of this year, has leaped over 70,000 units. Rojas, in a little less than a month of exposure, has jumped to over 20,000 units.

Flores reveals that the company also is preparing another new female for the public, Paola. She will be on the boards with an initial single this month or in May.

## U.K. Service Honors Lennon

LIVERPOOL—A packed congregation of some 2,000 people attended a memorial service at the Anglican Cathedral here for John Lennon and heard the Dean of Liverpool refer back to Lennon's quote about the Beatles being "more popular than Jesus Christ."

"If it is true what he said, that is not a judgment on the Beatles but on the Christians who present Jesus in such an unattractive light," the Dean said.

He added: "Some say that Lennon was a bad influence on a whole generation, with his drugs, his sex and his disrespect of authority. I suspect they also didn't like him because he was successful, rich and young. But even if all they said of him was true, I still think it is a right and good thing we do here in this cathedral today."

But a group of church-going traditionalists outside the cathedral protested that the service was an act of desecration. Cathedral staff, however, sold scrolls of the words of "Imagine" at around \$2 in aid of Yoko Ono's Peace Fund.

And organizer Alan Williams, an early manager of the Beatles, suggested the church service was "hypocritical." "The church never appreciated the group at the height of its fame. That's when it should have linked with the Beatles, when Lennon was writing his peace songs," Williams said.

## FOR MUSIC COPYRIGHTS

## Video License Pact Inked

LONDON—Britain's Mechanical Rights Society, representing music copyright owners who were first to go into print on the question of rates for licensing musical works on

video, last week became the first industry association to sign an agreement with the British Video Assn. (BVA).

It is hoped this conciliation and arbitration agreement will prevent disputes arising between music copyright owners and BVA members while discussions continue between the BVA and MRS.

Said Bob Montgomery, chief administrator of MRS: "The development of video is very important to copyright owners and we look forward to a continuing relationship with the BVA."

Michael Kuhn, chairman of the BVA rights committee, commented: "The BVA is delighted that within a few months of its incorporation, it is able to demonstrate the degree of acceptance it has achieved in the industry and its value to its membership by signing the first industry agreement. It is a source of particular pleasure that this first agreement is with the music publishers, whose cooperation is particularly vital during the infancy of the new industry."

## MELODIYA POP TITLES

MOSCOW—Melodiya, the state-run record company here, is beefing up its line of licensed releases, both classical and pop, through the rest of this year, according to Igor Dmitriev, deputy director-general.

Pop product on the way includes the long-awaited release of an Elton John album, probably "Single Man," negotiations for which started in May 1979, when the U.K. star played highly successful concert dates in the Soviet Union.

Also figuring in the pop material on license will be product from Adriano Celentano, Gloria Gaynor, Milva, Boney M. Eruption, the orchestras of Paul Mauriat and Percy Faith, plus recordings by gospel artist Mahalia Jackson.

Forthcoming licensed classical product includes the "Samson Oratorio" by Handel, Hector Berlioz's "Introduction to Trojans In Carthage" and four Brahms symphonies. Also here soon is Donizetti's "Don Pasquale," licensed from Ariola-Eurodisc in Munich, the first full stereo release of this opera in Russia.

## Madness Film

LONDON—Stiff Records band Madness is shooting its first full-length feature film, "Take It Or Leave It," jointly financed by the group and the label, directed by Dave Robinson, Stiff managing director, and the story-line centers on the band's career between 1976 and 1979.

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## FROM VIRGIN

## Single Out To Aid U.K. Train Robber

LONDON—Virgin Records here has rushed out a single recorded by members of the original Great Train Robbery gang. It's called "Ronnie Biggs (He Was Only The Tea Boy)" and, says Virgin, it draws attention to the plight of the kidnapped Biggs and plays down his role in the robbery.

Richard Branson, Virgin chief, says he was approached by persons representing the gang and agreed to rush release the single with the proviso that all record company profits go to Brazilian friends of Biggs who have assumed responsibility for the welfare of his six-year-old son.

Says Branson: "The record theme is that Biggs was not one of the principals and hardly deserved his original 30-year sentence. Virgin's feeling on his abduction from Brazil is that it was deplorable that he was grabbed purely for mercenary reasons.

"Prime Minister Margaret Thatcher has correctly tried to make a virtue of the fact that under no circumstances will she approve of terrorism or kidnapping," adds Branson.

Branson was originally approached to help finance Biggs' abduction, but said firmly he wanted nothing to do with the operation. Virgin was originally involved in Biggs' own recording debut when in conjunction with the Sex Pistols he recorded the single "No One Is Innocent," which made number three here in 1978.

Biggs also appeared with members of the Sex Pistols in the feature length movie "The Great Rock'n'Roll Swindle."

## Piracy Raids In Malaysia

• Continued from page 59

WEA's Kathy Ibrahim, whose debut album was just released here, was also listed among the tapes seized.

The pirates generally retail these tapes for \$3 each, usually at the market bazars where free lance "hawkers" peddle their wares.

All of the tapes seized here were identical in content to the legit versions, save for the trade marks of the companies protected by copyright law.

International record company executives here were thrilled with the results of the raid.

"Our efforts are finally paying off," says WEA promotion manager Raymond Hon. "In the past, we've been victims of abuse and threats, but now with the law clamping down on them, the pirates are adopting various precautionary measures to protect their interests. It's a never-ending game, but we're making some progress."

PolyGram's product manager T. Renganathan says: "This is just one step to the elimination of piracy here. The cooperation of the police has made our job a lot easier. However, it means the pirates may be more vigorous with international product as foreign works are not protected by copyright law unless registered within 30 days of release."

EMI's managing director, Mrs. S.P. Beh, believes it to be "one of the biggest hauls" of pirate and counterfeit tapes here. "The piracy has cost the eight member firms of MAPPD several millions of dollars," she adds.

CHRISTIE LEO

The single "Ronnie Biggs (He Was Only The Tea Boy)" was originally recorded two years ago but was not released then because the publishers W.H. Allen threatened an injunction claiming exclusive rights to all commercial ventures undertaken by the robber gang. Those rights have since been waived.

The single songs were written by Tommy Wisbey and two friends of the gang, Roger Mealey and Patrick Doolan, both involved in the music business for 15 years. Wisbey sings lead. The 'B' side is a cautionary tale titled "Crime Doesn't Pay, Boys."

Wisbey is currently held on remand in Brixton Prison here having been arrested shortly before Christmas.

PETER JONES

## Dupers Are Hip To Weak C'right

• Continued from page 59

rated company. For foreign works, copyright is only granted if the work is published here within 30 days of its publication in its country of origin.

Duplicators here have forged links with suppliers in the U.S. and Britain to send tapes or records as soon as they are released.

Record companies here, including the majors, sometimes take months to release locally pressed versions of foreign records. They point to red tape and policies of parent companies as the culprits. Industry sources concede that illegal duplicators are more efficient than recording firms in spotting international hits.

A quick survey of night stalls in the hawkers square reveals such up-to-date items as Dolly Parton's "9 To 5," Bruce Springsteen's "The River," REO Speedwagon's "Hi Infidelity" and Toto's "Turn Back" on sale. These albums have yet to be released by the respective legitimate distributors.

A similar situation arose when release of John Lennon and Yoko Ono's "Double Fantasy" was delayed by WEA due to late arrival of material. The duplicators did roaring business during that interim period. An estimate has it that more than 30,000 pirate tapes were sold before WEA officially released the album.

Sources say there is a one-stop wholesale distributor in the U.S. that sends the latest hit singles to subscribers here. The wholesaler does not screen its overseas subscribers and some illegal duplicators here are said to be receiving their hit records from them.

## Bild & Ton Sales Up 10% For '80

HANOVER—The Bild & Ton chain of retail outlets reports a 10% sales increase for 1980 over the previous year, taking total turnover up to roughly \$180 million.

In video sales, the upturn was 150% and the overall trading picture would have been even brighter had it not been for a retail price drop of roughly 12% in most hardware areas.

Bild & Ton, with 240 member companies involved in a total 380 shops, looks for a turnover of around \$250 million this year.

## International

## International Turntable

Alain Trossat, after heading companies in Chile, Brazil and Italy, during a 27-year tour with Phonogram, returns to his native France to become managing director of Polydor. He replaces Jacques Kerner, who resigned after 16 years to become a consultant to the company, concentrating initially on exports and the video business. Trossat joined Philips in 1954, and then to Chile and Brazil, where he helped build the Philips operations there. He became president of Phonogram in Milan in 1969, where he remained until recently. Marco Bignotti replaces him there.

★ ★ ★

Wolfgang Wegman resigns as deputy managing director of Ariola-Eurodisc and vice president, finance and administration, Ariola International Group, Munich. He leaves May 1, after 10 years with the company, to join a Stuttgart firm not in the recording business. His duties will be absorbed by others in line with a restructuring of the Bertelsmann-owned company's senior financial management.

★ ★ ★

Nico Geusebroek has resigned as managing director of EMI Records Holland, by mutual consent. Geusebroek, with the company for 12 years, is a casualty of Thorn EMI's restructuring in Benelux. Bert Verhelst now heads the record division.

★ ★ ★

Claudio Gobbi, former creative services manager at PolyGram Italy, joins Fonit-Cetra as promotion manager. Antonio Cocco, once international repertoire manager at PolyGram Italy, moves to the same role at Penerecord.

In other Italian executive shifts, Franco Bassi, general manager of Milan-based independent classical label, Melodram, has resigned, but has not yet revealed his future plans. Bruno Fedetto, merchandising, advertising and classical music chief at EMI, has switched over to PolyGram. Franco Cabrini, former marketing manager at PolyGram, then at Durium for a short spell, now heads the marketing section of EMI. And Ronnie Thorpe, international product manager of PolyGram, has joined Fonit-Cetra.

★ ★ ★

John McCready becomes marketing director, CBS Australia. . . . Hilton Price named commercial manager of PolyGram Video U.K., part of the record operation. . . . Harald Heilmann takes over as managing director of Record Rack division of PolyGram Germany, in Ratingen. He's a vet of RCA's and Metro's marketing arms.

★ ★ ★

Richard Baldwin, managing director of budget for Music for Pleasure here for the past 16 years, has retired and is succeeded by Ted Harris, previously director of sales, marketing and production for the company. Baldwin, EMI Records' longest-serving managing director, introduced the successful Listen For Pleasure and Classics For Pleasure series. He will continue working as consultant on Listen For Pleasure projects.

Noel Burke is named overall pop marketing manager for Fonogram SA of Madrid, Spain, having been with the company three years and a resident of Spain for 16 years. Sister company Polydor SA has made Carlos Borralló pop and classical marketing manager.

## IN SOUTH AMERICA

## Young Demo Mart Draws Punk Tours

By ROMAN KOZAK

NEW YORK—A new interest in South America, evidenced by recent major tours by such acts as Earth, Wind & Fire and Queen, has permeated to the new wave level, with Frontier Booking International (FBI) planning to send its acts south of the border. First visit will be by Joan Jett to Caracas, Venezuela, May 5 to 9.

"In the past, the only acts that would go to Latin America would be the dying dinosaurs, who had played everywhere else. But with the market opening up, I want to send them dynamic young acts," says Ian Copeland, president of FBI.

"South America is (also) where the money is. The average age is 18, while the average age in the U.S. is about 30. They are going through the youth thing now. And while that is not the main reason for sending acts down there, it is a factor," he continues.

Copeland built up FBI by organ-

izing low budget tours for new wave acts in the U.S., and he is not approaching the Latin American market any differently. The Police, also booked by FBI, has already played in South America, doing some isolated dates, but now Copeland plans to send a "steady stream" of new acts into the market.

"South America is really easily done," he says. "To start with, Joan Jett will be the first, and she will go down to Venezuela. The promoter will pay for the trip and give the money on top of that, provide all the equipment and expenses, hotels and everything else."

"You leave the U.S. on Sunday, you do a television show, and the next two days at the Town Hall, which is the club there, and then you fly back. It's very handy since it's a midweek thing, which are the hardest days to fill anyway," he says. Bands coming from Europe can go to Venezuela via Miami, he adds.

Copeland remembers that when he first started booking new wave acts in the U.S., clubs would allow him to bring in his acts only on the slow nights, the Monday nights. Subsequently, he provided a different new wave group every Monday night. As the scene grew, these nights often became the most popular in the week. Copeland was able to expand to the point where now new wave virtually dominates the club circuit.

"The same can be applied in Latin America. We will provide the promoter down there a run of talent. It means he will get the Police, Joan Jett, Robin Lane, the Stranglers, Gang of Four and 999. At the moment, it is set up for three weeks between acts, but we will build from that. And from there that opens the door to Brazil and Argentina."

Copeland says he picked Venezuela as a start-off place because it is fairly close to the U.S., with good plane connections, and, perhaps most importantly, the promoter, Tony Delucca of Organization Parade, is willing to invest in the concept. Organization Parade, says Copeland, owns the top radio station in Caracas with 17 other affiliated stations in the country.

"It is not just flying in and doing a Holiday Inn date and that's it. It will actually be a promotional visit that amounts to something since there will also be tv. All over the world you have bands coming in to play clubs, but this will be more than that."

Copeland acknowledges that initially, at least, the shows he will be taking to South America will play to the affluent minority who can afford the high ticket prices.

"The governments in some of these places are not at all for having mass gatherings of the poor," he notes.

## Crampon Sale Set

LONDON—Boosey and Hawkes, long-established U.K. music publishing and musical instrument manufacturing concern, is planning to buy U.S. instrument-making company Buffet Crampon International Inc.

The deal is said here to be worth nearly \$9 million. Crampon principally makes woodwind and string instruments and instrument cases. Its main manufacturing operations are in France and West Germany.

## Belgian Disk Sales Decline

BRUSSELS—Belgian record industry organization Sibesa (Syndicat De L'Industrie Belge D'Enregistrements Sonores Et Audio-Visuels) says total industry turnover in 1980 was around \$64 million, 5.2% down from the 1979 total of \$67.2 million.

Taking into account, however, the bankruptcy of Fonior during 1980, which had previously held a 6.5% market share, and the fact that neither Carrere or Dureco, who since April last year have been distributing the bulk of Fonior's catalog, are members of Sibesa, it is clear the Belgian record and tape market has, in fact, stabilized.

Sibesa figures cover around 80% of all the country's prerecorded music sales. Besides Carrere and Dureco, Monopole is the third important non-participant in Sibesa, whose statistics also omit parallel imports and, not surprising, bootleg sales.

PolyGram emerges as far and away the market leader, with a share of around 27.2% in 1980, much the same as the previous year. In second place EMI/MFP's share went down from 18.2% in 1979 to 16% in 1980, with CBS inching upwards from 13.2% to 14.1%. WEA and Ariola both achieved something over 10%, followed by Vogue, RCA and Barclay.

## Irish Station Debuts LP From TV Series

DUBLIN—A compilation album based on its television music series "My Ireland" is out here from Radio Telefis Eireann.

For the programs, top singers visited favorite Irish locations and among those involved were Sandie Jones, singing of the heyday of Dublin's music halls; Johnny McEvoy, tracing the story of Irish emigrants; and Red Hurlley, Brendan Shine, Jim McCann and Tony Kenny.

