

# CASHBOX

March 28, 1981

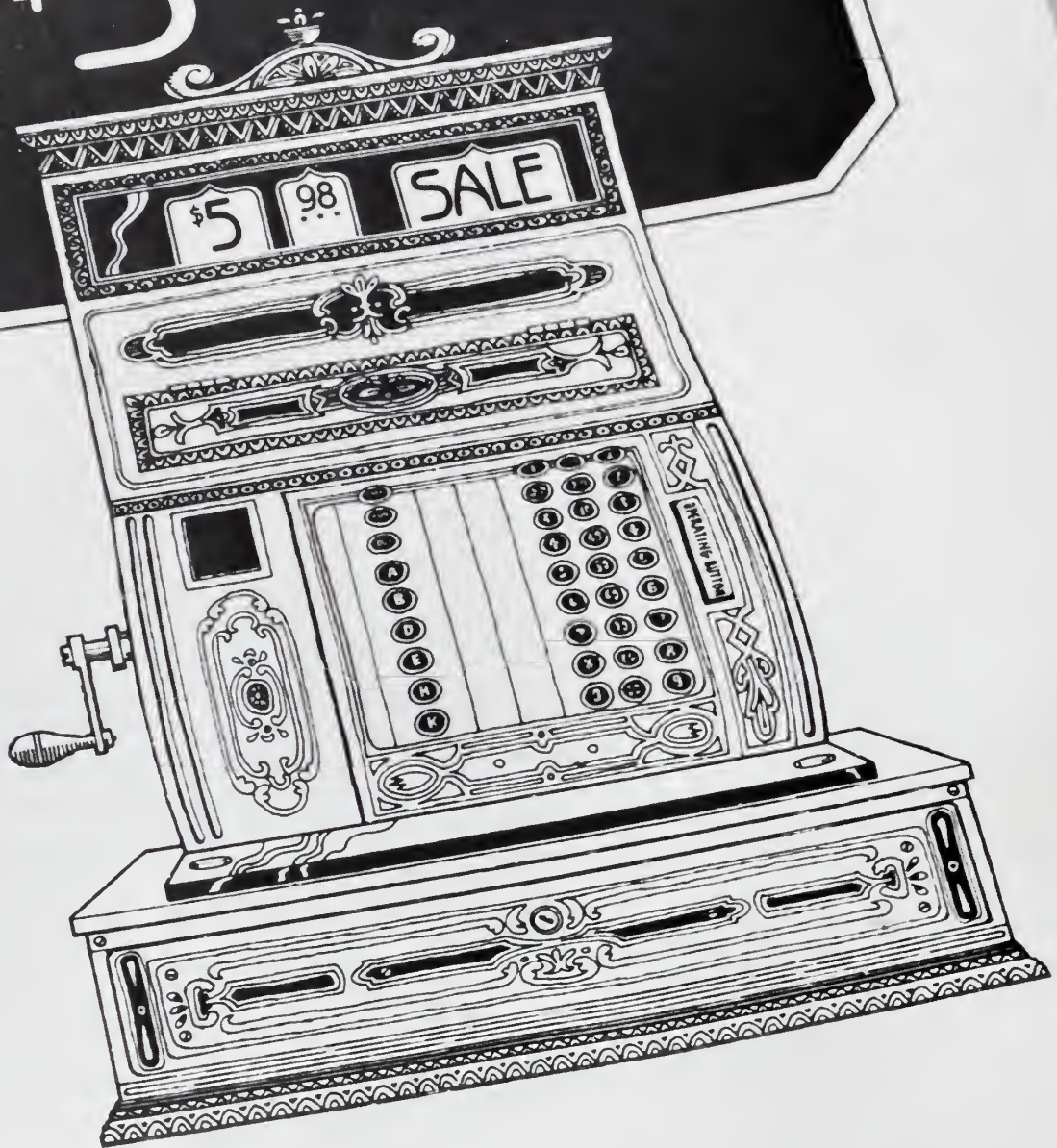
NEWSPAPER

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# CASH BOX

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## EDITORIAL The Door Is Open

In many ways, the '80s is shaping up as a decade of exploding technology in the music industry. On all levels, new advancements are on the horizon that will greatly enhance the ability to record music and get it to the public. From the studio to the street, galloping technologies will encompass a variety of new possibilities and capabilities.

The ITA Seminar in Hollywood, Fla. last week and the announcement that NARM will make a greater commitment to the marketing of video highlighted the potential of the product. With video cassettes and discs, exciting new possibilities to test the creativity of both the artists and marketing teams are opened.

In addition, the **Cash Box** spotlight this week on The Source, NBC Radio's Young Adult Network, serves to illustrate the new possibilities for broadcasters. As satellite and other new delivery systems aimed at mass markets continue to advance, the programming available to radio will no doubt grow in both quality and quantity. Producers of quality programming will have the opportunity to reach more households than ever before.

Such is one of the possibilities for the future. Propelled by the developing technologies, the music industry could enter a new era of creativity and prosperity. The door is opening — does the industry have the foresight and sense to go through it?

# NEWS HIGHLIGHTS

- Stepped up promotion spurs retail sales of gospel product (page 5).
- Elton John sues MCA for breach of contract, asks \$11 million in damages (page 5).
- Optimistic outlook for home video pervades 11th annual ITA Seminar (page 5).
- **Cash Box** spotlights The Source, NBC Radio's Young Adult Network (opposite page 22).
- John Lennon's "Watching The Wheels" and "Bette Davis Eyes" by Kim Carnes (new and developing artist) are the top **Cash Box** Singles Picks (page 13).
- "Face Dances" by The Who and "Magic Man" by Robert Winters And Fall (new and developing artist) are the top **Cash Box** Album Picks (page 15).

## TOP POP DEBUTS

<b>SINGLES</b>	71	WATCHING THE WHEELS — John Lennon — Geffen
<b>ALBUMS</b>	85	RADIO ACTIVE — Pat Travers — Polydor/PolyGram

### POP SINGLE

**RAPTURE**  
Blondie  
Chrysalis

### B/C SINGLE

**DON'T STOP THE MUSIC**  
Yarbrough & Peoples  
Mercury/PolyGram

### COUNTRY SINGLE

**TEXAS WOMEN**  
Hank Williams, Jr.  
Elektra/Curb

### JAZZ

**WINELIGHT**  
Grover Washington, Jr.  
Elektra

# NUMBER ONES



Blondie

### POP ALBUM

**HI INFIDELITY**  
REO Speedwagon  
Epic

### B/C ALBUM

**GAP BAND III**  
Gap Band  
Mercury/PolyGram

### COUNTRY ALBUM

**9 TO 5 AND ODD JOBS**  
Dolly Parton  
RCA

### GOSPEL

**THE LORD WILL MAKE A WAY**  
Al Green  
Myrrh



## NARM To Bow Video Sessions At '81 Convention

LOS ANGELES — Reflecting a more concentrated focus on home video entertainment, the National Assn. of Recording Merchandisers (NARM) convention will conduct two seminar sessions devoted totally to the sales of pre-recorded video software. The convention is scheduled for April 11-15 at the Diplomat Hotel in Hollywood, Fla.

According to Pat Gorlick, NARM's special projects coordinator, the seminar/workshops will be directed to "nuts-and-bolts" discussions on how to gear record retailer outlets to become total entertainment centers. "The seminars are going to pay attention to how record retailers can use their expertise to change from a record and tape store, or an audio store, to an audio/video store," he explained.

### Encouraging Retail

Gorlick said that NARM has been encouraging record and tape retailers to prepare for the inevitability of pre-recorded video software being merchandised through record retail outlets. At the same time, he said NARM also has been exhorting distributors to look to record retailers as an avenue for distribution of their video product.

The sessions are scheduled to begin at 10 a.m. April 13 and 9 a.m. April 14, and will explore each step of video software marketing, from creation to consumer sales. The initial session, which Gorlick explained would be geared primarily to record retailers who have not entered the video market, is titled "Introducing Video in the Retail Music Environment: How to Sell Sight and Sound."

### Clear Up Confusion

Gorlick said that the session would aim at clearing up retailer confusion over where to obtain various prerecorded video software items that are varied in formats due to hardware differences. He said that major distributors of pre-recorded video software will be on hand to answer questions by retailers interested in delving into the video market.

"Many of those at the seminar/workshops may have never had access to information regarding the channels of video software distribution and we hope to provide that information during the sessions," Gorlick said.

James Schwartz, president of Schwartz Brothers, which recently began distribution of video software, will chair the session. Featured speakers during the session, include Michael Nesmith, president of Pacific Arts Corp.; Gene Silverman, president of Video Trend; and Herb Mendelsohn, vice president of Video Trend.