Album is marketed and distributed for RTE by Lunar Records and is part of RTE's growing policy of producing records, cassettes and publications linked to program output.



# West Germany

IN DISK PRODUCTION

## German Publishers Opting For Stronger Artist Development

By WOLFGANG SPAHR

HAMBURG—Music publishers in West Germany are getting more and more involved in record production and more and more anxious to find and develop worthwhile new talent.

One reason is that's much harder these days to place copyrights with third parties. Another is that publishers can be much more flexible on the talent production side than the major record companies and offer artists more of a "personal service."

That is a summary of the way Peter Kirsten, managing director of Global Musikverlage, sees his role now, adding that a glance at the German charts shows many productions listed come from publishing companies.

Guenter Ilgner, Gerig chief in Cologne, says: "Music publishers who don't start developing new copyrights through their own creativity will inevitably find their income slumping in a few years time."

"In our country, there's no record company without its own publishing operation. Obviously they get first options on all productions of their company. But the big companies have to put a lot of energy into organization and administrative work."

"That's why they barely find the time to work creatively with their writers and producers. Big companies often can't get that bit of extra effort from staffers, the long over-time hours needed, and anyway it is hard to afford the extra money involved. But freelancers, paid by results, can see the results when they're working for independent publishing operations."

Ed Heine, of Warner Brothers Publishing, endorses the trend for production and talent-spotting at publisher level. "The good publisher has to acknowledge his function is to add polish to raw-edged talent. Then comes the presentation to record companies, and well-produced demo disks have always been a major activity of publishing houses in Germany."

He says that current musical trends for finished productions are on a "back-to-basics" direction, so it's no longer always necessary to record with a 50-piece orchestra. "It didn't take long for publishers to realize they could produce that finished record for only a mite more than a demo would cost."

"Another reason for the new publishing trend is the limited possibility of exploiting local copyrights in Germany. Record companies, producers and artists are not really very receptive to recording material written and published by people with whom they're not directly associated, no matter what they say to the contrary."

"And German copyrights are generally shortlived. Once a song has been placed, even as an album cut, there are only slim chances it'll ever be recorded again."

He adds: "So it is up to the publisher to create an outlet for much of the local material he acquires."

Hans Blume, of Hansa Musik, is another who thinks the administrative mushrooming of the majors leads to a lack of creative atmosphere. Blume says the policy of creating and promoting, not just manufacturing records, has paid off for his company for 20 years.

And Hans R. Beierlein, owner of

Montana Music, says many of the record companies are now merely distribution units, forcing the responsibility for creativity on to producers and publishers.

For Wolfgang Mewes, of Melodie der Welt: "The long-time experience and judgment of music publishers is a key. They can see what is likely to happen to the future. Those writers who make non-professional recordings in their own homes have to realize that the specialists today are the music publishers and they can help a composer by showcasing high-quality music."

Placing German copyrights successfully in foreign countries is no easy matter, even today. Guenter Ilgner, of Cologne-based Gering Publishing, says: "We didn't succeed with German titles in English-language territories. But we went out in a different direction. We work closely, for instance, with Hilversum Music in Holland and had tremendous success with Telly Savalas and with Spargo. The latter group was number one in Italy a few weeks back, with 250,000 singles sold, doubling the sales in Germany."

Global's Kirsten thinks there is a chance of placing German copyrights in foreign territories if the copyrights are of international potential, but it is easier to do so via finished masters.

His example: in 1980, Global did well with the group Deliverance, now called Janz because of a name dispute. The song was "Leaving L.A." It started in Germany, then went to Canada, crossing into the pop charts after being listed in the easy listening chart. Then came a deal with CBS in New York, and the record charted again. Then it was released in the U.K. and elsewhere.

Ed Heine, of Warners: "As German productions have become more and more international in basic style, worldwide prospects become greater. The instrumental album by WEA's Kris Morgany has been released in 13 countries. Writer-singer Patrick D. Martin has had singles out in several territories and his new album on IRS has been picked up by the critics."

"Klaus Doldinger has been an international success. But we are a German publisher and we concentrate mainly on the German market. What happens to our material in foreign countries is just the icing on the cake."

Says Montana chief Beierlein: "There's never before been such a great worldwide demand for successful songs, no matter where they come from. German songs today really do stand a good chance on the international marketplace."

Yet Hansa's Hans Blume insists: "It has become more difficult to place German copyrights in foreign countries. People abroad concentrate on their own product in times of recession. Even though the copyrights of acts like Boney M are much in demand, today it is a matter of selling product together with the artist."

The group Arabesque has done well for Melodie der Welt, specially in Japan. Udo Juergens hit new heights for the company through "Buenos Dias Argentinas," for Marty Robbins, which won an

ASCAP Country Award for the German writer. Now Juergens is producing his first album in English, recorded in Los Angeles, for the U.S. market following outstanding television exposure there.

MIDEM contacts made this year through its Rock Melody" division convinced Melodie der Welt further that "there's real international interest" for such acts as Eloy, Jane, Wintergarden, Dreamland, Fargo, Bastard, Steve & Lee, Fire Horse and Lenny McDowell."

There is a feeling among German publishers that video is about to help the bottom line, though Gerig's Guenter Ilgner reckons: "It won't be all that important for publishers for a couple of years. The videodisk will create the profit center. But even now it's common sense to think about building up a video repertoire for publishing companies. We've got, for instance, the video rights for the musical 'Katharina And Potemkin,' put out by the ZDF television channel last Christmas."

Peter Kirsten, of Global, sees video as being a boost for publishers but, like many others, is worried about blank videotape sales and looks for a software levy to help balance things out financially.

## Court Hears Private Radio Station Case

By JIM SAMPSON

KARLSRUHE — West Germany's constitutional court here has heard first arguments in a case that could lead to the country's first private radio station being set up in the Saarland.

The hearing is part of a series of developments paving the way for significant changes in the German media market by 1985.

The Karlsruhe court has to rule on the constitutionality of a 1967 law that provides for licensing private commercial radio stations in the tiny state of Saarland.

Several publishing concerns formed a company, FRAG, to take advantage of the prospect, only to meet refusal in 1976 by the state government to issue a license.

Since then, the state has accepted the argument of the state-chartered Saar Radio that private radio would not only threaten its constitutionally guaranteed existence but also be unable to produce a balanced program because of pressure from advertisers.

The German Federal Government in Bonn has entered the debate by arguing that a single nationwide approach to private radio is preferable to any pioneering efforts in the Saarland.

A senior government official has refuted the FRAG argument that through new technology the number

of available frequencies has been increased, so the main argument for limiting broadcast stations is no longer valid.

If the court eventually finds the Saar law constitutional, the way would be open for FRAG to get a license to operate. But even if the decision goes against private radio again, other new program sources are clearly on the horizon.

Though PolyGram, EMI and RCA have not announced their marketing timetables for videodisks in Germany, all three majors seem to have moved launch dates up to late 1982. Soon afterwards, community cable television should start in several areas of Germany.

In 1984, the NDR broadcast monopoly runs out in northern Germany and this is expected to lead to private radio there by the middle of the 1980s.

Also in 1984, Radio Luxembourg plans to start satellite television broadcasting to a wide area of central Europe. RTL counted on support from German newspaper publishers and this support seems to be coming.

However, Bertelsmann, Germany's largest media conglomerate, has rejected participation in the RTL satellite at this time and both the Axel Springer organization and the WAZ group have expressed serious reservations.

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## BRITAIN

(Courtesy of Music Week)  
As of 4/4/81  
SINGLES

This Week	Last Week	
1	1	THIS OLD HOUSE, Shakin' Stevens, Epic
2	2	KIDS IN AMERICA, Kim Wilde, Rak
3	10	CAPSTICK COMES HOME, Tony Capstick, Dingles
4	6	LATELY, Stevie Wonder, Motown
5	24	MAKING YOUR MIND UP, Bucks Fizz, RCA
6	4	FOUR FROM TOYAH, Toyah, Safari
7	3	JEALOUS GUY, Roxy Music, Polydor/EG
8	11	EINSTEIN A GOGO, Landscape, RCA
9	7	DO THE HUCKLEBUCK, Coast To Coast, Polydor
10	13	INTUITION, Lix, Chrysalis
11	20	IT'S A LOVE THING, Whispers, Solar
12	23	D-DAYS, Hazel O'Connor, Albion
13	14	MIND OF A TOY, Visage, Polydor
14	9	YOU BETTER YOU BET, Who, Polydor
15	8	REWARD, Teardrop Explodes, Mercury
16	12	PLANET EARTH, Duran Duran, EMI
17	19	WHAT BECOMES OF THE BROKENHEARTED, Dave Stewart & Colin Blunstone, Stiff
18	5	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
19	15	STAR, Kiki Dee, Ariola
20	18	JONES VS. JONES, Kool & Gang, De-Lite
21	29	FADE TO GREY, Visage, Polydor
22	16	VIENNA, Ultravox, Chrysalis
23	26	CAN YOU FEEL IT, Jacksons, Epic
24	17	I MISSED AGAIN, Phil Collins, Virgin
25	37	NEW ORLEANS, Gillan, Virgin
26	NEW	NIGHT GAMES, Graham Bonnett, Vertigo
27	NEW	MY MUM IS ONE IN A MILLION, Children of Tansley School, EMI
28	22	SOMETHING 'BOUT YOU BABY, Status Quo, Vertigo
29	NEW	JUST A FEELING, Bad Manners, Magnet
30	21	SOUTHERN FREEEZ, Freeez, Beggars Banquet
31	NEW	GOOD THING GOING, Sugar Minott, RCA
32	NEW	UP THE HILL BACKWARDS, David Bowie, RCA
33	35	SLOW MOTION, Ultravox, Island
34	25	SHADDAP YOU FACE, Joe Dolce, Epic
35	34	JITTERBUGGIN', Heatwave, GTO
36	36	JOHN I'M ONLY DANCING, Polecats, Mercury
37	27	ONCE IN A LIFETIME, Talking Heads, Sire
38	31	CAN YOU HANDLE IT, Sharon Redd, Epic
39	28	HOT LOVE, Kelly Marie, Calibre
40	40	I SAW HER STANDING THERE, Elton John & John Lennon, DJM

## ALBUMS

1	1	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
2	3	FACE DANCERS, Who, Polydor
3	6	SKY 3, Sky, Ariola
4	5	THE JAZZ SINGER, Neil Diamond, Capitol
5	4	FACE VALUE, Phil Collins, Virgin
6	2	NEVER TOO LATE, Status Quo, Vertigo
7	9	HOTTER THAN JULY, Stevie Wonder, Motown
8	8	VIENNA, Ultravox, Chrysalis
9	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
10	13	MANILOW MAGIC, Barry Manilow, Arista
11	7	VERY BEST OF RITA COOLIDGE, A&M
12	12	MAKING MOVIES, Dire Straits, Vertigo
13	15	VISAGE, Visage, Polydor
14	20	GUILTY, Barbra Streisand, CBS
15	11	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
16	32	BARRY, Barry Manilow, Arista
17	34	INTUITION, Lix, Chrysalis
18	33	THE ROGER WHITTAKER ALBUM, K-tel
19	17	DIFFICULT TO CURE, Rainbow, Polydor
20	14	STRAY CATS, Stray Cats, Arista
21	28	CHRISTOPHER CROSS, Warner Bros.
22	19	FLESH & BLOOD, Roxy Music, Polydor
23	18	20 GOLDEN GREATS, Al Jolson, MCA
24	30	FROM THE TEAROOMS, Landscape, RCA
25	NEW	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
26	NEW	TO LOVE AGAIN, Diana Ross, Motown
27	16	DANCE CRAZE, Soundtrack, 2-Tone
28	27	THE VERY BEST OF DAVID BOWIE, K-tel
29	NEW	ARC OF A DIVER, Steve Winwood, Island
30	22	TOYAH TOYAH TOYAH, Toyah, Safari
31	23	SOUTHERN FREEEZ, Freeez, Beggars Banquet
32	36	THE RIVER, Bruce Springsteen, CBS

33	21	DIRK WEARS WHITE SOCKS, Adam & Ants, Do it
34	NEW	ROLL ON, Various, Polystar
35	31	SKY 2, Sky, Ariola
36	29	REMAIN IN LIGHT, Talking Heads, Sire
37	NEW	THIS OLE HOUSE, Shakin' Stevens, Epic
38	35	ABSOLUTELY, Madness, Stiff
39	24	MAKING PICTURES, Rush, Mercury
40	40	GREATEST HITS, Dr. Hook, Capitol

## CANADA

(Courtesy CBC's 60 Minutes With A Bullet)  
As of 4/4/81  
SINGLES

This Week	Last Week	
1	3	RAPTURE, Blondie, Chrysalis
2	2	THE BEST OF TIMES, Styx, A&M
3	1	WOMAN, John Lennon, Geffen
4	4	KEEP ON LOVING YOU, REO Speedwagon, Epic
5	5	A LITTLE IN LOVE, Cliff Richard, EMI
6	8	JUST BETWEEN YOU AND ME, April Wine, Capitol
7	12	KISS ON MY LIST, Hall & Oates, RCA
8	9	HELLO AGAIN, Neil Diamond, Capitol
9	6	CRYING, Don McLean, Millennium
10	13	WHILE YOU SEE A CHANCE, Steve Winwood, Island
11	7	9 TO 5, Dolly Parton, RCA
12	10	CELEBRATION, Kool & Gang, De-Lite
13	15	MORNING (9 TO 5), Sheena Easton, Capitol
14	11	TURN ME LOOSE, Loverboy, CBS
15	17	WHAT KIND OF FOOL, Barbra Streisand/Barry Gibb, CBS
16	NEW	ANGEL IN THE MORNING, Juice Newton, Capitol
17	NEW	AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
18	14	LIVING IN A FANTASY, Leo Sayer, Warner Bros.
19	20	SHADDAP YOU FACE, Joe Dolce, MCA
20	NEW	LIMELIGHT, Rush, Anthem

## ALBUMS

1	1	PARADISE THEATRE, Styx, A&M
2	2	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
3	5	MOVING PICTURES, Rush, Anthem
4	6	HI INFIDELITY, REO Speedwagon, Epic
5	4	AUTOAMERICAN, Blondie, Chrysalis
6	10	ARC OF A DIVER, Steve Winwood, Island
7	3	THE NATURE OF THE BEAST, April Wine, Capitol
8	7	SUPER TROUPER, Abba, Atlantic
9	8	LOVERBOY, Loverboy, CBS
10	NEW	FACE VALUE, Phil Collins, Atlantic