(continued on page 22)

## RCA Begins National SelectaVision Roll-Out

HOLLYWOOD, Fla. — In anticipation of the national roll-out this week, RCA Corp. has completed pressing a half-million videodiscs for its SelectaVision system, many of which have already been delivered to dealers, according to executive vice president Herbert Schlosser.

Speaking before the 11th annual International Tape/Disc Assn. seminar here March 17, Schlosser said the decision to press the 500,000 discs, which was initiated as early as last summer, was necessary to establish "an inventory base in 70 different locations. This will be the first line of supply for those titles stocked at retail." Player system production was started in October of last year.

In line with earlier projections, Schlosser added that the company will add 25 titles in May to the initial catalog of 100 discs, and

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**DANGER WORK ZONE** — Chrysalis recording artist Ian Hunter (c), drill in hand, puts the finishing touches on his forthcoming LP, "Short Back 'N Sides," which is due for a May release. Assisting in the construction of the album are The Clash's Mick Jones (l) and guitarist/sidekick Mick Ronson.

## Elton John Files \$11 Million Breach Suit Against MCA

by Michael Martinez

LOS ANGELES — Elton John, his management and production companies have filed a breach of contract suit in Los Angeles Superior Court against MCA Records, Inc., demanding \$11.3 million in actual and exemplary damages.

The suit, which was filed March 19, charges that the label breached John's 1976 recording contract by refusing payment upon delivery of his sixth and final album under terms of a five-year pact with the company. MCA also allegedly breached the agreement by refusing "to use its best efforts" in distributing and marketing the product, according to the suit.

The complaint said, "Defendant MCA

(continued on page 8)

## Stepped Up Promotion Boosts Retail Sales Of Gospel Albums

by Marc Ceter

LOS ANGELES — Aided by a new mass appeal sound and stepped up media exposure, gospel music is attaining an increasingly upbeat image on the retail record store front. Many national retailers have reported record sales increases up to 20% over the prior year, and others, by opening lines of communication with gospel labels and distributors and adding separate sections in their stores, are recognizing the music's potential outside of the religious market.

Historically sold as a secondary item in gospel bookstores, spiritual and inspirational product via such contemporary Christian artists as Reba Rambo, Joe English and B.J. Thomas and R&B-stylists like Al Green and Walter Hawkins, has been showing significant retail sales for the past three years.

While gospel has always been regarded a steady seller with very few returns, Ben Karol, president of the six-store King Karol record chain in New York, felt that part of the reason for his gospel sales being up 25% over last year was "because gospel music is closely related to country music, which is booming right now. The music in general is just getting a lot more publicity and promotion these days."

### More Exposure Helps

Picking up on Karol's thought was Joe Bressi of the 165-store Stark chain, based in North Canton, Ohio. "Gospel programs are more prevalent on TV than the basketball game these days it seems, and it's good exposure for the music," said Bressi. "Spiritual music was given another big shot at the Grammys when Reba Rambo and her group sang."

While Gospel music doesn't have the

sales figures of pop, the product sells extremely well in the South and in the cities with large black populations.

"We'll move a couple of thousand units on a hit gospel album," said Steve Marmaduke, album buyer for the 50-store Hastings Books and Records chain based in Amarillo, Tex. "There's been a 'born again' explosion among young adults here, and since A/C is the popular style, they want that style in their music. That is why people like Amy Grant are selling and not the old time gospel boomers."

Cal Simpson, president of Simpson's Wholesale Inc./Bad Records in Detroit, pointed out that his gospel sales "have increased 30-40% over the past 12 months, because of its more contemporary R&B sound."

Simpson went on to say that up until three years ago, the churches were alienating young people. But now, he insists that both the churches and values are changing with the music, pointing to the new sounds of Walter Hawkins and Al Green.

"Gospel sales aren't affected by the economy," continued Simpson, "Religion provides a ray of hope when the economy gets worse, especially in Detroit."

The climbing sales have also changed basic marketing techniques, with many of the major gospel labels, such as Word, Light and Songbird, also beginning to establish more professional relationships with retailers. Still new to the distribution game, they, nevertheless, are starting to produce a limited amount of ad dollars, posters, slicks, and point-of-purchase displays.

The most visible sign yet of gospel enter-

(continued on page 49)

## Optimistic Projections For Home Vid Industry Highlight Sessions At Annual ITA Seminar

by Michael Glynn

HOLLYWOOD, Fla. — Generally positive assessments of and projections for the immediate future of home video, and its link with present industrial applications, set the expected upbeat tone of the 11th annual International Tape/Disc Assn. (ITA) seminar, "Audio/Video Update — 1981," here March 15-18.

Drawing "the largest attendance in the history of ITA," according to Larry Finley, vice president of membership and events for the trade group, the four-day event was highlighted by the widely anticipated announcement of Sharp's adoption of the VHD (Video High Density) videodisc format, as well as Fujii's development of two high density metal videotape formulations and an extended four-hour VHS formatted videocassette, among the many panel sessions.

Despite the fact that the seminar brought together a broad and diverse group of representatives from a range of allied businesses within the audio and video fields (**Cash Box**, March 21), ITA board chairman Irwin Tarr of Matsushita, in his welcoming address, characterized the confab as "a family gathering." As executives from both rival and associated companies mingled in the corridors of the Diplomat Hotel between sessions to catch up on business or renew past acquaintances, it appeared to be just that. Some 18 companies, including JVC, 3M, RCA, Ampex, Magnavox and Maxell, displayed their latest hard and software innovations in the various hospitality suites.

The seminar kicked off with a two-hour

opening session March 15, as *Time* Magazine's Bill Murphy presented the ITA/Time "Man of the Year" posthumously to the family of Ampex Corp. founder Alexander M. Poniatoff, the producer of the first professional magnetic audio tape recorder in the U.S., Murphy described Poniatoff, a former Russian immigrant who died last year, as "the classic example of the American success story."

### Thoughtful, Provocative

News anchorman John Chancellor's thoughtful and provocative keynote address followed, dealing largely with an overview of what President Reagan's ad-

ministration could mean to America in general and industry in particular. Chancellor described Reagan as a "big picture man" who "may put an end to 50 years of liberal activism in the U.S." with his plans, but added that "no one is sure how much of Reagan's programs will get Senate and Congressional approval." He did state that the President's federal spending cuts would affect one quarter of the budget at most, while Congressionally mandated programs were "uncontrollable" that make up the remaining 75%.

An address by former Senator and

(continued on page 22)



**STYX FINDS PARADISE IN L.A.** — A&M recording group Styx, recently in Los Angeles to perform five sold out dates at the Forum, was honored by the city when Mayor Tom Bradley proclaimed Feb. 27 as Styx Day. A special party was held for the Chicago-based band, with many city and industry officials turning out to hear the Mayor praise the band. Pictured at the party are (l-r): John Panozzo and Tommy Shaw of the group; Gil Friesen, president, A&M; Herb Alpert, vice chairman, A&M; Mayor Bradley; J. Y. Young and Chuck Panozzo of the group; Jerry Moss, chairman, A&M; and seated, Dennis DeYoung of the group.

# Testimony Of Middlemen And Goody Staff Raises Questions

by Dan Nooger

NEW YORK — Courtroom appearances by reputed middlemen Jeffrey Collins, Spencer Pearce and Robert Scarnetti, as well as Sam Goody, Inc. employees, revealed much about the chain's operations but tantalizingly little about the crucial 1978 transactions that are the core of the Goody counterfeit tapes trial here.

Collins, a British citizen who was owner of Scarlet Band Records in London in 1978, testified that he arranged to sell 9,000 tapes he had purchased from Norton Verner, who has been previously identified as the key middleman in the case (**Cash Box**, March 21), to Goody vice president Sam Stolon through mutual business acquaintance Pearce, who agreed to act as middleman for a \$10,000 commission.

In the course of a second transaction, Sam Goody, Sr. told Stolon not to issue the check payment to Collins because the invoice for it was made out to Scarlet Band. When the bank on which the check was drawn refused to cash it, Stolon provided a letter of authorization, and later told Collins to set up a New York company, Collins International, for future dealings. A third sale of 5,000 cassettes for \$14,000 was made, but Collins never paid Verner for it because he was forced to return to England after Scarlet Band was raided by Scotland Yard inspectors on information from the British Phonographic Industry (BPI) that the company was dealing in counterfeit product.

Verner then began dealing directly with Stolon. Collins said he "could not recall" Stolon ever asking him where the product was coming from. Verner had previously testified that he used his own station wagon and, on occasion, a trailer to make deliveries to Goody's Maspeth, N.Y. warehouse, where he unloaded the product onto the loading dock himself.

Pearce described his meeting with

Collins in a New York hotel where they discussed the matter of his commission in exchange for his help with the sale. After Collins and Verner began dealing independently with Stolon, Pearce continued to sell product to Stolon as well. On Oct. 12, 1978, he tried to sell Stolon 5,000 cassettes of *Grease*, which were rejected because of the poor quality of the printing and graphics. Pearce said Stolon told him "they look like they were bootlegged in your back garden." Pearce had bought the tapes from Scarnetti, who owns the Record Room, a wholesale/retail store. Scarnetti testified that he had bought the tapes from Verner and after they were returned to him, he put them back into his own stock.

In testimony that ran from late afternoon March 16 through to March 18, Goody vice president and buyer Robert Menashi was questioned about certain transactions with Collins, Verner and Pearce for which he signed checks, Goody purchases from a number of additional "secondary suppliers," and free product received by the chain in exchange for window and indoor displays and print advertising features for hit records.

### Can't Remember

Although Menashi gave evidence before a grand jury in February 1980, he remembered few specifics from his testimony and excerpts were read before the court and jury in which transactions with Collins, Pearce and Verner were discussed. Menashi said he didn't know them, but had signed checks payable to them in 1978, although he didn't remember who told him to sign the checks, or whether he discussed the transactions with Stolon.

Prosecutor John Jacobs questioned Menashi closely about the computer and account numbers used to record transactions in Goody's computer system. He in-

(continued on page 14)



Vic Faraci

## Five Top-Ranking E/A Executives Get Promotions

LOS ANGELES — Five top-ranking executives at Elektra/Asylum/Nonesuch Records were recently promoted. Vic Faraci, vice president of marketing, has been promoted to executive vice president of marketing; while Kenny Buttice, vice president of A&R; Keith Holzman, vice president of productions; Jack Reinstein, vice president of financial affairs; and Jerry Sharell, vice president of creative services, have been promoted to senior vice president positions.

Faraci, a native of Chicago, joined E/A in March '80 to hold his most recent position, after leaving WEA where he was executive vice president. An independent distributor before joining WEA in 1971 in Chicago, where he opened a branch there as regional branch manager, Faraci moved to Los Angeles in 1974 when he was named WEA vice president/director of marketing. He was promoted to executive vice president in 1977, a position he held until joining E/A.

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The irresistible funk/pop sound of the Gap Band is currently captivating listeners throughout the country. The L.A.-headquartered trio scored big last year with a Top 5 album in "Gap Band II," but it has turned a west coast audience base into a national following with "Gap Band III," which is currently on top of the **Cash Box** B/C LP chart.

The trio's debut LP for Mercury established their identity on the R&B scene, as the album's first single, "Shake," went Top 10. The group followed up nicely with the "Gap Band II" and the hit singles "Steppin'" and "Oops Upside Your Head." The Gap Band developed into one of the major forces on contemporary R&B with its third Mercury LP and the #1 single "Burn Rubber."

Founded in Tulsa, Okla. in 1967, the band took its name from Greenwood, Archer and Pine (GAP) streets, which were the three main arteries in the black business community of Tulsa. Led by founder Ronnie Wilson, the band played stints with The Rolling Stones and Leon Russell, on whose Shelter label the Gappers recorded their first album. The album didn't sell too well, but it did cause the band to move to Los Angeles. Another album on the RCA-distributed Tattoo label fell into obscurity.

However, the Gap Band, now consisting of only the Brothers Wilson (Ronnie, Robert and Charles) persevered, and in 1978, it came to the attention of L.A. night club owner/producer/entrepreneur Lonnie Simmons. Simmons saw the group's potential, undertook both management and production, and signed the group to his Total Experience Prod. and Mercury that same year.

Armed with a strong backlog of material from the first two Mercury albums and songs such as "Burn Rubber," "Humpin'" and "Gash Gash Gash," the Gap Band is currently on an east coast tour that should finally earn it a reputation as one of the top groups in the black contemporary genre.

## Racks Anticipate Steady Growth During 1981

by Michael Martinez

LOS ANGELES — Buoyed by the prospect of more liberal returns ceilings, the growing popularity of country and easy listening music and the projected opening of new mass merchandise outlets with record and tape departments, rack jobbers are cautiously optimistic about the business outlook for 1981.

Other factors such as improved inventory control, a trend toward one-stop shopping and increased sales of prerecorded video software will help boost rack volume during this period of economic uncertainty, according to a **Cash Box** survey.

On the negative side, rack jobbers cite the sluggish economy, the lack of superstar hit product (which comprises the bulk of rack sales) and the change in the mechanical rate that forced manufacturer prices upward as elements that may impede growth during the year.

But for the most part the optimism rack jobbers expressed during the last quarter of 1980, which was most evident at the rack jobber convention held in San Diego last October by the National Assn. of Recording Merchandisers (NARM), still prevails.

During the convention CBS Records senior vice president/general manager

Paul Smith exhorted rackers to look ahead with optimism at the number of projected mass merchandiser outlets opening in 1981. K-mart has announced plans to add 300 new stores in the next two years, Jefferson/Ward and Wal-Mart has plans to add 100 stores each, Woolco plans an additional 40 stores, Target plans to add 30 stores and Zayre has plans for expansion by 25 stores.

Enhancing the prospect of more business from the projected store openings is the "growing trend toward one-stop shopping," according to Harold Okinow, president of Lieberman Enterprises. "The shopping mall concept is gaining strength over shopping at free-standing stores," he added.

### 20% Growth Seen

"Mass merchandisers offer record suppliers heavy store traffic and, consequently, increased sales," said Dick Williamson, Western Merchandising rack division president, who added that he expects rack business to grow 20% during 1981.

But more immediate developments, such as CBS Records recent elevation of its return ceiling covering rack jobbers to 23% from 20%, have lifted rackers' spirits.

"The CBS returns policy is like chicken soup — it can't hurt," said Jay Jacobs, president of Knox Record Rack. "What CBS is doing is a step in the right direction."

Jacobs added that WEA probably has the best returns policy for the racks, which he said, "gives you a bonus for ordering right and penalizes you for wrong ordering."

WEA's returns ceiling is set at a median 22%, and when an account stays below the

(continued on page 45)



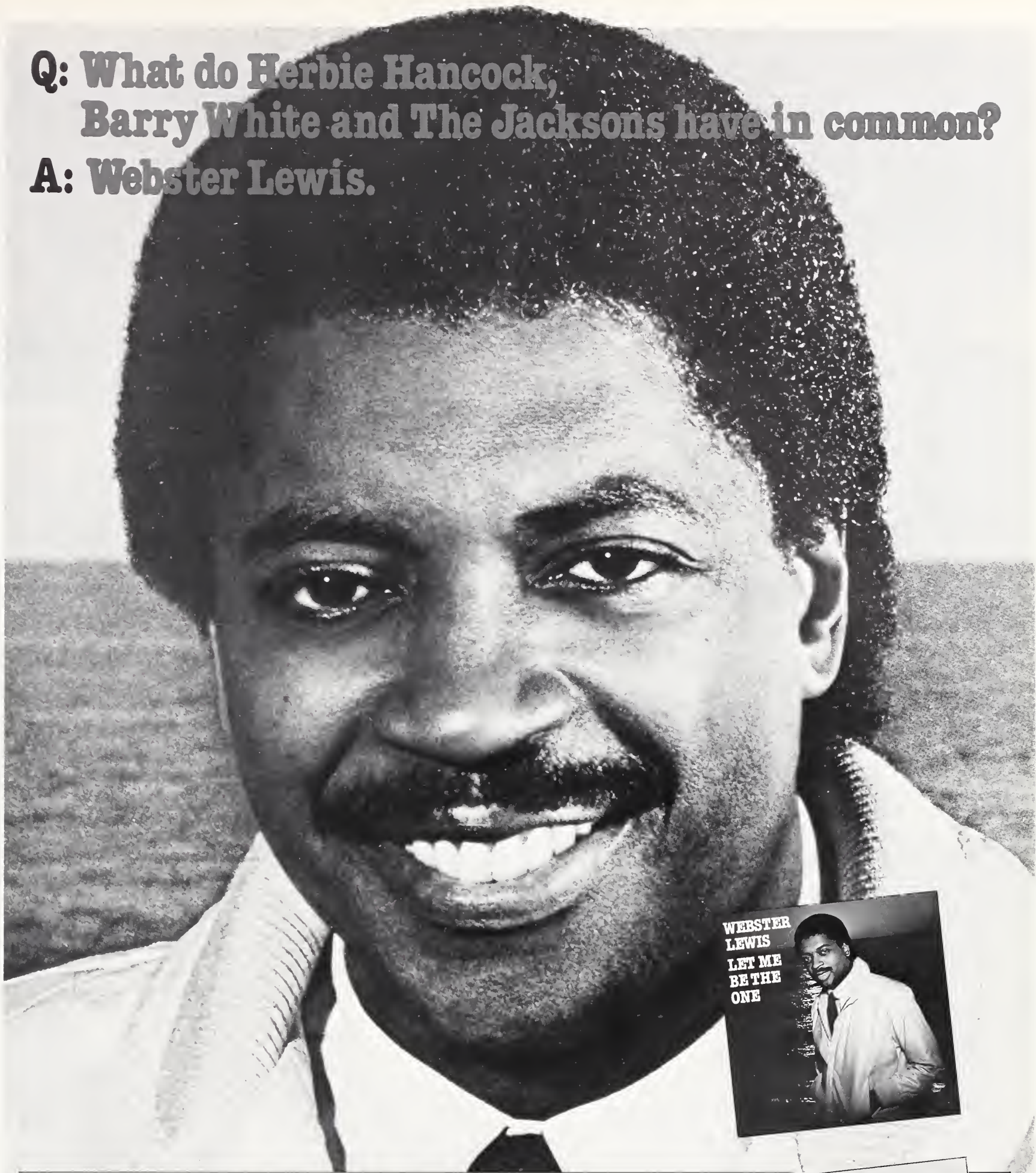
**KLIQUING** — MCA Records recently announced that R&B trio Klique will be releasing its debut single, "Love Dance," the first week of April. The single is from the group's upcoming LP, "It's Winning Time." Pictured are (l-r): Denny Rosencrantz, vice president of A&R for MCA; George Murphy, Klique's co-manager; Deborah Suthers of the group; Forest Hamilton, co-manager; Bob Siner, president of MCA Records; and Howard Huntsberry and Isaac Suthers of the group.