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 4/6/81  
SINGLES

This Week	Last Week	
1	1	FADE TO GREY, Visage, Polydor
2	2	STOP THE CAVALRY, Jona Lewie, Stiff
3	NEW	SHADDAP YOU FACE, Joe Dolce, Arista
4	5	WOMAN, John Lennon, Geffen
5	10	LOOKING FOR CLUES, Robert Palmer, Island
6	4	ANGEL OF MINE, Frank Duval & Orchestra, Telefunken
7	6	STARS ON 45, Various, Metronome
8	3	FLASH, Queen, EMI
9	14	YE-SI-CA, Secret Service, Strand
10	18	IN THE AIR TONIGHT, Phil Collins, Atlantic
11	11	WE ARE ON THE RACE TRACK, Precious Wilson, Hansa Intl.
12	26	SAMSAT ABEND, Hanne Haller, Ariola
13	8	MARIGOT BAY, Arabesque, Metronome
14	7	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
15	12	GIVE PEACE A CHANCE, John Lennon, EMI
16	9	BANANA REPUBLIC, Boomtown Rats, Ensign
17	15	FELICIDAD, Boney M, Hansa Intl.
18	17	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Papagayo
19	19	AMOUREUX SOLITAIRES, Lio, Ariola
20	27	DE DO DO DO DA DA DA, Police, A&M
21	13	IMAGINE, John Lennon, Apple
22	NEW	RUNAWAY, Eruption, Hansa Intl.
23	21	RAIN, Goombay Dance Band, CBS
24	20	SHINE UP, Doris D & Pins, Papagayo
25	16	SUPER TROUPER, Abba, Polydor
26	NEW	HANDS UP, Ottawa, Polydor
27	NEW	HOT LOVE, Kelly Marie, PRT
28	NEW	MISTER SANDMAN, Emmylou Harris, Warner Bros.
29	30	FREMDE ERDE, Roy Black, Papagayo

30	22	DER TEUFEL UND DER JUNGE MANN, Paola, CBS
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## ALBUMS

1	NEW	DIE GROESSTEN ERFOLGE, Ernst Mosch & Seine Original Egerlaender, K-tel
2	3	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
3	1	VISAGE, Visage, Polydor
4	10	LIEBESTRAEUME, Leonard Cohen, CBS
5	2	FLASH GORDON, Queen, EMI
6	5	SUPER TROUPER, Abba, Polydor
7	6	REVANCHE, Peter Maffay, Metronome
8	8	FACE VALUE, Phil Collins, Atlantic
9	7	SOME BROKEN HEARTS NEVER MEND, Don Williams, K-tel
10	14	GUILTY, Barbra Streisand, CBS
11	4	HITPARADE DER SCHLUEMPFE, Die Schuempfe, K-tel
12	15	ZENYATTA MONDATTA, Police, A&M
13	11	THE WALL, Pink Floyd, Harvest
14	12	QE2, Mike Oldfield, Virgin
15	NEW	TRAEUMEREIEN 2, Richard Clayderman, Teldec
16	NEW	IMAGINE, John Lennon, Apple
17	9	HEY TONIGHT, Creedence Clearwater Revival, Fantasy
18	16	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
19	NEW	RED SKIES OVER PARADISE, Fisher Z, United Artists
20	NEW	LIEDER VON HERZEN, Maria & Margot Hellwig, EMI

## JAPAN

(Courtesy Music Labo)  
As of 4/6/81  
SINGLES

This Week	Last Week	
1	1	RUBY NO YUBIWA, Akira Terao, Toshiba-EMI (Ishihara)
2	2	MACHIKADO TWILIGHT, Shannels, Epic/Sony (Burning)
3	3	HARUSAKI KOBENI, Akiko Yano, Japan (Yano/PMP)
4	4	YOKOHAMA CHEEK, Masahiko Kondo, RCA (Janny's)
5	5	TSUPPARI HIGH SCHOOL ROCK 'N ROLL, Yokohama Ginbae, King (Nichion/NTV)
6	10	SHADOW CITY, Akira Terao, Toshiba/EMI (Ishihara)
7	9	E-KIMOCCHI, Hiroyuki Okita, CBS/Sony (Stardust)
8	7	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
9	6	SLOW NA BOOGIE NI SHITEKURE (I WANT YOU), Yoshitaka Minami, CBS/Sony (April/Kadokawa)
10	12	KOI NO BONCHI SEAT, The Bonchi, For Life (Mirika/PMP)
11	NEW	LITTLE GIRL, Hideki Saijo, RVC (Geiei)
12	15	SUNSET MEMORY, Naomi Sugimura, Polystar (NTV)
13	16	SASURAI, Akira Terao, Toshiba-EMI (Ishihara)
14	8	EKI, Masashi Sada, Free Flight (K.K. Masashi)
15	13	CHERRY BLOSSOMS, Seiko Matsuda, CBS/Sony (Sun)
16	11	PEGASUS NO ASA, Hiroaki Ogarashi, CBS/Sony (War/April)
17	14	KANASHIKUTE, Gamu, Teichiku (Yamaha)
18	18	YOKOSUKA BABY, Yokohama Ginbae, King (Nichion/NTV)
19	20	MODERN GIRL, Sheena Easton, Toshiba-EMI (Intersong)
20	NEW	I'M A WOMAN, Junko Yagami, Discomate (Yamaha)

## ALBUMS

1	1	RINGETSU, Miyuki Nakajima, Canyon
2	13	HEART & SOUL, Shannels, ESS
3	9	BGM, Yellow Magic Orchestra, Alfa
4	4	NIJI DENSETSU, Masayoshi Takanaka, Polydor
5	2	SILK SCREEN, Yoshitaka Minami, CBS/Sony
6	5	BUCCHIGIRI PART II, Yokohama Ginbae, King
7	3	MATCHY THANK AI YOU, Masahiko Kondo, RVC
8	6	LIVE, Tsuyoshi Nagabuchi, Toshiba-EMI
9	8	SNAKEMAN SHOW, Snakeman, Alfa
10	NEW	SEXY MUSIC, Nolans, Epic
11	7	NEPPU, Chage & Asuka, Warner Pioneer
12	NEW	MODERN GIRL, Sheena Easton, Toshiba-EMI
13	14	AI NO CONCERTO, Richard Clayderman Orchestra, Victor
14	10	BUCCHIGIRI, Yokohama Ginbae, King
15	11	TURN BACK, Toto, CBS/Sony
16	16	GANDAMU BGM SHUU VOL. 1, Soundtrack, King
17	12	THE LOVE MAP SHOP, Tulip, Toshiba-EMI
18	17	NATURAL ROAD, Hiroaki Igarashi, CBS/Sony
19	NEW	NAGISA YUKU, Shozo Ise, Canyon
20	18	WE ARE, Off Course, Toshiba-EMI

# Canada

LIST AT \$6.98

## A&M Joins Label Trend, Launches Midprice Line

TORONTO—A&M is the latest to introduce a midprice line of contemporary pop recordings, dubbed the "Value Priced" series and carrying the \$6.98 suggested list price as an alternative to current releases priced at \$8.98 or \$9.98.

Twenty-five albums are displayed in the introductory catalog including works by Rita Coolidge, Joan Armatrading, Gino Vannelli and Supertramp. Surprises include "Procol Harum Live" with the Edmonton Symphony Orchestra, "The Gist Of The Gemini" by Gino Vannelli and "Shapes Of Things To Come" by George Benson.

A&M follows MCA, CBS and WEA into the Canadian midprice field. All labels are utilizing the

\$6.98 list and CBS recently introduced a "value-pack" box to retailers, mixing a variety of titles represented in their low list price series.

All labels consider the lines a success. WEA has since expanded its catalog and MCA has added more than a dozen new titles to its own "Platinum Plus" line.

Titles in the MCA line include five Steely Dan albums, three by the Who, three by Lynyrd Skynyrd, three by Trooper, Tom Petty's debut LP, five albums by J.J. Cale and Elton John, and various titles by Poco, Leon Russell, Bing Crosby, Jimmy Buffett and an assortment of classic soundtracks such as "Annie Get Your Gun," "Guys And Dolls" and "Oklahoma."

## CFNY's DJ Jones Brings Reggae Music To Toronto

TORONTO—Black music has found a true supporter in this market in one Hedley Jones, who weekly broadcasts an eclectic funk show from the studios of CFNY-FM in the outskirts of the city.

A recent broadcast rating book indicated that Jones was the station's top draw among its featured programs with 18,000 listeners, the majority of whom are considered to be white, based on phone-in response. The show runs from 11 p.m. to midnight, Tuesdays, and features an assortment of reggae, funk and rhythm and blues. He doesn't segregate music by color either.

"I feel that any music is important if it is done properly and with feeling. One certainly can't rule out musicians because of color," he says.

"I was one of the first to play Nina Hagen and I'm quite prepared to mix the Specials, the Selector or the Police together on my show."

The importance of Jones' show is implicit in the fact that few of these artists mentioned—with the exception of the Police—get airplay elsewhere. Others, such as Lamont Dozier, the Commodores, Rufus and Ben E. King also rarely get any, unless they can achieve the homogenized pop sound of the Commodores' "Three Times A Lady."

"I find the record companies to be relatively helpful in supplying my needs for the show, and certain members of the press are aware of what I'm doing and listen because they enjoy what I'm playing," says Jones.

"But there is a lot happening in black music today that isn't necessarily available from the major companies like CBS and Warners. I keep in touch with friends in Jamaica and New York and read the British music papers to keep tabs on the inter-

national scene. Fortunately, a lot of the less known acts are available through Trend Records here. They have been most helpful in keeping my show up to date. They distribute the Mango label and the Green-sleeves label. Joe Gibb's record store, likewise, is a goldmine for any serious reggae record collector."

The success of his show, he suggests, is partly because his hour slot is one of the few places where Torontonians can find out what is happening in the reggae and r&b circles.

"This has always been a big centre for rhythm and blues, although the fact isn't that evident these days," he says.

"I get a lot of calls at the station and some correspondence from people wanting to know what so-and-so is up to or where a certain record I have played on the show can be purchased. I guess in a way I have become something of a clearing house for the funk community, although the Cheer Music Pool and others like Norman "Otis" Richmond (a journalist) do a similar service."

At the present time, Jones says he is receiving about two new reggae albums a week, and it is reggae that he thinks is finally going to win through and make a big mark in '80s music.

## Quality LP

NEW YORK—Canada's Quality Records has picked up rights in that territory for Posse Records' soundtrack LP from the film "Stir Crazy." Kiki Dee, Gene Wilder and Randy Goodrum have material on the album which has been released as singles in various territories.

## Last Quarter Sales Rise

TORONTO—The last quarter statistics for the record and tape industry in Canada showed a marked increase in sales, and latest figures released by Statistics Canada, which cover the month of January, show a similar picture.

Although seven-inch production was down close to 100,000 units, LP production rose by more than one million units over the same month of 1979. In net value sales, billings for disks were up by \$6 million Canadian for a total wholesale billing of \$16,982,195, Canadian.

Tape production in the same month saw a nose-dive in 8-tracks of close to 50% over the same month a year ago with only 198,280 produced. Cassette sales boomed, however.

Cassette production increased more than two-fold with 862,300 over 386,586 a year ago. In terms of distributor billings, the sale of pre-recorded tape realized \$3,147,950.

Combined dollars on vinyl and tape totaled more than \$20 million against \$12.5 million in the same period in 1979.





**PUBLISHING AWARD**—Heinz T. Voigt, left, president of PolyGram Publishing, presents its annual "outstanding cooperation" award to Mariano de Zuniga, managing director of both Phonogram and Polydor, Spain, during ceremonies in Hamburg. Initiated two years ago, the publishing award is given to the national record company which achieves the most "outstanding cooperation" with the respective national publishing company. PolyGram's Spanish publishing units, Canciones del Mundo and Chappell Iberica, are both managed by Luis Regatero.

### Brussels Base For British Label

BRUSSELS—More and more international independent record companies are seeing this Belgian capital as an operating base, the latest being U.K.-managed OK Records. Launched formally with an industry party in local disco Roosevelt 8, OK has been set up as "an alternative to the major record companies," according to Nigel Griffiths, managing-director. "We aim to take more risks than the big outfits, certainly in backing new talent and off-beat musical directions. Brussels is increasingly rec-

ognized as a strong base for international companies. It has good recording studio facilities and there's plenty of talent around." OK Records, mainly run by young U.K. musicians, had a strong presence at MIDEM this year. First releases from the company, based at Rue Montoyer 31, 1040, Brussels, include John Makin, "Anglais Franglais"; Alex Smith, "Lay Back"; Ad Hoc Working Group, "Missionary In China"; and 17-year-old Dominic Sandford, "Killer Boy."

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EN ESPANOL  
**Billboard**

# Billboard® Hits Of The World™

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### AUSTRALIA (Courtesy Kent Music Report) As of 3/30/81 SINGLES

This Week	Last Week	
1	1	ANTMUSIC, Adam & Ants, CBS
2	2	COUNTING THE BEAT, Swingers, Mushroom
3	3	GIRLS CAN GET IT, Dr. Hook, Mercury
4	4	WOMAN, John Lennon, Geffen
5	5	9 TO 5, Sheena Easton, EMI
6	8	DE DO DO DO DE DA DA DA, Police, A&M
7	11	RAPTURE, Blondie, Chrysalis
8	7	ROCK AND ROLL AIN'T NOISE POLLUTION, AC/DC, Albert
9	6	STOP THE CAVALRY, Jona Lewie, Stiff
10	9	JESSE, Carly Simon, Warner Bros.
11	15	QUE SERA MI VIDA, Gibson Brothers, RCA
12	16	I LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra
13	14	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
14	17	INTO THE HEAT, Angels, Epic
15	10	DUNCAN, Slim Dusty, Columbia
16	12	WHY WON'T YOU EXPLAIN, Karen Knowles, Fable
17	NEW	THE WILD COLONIAL BOY, Dr. Hook, Mercury
18	NEW	BANANA REPUBLIC, Boomtown Rats, Mercury
19	13	EVERY WOMAN IN THE WORLD, Air Supply, Big Time
20	NEW	9 TO 5, Dolly Parton, RCA

#### ALBUMS

1	1	GREATEST HITS, Dr. Hook, Capitol
2	3	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
3	2	BACK IN BLACK, AC/DC, Albert
4	4	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
5	5	ZENYATTA MONDATTA, Police, A&M
6	7	MAKING MOVIES, Dire Straits, Vertigo
7	6	ICE HOUSE, Flowers, Regular
8	8	THE ANDREW DURANT MEMORIAL CONCERT, Various, Mushroom
9	13	CHRISTOPHER CROSS, Warner Bros.
10	14	ARC OF A DIVER, Steve Winwood, Island
11	10	THE JAZZ SINGER, Neil Diamond, Capitol
12	9	THE VERY BEST OF ELTON JOHN, DJM
13	NEW	FACE VALUE, Phil Collins, Atlantic
14	12	AUTOAMERICAN, Blondie, Chrysalis
15	11	RISING, Dr. Hook, Mercury
16	19	SHADES, J.J. Cale, Shelter
17	15	GAUCHO, Steely Dan, MCA
18	16	GUILTY, Barbra Streisand, CBS
19	NEW	SHORT NOTE, Matt Finish, Giant
20	20	SHAVED FISH, John Lennon, Apple