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**Q: What do Herbie Hancock, Barry White and The Jacksons have in common?**

**A: Webster Lewis.**



Webster Lewis overcomes all opposition on his new album, "Let Me Be The One." No contest for a man whose soulful arrangements for Barry White


and The Jacksons are in a class by themselves. His wrap around R&B, sensuously orchestrated by Webster and executed by Webster,

Herbie Hancock and others, is enough to make anyone say yes.

**Featuring the <sup>19-51014</sup> single, "Let Me Be The One." On Epic Records and Tapes.**

*Webster's already been added (after the first week!) to:*

WJPC WXEL WEBB  
WWIN WXYV KJLH  
WAOK KATZ WBMX  
KYOK V103  
WBOK WHRK

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# NEW FACES TO WATCH



## Doug And The Slugs

RCA recording group Doug And The Slugs has become the toast of the Vancouver music scene by way of what chief Slug Doug Bennett terms "a classical bit of gool ole Canadian free enterprise."

When the motley sextet formed three years ago, the Vancouver club circuit was resistant to unknown bands that played original material. So, "we put up our own posters, rented out warehouses and ethnic community halls, brought in plenty of kegs of beer and promoted our own Slugfests," says Bennett, a Toronto-born graphic artist who insists he wants a stab at the rock spotlight before he's 50, and the pop star image becomes passe.

The warehouse philosophy worked, as before long the eclectic band's wild stage show was drawing more people than the city's hottest clubs, and local promoters relaxed their booking policies for The Slugs.

Slug Music, a wild melange of reggae, rock, country, swing, R&B, rock and small shots of Tex Mex and calypso, has caught on in the prairie cities and eastern Canada as well. And now, via a distribution deal with RCA, the band is hoping to break its debut album, "Cognac And Bologna," stateside.

"We called the LP 'Cognac And Bologna' because it pretty much captures our essence — a little class and a lot of crap," jokes Bennett.

The hefty man, who describes himself as the father of "paunch rock," is currently touring Canada's Northeast with his merry band of B.C. barroom refugees — John Burton and Richard Baker (guitars), Wally Watson (drums), Steve Bosley (bass) and Simon Kendall (keyboards).

And while Doug And The Slugs have appeared on-stage at various times as a beach blanket combo, a psychedelic group and withered old men in wheelchairs, they are no mere novelty group. Songs like "Soldier Of Fortune" and "To Be Laughing" are beautifully rendered tales of modern day heartbreak, and the band has the musical ability to dip into any pop genre.

At the core of the group's good time sound and image is Bennett, who acts as lead singer (a sort of woody Boz Scaggs growl), chief songwriter, co-manager, booking agent, poster designer and, yes, record company president.

Named for the dissonant guitar lick that Jimi Hendrix used for "Foxy Lady," Rit-dong Records is another example of Bennett's "Do It Yourself" approach to the record business. "The label allows us to concentrate on our product only when a big label might lose us while several major releases are out there."

His mini-record business empire has also born its first fruit in the form of a gold Canadian LP for "Cognac And Bologna." And with tongue firmly planted in cheek, Bennett is heading for bigger and better things. "It's not quite an empire, I consider myself more a mayor of my own little burgh," he says. "Right now, I'm working on my Neil Diamond impersonation for radio airplay and thinking of opening my own line of designer jeans."



## U2

It's not every band that can call its first album "the end of an era," but for Island recording group U2, "Boy," its debut LP, signifies just that.

"When we started we were 15 or 16 years old," explains Adam Clayton, the group's bassist, who is now 20. "We were young and didn't know how to play our instruments, but we learned. Obviously, we were naive when we started, but by the time we'd finished recording 'Boy,' we felt we'd grown up and wanted to get that experience down in some relevant image that would give the album the directness and punch we were going for.

"The songs all examine our coming of age, and we felt that everyone could relate to that in one way or another."

For a young band's debut, "Boy" indicates that U2, whose members all hail from Dublin, Ire, have already acquired a maturity beyond their years. The group exhibits an insistent, flowing rock style centered around the textures created by the hypnotic, almost drone-like, playing of guitarist "The Edge" and propelled by Larry Mullin's powerful dance-beat drumming and Clayton's kinetic bass lines. Singer Bono's picturesque lyrics complete a brew that marries the sound of classic guitar-based British quartets like Led Zeppelin and the Who with that of more contemporary outfits, such as the Teardrop Explodes, Echo & the Bunnymen and the Psychedelic Furs.

U2 was formed at school four years ago and released its first single in Ire, "U-2-3," in 1979. After the single's local success, the band went out and captured large followings in Britain and Europe, mostly on the strength of its live shows. But whereas many Irish bands have moved to England once a foothold has been established there, U2 is doggedly determined to remain rooted in Ire. "We're not trying to push our Irishness," says Clayton, "but we would like the distinction to be made, because it gives a clue to our music, which is romantic and upbeat and not part of that whole 'cold wave' working class English music."

U2's warmth comes through strongly on "Boy," which features a sparkling production job by Steve Lillywhite, who Clayton says gave the band considerable latitude in creating its own sound in the studio. "For us, sound is what it's all about in the studio," Clayton points out. "We just don't want to go in there and lay something down, we like to experiment."

That spirit led to such results as the addition of a glockenspiel on three tracks and Clayton's mixing "two or three bass lines together on most of the album to create unusual, non-bass sounds."

Clayton exhibits a youthful exuberance in his attitude towards U2's future. "We'd like to have a good time and learn as much as possible," he says. "There's a lot of fun in this band."

Currently on a tour of the U.S., the young but confident foursome is doggedly in search of success in this market. Relentless gigging, they feel, will do the trick and as lead singer Bono has noted, "We'll be knocking on radio's door here until they let us in." With the "Boy" LP at #113 bullet on the **Cash Box** Albums Chart, it looks like its efforts are paying off.

# RKO Stations Bolster Image With Local/Regional Flavor

by Mark Albert

LOS ANGELES — In an effort to strengthen and reposition a number of its AM and FM radio stations, which in the last couple of years have suffered from sagging ratings and a subsequent decline in revenues, RKO Radio has made drastic format changes at its outlets in New York and Los Angeles, as well as subtle variations in presentation in several other markets. All of the changes implemented by the national chain reflect a corporate philosophy of regionalizing the character and image of each station as they are perceived by their local and regional audiences, according to RKO president Dwight Case.

In Los Angeles, KHJ, for years considered by many to be the premier Top 40 outlet in the nation, switched to a country format in October 1980. WXLO/New York also switched formats last year from Top 40/contemporary to black contemporary. Case said that, in both cases, the format changes were not simply decisions based on a whim, but rather, after extensive research and study, the decisions were made to support a long-term commitment to once again re-establish these outlets as market leaders.

"The changes brought about a consolidation of management teams," Case explained. "No one person does it alone. It was all done in concert, from the programming and marketing areas to the promotion and graphics departments.

"In general," Case continued, "we tried



Dwight Case

to choose a path where, from a competitive standpoint, our stations would stand out in their markets as unique."

For both KHJ and WXLO, local and regional character typify the essence and thrust of each station's new image and repositioning in their respective markets.

### New Format Bowled

KHJ's country presence on the AM dial, where traditional country mainstay KLAC has resided for years, is unique in that it offers more progressive country-flavored music not usually heard on KLAC or other new country competitors like KZLA-AM and FM. KHJ also has the problem, according to Case, of overcoming its previous

(continued on page 17)

# Gospel Music Assn. Reveals Nominees For 3rd Annual Dove Awards Fete

LOS ANGELES — The Gospel Music Assn. (GMA) recently announced nominees for its third annual Dove Awards, which will be presented April 15 at its third annual awards banquet in Nashville.