### ITALY (Courtesy Germano Ruscitto) As of 3/31/81 ALBUMS

This Week	Last Week	
1	2	GUILTY, Barbra Streisand, CBS
2	1	MAKING MOVIES, Dire Straits, Vertigo/PolyGram
3	4	CERVO A PRIMAVERA, Riccardo Cocciante, RCA
4	3	DALLA, Lucio Dalla, RCA
5	5	PLEASURE, Steven Schacks, Baby/CGD-MM
6	6	AMANTI, Julio Iglesias, CBS
7	NEW	SAN REMO '81, Various, PolyGram
8	13	RONDO' VENEZIANO, Rondo' Veneziano, Baby/CGD-MM
9	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen/WEA
10	11	IN CONCERTO, Fabrizio De Andre' & PFM, Ricordi
11	8	ZENYATTA MONDATTA, Police, A&M/CGD-MM
12	10	CERTI MOMENTI, Pierangelo Bertoli, Ascolto/CGD-MM
13	NEW	SENSITIVE AND DELICATE, Steven Schacks, Baby/CGD-MM
14	NEW	THE BLUES BROTHERS, Soundtrack, Atlantic/WEA
15	9	HOTTER THAN JULY, Stevie Wonder, Motown/EMI
16	12	MONTECRISTO, Roberto Vecchioni, Philips/PolyGram
17	NEW	LE MIE STRADE, Gianni Togni, Paradiso/CGD-MM
18	19	SUPER TROUPER, Abba, Epic/CBS
19	20	URGENTISSIMO, Banco, CBS
20	17	FLASH GORDON, Soundtrack, EMI

### SWEDEN (Courtesy GFL) As of 3/31/81 SINGLES

This Week	Last Week	
1	1	NAR VI TVA BLIR EN, Gyllene Tider, EMI
2	4	IN THE AIR TONIGHT, Phil Collins, Atlantic
3	2	TENDER TURNS TUFF, Mikael Rickfors, Sonet

4	3	JAG KYSSSTE HENNE VLADSAMT, Anders F. Ronnblom, Mercury
5	9	HON AR FORALSKAD, Kids, CBS
6	NEW	WALKING ON THIN ICE, Yoko Ono, Geffen
7	10	BANANA REPUBLIC, Boomtown Rats, Mercury
8	6	MORKRET FALLER PA, Hansa Band, Sonet
9	NEW	SHADDAP YOU FACE, Joe Dolce, Frituna
10	NEW	9 TO 5, Dolly Parton, RCA

#### ALBUMS

1	NEW	MODERNA TIDER, Gyllene Tider, Parlophone
2	1	TENDER TURNS TUFF, Mikael Rickfors, Sonet
3	7	FACE VALUE, Phil Collins, Atlantic
4	2	CLUES, Robert Palmer, Island
5	5	KARLEK OCH UPPROR, Ebba Groen, Mistlur
6	3	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7	NEW	KRAMGOA LATAR 9, Vikingarna, Mariann
8	4	GUILTY, Barbra Streisand, CBS
9	NEW	KINGS OF THE WILD FRONTIER, Adam & Ants, CBS
10	8	SHADES, J.J. Cale, Shelter

### HOLLAND (Courtesy BUMA/STEMRA) As of 3/30/81 SINGLES

This Week	Last Week	
1	3	VIENNA, Ultravox, Chrysalis
2	2	DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury
3	4	IN THE AIR TONIGHT, Phil Collins, Atlantic
4	6	SHADDAP YOU FACE, Joe Dolce, Ariola
5	1	STARS ON 45, Various, CNR
6	5	HOUTOCHDIEKOP, Dingetje, CNR
7	NEW	ONE NIGHT AFFAIR, Spargo, Inelco
8	8	IK HEB ZO WAANZINNING GEDROOMD, Kinderen Voor Kinderen, Inelco
9	9	LEILA (The Queen Of Sheba), Dolly Dots, WEA
10	NEW	IK HEB EEN TRUCK ALS WONING, Henk Wijngaard, Telstar

### NEW ZEALAND (Courtesy Record Publications) As of 3/22/81 SINGLES

This Week	Last Week	
1	1	WOMAN, John Lennon, Geffen
2	3	COULD I HAVE THIS DANCE, Anne Murray, Capitol
3	6	DO YOU FEEL MY LOVE, Eddie Grant, Ice
4	2	I AIN'T GONNA STAND FOR IT, Stevie Wonder, Motown
5	7	GIRLS CAN GET IT, Dr. Hook, Mercury
6	NEW	THE BRIDGE, Dean Waretini, CBS
7	5	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
8	NEW	TELL IT LIKE IT IS, Heart, Epic
9	4	THE TIDE IS HIGH, Blondie, Chrysalis
10	NEW	STOP THE CAVALRY, Jona Lewie, Stiff

#### ALBUMS

1	3	MAKING WAVES, Nolans, Epic
2	1	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
3	4	GREATEST HITS, Dr. Hook, Capitol
4	2	HOTTER THAN JULY, Stevie Wonder, Motown
5	5	GREATEST HITS, Anne Murray, Capitol
6	6	FLESH AND BLOOD, Roxy Music, Polydor
7	8	MAKING MOVIES, Dire Straits, Vertigo
8	7	GAUCHO, Steely Dan, MCA
9	9	ZENYATTA MONDATTA, Police, A&M

### DENMARK (Courtesy BTIFPI) As of 4/1/81 SINGLES

This Week	Last Week	
1	3	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
2	2	HIT, Tommy Seebach, EMI
3	2	JUICY LUCY, Sir Henry, EMI

4	1	DON'T STAND SO CLOSE TO ME, Police, A&M
5	10	ROCK 'N' ROLL CITY, Kim Larsen, CBS
6	6	SHANDI, Kiss, Casablanca
7	5	I SEE THE MOON, Debbie Cameron/Tommy Seebach, EMI
8	8	I CAN DANCE, Sugar & Lollipop, CNR
9	NEW	CELEBRATION, Kool & Gang, De-Lite
10	NEW	KINGS CALL, Philip Lynott, Philips

#### ALBUMS

1	1	POWER POP 81, Various, Philips
2	2	JUNGLE DREAMS, Kim Larsen, CBS
3	3	SHU-BI-DUA 7, Shu-Bi-Dua, Storkophon
4	NEW	TIDEN'S TERN, C.V. Joergensen, Medley
5	4	ZENYATTA MONDATTA, Police, A&M
6	NEW	THE VERY BEST OF DAVID BOWIE, K-tel
7	10	ANOTHER TICKET, Eric Clapton, RSO
8	NEW	SMUKKE SALLY, Boern & Unge Fra Hornum, Polydor
9	8	GUILTY, Barbra Streisand, CBS
10	9	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen

### SOUTH AFRICA (Courtesy Springbok Radio) As of 3/30/81 SINGLES

This Week	Last Week	
1	1	SHADDAP YOU FACE, Joe Dolce, Gallo
2	2	GIVE ME BACK MY LOVE, Maywood, EMI
3	3	CELEBRATION, Kool & Gang, De-Lite
4	5	DE DO DO DO DE DA DA DA, Police, A&M
5	NEW	SPEND THE NIGHT IN LOVE, Four Seasons, Warner Bros.
6	4	NEVER KNEW LOVE LIKE THIS BEFORE, Sephanie Mills, 20th Century
7	7	LADY, Kenny Rogers, Liberty
8	NEW	GYPSY GIRL, David Scobie, Stanyan
9	NEW	I AM THE BEAT, Look, MCA
10	8	FASHION, David Bowie, RCA

### SPAIN (Courtesy El Gran Musical) As of 3/28/81 SINGLES

This Week	Last Week	
1	2	JOHNNY AND MARY, Robert Palmer, Island
2	5	DE DO DO DO DE DA DA DA, Police, A&M
3	3	WHAT'S IN A KISS, Gilbert O'Sullivan, CBS
4	1	ANOTHER ONE BITES THE DUST, Queen, EMI
5	6	NO ME HABLES, Juan Pardo, Hispavox
6	7	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
7	4	QUE SEA, Ana Belen, CBS
8	NEW	TE QUIERO TANTO, Ivan, CBS
9	NEW	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Zafiro
10	NEW	THE WINNER TAKES IT ALL, Abba, Columbia

#### ALBUMS

1	3	CLUES, Robert Palmer, Island
2	NEW	INOLVIDABLE, Nat King Cole, Capitol
3	1	JUAN MUCHO MAS JUAN, Juan Pardo, Hispavox
4	4	CON LAS MANOS LLENAS, Ana Belen, CBS
5	8	SUPER TROUPER, Abba, Columbia
6	2	GUILTY, Barbra Streisand, CBS
7	NEW	OFF CENTRE, Gilbert O'Sullivan, CBS
8	10	BON VOYAGE, Orquesta Mondragon, EMI
9	7	LO MEJOR DE KENNY ROGERS, Kenny Rogers, U.A.
10	6	SIEMPRE, Pecos, Epic

### Utopia's 'Shine Up' Scores In Holland

AMSTERDAM—Phonogram Holland's affiliated production unit Utopia has scored its first No. 1 hit since its formation in September 1979, with "Shine Up" by all-girl song and dance group Doris D and the Pins.

The single has reportedly topped 100,000 unit sales in Holland alone and hit number two in the Belgian chart. In West Germany, Switzerland and Austria, a single is out on the Papagayo label and release is due soon in most other European territories.

APRIL 11, 1981 BILLBOARD



Number of LPs reviewed this week **45** Last week **40**

## Pop

**GRATEFUL DEAD**—*Reckoning*, Arista A2L8604. Produced by Dan Healy, Betty Cantor-Jackson, Jerry Garcia. Recorded live at San Francisco's Warfield Theatre and New York's Radio City Music Hall in the fall of 1980, this two record set features acoustic performances of 16 classic Grateful Dead tracks. The clean and crisp production puts the Dead's instrumental and harmonic talents in the limelight and is perhaps a welcome and satisfying change of pace from previous Dead LPs. The forthcoming volume two will contain electric performances.

**Best cuts:** "Ripple," "Dire Wolf," "Dark Hollow," "It Must Have Been The Roses."

**RAY PARKER, JR. AND RAYDIO**—*A Woman Needs Love*, Arista 9543. Produced by Ray Parker Jr. Though the bouncy, midtempo title track is receiving much air play, there are other musical gems yet to be discovered on this LP of pop/r&b flavored cuts. Crisp vocals make the melodic "That Old Song" and "Old Pro" appealing, while a strong lyric line underscored by a subtle music arrangement are the highlights of the ballad "So Into You." Funk with an infectious beat drives "It's Your Night" and "All In The Way You Get Down."

**Best cuts:** Those mentioned, plus the instrumental "Still In The Groove."

**ORIGINAL MOTION PICTURE SOUNDTRACK**—*Night Hawks*, Backstreet BSR5196 (MCA). Produced by Keith Emerson. Emerson produced, composed and performed this soundtrack to the new Sylvester Stallone-Billy Dee Williams film. The music has the same progressive rock flavor that sparked his work in Emerson, Lake & Palmer. But there are innovations. "Nighthawking," with lyrics by Mark Mueller and a sassy vocal by Paulette Williams, ties in perfectly with the vogue for dance/rock fusion cuts. And a remake of the Spencer Davis Group's "I'm A Man" bristles with rock energy. Soundtracks are always unpredictable, but Emerson's fans should appreciate his work here.

**Best cuts:** Those cited.

**THE DREGS**—*Unsung Heroes*, Arista AL9548. Produced by Steve Morse. This Georgia-based quintet obviously has a sense of humor. The title and cover underscores the fact this band specializes only in instrumental high-octane rock. However, there are a myriad of other influences, ranging from jazz, r&b to classical. Allen Sloan's violin work sizzles along with Steve Morse's guitar work. This eight song album should continue to build a base for the Dregs, who only recently changed their name from Dixie Dregs. The music here is perfect fare for AOR and more fusion-oriented jazz stations.

**Best cuts:** "Rock And Roll Park," "Go For Baroque," "Cruise Control," "Divided We Stand."

**ROBIN LANE & THE CHARTBUSTERS**—*Imitation Life*, Warner Bros. BSK3537. Produced by Gary Lyons. Despite the new rock backlash, this second LP from the Boston quintet poses airplay and sales promise thanks to Lyons' production, which augments the band's basic guitar attack with more atmospheric sonics. Leader Lane's deep vocal turns profit from the treatment, and while the emphasis is still on stormy melodies and midtempo pulses, there's greater range. Don't ignore likely critical kudos, which were a selling point on last year's debut.

**Best cuts:** "Send Me An Angel," "What The People Are Doing," "Imitation Life," "Solid Rock" (a Lane original, not the Dire Straits song).

**ORIGINAL MOTION PICTURE SOUNDTRACK**—*This Is Elvis*, RCA CPL24031. Produced by Joan Deary. The soundtrack to the forthcoming film about Presley features four sides of music and chatter. Fully 14 of the cuts are previously unreleased, but some of these bands are extras like an excerpt from a Hy Gardner interview, Home from Germany and Madison Square Garden press conference and a JC's award to Elvis. But the music includes some of the most magical Presley moments, with the singer backed by the Sweet Inspirations, the Jordanaires and others. RCA will probably issue Presley packages for years to come—and the fans will undoubtedly continue to buy them.

**Best cuts:** "Moody Blue," "Hound Dog," "Don't Be Cruel," "Teddy Bear," "Are You Lonesome Tonight," "Memories."

**POINT BLANK**—*American Excess*, MCA MCA5189. Produced by Bill Ham. Six-man Texas band, aided immensely by the addition of former James Gang vocalist Bubba Keith and keyboardist Mike Hamilton, comes through with their most satisfying LP. Point Blank has gained a reputation as a hard working tour band. The road is the subject of much of the LP with some stinging guitar work, taut harmonies and an overall tenacity in the playing all surfacing.

**Best cuts:** "Let Me Stay With You Tonight," "Cadillac Dragon," "Walk Across The Fire."

## Country

**T.G. SHEPPARD**—*I Love 'Em All*, Warner/Curb BSK3528. Produced by Buddy Killen. This is a dazzling offering from Sheppard, with plenty of strong cuts that should generate cross airplay. Love's sharp angles are given a thorough examination—the tongue-in-cheek macho nature of "I Loved 'Em Every One" is counterbalanced nicely by the pathos of "Si-

## Spotlight



lence On The Line." Production throughout sparkles with zest and vitality.

**Best cuts:** Those cited, plus "What's Forever For," "The State Of Our Union" and "We Belong In Love Tonight."

**RONNIE MILSAP**—*Out Where The Bright Lights Are Glowing*, RCA AAL13932. Produced by Ronnie Milsap, Tom Collins. This project is the union of two class acts—Milsap and the late Jim Reeves. Set between opening and closing tribute songs to Reeves (written especially for the occasion) are 10 of Gentleman Jim's most characteristic numbers—each of which Milsap invests with his own vision and style. Instrumental interludes give the album a cohesiveness normally lacking in ventures of this sort.

**Best cuts:** "Am I Losing You," "I Guess I'm Crazy," "Missing You."

**ED BRUCE**—*One To One*, MCA MCA5188. Produced by Tommy West. Bruce's powerful sensitivity is mirrored here like diamonds through firelight. He brings a gentle grace and tensile strength to each lyric he writes or sings, framed by an imaginative array of instruments and players to support powerful material. Whether he's balladeering an original tune or interpreting writers like Jesse Winchester or Tom Rush, Bruce weathers better and better.

**Best cuts:** "It Just Makes Me Want You More," "No Regrets," "Thirty Nine And Holding," "You're The Best Break This Old Heart Ever Had," "(When You Fall In Love) Everything's A Waltz."

**JOHN ANDERSON**—*John Anderson 2*, Warner Bros. BSK3547. Produced by Norro Wilson. Anderson's voice sounds like it's been sharpened by a lifetime of emotional abrasions—a quality that perfectly fits this collection of vignettes about bad times, good times and that sliding period in which one becomes the other. Those interested in Anderson's artistic debt to Lefty Frizzell should pay particular attention to "I Love You A Thousand Ways," a Frizzell classic.

**Best cuts:** That cited and "I'm Just An Old Chunk Of Coal (But I'm Gonna Be A Diamond Someday)."

## Jazz

**DAVID SANBORN**—*Voyeur*, Warner Bros. BSK3546. Produced by Michael Colina, Ray Bardani. After last year's breakthrough with "Hideaway," expect this new effort to again tap the alto sax stylist's sturdy fusion and r&b audience, which helped him become a chart and airplay staple throughout '80. This time out, the uptempo groove again abounds, stretching to a more pointed funk flavor on "Wake Me When It's Over" and "Let's Just Say Goodbye." The real strength, however, may be Sanborn's atmospheric ballads, including a possible black FM sleeper in "All I Need Is You" thanks to its creamy backing chorus.

**Best cuts:** Those mentioned, plus "One In A Million," "Just For You."

**JEFF LORBER FUSION**—*Galaxian*, Arista 9545. Produced by Jeff Lorber, Rik Pekkonen. A dynamic mixture of jazz, pop and creativity, performed with energy, bring out the deeply-hued musical arrangements offered here. Bassist Stanley Clarke co-wrote and feverishly performs on the uptempo, rap cut "Monster Man," while stellar solos on keys, as on "Night Love" and the title track, compliment the challenging melodies. Seawind's horn arrangements are pronounced on the rhythmic "Spur Of The Moment," "Bright Sky" and "Seventh Mountain." The flute intro on the latter is a smartly added aspect of the work.

**Best cuts:** Those mentioned.

## First Time Around

**PLASTICS, Island ILPS9627. (Warner Bros.) Produced by Alex Sadkin. Imagine an even wackier B-52's and you've got the Plastics. Hailing from Tokyo, this quintet plays the same kind of psychotic dance music as the B-52's yet there's more of a Far East feeling. Lead singer Chica Sato has the ability not to sound quite human throughout most of the album. Like with other bands of this genre, the lyrics deal with trying to be human in a mechanized world. While this band has "cult" written all over it, it wouldn't be surprising if it turned**

into a major attraction. Rock discos can find loads of material here.

**Best cuts:** "Diamond Head," "Delicious," "Good," "Top Secret Man," "Peace."

**BANDERA**—*Knights*, MCA MCA5190. Produced by Leon Tsilis, Pat Higdon. Bandera is a new six-man band out of Nashville that plays a mean brand of high energy rock. Multiple vocalists not only keep the pace changing but make for some structured harmonies. The guitar work is also of note. Bandera mixes barroom boogie, progressive country and mainstream rock into an energetic brand of rock.

**Best cuts:** "Billy The Kid," "Old Rhymes And Photographs," "Blame It On The Full Moon."

**GHOST RIDES**, Anthem ARLP333. Produced by Barry Melton. Six-man group plays an ambitious high energy brand of rock underlined by progressive strains that recall the late '60s psychedelic groups. Yet the majority of the nine tracks are geared more to the contemporary mainstream with fluid guitar riffs and a strong lead vocal. Production here is courtesy of Barry Melton of Country Joe & The Fish fame. Strong material for progressive AOR outlets.

**Best cuts:** "Look To The Skies," "Roll Away The Stone," "Midnight Rider," "Dream 13."

**TAFFY McELROY**—*The Heartbreak Kid*, MCA MCA5191. Produced by Rob Galbraith. This 13-year old who's going on 31 is going to break a lot of hearts. But not just with her dangerously good looks. She's also, and not incidentally, a knockout singer, with a maturity and sophistication that belie her years. Most of the tunes are evocative, plaintive ballads, but McElroy also shows she can kick up her heels on "What's On Your Mind," a midtempo romp found on George Benson's latest LP. The appeal here isn't that of a child star, but that of a singer who just happens to be young.

**Best cuts:** "When It's Gone," "Out Of My Mind."

## EPs

**PRETENDERS, Sire MINI3563 (WB). Produced by Chris Thomas. This five-track, 12-inch EP features a live version of "Precious," as well as "Talk Of The Town," and three newer songs: "Cuban Slide," "Message Of Love," and "Porcelain." Singer Chrissie Hynde's unique and powerful vocal style, half spoken, half sung, remains as effective as always, while the rest of the Pretenders sound better and more self assured than on the debut LP.**

**Best cuts:** "Porcelain," "Precious."

**DEVO**—*Live*, Warner Bros. MINI3548. Produced by Devo. Taken from a live show in San Francisco last summer, this six-track EP may not convert non-believers to de-evolution but it is a good summation of where the band is today. Live versions of "Whip It," "Girl U Want" and others (most from the "Freedom Of Choice" album) are given tasty and rhythmic interpretations for the stage. The group, already well on its way, exploded onto the scene with "Whip It" last year and this should serve as a further boost.

**Best cuts:** "Whip It," "Girl U Want," "Gates Of Steel."

**ALAN MANN BAND**—*No Deal—No Sleep, Contender* (no number). Produced by Alan Mann, Mitch Goldfarb. There is a bit of ska here, and a touch of new wave influences, but basically this is a hard driving Philadelphia rock band, whose energy is well captured on this 12-inch EP released by the Philly-based Contender label. The six songs here just whet the appetite for more.

**Best cuts:** "You're Not The Only One," "No Deal—No Sleep."

## Billboard's Recommended LPs

### pop

**WILLIE NILE**—*Golden Down*, Arista AB4284. Produced by Thom Panunzio, Willie Nile. Nile follows his acclaimed debut with a harder rocking set of tunes that mostly deal with love and members of the female persuasion. While Nile's vocals and folk influences still bear comparison to a younger day Dylan, he nonetheless is beginning to emerge with a distinctive

identity of his own. Despite a few uneven tracks, Nile's writing, wit and sense of melody all surface to the top. **Best cuts:** "Golden Down," "Poor Boy," "Shine Your Light," "Les Champs Elysees."

**THE SHAKE RUSSELL/DANA COOPER BAND**, Southcoast MCA, MCA5192. Produced by Shake Russell, Dana Cooper. Pleasant harmonies and folk and country influenced melodies are the trademarks of this new outfit. The musicianship is consistently strong with the vocals of Russell and Cooper being equally noteworthy. There is an audience for this type of harmonic music on both Hot 100, adult contemporary and soft AOR formats. Pitch to fans of America or Firefall. **Best cuts:** "Gentle Way To Ride," "Song On The Radio," "Goin' Down Judah," "Fade Away."

**LIVE WIRE**—*Changes Made*, A&M SP4856. Produced by Simon Boswell. In the past, Live Wire sounded a bit too much like Dire Straits with the same spare sound and throaty vocals. Here, the sound is fleshed out so that while the lyricism remains, the influences are not as noticeable. The songs are well wrought with Mike Edwards guitar and John Irish Earle's saxophone being standouts. **Best cuts:** "Wait In The Shadows," "Anarchists In Love," "Changes Made," "Running," "Child's Eye."

**SKY**—*Sky 3*, Arista AB4288. Produced by Sky, Tony Clark, Haydn Bendall. In the U.S., this is actually the second Sky release as the first two European albums were put together and released in one package last year. That album made it into the lower half of the charts. This single disc set could do even better as it builds upon the same heavily classically influenced pop base of the previous release. All the tracks here are instrumentals with the guitars of John Williams and Kevin Peek being highlights. **Best cuts:** "Chiropodie No. 1," "Sara-bande," "Moonroof," "Hello," "Connecting Rooms."

**PAUL ANKA**—*Both Sides Of Love*, RCA AQL13926. Produced by Larry Butler. Anka has set a standard for style and taste for 21 years and now that he has moved comfortably into the MOR sphere, he has kept that identification. The tracks, with shimmering string arrangements by Bill Justis, are mostly smooth and mellow, with an occasional midtempo tune to keep things lively. Butler's production has the same quiet grace he brings to his records with Kenny Rogers, Don McClean and Mac Davis. **Best cuts:** "Roses Ain't Red," "Lady Lay Down," "We Love Each Other."

**ORIGINAL MOTION PICTURE SOUNDTRACK**—*Thief*. Composed and Performed by Tangerine Dream, Elektra SE521. Produced by Michael Mann, Tangerine Dream. This may be a film soundtrack, but it is also the latest LP from Tangerine Dream, the innovative German electronic trio, whose sound texturing, aural effects, and outer space harmonics can stand perfectly on their own. There is a tension here, and a musical completeness. One can enjoy the LP even without the film. And with the film it is even better. **Best cuts:** "Beach Theme," "Confrontation," "Burning Bar."

**TUXEDOMOON**—*Desire*, Ralph TX8104. Produced by Tuxedomoon. This four-man band, which records on the small independent Ralph label in San Francisco, plays moody electronic music. Though falling into the new wave camp almost by default, the inspiration here obviously comes more from such progressive rock pioneers as the Moody Blues and Pink Floyd. This band, too, can also build its cathedrals of sound. **Best cuts:** "Desire," "Victims Of The Dance," "Holiday For Plywood."

**JAH MALLA**—*Modern MR38135* (Atco). Produced by Michael Kamen. Though based in New York, this quartet is originally from Jamaica and it shows in the music. The music is authentic and rhythmic reggae with good hooks and soaring vocals. The production and backing instrumentation is clean with David Sanborn's saxophone work standing out. The regular Jah Malla horn section is quite good too. Much of what is here is very danceable. **Best cuts:** "She's Reggae For It Now," "Africa Is Rising," "I'll Be Around," "Too Bad."

### soul

**FANTASY, Pavillion 37151 (CBS). Produced by Tony Valor. Catchy rhythm patterns, effective use of keys and clever vocal arrangements are the norm for this r&b collection. "(Hey Who's Gotta) Funky Song" is definite dance music with a repetitious beat that maintains its pace during its break into rap. The Motown-perfected r&b of the 60s has a place in the uptempo "Too Much Too Soon" and rhythmic "Now I Have Everything." **Best cuts:** Those cited and the single "You're Too Late."**

**CHANGE**—*Miracles*, Atlantic 19301. Produced by Jacques Fred Petrus, Mauro Malavasi. Though self-contained musically, this followup to Change's previous No. 1 disco LP "The Glow Of Love" is noticeably lacking the strong lead vocal delivery of Luther Vandross. Here he does background chores. Rhythmic, uptempo tracks, led by riveting guitar, dominate the LP, as on "Your Move," the title cut, "Paradise" and "Hold Tight." Musically all have a feverish pace with effective horn and strong arrangements. "Stop For Love" is a sensitive ballad with wide-ranging vocals that lack the emotional appeal of Vandross. **Best cuts:** Those cited.

(Continued on page 67)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Paul Grein, Douglas E. Hall, Kip Kirby, George Kopp, Roman Kozak, Irv Lichtman, Ed Morris, Richard M. Nusser, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Gerry Wood, Jean Williams.



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**The new single and album:**

## "**Fool In Love With You**"

TC-2487 (single) T-621 (album)  
Produced by Brian Francis Neary



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IMIC '81

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APRIL 26-29, 1981

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AGENDA

SUNDAY, April 26

10 am-5 pm REGISTRATION
6 pm-7:30 pm COCKTAIL RECEPTION HOSTED BY BILLBOARD

MONDAY, April 27

9:00 am WELCOMING REMARKS
9:30 am-10:45 am CABLE & SATELLITE-NEW VISTAS FOR THE MUSIC INDUSTRY
11:00 am-11:30 am VIDEO RIGHTS NEGOTIATION SURVEY
11:30 am-1:00 pm FACING THE CHALLENGE OF HOME VIDEO
1:00 pm-1:30 pm LUNCHEON BREAK
1:30 pm-3:15 pm NEW BATTLE PLAN AGAINST PIRACY & HOME-TAPING
6:30 pm RECEPTION AT HOTEL GEHRHUS HOSTED BY SENATOR FOR ECONOMIC AFFAIRS-BERLIN

10:45 am-12:15 pm PROMOTION IN THE GLOBAL VILLAGE-HARNESSING ITS POWER FOR THE BIG PAY-OFF
12:15 pm-12:45 pm LUNCHEON BREAK
12:45 pm-2:15 pm THE SOUNDS OF THE 80'S-WHAT WILL EXCITE TOMORROW'S RECORD BUYER
2:15 pm-3:30 pm THE EMERGING MARKETS-WHAT DOES THE FUTURE HOLD?

WEDNESDAY, April 29

9:00 am-10:30 am THE INDEPENDENT LABEL-HOW CAN IT SURVIVE?
10:45 am-12:15 pm THE EXECUTIVE ROUNDTABLE-AN OPEN DISCUSSION OF CRUCIAL PROBLEMS (A) PUBLISHING
12:15 pm-12:45 pm LUNCHEON BREAK
12:45 pm-2:15 pm (B) RECORD COMPANIES
7:00 pm TRENDSETTERS' AWARDS BANQUET

ADDITIONAL PANELISTS NOW BEING CONFIRMED

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Registration form fields: Last Name, First Name, Middle Initial, Title, Company, Address, City, State, Zip, Country, Telephone.

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I wish to charge my registration to: American Express, Bank Americard VISA, Master Charge, Diners Club

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Hotel space is limited and must be reserved early to ensure availability. All room reservations must be made through Billboard.

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Please circle accommodations & rates you would like to reserve.

Table with columns for Hotel Name, Room Type, and Rates in Dollars, Pounds, and Marks. Includes BRISTOL HOTEL KEMPINSKI, HOTEL SCHWEIZERHOF, HOTEL INTER-CONTINENTAL, and PENTA HOTEL.