A complete list of the nominees includes:

Song of the Year — nominees are "Behold The Lamb" (Dottie Rambo), "Eagle Song" (Tori and Russ Taff), "Father's Eyes" (Gary Chapman), "Got To Tell Somebody" (Don Francisco), "He's Still Working On Me" (Joel Hemphill), "Highest Praise" (Chris Waters and John Randolph Cox), "Leaving On My Mind" (Rusty Goodman), "One More Song For You" (Stormie & Michael Omartian), "Praise The Lord" (Brown Bannister and Mark Hudson), and "Surely The Presence Of The Lord Is In This Place" (Lanny Wolfe).

Artist and album finalists include:

Male Vocalist — Rusty Goodman, Walter Hawkins, Dallas Holm, Russell Taff, B.J. Thomas.

Female Vocalist — Debbie Boone, Cynthia Clawson, Amy Grant, Tramaine Hawkins, Labreeska Hemphill.

Group — Andrus-Blackwood & Co., Bill Gaither Trio, Dallas Holm & Praise, the Imperials, Walter Hawkins Family.

Instrumentalist — Rick Roster, Dino Kartsonakis, Phil Heagy, Little Roy Lewis, Jimmy Swaggart.

Songwriter: Gary Chapman, Joel Hemphill, Dallas Holm, Harold Lane, Aaron Wilburn, Lanny Wolfe.

Contemporary Album — "Live" (Andrus-Blackwood & Co.), "Lights In The World" (Joe English), "One More Song For You" (the Imperials), "Never Alone" (Amy Grant), "This Ain't Hollywood" (DeGarmo & the Key Band).

Inspirational Album — "Can't Stop The Music" (the Lanny Wolfe Trio), "Harmony" (the Cruse Family), "Interceding" (the Speer Family), "You're Welcome Here" (Cynthia Clawson), "What's It Gonna Take" (Doug Oldham).

Traditional Album — "Crossing Over"

(the Rambos), "Better Hurry Up" (the Happy Goodman Family), "Workin'" (The Hemphills), "Homeward Bound" (Jimmy Swaggart), "Expressions Of Love" (the Rex Nelson Singers).

Black Contemporary Album: "Caught Up" (Bobby Jones-New Life), "Give Me More Love" (Larnelle Harris), "I Can't Let Go" (Kristle Murden), "Live Wires" (Donn Thomas), "Tramaine" (Tramaine Hawkins).

Black Inspirational Album — "Brand New" (The Voices Supreme), "Take Me Higher" (Beverly Glenn), "Rejoice" (Shirley Caesar).

Black Traditional Album — "A Praying Spirit" (James Cleveland), "Walter Hawkins Family," "Incredible" (Teddy Huffam and Gems), "Mother Why" (Willie Banks), "Savior Lead Me Lest I Stray" (Cleophus Robinson).

Children's Album — "The Birthday Party Candle" (the Agapeland Singers), "Color Me A Story" (Jimmy Swaggart), "Twinkle

(continued on page 36)

# Elton John Sues MCA For Breach Of Contract

(continued from page 5)

has willfully and maliciously refused to tender to plaintiff the sums presently due and owing under the Distribution Agreement and to release and distribute the sixth LP."

Under terms of the contract, John, through his production company Sackville Productions Ltd., was to deliver a series of master recordings containing performances by John, with songs selected at the artist's discretion, sufficient enough for release of no less than six LPs. Upon delivery of each master Sackville, John and management firm John Reid Enterprises were to receive \$1.3 million.

On March 13, 1981, Sackville delivered the sixth LP to MCA in anticipation of payment under terms of the pact. The suit claims that MCA committed a material breach by refusing the payment on

(continued on page 22)



# NARM CONVENTION '81

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

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

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



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

## The Priest's pulpits:

- |      |                |      |                  |      |                 |      |                  |
|------|----------------|------|------------------|------|-----------------|------|------------------|
| 4/30 | Erie, PA       | 5/6  | Indianapolis, IN | 5/29 | Portland, OR    | 6/13 | Dallas, TX       |
| 5/1  | Cleveland, OH  | 5/7  | South Bend, IN   | 5/30 | Yakima, WA      | 6/14 | Houston, TX      |
| 5/2  | Louisville, KY | 5/8  | Detroit, MI      | 6/4  | Phoenix, AZ     | 7/1  | Largo, MD        |
| 5/3  | Dayton, OH     | 5/9  | Chicago, IL      | 6/5  | El Paso, TX     | 7/2  | Asbury Park, NJ  |
| 5/4  | Columbus, OH   | 5/10 | Rockford, IL     | 6/6  | Lubbock, TX     | 7/3  | Salisbury, MD    |
|      |                | 5/13 | Des Moines, IA   | 6/7  | Odessa, TX      | 7/4  | Norfolk, VA      |
|      |                | 5/14 | Minneapolis, MN  | 6/9  | Laredo, TX      | 7/5  | Allentown, PA    |
|      |                |      |                  | 6/10 | McAllen, TX     | 7/6  | Pittsburgh, PA   |
|      |                |      |                  | 6/11 | San Antonio, TX | 7/9  | Myrtle Beach, SC |
|      |                |      |                  | 6/12 | Austin, TX      | 7/10 | Atlanta, GA      |
|      |                |      |                  |      |                 | 7/11 | Johnson City, TN |
|      |                |      |                  |      |                 | 7/12 | Memphis, TN      |

(More East Coast dates to follow.)

## ASCAP Elects New Members For 1981-83 Board

NEW YORK — A new Board of Directors for American Society of Composers, Authors and Publishers (ASCAP) has been elected. Board members will serve two-year terms commencing April 1.

The writer members in the popular production field are Hal David, Stanley Adams, Sammy Cahn, Cy Coleman, George Duning, Sammy Fain, John Green, Arthur Hamilton and Arthur Schwartz.

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

The publisher members in the popular production field are Leon J. Brettler of Shapiro, Bernstein and Co., Inc.; Salvatore T. Chianta of MCA Music; Leonard Golove of Warner Bros. Music; Sidney Herman of Famous Music Corp.; Irwin Z. Robinson of Chappell and Co. Inc.; Wesley H. Rose of Milene Music; Larry Shayne of Larry Shayne Enterprises; Lester Sill of Colgems-EMI Music Inc.; and Michael Stewart of April Music, Inc.

The standard publisher directors are Arnold Briodo of Theodore Presser Co.; Edward Murphy of G. Schirmer, Inc.; and W. Stuart Pope of Boosey and Hawkes.

## Moelis Appointed President, COO For Kirshner Ent.

NEW YORK — Don Kirshner, chairman and chief executive officer of Don Kirshner Entertainment, has named Herb Moelis president and chief operating officer of the firm. Moelis, 47, a resident of Hewlett Harbor, Long Island, had previously served as executive vice president of the Kirshner company. This appointment is the culmination of a continuing professional association that began in 1960 when Kirshner was a client of Moelis' law firm.

From 1963-67, Moelis and Kirshner worked together as executive vice president and president, respectively, of Columbia Pictures/Screen Gems TV, Music and Record Division. When Kirshner created Don Kirshner Enterprises in 1967, Moelis joined him as executive vice president and has served in that capacity until the present.

Just a few of the many accomplishments of the parent Entertainment Corp. include TV's *Don Kirshner's Rock Concert* (now in its ninth year), the creation of Kirshner/CBS Music Publishing Co. and the discovery, recording and promotion of hit groups such as Kansas.

At present, the company is rapidly moving into the growing cable television and home video industries. Kirshner Entertainment is co-producing a cable TV series *Family Circle Great Ideas*, airing nationally on the Satellite Program Network. Recently, Don Kirshner Entertainment was chosen by RCA SelectaVision as the first source of music programming for its new videodisc series.



Herb Moelis



Eric Eisner

## Eisner Named To President Post At Geffen Company

LOS ANGELES — Entertainment attorney Eric Eisner was recently named president of the David Geffen Co. (DGC), effective April 1. In his new post, Eisner will be involved in all business, financial and administrative affairs of the company.

Graduating from the Columbia University School of Law in 1973, Eisner has practiced in both the film and music fields. In assuming this the newly-created position, Eisner withdraws from the law partnership of Ziffren, Brittenham, Gullen and Ingber, where he will maintain a counsel relationship.

Commenting on Eisner's appointment, DGC board chairman David Geffen said, "Our company's rapid expansion since its 1980 inception has created the need for someone with Eric's business and legal background. Both Ed Rosenblatt (president of Geffen Records) and Chuck Kaye (president of Geffen/Kaye Publishing) join me in welcoming Eric to our organization."