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TUESDAY, April 28

ALL DAY SPOUSE TOUR

9:00 am-10:30 am 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 FREEGARD, General Manager Performing Rights Society, United Kingdom



# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	
☆	1	11	STYX Paradise Theatre A&M SP 3719	▲	8.98		36	24	22	STEVIE WONDER Hotter Than July Tania T8-373M1 (Motown)	▲	8.98	SLP 8	71	51	9	ELVIS COSTELLO & THE ATTRactions Trust Columbia JC 37051		7.98		
☆	2	18	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲	8.98		37	31	40	EDDIE RABBITT Horizon Elektra 6E-276	▲	7.98	CLP 2	72	54	24	RANDY MEISNER One More Song Epic NJE 36748		7.98		
	3	6	RUSH Moving Pictures Mercury SRM-1 4013 (Polygram)		8.98		38	41	35	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98		73	69	9	ELVIS PRESLEY Guitar Man RCA AAL1-3917		7.98	CLP 7	
☆	4	13	STEVE WINWOOD Arc Of A Diver Island ILPS 9576 (Warner Bros.)		7.98		39	39	22	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	●	8.98		☆	NEW ENTRY		GINO VANNELLI Nightwalker Arista AL 9539		8.98		
☆	13	22	GROVER WASHINGTON JR. Winelight Elektra 6E-305	●	7.98	SLP 3	40	37	18	ABBA Super Trouper Atlantic SD 16023	●	8.98		75	74	11	JOE SAMPLE Voices In The Rain MCA MCA-5172		8.98	SLP 46	
6	5	19	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98		41	43	20	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)	●	7.98	SLP 11	76	52	16	TERRA City Nights Boardwalk FW 36995 (CBS)		7.98	SLP 52	
7	7	25	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		42	40	14	SHALAMAR Three For Love Solar BZL1-3577 (RCA)		8.98	SLP 15	77	73	21	DELBERT McCLINTON The Jealous Kind Capitol/MSS ST 12115		8.98		
☆	28	2	THE WHO Face Dances Warner Bros. HS 3516		8.98		43	30	8	JIMMY BUFFETT Coconut Telegraph MCA MCA-5169		8.98		78	80	102	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 10	
☆	10	4	ERIC CLAPTON Another Ticket RSD RX-1-3095		8.98		☆	49	4	BRIAN ENO & DAVID BYRNE My Life In The Bush Of Ghosts Sire SRK 6093 (Warner Bros.)		7.98		79	77	8	TODD RUNDGREN Healing Bearsville BHS 3522 (Warner Bros.)		8.98		
10	6	20	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98		45	47	12	RY COODER Borderline Warner Bros. BSK 3489		7.98		☆	95	4	CHAMPAIGN How 'bout Us Columbia JC 37008		7.98	SLP 26	
11	8	34	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		☆	62	3	PAT TRAVERS Radio Active Polydor PD-1-6313 (Polygram)		8.98		81	72	19	ROD STEWART Foolish Behaviour Warner Bros. HS 3485	▲	8.98		
12	12	18	BLONDIE Autoamerican Chrysalis CHE 1290	▲	8.98	SLP 25	47	48	8	TOM BROWNE Magic Arista/GRP GRP-5503		8.98	SLP 5	82	83	7	PEABO BRYSON Turn The Hands Of Time Capitol ST 12138		8.98	SLP 23	
☆	17	4	JAMES TAYLOR Dad Loves His Work Columbia TC 37009		8.98		☆	53	4	WAYLON & JESSIE Leather And Lace RCA AAL1-3931		8.98	CLP 13	☆	98	3	ROSANNE CASH Seven Year Ache Columbia JC 36965		7.98	CLP 23	
14	11	27	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		☆	59	4	ROBIN TROWER WITH JACK BRUCE AND BILL LORDON B.L.T. Chrysalis CHR 1324		7.98		84	75	20	EAGLES Eagles Live Asylum BB-705 (Elektra)	▲	15.98		
15	14	34	AC/DC Back In Black Atlantic SD 16018	▲	8.98		50	46	18	OUTLAWS Ghost Riders Arista AL 9542		8.98		85	85	8	BOB JAMES All Around The Town Live Columbia/Tappan Zee CZX-36786		11.98		
16	9	8	JOURNEY Captured Columbia KC-2-37016		13.98		☆	55	4	TED NUGENT Intensities In 10 Cities Epic FE 37084		8.98		86	82	9	GRACE SLICK Welcome To The Wrecking Ball RCA AGL1-3851		8.98		
☆	25	2	THE ROLLING STONES Sucking In The Seventies Rolling Stones COC 16028 (Atlantic)		8.98		☆	68	3	ALABAMA Feels So Right RCA AHL1-3930		7.98	CLP 12	87	81	39	QUEEN The Game Elektra SE 513	▲	8.98		
18	18	26	KENNY ROGERS Greatest Hits Liberty LDD-1072	▲	8.98	CLP 3	☆	58	9	TERRI GIBBS Somebody's Knockin' MCA MCA-5173		8.98		88	88	5	THE ALAN PARSONS PROJECT I Robot Arista L 4180		7.98		
☆	21	61	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		54	42	7	SISTER SLEDGE All American Girls Cotillion SD-16027 (Atlantic)		8.98	SLP 13	☆	99	5	ATLANTIC STARR Radiant A&M SP-4833		7.98	SLP 12	
20	20	16	THE GAP BAND III Mercury SRM-1-4003 (Polygram)	●	7.98	SLP 1	55	56	6	RAINBOW Difficult To Cure Polydor PD-1-6316 (Polygram)		8.98		90	89	28	ANNE MURRAY Anne Murray's Greatest Hits Capitol SDD-12110	▲	8.98	CLP 16	
21	15	19	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852	●	8.98	CLP 1	☆	71	6	JUICE NEWTON Juice Capitol ST-12136		8.98	CLP 18	91	87	12	MANFRED MANN'S EARTH BAND Chance Warner Bros. BSK 3498		7.98		
22	22	8	EMMYLOU HARRIS Evangeline Warner Bros. BSK 3508		7.98	CLP 5	☆	78	2	QUINCY JONES The Dude A&M SP-3721		8.98	SLP 20	☆	104	6	KLEENER License To Dream Atlantic SD 19288		7.98	SLP 17	
23	16	16	YARBROUGH AND PEOPLES The Two Of Us Mercury SRM-1-3834 (Polygram)	●	7.98	SLP 6	58	60	28	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL 7403 (Polygram)		7.98		93	94	25	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 18	
24	19	26	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Polygram)	▲	7.98	SLP 19	59	45	24	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		94	92	24	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)	●	7.98	SLP 9	
☆	35	11	LOVERBOY Loverboy Columbia JC 36762		7.98		☆	86	2	JUDAS PRIEST Point Of Entry Columbia FC 37052		8.98		95	64	8	PHIL SEYMOUR Phil Seymour Boardwalk FW 36996 (CBS)		7.98		
26	26	19	STEELY DAN Gaucho MCA MCA-5102	▲	9.98	SLP 39	61	50	22	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		96	96	8	HANK WILLIAMS, JR. Rowdy Elektra/Curb 6E-330		7.98	CLP 6	
27	27	11	APRIL WINE The Nature Of The Beast Capitol SDD-12125		8.98		62	63	24	THE DOORS Greatest Hits Elektra SE-515	●	8.98		☆	153	3	FRANKE & THE KNOCKOUTS Franke & The Knockouts Millennium BXL1-7755 (RCA)		7.98		
28	29	9	DON McLEAN Chain Lightning Millennium BXL1-7756 (RCA)		7.98		☆	70	5	U-2 Boy Island ILPS 9646 (Warner Bros.)		7.98		98	100	78	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		
☆	33	8	38 SPECIAL Wild Eyed Southern Boys A&M SP-4835		7.98		64	65	11	T.S. MONK House Of Music Mirage WTG 19291 (Atlantic)		7.98	SLP 16	☆	113	4	CAROL HENSEL Dancersize Vintage VNJ 7701 (Mirus)		7.98		
☆	36	5	PHIL COLLINS Face Value Atlantic SD 16029		8.98		☆	84	5	SHEENA EASTON Sheena Easton EMI-America ST 17049		8.98		☆	155	2	ROBERT FRIPP The League Of Gentlemen Polydor PD-1-6317 (Polygram)		7.98		
☆	34	4	WILLIE NELSON Somewhere Over The Rainbow Columbia FC 36883		8.98	CLP 8	66	66	10	THE CLASH Sandinista Epic E3X 37037		14.98		☆	116	2	PHOEBE SNOW Rock Away Mirage WTG 19297 (Atlantic)		7.98		
32	32	5	DIANA ROSS To Love Again Motown M8-951M1		8.98	SLP 16	67	57	18	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98		☆	102	93	44	DIANA ROSS Diana Motown M8-936M1	▲	8.98	SLP 64
☆	38	5	SMOKEY ROBINSON Being With You Tania T8-375M1 (Motown)		8.98	SLP 2	68	61	10	MARVIN GAYE In Our Lifetime Tania T8-474M1 (Motown)		8.98	SLP 10	☆	108	117	3	RUFUS Party 'Til You're Broke MCA MCA-5159		8.98	SLP 35
☆	44	4	THE ISLEY BROTHERS Grand Slam T-Neck FZ 37080 (Epic)		8.98	SLP 4	☆	79	4	GARLAND JEFFREYS Escape Artist Epic JE 36983		7.98		104	90	21	XTC Black Sea Virgin VA 13147 (RSD)		7.98		
35	23	13	THE WHISPERS Imagination Solar BZL1-3578 (RCA)	●	7.98	SLP 7	70	67	25	RONNIE MILSAP Greatest Hits RCA AHL1 3772	●	7.98	CLP 4								

★ 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 11, 1981 BILLBOARD



## General News

## Closeup

**HAZEL DICKENS—Hard Hitting Songs For Hard Hit People, Rounder 0126. Produced by Hazel Dickens.**

Among those social justice groups that put their small spins on a world they see rocketing toward a cosmic scratch shot, Hazel Dickens is a loved and respected artist. Her protesting voice—authentic with wear—has been heard from the mouth of caved-in coal mines to the shadow of Three Mile Island's tainted towers.

When filmmaker Barbara Koppel was putting together her documentary "Harlan County, U.S.A." (an Academy Award winner), it was Dickens she turned to for much of the soundtrack music, including the ruggedly defiant closing number, "They'll Never Keep Us Down."

"Hard Hitting Songs For Hard Hit People" is a straight continuation of Dickens' well-established concerns. Although its sound is more country than most of her earlier work, the album has none of that "we're awful poor, but that's all right, 'cause we're so picturesque" attitude that persists in rendering so much country music sociologically vapid.

While the album concentrates on pain, frustration and rage, it is by no means a totally grim offering—simply because lives that endure great privation are quick to reflect small beauties. "West Virginia My Home," a Dickens' composition, is a case in point here.

Harlan Howard's sardonic string of vignettes, "Busted," keynotes the

album; and most of the other selections detail the ways people are reduced to that estate: lost work, lost youth, lost hope. But the resignation of "Busted" is more than balanced out by the combativeness of "They'll Never Keep Us Down."

The closest Dickens comes to traditional country music themes is with her remake of Sarah Carter's hymn to "wandering," "Lonesome Pine Special," and her own dressing-down of a part-time lover, "Scraps From Your Table."

More convincing and moving are her delineations of desperate and empty old-age, "Old Calloused Hands" and "Rocking Chair Blues." Her microscopic imagery of a domestic falling apart, "Lost Patterns," is a masterpiece of observation and feeling.

But perhaps the most vivid song in the entire collection is Adam Mitchell's chillingly dramatic "Out Among The Stars," a superb chronicle of a down-and-outer going down and out for the last time. As with the other songs here, the particulars in this number are dissonant echoes of the universal.

Dickens' strident, impassioned voice is not a vehicle for pure entertainment. It belongs to an earlier age—back when story and feeling were more important than style and instrumentation. But in a musical milieu whose dominant themes are sleeping or not sleeping together, Hazel Dickens' voice has its own kind of sweetness.

EDWARD MORRIS

## RSO Fires 55, Will Use PolyGram For Marketing

• Continued from page 3

most notably Eric Clapton and the Bee Gees, are unaffected by the sudden turn of events, although it is expected that the Bee Gees will depart RSO once their contractual obligations are fulfilled. It is reported that they have two LPs still due the label.

Coury says RSO's relationship with PolyGram will be equivalent to the relationship enjoyed by Geffen Records and Warner Bros.

"The plan is to be handled through PolyGram although we will have our own identity, ad and sales budgets," says Coury, who will remain with RSO pending the outcome of forthcoming negotiations with Stigwood over a new contract. Coury's RSO contract expired April 1.

Coury, Edson and an independent promotion team will work RSO product in conjunction with PolyGram's staff.

Coury was caught by surprise about 1:30 p.m. Los Angeles time Friday (27) with a call from Bermuda from Stigwood and Fred Gershon, president of the Stigwood Group. "I felt there were cutbacks coming but I didn't expect them to be as severe," notes Coury.

On Saturday, Coury held a conference call with his promotion staff to relay the news.

Despite the termination of its staff, RSO says it remains committed to the music business. Stigwood says he will continue to create soundtracks for RSO as well as place

renewed emphasis on a&r activities in London, New York and Los Angeles to cultivate emerging artists and producers for RSO.

The scaling down of the label ironically comes nearly five years to the day it was launched under Coury's leadership as a full-fledged, fully staffed label.

In a short time thereafter, RSO posted the record industry's two biggest selling albums to date with the soundtracks of "Saturday Night Fever" and "Grease." Additionally, RSO scored major success with Andy Gibb, the Bee Gees, Eric Clapton and Yvonne Elliman.

But the label hit upon hard times in the last two years especially with disappointing albums and returns on "Sgt. Pepper's Lonely Hearts Club Band" and "Times Square."

The distribution deal with Dreamland also proved disappointing.

According to Coury, Stigwood became increasingly discouraged by the huge number of returns, the amount of counterfeit RSO product that was surfacing and gloomy economic reports on the record industry in general.

"Stigwood has the opportunity to retract and expand again when the business gets better," says Coury.

It's possible that RSO will relocate from its owned complex on Sunset Blvd. into smaller quarters. Coury has already started making phone calls to other labels in hopes of placing some of his staffers. Some RSO employees are expected to join PolyGram.

RSO has product by Eric Clapton, Shot In The Dark and the King Bees in release with PolyGram now working this product.

## Lifelines Births

Boy, Daniel Lee, to Laura and Thom Trumbo March 24 in Los Angeles. Father is West Coast a&r manager at Chrysalis Records.

Boy, Leonard Jr., to Laura and Leonard Kovner March 25 in Los Angeles. Father is owner of Davlen Sound Studios in suburban Universal City.

## Deaths

Clarence Beeks, 58, better known as King Pleasure on records, March 21 in Los Angeles. His version of "I'm In The Mood For Love," which he adapted as "Moody Mood For Love," was a major hit and influenced later jazz vocals by Eddie Jefferson and the team of Dave Lambert, Annie Ross and Jon Hendricks.

Billy Davis, 43, jazz drummer and band leader, March 14 in Wilmington, Del. In the 1960s, he toured nationally with saxophonist Sonny Stitt and vocalist Dakota Station. He had led his own jazz group in recent years. He is survived by one daughter, brother, four sisters and his parents.

Ferdinand P. Schmidt, 90, a former band leader and member of the New York Philharmonic Orchestra, March 21 in Bangor, Pa. During his career, Schmidt also toured with the Walter Damrosch Orchestra and played with the Bell Telephone Orchestra. He is survived by one son, two sisters and two grandchildren.

## Chartbeat

## 'Tapestry': 10 Years Later

• Continued from page 6

"Tapestry." And it was good. In fact, for five years it stood, by general consensus, as the best-selling album in the history of the U.S. record industry.

This week is the 10th anniversary of "Tapestry" first hitting the Billboard LP chart. Since that milestone came 10 years after King's first No. 1 songwriting credit, the Shirelles' "Will You Love Me Tomorrow," King has now been a force on the pop music scene for two full decades.