## Wonderling Named VP For Sidstan Publishing

LOS ANGELES — John Wonderling has been named vice president of Sid and Stan Bernstein's newly formed publishing arm, Sidstan Music Publishing Co., Inc. Wonderling will also serve as in-house producer for acts signed to the Bernsteins.

Prior to joining the Bernstein organization, Wonderling served with Arista's music group for three years, where he was director of creative affairs and east coast head of the label's music publishing company. Prior to that, Wonderling had his own publishing company and independent production firm.

Commenting on the appointment, Stan Bernstein said, "Having John join us is a major move for Sid Bernstein Assoc. Recent developments made it essential for us to become involved in all phases of entertainment, and we are very pleased that John was available at this time."

Florida songwriter Paul Brower has been signed to the new publishing company.

## IRS Names Monduke, Felmus To New Posts

LOS ANGELES — Lauren Monduke and Ron Felmus were recently named to head two new departments within the International Records Syndicate (I.R.S.). Monduke has been named national director of college promotion, responsible for radio promotion and publicity for I.R.S. at the college level. Felmus was appointed club promotion coordinator and will be responsible for organizing the dance music department to promote I.R.S. product at the club level.

"These appointments reflect our concern at I.R.S. for discovering and utilizing alternate means of promotion and exposure of new artists," president Miles Copeland reported.

**Sloman At Arista** — Arista Records has announced the appointment of Paul Sloman to vice president, A&R administration for the label. For the past four years, he has been involved in the running of recording studios, most recently as executive director of Sound Mixers Studios and before that a general manager of Record Plant Studios in New York.

**PolyGram Names Biondo** — Lisa Biondo has been named advertising administrator for PolyGram Records, Inc. Prior to her current post, she served as an advertising administrator for PolyGram Distribution, Inc., responsible for cooperative advertising between the label, distributor and customer. She has been with the PolyGram organization since May, 1979.

**Citro Returns To Capitol** — Sam Citro has been named national field marketing manager, Capitol Records, Inc. He joined Capitol in 1972 as a salesman in the Los Angeles branch office. Two years later he was appointed district manager of the Chicago sales office, a position he held for three years. In 1977 he returned to the Los Angeles office in the capacity of district manager. Last year Citro was vice president, promotion and sales, for Sunbird Records, whose product was being distributed by Capitol at the time.

**Heatherly Named By RCA** — The appointment of Robert G. Heatherly as director, commercial sales, eastern region, has been announced by RCA Records. Since 1977, he had been branch manager, RCA Records, Washington/Baltimore region. He joined RCA Records in 1972 as a sales representative in the Missouri/Illinois territory.

**Warner Bros. Appoints Goodman** — Warner Bros. Records has announced the appointment of Valerie Goodman to local promotion marketing manager. She has been with Warner Bros. for the past seven years in various regional sales and promotion positions.

**Posse Names Two** — Posse Records has appointed Roy Simon, director of west coast promotions and Chuck Mims, director of southeast promotions.

**Hervey Named At Gibson** — Ramon Hervey II has been named a partner and president of the Gibson Group, Inc. He previously held the post of vice president of talent for Rogers and Cowan, Inc., which he resigned March 15. He served in that capacity for the past two years, and initially joined Rogers & Cowan in February 1977.

**Longacre Named** — First American Records Inc. has announced the appointment of Kimberly Longacre to promotion coordinator for the label. Prior to joining First American, she served as a promotion and development director for a number of non-profit arts organizations throughout the country.

**Myers Named At PolyGram** — Jenny Myers has been appointed international exploitation manager for PolyGram Records, Inc. She comes to PolyGram Records from Polydor International in Hamburg, Germany, where she was a product manager.

**Changes At DMA** — Diversified Management Agency has announced the restructuring of territorial authorities and responsibilities. Promoted from regional agents were: Trip Brown, now senior account executive for the east coast and eastern midwest; Roger Gacon, now senior account executive for the west coast and western midwest; and Mark Hyman, now senior account executive for the south and southeast. Dale Ross has been appointed director of the regional division, which works on the development of new bands.

**Tanzman To Rogers & Cowan** — Linn Tanzman, formerly of Warner Bros. Records publicity department, is moving to Rogers & Cowan Public Relations Agency. She can be reached at Rogers & Cowan's New York office located at 3 East 54th Street, 19th floor, New York, N.Y. 10022, (212) 486-7100.

**Changes At Richman** — Joining the Richman Bros. sales force is Jim Mayer. Prior to joining the Richman Bros. staff, he was a sales rep for PolyGram in the Philadelphia marketplace, for 15 years. He initially spent 15 years also in sales, for an independent distributor. Bobbe Shore was recently promoted to manager of advertising, Odyssey Advertising Agency, in-house agency for Eichman Bros. She has also served as assistant manager of advertising, and creative in-house promotion since joining Richman Bros. in 1979.

**Cristini Moves** — Mark Cristini is now counsel to the law firm Norwick, Raggio, Jaffe & Rayser, 10 East 40th Street, New York, N.Y. 10016, (212) 689-6850, specializing in general and entertainment law.

**Wagner Exits EMI/Liberty** — Richard Wagner who was recently production manager for EMI America/Liberty Records has exited that position to seek new challenges and responsibilities. He may be reached at (213) 998-7133.

**Rhees Appoints Payne** — Jan Rhees Marketing has announced the appointment of Ben E. Payne, Jr. to sales coordinator for the company. Payne has been with the company for one year, and has previously worked for Music City Record Distributors and Wizards Records in Nashville.

**Greer Named At Arista** — Brian Greer has been named professional manager for Arista/Interworld Music. He formerly was with Screen Gems/EMI Music in a similar capacity.

**Lombard Joins Smith** — Robert Lombard has joined Lawrence Smith Productions and "Hollywood Heartbeat" from Kramer/Rocklen Studios Inc. Prior to Kramer/Rocklen, he worked for Compact Video in Los Angeles.

## Weisman, Sand Pact With Creative Music

LOS ANGELES — Songwriters Ben Weisman and Evie Sands recently entered exclusive publishing arrangements with the Creative Music Group, renewing a seven-year relationship between the writers and company head Jay Warner.

Weisman, whose work has earned him 63 gold records, had more than 50 songs recorded by Elvis Presley, with other tunes by such artists as Barbra Streisand, Dionne Warwick, the Carpenters, Helen Reddy, Eddie Arnold, The Mills Brothers and Bobby Vinton.

Sands, who is also a recording artist, has had work covered by artists like Streisand, Gladys Knight, Linda Clifford, Presley and Dusty Springfield. She and Weisman are slated to co-produce Shalamar group member Jerry Brown's LP in the Spring.

## Mathes Named To VP Post At Whitehorse

LOS ANGELES — David Mathes was recently appointed vice president and general manager of Virginia-based Whitehorse Records' Nashville offices. Reporting directly to label president Jim Bower, Mathes will be responsible for all of the company's recording and publishing interests in Nashville.

Mathes, who is considered one of Nashville's foremost recording engineer/producers, most recently served as assistant to the president of IBC.

## Sassy Ent. Relocates

NEW YORK — Sal Vasi and Steven Saporta's Sassy Entertainment Inc. has moved to 923 Fifth Avenue, Duplex Suite, New York, N.Y. 10021. The telephone number is (212) 772-9440.

## NEW AND DEVELOPING ARTISTS

**KIM CARNES** (EMI America 8077)  
**Bette Davils Eyes** (3:47) (Plain and Simple Music/Donna Weiss Music — ASCAP/BMI) (D. Weiss, J. De Shannon) (Producer: V. Garay)

From the opening intro notes, it is obvious that Kim Carnes has a bonafide smash with the first single from her forthcoming album, "Mistaken Identity." Already bulleting on the Top 100 Singles Chart at #72 due to radio's instant embrace, Carnes' raspy vocals are in top form on this hypnotizing effort.



**SHOT IN THE DARK** (RSO RS 1061)  
**Playing With Lightning** (3:57) (Lukerative Music — BMI) (R. Lamble, A. Yurman) (Producers: A. Stewart, C. Desmond)

Al Stewart's backup band solos with a breezy soft rock sound in the manner of Fleetwood Mac, and this song itself has a flute break that recalls the days of the Mamas And Papas and vintage Southern California rock. Strong harmonies and a memorable hook make this perfect A/C fare.



**ROUND TRIP** (MCA MCA-51089)  
**Lost Inside Of You** (Leeds Music Corp. (MCA)/Silversun Music — ASCAP) (G. Glenn) (Producer: A. Perkins)

A lilting, silky sweet ballad by these newcomers sports rippling backing male vocals as a foundation for the rangy male falsetto lead. Swooning synthesizer textures, steady percussives and poignant rhythm guitar complete this tasty package for B/C airwaves.



**LOUISE GOFFIN** (Elektra E-47123)  
**I've Had It** (2:37) (Slow Dancing Music, Inc. — BMI) (C. Bonura, R. Ceroni) (Producer: D. Kortchmar)

Little Louise is back and sounding more grown up than ever. She's eschewed the line-up of studio luminaries and employed her own youthful touring outfit to record, and the result is a leaner, harder edged sound that will satisfy the newer wave and hard rock fanciers alike.



## NEW AND DEVELOPING ARTISTS

**CHANGE** (RFC/Atlantic 3809)  
**Paradise** (3:57) (Little Macho Music Inc. — ASCAP) (Romano, Malavasi, Willoughby) (Producers: Petrus, Malavasi)

This studio aggregation is the brainchild of Jacques Petrus and Mauro Malavasi, whose irresistible, progressive R&B took radio by storm last year as they garnered a hit with "Glow Of Love." A biting bass line and smooth falsetto hook should make this tune from the forthcoming "Miracles" LP a hit with B/C and pop.



**SHOES** (Elektra E-47130)  
**Karen** (2:46) (Bug Music — ASCAP) (J. Murphy) (Producers: Shoes, R. Dashut)

The Zion, Ill.-based band has a genuine flair for commercial flowing melodies reminiscent of the '60s British bands. Culled from the "Tongue Twister" LP, this mid-tempo number with layers of vocal harmonies is soothing to the ears and just what Top 40 and A/C programmers are looking for today.



**PASSAGE** (A&M 2325)  
**Have You Heard The Word** (Kenji Music — ASCAP) (V. Johnson, L. Johnson) (Producer: L. Johnson)

Passage, led by Thunder Thumbs Louis Johnson offers a progressive, inspired package, complete with sweeping background vocals slicing between bright horn shots, cascading string accents and the deep groove music that made The Brothers Johnson an item.



**4 OUT OF 5 DOCTORS** (Nemperor ZS6 01048)  
**Modern Man** (3:37) (Pebs Music — no affiliation listed) (J. Severson) (Producer: A. Winstanley)

"Modern Man" is the second single from this quartet's self-titled album. It's purely pop on this affair, with a spry synthesizer and rambling guitar rhythm setting the pace for Cal Everett's high ranging vocals. A peppy, upbeat tune, Top 40 and AOR programmers should give this one a listen.



## FEATURE PICKS

**NEW RIDERS OF THE PURPLE SAGE** (A&M 2327)  
**Night For Making Love** (2:59) (Marmalan Music — BMI) (J. Dawson, D. Nelson, A. Kemp) (Producer: C. Mellone)

The NRPS is back, and with its first single on A&M from the album "Feelin' All Right," this veteran band delivers a bouncy, reggae-samba flavored tune that is guaranteed to transport the listener to the heart of the Caribbean. Fine chorus that should hook both A/C and Top 40 airplay.

**RICK NELSON** (Capitol P-4988)  
**Belleve What You Say** (2:23) (Matragun Music, Inc./Unart Music, Corp. — BMI) (J. Burnette, D. Burnette) (Producer: J. Nitzsche)

Hard driving, boogie-woogie rock 'n' roll and that nostalgic Rick Nelson wailin' make this cut, from the "Playing To Win" LP, hard to hide from. Jack Nitzsche's hard-edged production makes the whole package hum. Hot, slashing solo lead guitar work by Dennis Larden also highlights this cut for power pop and AOR playlists.

**OUTLAWS** (Arista AS 0597)  
**I Can't Stop Loving You** (3:46) (G.H. Music LTD — P.R.S.) (B. Nicholls) (Producers: G. Lyons, H. Thomasson, B. Jones)

With its follow up to "Ghost Riders," the Outlaws has given its fast-paced guitar workouts a rest, put in a steel guitar and fashioned a very tasty ballad that should earn the band many new fans on the A/C and Top 40 levels. Progressive country programmers should like this one, too.

**RUPERT HOLMES** (MCA MCA-51092)  
**I Don't Need You** (3:22) (WB Music Corp./The Holmes Line of Music, Inc. — ASCAP) (R. Holmes) (Producer: R. Holmes)

With an airy Nilsson-esque flow to the music, Holmes spins and weaves another whimsical tale of romance gone adrift. Perhaps not as strong as "Escape (The Pina Colada Song)" or "Him," "I Don't Need You," culled from his "Adventure" LP, is justly deserving of A/C and Top 40 airplay.

**FUNKADELIC** (Warner Bros. WBS 49667)  
**The Electric Spanking Of War Babies** (4:32) (Malbiz Music — BMI) (G. Clinton, B. Bishop, W. Morrison) (Producers: G. Clinton, W. Morrison)

With this, the title track from the upcoming album, grand funkateer George Clinton and his Funkadelic band step out with yet another highstepping frolic of dance/funk merriment guaranteed to burn up the dance clubs, as well as warrant heavy B/C and dance radio airplay.

**PEABO BRYSON** (Capitol 4989)  
**Turn The Hands Of Time** (3:50) (Web IV Music/Peabo Music/WB Music — BMI/ASCAP) (P. Bryson) (Producers: P. Bryson, J. Pate)

Culled from an album of previously unavailable material, Bryson's vocal performance is in top form on this sensitive ballad about romantic woes. Recent duo successes with Natalie Cole, Roberta Flack and, most recently, with Melissa Manchester, should have the doors to B/C and A/C airplay open for one of today's finer male crooners.

**TED NUGENT** (Epic 19-01046)  
**Land Of A Thousand Faces** (2:58) (Thursday Music — BMI) (A. Domino, C. Kenner) (Producers: R. Browde and C. Davies)

Nugent's razor-dangerous metallurgic attack does not lose its sharpness on this live rendering. Nugent's raspy, banshee guitar solos show the Motor City madman in fine form for AOR airplay. For those not weak in spirit.

**PETER ALLEN** (A&M 2303)  
**One Step Over The Boarderline** (3:27) (Irving Music/Woolnough Music/Foster Frees Music/Tomjon Music — BMI) (P. Allen, T. Keane, D. Foster) (Producer: D. Foster)

"If you push this heart of mine, I'll be one step over the boarderline," is the message Allen urgently delivers with Doobie Brothers-style harmony injected into the chorus. Punchy piano rhythm and wistful guitar set the pace for this single that should catch the ears of A/C and Top 40 programmers.

## HITS OUT OF THE BOX

**JOHN LENNON** (Geffen GEF 49695)  
**Watching The Wheels** (3:30) (Lenono Music — BMI) (J. Lennon) (Producers: J. Lennon, Y. Ono, J. Douglas)

**ABBA** (Atlantic 3806)  
**Super Trouper** (4:09) (Countless Songs, Ltd. — BMI) (B. Andersson, B. Ulvaeus) (Producers: B. Andersson, B. Ulvaeus)

**STEVIE WONDER** (Tamla/Motown T54323)  
**Lately** (4:04) (Jobete Music/Black Bull Music — ASCAP) (S. Wonder) (Producer: S. Wonder)

**CHRISTOPHER CROSS** (Warner Bros. WBS 49705)  
**Say You'll Be Mine** (2:53) (Pop 'n' Roll Music — ASCAP) (C. Cross) (Producer: M. Omartian)

**THE JACKSONS** (Epic 19-01032)  
**Can You Feel It** (3:50) (Mijac/Siggy Music — BMI) (M. Jackson, J. Jackson) (Producers: The Jacksons)

**ANNE MURRAY** (Capitol 4987)  
**Blessed Are The Believers** (2:39) (Chappell Music — BMI / Unichappell Music — ASCAP) (Black, Bourke, Pinkard) (Producer: J. E. Norman)

**FLEETWOOD MAC** (Warner Bros. WBS 49700)  
**The Farmer's Daughter** (2:28) (Irving Music, Inc. — BMI) (B. Wilson) (Producers: R. Dashut, K. Caillat, Fleetwood Mac)

## Goody Testimony Raises Questions

(continued from page 6)

roduced into evidence checks made out to Collins, Scarlet Band, Collins International, Verner and Pearce, which all bore the same account number, 00264, as well as computer entry slips for Pearce and Verner. However, cross examination by chief Goody defense attorney Kenneth Holmes brought out that the slips had separate vendor numbers and that the common number was a general ledger account number that also covered a purchase of tapes from PolyGram.

Much attention was focused on Goody purchases from "secondary suppliers," including Dan Tan Marketing, Commodities Recovery Corp., Joseph M. Zamoisky, Newsen Company, Raymar, H. Linsky, J. Geller and Peerless Bindery. The latter two were handled by Menashi, the others by Stolon. The purchase from Commodities Recovery involved various cassettes by Beverly Sills and soundtrack music from *The Godfather*, all of which were ABC Records product distributed by GRT. The tapes were purchased for \$1.25 each, and Menashi stated that if they had been bought from GRT, the cost would have been between \$3.35 and \$3.85.