Some of the records set by "Tapestry," which was released on Lou Adler's Ode label, have finally been eclipsed. Its string of 302 consecutive chart weeks (extending into January 1977), which made it the longest-charting contemporary pop or rock LP, was surpassed last year by Pink Floyd's "Dark Side Of The Moon."

(Johnny Mathis' "Greatest Hits" and the soundtrack albums to "My Fair Lady" and "South Pacific" top them both.)

And the "Tapestry" total of 15 weeks at No. 1, long a record for the '70s, was shattered, in turn, by "Rumours" (31 weeks) and "Saturday Night Fever" (24 weeks).

But King remains the only performer in the 23-year history of the Grammy Awards to have won prizes for record, album and song of the year and best vocal performance. Simon & Garfunkel and Christopher Cross each won the top three

awards, but lost the vocal performance Grammys to, respectively, the Carpenters and Kenny Loggins.

Facts and figures aside, the soft, gentle nature of King's album set the tone for the singer-songwriter boom of the early '70s. More than that, it reflected the cooling down that took place in the U.S. after the turbulence of the late '60s. If music mirrors the times, "Tapestry" epitomized the calming lull in the year between Kent State and Watergate; between the last No. 1 by the Beatles and the first by Elton John.

The Police's "Don't Stand So Close To Me" (A&M) jumps two points this week to number 10, making the trio the fifth act so far this year to score more than one top 10 hit, following John Lennon, Neil Diamond, Barbra Streisand & Barry Gibb and Blondie. The only difference is that all of those acts were No. 1 veterans long before this year, while the Police are only now approaching that level.

Hall & Oates' "Kiss On My List" (RCA) jumps to No. 1 on this week's Hot 100 to become the duo's second top-slotted single, following 1977's "Rich Girl." Only two other acts on RCA have hit the summit more than once in the 23-year history of the Hot 100: Elvis Presley and John Denver. Not bad company.

## Beginning in April...

## RECORD DISTRIBUTING WIZARDS

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

bin



# TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	107	57	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00 12041	▲	8.98	
106	91	56	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98	
107	101	13	BEATLES The Beatles 1967-1970 Capitol SKBO 3404		14.98	
109	97	48	AIR SUPPLY Lost In Love Arista AB 9530	▲	8.98	
110	105	19	HEART Greatest Hits/Live Epic KE 2-3688	●	13.98	
111	76	20	BOZ SCAGGS Hits Columbia FC 36841	●	8.98	
112	103	9	NAZARETH The Fool Circle A&M SP 4844		8.98	
113	109	10	REO SPEEDWAGON You Can Tune A Piano But You Can't Tuna Fish Epic JE 35082	▲	7.98	
115	112	13	BEATLES The Beatles 1962-1966 Capitol SKBO 3403		14.98	
116	106	10	THE JAM Sound Affects Polydor PD-1-6315 (Polygram)		8.98	
118	121	56	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 22
119	123	27	CLIFF RICHARD I'm No Hero EMI America SW-17039		8.98	
121	120	17	CREEDENCE CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98	
122	122	7	SHERBS The Skill Atco SD-38-137 (Atlantic)		7.98	
123	115	22	THE POLICE Reggatta De Blanc A&M SP-4792		7.98	
124	118	26	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 42
125	114	11	BEATLES Abbey Road Capitol SO-389		8.98	
126	110	18	CON FUNK SHUN Touch Mercury SRM-1-4002 (Polygram)		8.98	SLP 41
127	130	10	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic JE 2-36444	●	13.98	
129	138	2	SPINNERS Labor Of Love Atlantic SD 16032		8.98	SLP 48
129	177	2	DENICE WILLIAMS My Melody ARC/Columbia FC 37048		8.98	SLP 40
130	126	12	BEATLES White Album Capitol SWBO 101		14.98	
131	129	32	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 21
132	102	15	FLEETWOOD MAC Live Warner Bros. 2WB 3500	●	13.98	
133	133	28	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 11
134	132	17	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 38
135	135	24	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 68

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
136	136	44	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98	
137	137	19	EARL KLUGH Late Night Guitar Liberty LT-1079		8.98	SLP 75
138	148	7	B.B. KING There Must Be A Better World Somewhere MCA MCA-5162		8.98	SLP 27
139	140	28	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98	
140	180	2	THE VAPORS Magnets Liberty LT-1090		8.98	
141	144	29	MICHAEL STANLEY BAND Heartland EMI America SW 17040		8.98	
142	111	19	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 21
143	119	13	JOHN LENNON Imagine Capitol SW 3379		8.98	
144	127	13	JOHN LENNON Shaved Fish Capitol SW 3421		8.98	
145	134	24	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98	
146	139	18	BARRY MANILOW Barry Arista AL 9537	▲	8.98	
147	157	5	RICK SPRINGFIELD Working Class Dog RCA AFL1-3887		7.98	
148	158	4	T-CONNECTION Everything Is Cool Capitol ST 12128		8.98	SLP 31
149	151	23	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 51
150	145	10	STYX Cornerstone A&M SP-3711		7.98	
151	NEW ENTRY		GREG KIHN Rockinroll Beverly BZ 10069 (Elektra)		7.98	
152	162	2	ELLEN FOLLY Spirit Of St. Louis Epic/Cleveland International NJE 36984		7.98	
153	124	5	JOURNEY Departure Columbia FC 36339		8.98	
154	154	7	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG-34494		7.98	
155	188	2	THE PLIMSOUls The Plimsouls Planet P-12 (Elektra)		7.98	
156	143	9	ORIGINAL CAST Annie Columbia JS 34712		8.98	
157	159	3	BADFINGER Say No More Radio Records RR 16030 (Atlantic)		7.98	
158	160	3	THE FOOLS Heavy Mental EMI America SW 17046		8.98	
159	NEW ENTRY		BRENDA RUSSELL Love Life A&M SP-4811		7.98	SLP 55
160	174	2	KROKUS Hardware Arista OL 1508 (Arista)		7.98	
161	NEW ENTRY		FUNKADELIC Connections & Disconnections LAX JW-37097		7.98	SLP 45
162	170	5	PERLMAN & PREVIN A Different Kind Of Blues Angel 37780 (Capitol)		12.98	
163	NEW ENTRY		JOHN CALE Horn Soit A&M SP-4840		7.98	
164	164	10	STYX The Grand Illusion A&M SP-4637		7.98	
165	152	358	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
166	146	22	THE JIM CARROLL BAND Catholic Boy Atco SD 38-132 (Atlantic)		7.98	
167	182	2	APRIL WINE Harder-Faster Capitol ST-12013		8.98	
168	NEW ENTRY		DEBRA LAWS Very Special Elektra 6E-300		7.98	SLP 47

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
169	179	2	BILL SUMMERS AND SUMMERS HEAT Call It What You Want MCA MCA-5176		8.98	SLP 50
170	147	13	JOHN LENNON Mind Games Capitol SN 16068		7.98	
171	108	10	TOTO Turn Back Columbia FC 36813		8.98	
172	142	7	J.J. CALE Shades Skeller/MCA MCA-5158		8.98	
173	150	13	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		8.98	
174	171	6	ONE WAY Love Is MCA MCA-5163		8.98	SLP 22
175	NEW ENTRY		OHIO PLAYERS Tenderness Boardwalk FW 37090 (CBS)		8.98	SLP 49
176	178	3	THE FABULOUS THUNDERBIRDS Butt Rockin' Chrysalis CHR 1319		7.98	
177	181	45	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	
178	NEW ENTRY		JOE ELY Musta Notta Gotta Lotta Southcoast/MCA MCA-5183		8.98	
179	NEW ENTRY		MILES DAVIS Directions Columbia KC2-36472		13.98	
180	NEW ENTRY		DOTTIE WEST Wild West Liberty LT-1062		7.98	CLP 26
181	141	8	BOOMTOWN RATS Mondo Bongo Columbia JC 37062		7.98	
182	NEW ENTRY		MOE BANDY & JOE STAMPLEY Hey Moe, Hey Joe Columbia FC 37003		8.98	CLP 27
183	149	27	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	
184	NEW ENTRY		LEON REDBONE From Branch To Branch Emerald City EC 38-136 (Atlantic)		7.98	
185	185	2	RUSH Permanent Waves Mercury SRM-1-4001 (Polygram)		7.98	
186	165	8	PLASMATICs New Hope For The Wretched Sire USE 9		7.98	
187	189	2	LEON RUSSELL & THE NEW GRASS REVIVAL The Live Album Paradise PAK 3532 (Warner Bros.)		7.98	
188	NEW ENTRY		JERRY KNIGHT Perfect Fit A&M SP 4843		7.98	SLP 36
189	167	10	STYX Pieces Of Eight A&M SP 4724		7.98	
190	163	36	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 63
191	186	64	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
192	183	21	OAK RIDGE BOYS Greatest Hits MCA MCA-5150	●	8.98	
193	193	34	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (Epic)	▲	8.98	SLP 57
194	187	12	NICOLETTE LARSON Radioland Warner Bros. BSK 3502		7.98	
195	184	70	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
196	196	39	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	
197	195	5	JOURNEY Evolution Columbia FC 35797		8.98	
198	169	11	UFO The Wild, The Willing and The Innocent Chrysalis CHE 1307		7.98	
199	175	21	EARTH, WIND & FIRE Faces ARC/Columbia KC 2-36795	●	13.98	SLP 56
200	200	20	PETER ALLEN Bi-Coastal A&M SP 4825		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	40	Clash	66	Terri Gibbs	53	Barry Manilow	146	Cliff Richard	119	Steely Dan	26
AC/DC	15	Ry Cooder	45	Dave Grusin	108	Randy Meisner	72	Smokey Robinson	33	Rod Stewart	81
Adam & The Ants	117	Con Funk Shun	126	Daryl Hall & John Oates	38	Daryl Hall & John Oates	77	Kenny Rogers	18	Barbra Streisand	14
A Taste Of Honey	122	Phi Collins	30	Emmylou Harris	22	Don McLean	28	Rolling Stones	17, 196	Styx	1, 150, 164, 189
Air Supply	109	John Cougar	58	Heart	110	Ronnie Millsap	70	Diana Ross	32, 102	Bill Summers	169
Alabama	52	Elvis Costello	71	Carol Hensel	99	Nazareth	112	Rufus	103	T-Connection	148
Alan Parson's Project	39, 88	Christopher Cross	19	Doñnie Iris	67	Dolly Parton	21	Brenda Russell	159	Talking Heads	145
Peter Allen	200	Creedence Clearwater	121	Isley Brothers	34	Periman & Previn	162	Leon Russell	187	James Taylor	13
April Wine	27, 167	Miles Davis	179	Jam	116	Anne Murray	90	Todd Rundgren	79	Toto	171
Atlantic Starr	89	Devo	124	Jacksons	124	Willie Nelson	31, 118	Rush	3, 185	T.S. Monk	64
Badfinger	157	Neil Diamond	10	Bob James	85	Juice Newton	56	Joe Sample	75	Tierra	76
Moe Bandy & Joe Stampley	182	Dire Straits	61	Gariand Jeffreys	69	Ted Nugent	51	Boz Scaggs	111	Pat Travers	46
B.B. King	107, 115, 125, 130, 173	Doobie Brothers	183	Waylon Jennings	78	Oak Ridge Boys	192	Bob Seger & The Silver Bullet Band	105	Robin Trower	49
Beattles	107, 115, 125, 130, 173	Billy Joel	106	Billy Joel	106	Shalamar	175	Shalamar	175	U.F.O.	63
Pat Benatar	11, 98	Quincy Jones	57	Journey	16, 153, 197	One Way	174	Sherbs	114	U-2	63
George Benson	190	Kleeer	50	Kleeer	50	Outlaws	50	Phil Seymour	95	Grover Washington Jr.	5
Blondie	12	Earl Klugh	92	Earl Klugh	92	Teddy Pendergrass	193	Rick Springfield	147	Waylon & Jessi	48
Boomtownt Rats	181	Brian Eno & David Byrne	44	Greg Kihn	137	Pink Floyd	165, 195	Sister Sledge	54	Dottie West	180
Peabo Bryson	82	Fabulous Thunderbirds	176	Kool & The Gang	24	Plimsouls	186	Skyy	142	Whispers	35
Tom Browne	47	Roberta Flack & Peabo Bryson	134	Krokus	160	Elvis Presley	73	Slave	94	Who	8
Jimmy Buffett	43	Fools	158	Jerry Knight	188	Police	7, 123	Grace Slick	86	Don Williams	133
John Cale	163	Funkadelic	161	Lakeside	41	Pretenders	149	SOUNDTRACKS:		Deniece Williams	129
J.J. Cale	172	Elien Foley	152	Nicolette Larson	194	Judas Priest	60	Annie	156	Hank Williams Jr.	96
Rossanne Cash	83	Aretha Franklin	93	Debra Laws	168	Prince	149	Honesuckle Rose	131	Steve Winwood	4
Jim Carroll Band	166	Franke & The Knockouts	97	John Lennon	143, 144, 170	Queen	87	Bruce Springsteen	128	Bernard Wright	120
Champagn	80	Roberta Frapp	100	John Lennon/Yoko Ono	6	Rainbow	55	Spinners	59	Gino Vanelli	74
Eric Clapton	9	Fleetwood Mac	132	Kenny Loggins	139	Eddie Rabbitt	37	Spyro Gyra	135	Vapors	140
		Gap Band	20	Loverboy	25	Phogbe Snow	184	Phogbe Snow	114	Yarborough And Peoples	104
		Marvin Gaye	68	Manfred Mann	91	REO Speedwagon	2, 113, 127, 154	Michael Stanley Band	141	.38 Special	29

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**SMITH'S LIFE**—Elektra/Asylum chairman Joe Smith chats with two members of the Miami-based group Life, Kitty Woodson and George Terry. The seven-member group's debut album, coproduced by WEA International's senior vice president Fred Haayen, will be released on E/A domestically this month.

## Warner Likes Loose Wrap Following Who LP Test

By JEAN WILLIAMS

LOS ANGELES—Although still in the testing stages, the success of loose "shrink" wrap for the Who's debut LP on Warner Bros. has led to the packaging of some future LPs in this manner.

The move is primarily designed to reduce record warpage, but the label also feels it gives albums the look and feel of import LPs.

On the heels of the Who's "Face Dances," Warners plans to have at least one and possibly two such packages in its April 29 release schedule; Van Halen's "Fair Warning" and possibly Marshall Tucker's LP. It also is looking at loosely wrapping Elton John's upcoming LP on Geffen Records.

According to Ed Outwater, Warner Bros.' director of quality assurance, reaction to the Who's package has been very good, particularly from artists and producers. He adds that there are other artists who have requested the loose wrap for their LPs.

"We're doing this because we believe it's the best thing to do for the product," says Rick Wietsma. "But we're still testing because we're still trying to come up with the best wrapping."

"We also want to come up with the best way to handle the product

going through our pressing plant machines," he adds.

Wietsma notes that the reason the label is selecting star attractions to launch the loose wrap is because it's not yet profitable to press small quantities. "Before we switch over totally to the loose shrink wrap, we want feedback from consumers, retailers and racks."

Outwater suggests there was some concern by Warners' sales department to the reaction of the consumer to the new look. But to date there have been no complaints, he adds.

Outwater notes that while the packaging is similar to that of overseas product, there are differences. "I believe in Europe the LPs are open, while our albums are sealed. I also believe they use a light gauge vinyl. We're now using a thin polyethylene shrink wrap, but we're thinking about going up to a heavier gauge."

He points out that heavier polyethylene will eliminate wrinkles presently found in the thinner material, thus making the package even more attractive.

Cost of the loosely shrink wrapped LPs is basically the same as the tightly sealed product, says Outwater. But if the label moves up to a heavier gauge the cost of the material will increase.

## Builder Forms TownHouse

NEW YORK—Real-estate developer William J. Levitt has formed a label here, TownHouse Records, with distribution through Capitol Records branches.

The Capitol tie is the result of a distribution agreement by TownHouse with Mike Gusick's Accord label, which has a pressing and distribution arrangement with Capitol.

Currently set for release are sin-

## Fundraising LP

CHICAGO—A 1917 recording of "The Star Spangled Banner" made by the Chicago Symphony, is part of the orchestra's 1981 fundraising album. The record is offered as a \$15 premium in the April 24-26 Chicago Symphony/WFMT-FM marathon.

Also reissued is a 1957 recording of the national anthem led by Fritz Reiner, along with recordings conducted by Frederick Stock, Desire Defauw, Artur Rodzinski and Jean Martinon.

gles by Something Sweet, a female group whose date was produced by Fresh Start Productions, owned by Kool & the Gang; Carl Graves and Dianne Brooks. Albums by the latter will follow, along with other product by Savoy Brown and Buzzy Linhart.

According to TownHouse, a \$5.98 line is being developed to include product by Willie Nelson, Johnny Rivers, Patsy Cline, Elvin Bishop, Donovan, Dr. Hook, Warren Zevon, Al Green and Bob Marley.

The label says product is being supplied by Audio Leasing Corp., a subsidiary of Audio Productions Inc., a New Hampshire-based company active in talent acquisition and development. Music industry veteran Dick Broderick is a consultant to Audio.

In addition to audio disk releases, Levitt says TownHouse will offer "low-cost" videodisks "at such time that the market is more fully developed," a time-frame Levitt puts at around 1984.

## Inside Track

**POSITIVE POINT:** American Can, parent of Pickwick International, the industry's largest single entity in retail and wholesale, edged up 14 points on the **Big Board** in about two weeks. Late Wednesday (1) Pickwick employees got a bulletin informing them that the multi-billion firm was selling off its paper and forest-based products division, with future concentration on global expansion, resource recovery and "consumer distribution," into which Pickwick aptly fits. . . . Rumor hath **Neil Diamond** teaming with last week's Oscar winner (as best supporting actress) **Mary Steenburgen** in a new flick, "You Don't Bring Me Flowers."

**Jose Feliciano's** manager, **Burl Hechtman**, denies they are bidding for the audio studio division of **Filmways** (*Billboard*, March 21, 1980). The polished guitarist bows his "Concerto de Paulinho" with the **Denver Symphony** at **Boettcher Hall** there May 1-2. . . . **Track** thanks **Ralph King**, marketing major domo for the **Record Bar** chain, for the 20 pounds of mini "Record Bar" Clark bars. The **Bergman** chain is using the bars, wrapped in their logoed paper, as instore merchandising. **Track** donated the candy to **Rancho Los Amigos**, Downey, Calif., rehabilitation center.

If you wonder why there's a little andante in the actual signing of **Boxcar Willie**, the country hobo legend who made it so big in the U.K., think about the million big ones he wants out front. . . . **Profitless Prosperity?** **Martin (Mutt) Cohen**, Assn. of Independent Music Publishers' prexy and fellow attorney **Ned Shankman** are hosting a \$3,450 May 30-June 10 jet junket to the European music capitals. Write PO Box 24901, Dept. KB, UCLA Extension, Los Angeles 90024, for details. . . . **Industry Record?** **Lionel Newman** will have put in 38 years at **20th Century-Fox** when his new pact expires in 1985. He's been boss of movie and tv music for eons. . . . Now the word is the impending deal for the **Entertainment Company** to acquire **Jobete Music** from **Motown Industries** has fallen through.

**CBS Cable** intends to produce 25 jazz specials during the next five years. The **Count Basie** tribute reviewed last week in **Billboard** is basis for the first one. . . . Housing for the **NARM** Convention appears ready as the **Diplomat Hotel's** Tower reports the "Sheik of Araby" has departed its choice top three floors. For a time it appeared that the Arabian noble and his entourage would continue to occupy the upper stories through the impending confab. . . . **A Baltimore ordinance passed recently levies a \$50 fine on those using portable audio equipment at a volume disturbing to others in the vicinity.** . . . **Times are toughening for the pirate T-shirt and other illegal artist merchandising tie-ins hawked nearby concert sites.** **A New York City federal judge granted a blanket seizure and impounding order for Police concerts and a Phoenix federal judge did the same for the Pat Travers' Band and Ritchie Blackmore's Rainbow. Order covers all domestic gigs on the tour.**

**AD-Ventures**, the **Record Bar's** in-house agency, won a first place gold award from the **Triangle Advertising Federation** competition for its "There Must Be A Better Way," a campaign which complemented the **NARM** gift-giving effort and a silver second placer for "Bring This Record Back," a buck-off discount campaign. **Track**, too, commends the Bar stores for their new formatted "Classical News," sent to its **Classical Connoisseur Club** members. **Moss Music Group** sponsors the first edition. . . . **Sony Corp.** is custom-making a braille-control version of its new digital editor for **Stevie Wonder**, an aficionado of the firm's new technology. The **Wunderkind** already owns several Sony digital audio processors.

**Warner Amex Satellite Entertainment Corp.**, urges those who dig becoming on-air video jockeys for its Aug. 1 teeoff for its MTV 24-hour cable music channel to send

a resume and photo to 1211 Ave. of the Americas, New York 10036 before Apr. 15. **WASEC** wants five starters.

. . . **Track** did not err when it originally reported **Jim O'Rourke** was going with **Tara**, Atlanta. O'Rourke changed his mind in the interim and went with **MJS**, Atlanta, along with **Bob Perry**, who will head corporate promotion for the **Mike J. Spector** burgeoning one-stop chain and indie label distrib firms. The young Spector anticipates more openings in other cities in 1981.

**NARM** branches out with its first video software two-day conference in August. Word is it's a first in that industry dealers will be invited along with video specialty retailers. . . . Grapevine has **Pat Benatar** screened recently for the role of "Mabel" in "Pirates of Penzance," but turned it down to concentrate on records and personals.

**Mel Torme** raised some eyebrows when he claimed that **Atlantic Records** did not have rights to an album by him issued back in the 1960s when he was pacted to the label. He was being interviewed by **WNEW-AM DJ Jonathan Schwartz** in New York. . . . **Wherehouse Southern California** stores offering the **Discwasher D4 Record Care System** for \$16.50 with a free single LP or tape of the customer's choice. . . . **WEA** sent out notices dated March 27 that 24 \$7.98 album titles would be dropped to \$5.98 list, with all returns after that date accepted at the \$5.98 price. Reorders on the new \$5.98 titles ship June 1. . . . **Godfrey Dickey**, vice president of accessories, which includes video software, for the **Wherehouse/Big Ben's** 136-store skein, reports the biggest blank video tape surge in the more than two years the stores have been active in the field, occurred after the March 21 weekend, when the tv webs aired "Gone With The Wind" and "Patton."

**House Distributing**, the Midwest force, went up approximately 8 cents last week on its albums, while **Noel Gimmel's Sound Unlimited** prices increased about a nickel. . . . **WGCI-FM** aired 30 minutes of country Wednesday (1) as an April Fool's gimmick telling its Chicago listeners in morning drive time that its ratings were so high there was no challenge left in its normal r&b/disco/pop format. . . . **Paul Pennington**, founder of the **Eucalyptus Records** chain out of Fairfield, Calif., reports he is most active in pursuing the growth of his 11-store chain. He indicates that rumors of his selling off some of the stores were accurate sometime ago, but he has junked the concept and will continue with present outlets in California and Washington. . . . Now it's the melodies of **Erroll Garner** that will be the basis for a musical teeing off April 3-5 at the Victory Theatre, Dayton, Ohio. **Donna Wood** headlines the new "Fast Company." **POSITIVE POINT:** Notice where **Integrity Entertainment Corp.** stock has edged up to around \$5 a share, right around where it was several years ago at its zenith? . . . Don't be surprised when you read about a large chain taking on a new rackjobber to handle its records/tape/accessories departments over the next fortnight.

Virgin Records topper **Richard Branson** is not, repeat not, forming **Cable Music**, a company to feed music into homes without records, tapes, radio or royalties. Branson gave U.K. trade paper **Music Week** an exclusive interview, full of details about **Cable Music**, and the story was so hot it was even picked up by news services here—until Branson said "April Fool!" Turns out a **Music Week** staffer reportedly fed some juicy tidbits about Branson to the British satire mag, **Private Eye**, so Branson took his revenge with the "scoop," which the trade bannered on page one. . . . **Keel Manufacturing**, Pickwick International's pressing plant in Hauppauge, Long Island, is reportedly on the block. Parent company **American Can** is said to have held conversations with a number of potential buyers of the 50-press manufacturing facility.

Edited by JOHN SIPPEL

## Third Coast Seeks Bailiwick In Midwest

CHICAGO—Evanston, Ill.'s Third Coast Records will be one of the debutante labels hosting a hospitality suite and finalizing distribution deals at next week's **NARM** show in Florida.

The label hopes it will become a major Midwest pop music production force and even revitalize the rock recording scene here. Third Coast has a reported \$2 million investment in a new recording studio behind its claim.

"We came in here a couple of years ago and wanted to make the Midwest important in the pop music scene," explains Frank Seater, Third Coast's managing partner. "Third Coast Records is not going to be a small company."

Seater and two other partners own and operate the **Pierce Arrow** Records studio in Evanston, which

also serves as Third Coast headquarters. The almost 40,000-square foot building has been entirely renovated and contains an elaborately equipped studio, spacious and professionally decorated lounges and reception areas and a complete nightclub room used for rehearsals and live recording. It has been the site of two live tapings of work groups for broadcast by **WLUP-FM**.

A strong commitment to rock music and the belief that top talent can be attracted to Chicago are part of the Third Coast philosophy.

Seater's background is in investment and business management. Partners **Peter Cofrin** and **Sam Lynn** have a background in managing a Milwaukee recording studio, and **Cofrin** is the source of the financing, said Seater.

Carl Yachar is chief engineer of

the studio, imported from California. The company recently hired **David Webb** to be vice president of marketing. Webb most recently was a marketing executive with **Ovation Records**.

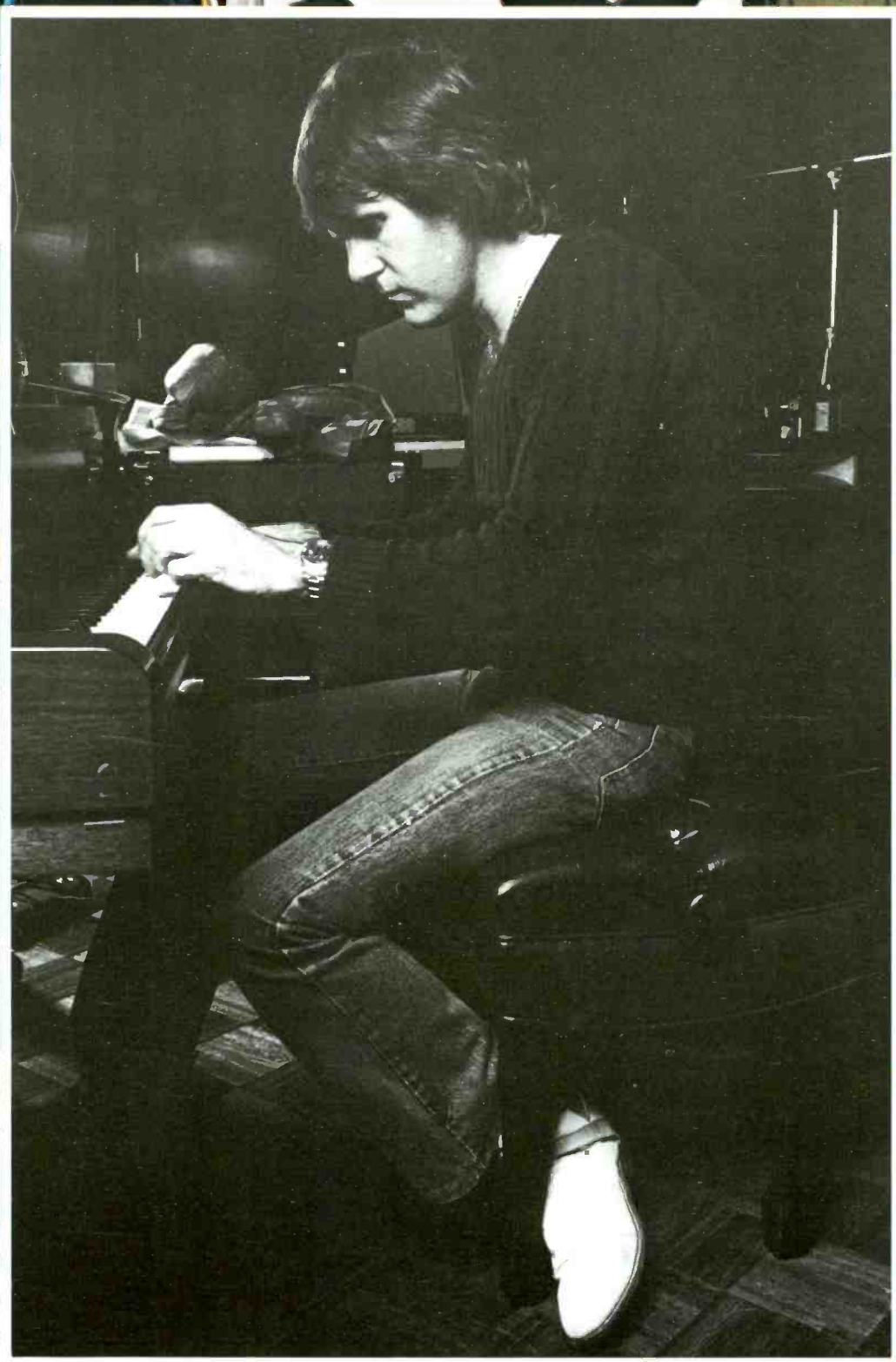
Seater emphasized that there would be close a&r and marketing ties, citing this as the weak link in most major label operations today.

A roster of five or six acts is being groomed over the next few years. Seater said. Songwriter and guitarist **Michael Smith** is leader of the group tentatively named **Jet**, which will have a debut album in mid-May.

Mr. Cat, a more contemporary or "new wave" act, with an album due in summer, includes **Tim Tobias**, recently musical director for the **Sister Sledge** tour.

Another act is blues band **Short Stuff**, Third Coast's initial release.





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