Menashi also revealed that during 1978, the Goody chain received approximately 36,000 free records from various labels in return for store displays, print advertising, contest give aways and free goods for volume purchases, including 500 copies of *Grease*, 310 copies of *Thank God It's Friday*, 1,500 copies of "Backless" by Eric Clapton, 1,000 copies of the Bee Gees' "Spirits Having Flown," 315 *Sgt. Pepper* film soundtracks, 750 copies of "Living In The USA" by Linda Ronstadt and 500 copies of Jefferson Starship's "Earth." This was all hit frontline product, unmarked in any way, which could be sold or returned to the manufacturer for credit at full price. The actual number of records, Menashi said, was arrived at "by a process of give and take," while the value of the free goods always exceeded the cost of print ads and giveaway promotions.

### All LP Product

However, Jacobs' questioning brought out that these free goods were exclusively LPs and that the largest number in an in-

## 3 Majors Sue Colony For Tape Duplication

NEW YORK — CBS, RCA and MCA Records have each filed suit against Colony Records in N.Y., alleging that the store's employees had violated copyright laws by duplicating records onto cassettes and 8-tracks and selling them to customers.

Roy Kulcsar, attorney for both the plaintiffs and the Recording Industry Assn. of America (RIAA), said that a hearing slated for March 18 on the labels' request for a preliminary injunction to stop the taping had been postponed a week, until March 25, by mutual consent of all involved. In addition, he said, both RCA and MCA are seeking \$50,000 in damages for each copyright infringement, plus seizure of the machines and materials used to manufacture the cassettes and 8-tracks. CBS will leave the question of damages to the court.

Kulcsar has filed an affidavit with the court alleging that RIAA agents had requested and received cassette duplicates from employees of the store several times between September 1980 and February 1981.

Included in the suit are MCA recordings by Olivia Newton-John, Poco, ELO, Don Williams and the *Xanadu* soundtrack; RCA records by Ronnie Milsap, Waylon Jennings and Elvis Presley; and CBS albums by Kenny Loggins, Billy Joel, the Manhattan Transfer, the Jacksons, Mtume, Barbra Streisand, Gladys Knight, Chicago, Elvis Costello, Kansas, Eddie Money and Valerie Carter.

dividual deal didn't exceed 1,500 units. In contrast, Collins' deals included 9,000 copies of *Saturday Night Fever* and 10,000 Andy Gibb records, while Verner's included 15,000 *Saturday Night Fever* tapes, as well as a total of 33,000 *Grease* tapes.

Menashi said that he had never asked for tapes as free goods. He added that he didn't know if any of the free records had been resold to Collins, Verner or Pearce. However, he said that some "might have" been sold to a third party because the firm does wholesale and export business. Although Menashi stated that "Goody always tried to be vigilant in detecting counterfeits," more specific questioning about methods was prevented by defense objections.

Two packing lists prepared in June 1978 by Josephine Turrenti, another Goody buyer, which dealt with a shipment of 9,770 tapes acquired from Collins that were shipped to the Goody warehouse in Maspeth, its Philadelphia outlet, and the Pickwick warehouse in Minneapolis. One bore the handwritten notations, "where should goods be inventoried?," "ask George," and "P" (meaning Pickwick) by Turrenti, as well as some unidentifiable additional handwriting, possibly added later, of titles and prices.

Michael Potrzeba, department manager at the Goody Maspeth warehouse, who is responsible for receiving, processing and shipping tapes throughout the chain, described the process by which tapes arriving at the loading dock are acknowledged by receiving tickets, checked against the seller's packing list for correct titles and number of pieces, and put into inventory. However he said that "on less than a dozen occasions" in his six years as department manager had he checked tapes for possible counterfeits. One of these times involved a 1980 shipment from PolyGram in which he discovered *Saturday Night Fever* tapes with differences in the cassette liners and graphics, including different playing times listed on the liner and the tape itself. Potrzeba said that while he was not instructed to check for counterfeits, and no one had ever told him not to, his staff brought anything that "looks strange" to his attention. He added that while there was no guide or listing, he did check for off-color artwork or differences in the cases or printing.

### Couldn't Remember Checking

Potrzeba acknowledged signing packing and receiving slips for a shipment of 9,000 *Saturday Night Fever* tapes, but called it "just another shipment" and didn't remember checking it. When Jacobs showed him another document covering a purchase from Scarlet Band, he couldn't identify it or remember receiving any special instructions about it. When shown several other receiving slips he had signed, he again couldn't recall inspecting the product or what had been done with it.

On three occasions, Potrzeba was instructed by Turrenti to gather up merchandise for shipment to Pickwick. The first shipment was made in June 1978 and consisted of 254 cartons for which a "vendor chargeback" of \$72,645 was issued for tapes ranging in price from \$2.95 to \$5.85, although he couldn't remember how the prices were determined. He said these tapes had been pulled from tapes stored on skids separate from the regular inventory, "because Turrenti told me some of the product was being shipped to Pickwick," although he didn't remember how many shipments had been kept separated.

A second load was sent to Pickwick in August 1978 consisting of \$56,000 worth of RSO tapes that, Potrzeba said, "had to be pulled from stock." He didn't remember if it was from "separate stock" nor could he recall if Turrenti ordered the shipment.

(continued on page 22)

**HERE NOW THE SHMOOZ** — Epic has signed Ashford and Simpson... Add the names Carl Perkins and Stanley Clarke to those accompanying Paul McCartney at his Montserrat sessions... Thom Bell will produce the next Temptations album... Look for solo albums from Buck Dharma, lead guitarist and vocalist for Blue Oyster Cult and Danny Jo Brown, former lead singer for Molly Hatchett. Similarly, in preparation for his solo career, Chrysalis will release "Dancin' By Myself," by Billy Idol and Generation X... RCA has packed for the original cast album to the Ellington play, "Sophisticated Ladies"... Genya Ravan will record a live album at the Bottom Line on April 17 and 18... Island has got the world-wide rights to the Tina Weymouth solo album. The sessions, which were to have been produced by Lee "Scratch" Perry, will feature the characteristic Jamaican cast of Sly Dunbar, Robbie Shakespeare, et al...



**LOVE TO LOVE YA BABY** — Geffen recording artist Donna Summer recently visited the studios of station WKTU-FM. Summer is pictured above with the station's DJ, Paco.

vindicate himself as a responsible keeper of the Doors' recorded legacy. He reported that the recent acquisition of live audio/video material from the late '60s Isle of Wight concert features "Light My Fire," "The End," and "a deliciously filthy version of Gloria."

**ZE LATEST DEVELOPMENTS** — "I am attempting to use the press for the first time," explained Michael Zilka, who heads up New York's funky-but-chic Ze Records. The reason, according to the witty entrepreneur, is the label's shift of focus from Lower East Side punkers to a broader, if still eclectic, stylistic base. The French-born heir to the Mothercare fortune set up operation here in 1978 because, "I was living here and saw a huge pool of talent that no one else was interested in." But despite launching the label with critically acclaimed LPs by New York no-wavers James Chance/White and Lydia Lunch, Zilka's relationship with the two soured. Today, with the exception of Suicide's singer, Alan Vega, Zilka eschews lower East Side rockers as "not far-sighted enough" among his more quotable descriptions. Today, Zilka points to a more stylistically, and regionally diverse group of artists, though he is very partial to music that utilizes "heavy metal guitars over a disco beat." The latter includes the Detroit-based Was, Not Was, on Ze/Antilles who have recorded with a cast that includes rocker Wayne Kramer and jazzmen Elvin Jones and Marcus Belgrave (we feel that this is the most original variation on funk since George Clinton). Other Ze acts include The Waitresses, featuring Akron's Chris Butler, who combine downtown camp with uptown funk. The label's only remaining act with a lower East Side base is Alan Vega, whose new wave-rockabilly "Juke Box Baby," is a top ten hit single in France; the jazz-link group Material, featuring ex-Labelle member Nona Hendryx; and last but not least, the Bronx's Kid Creole and the Coconuts, on Ze/Sire who Zilka proudly reports are recording "our first second album." The latter also includes solo spin-offs by Andy Hernandez, aka Coati Mundi, and a production by August Darnell, the group's leader of Gichy Dan. Zilka also promises a solo "rock" album, by Stony Browder, who, with Darnell, founded Doctor Buzzard's Original Savannah Band.

**I'M CRAZY 'BOUT THAT BIG TWELVE INCH RECORD** — Those 12-inch records keep coming with increasing frequency. A highlight from this week's batch is the debut single from Brooklyn's TSOB Records, "Again," by the Night People. Created and produced by Earl Young, a founding member of the Trammps, the single is reminiscent of the latter's earliest recordings, applying doo-wop and dance vocals over a big dance beat to the time-honored standard. Another good one is "Let's Do It," b/w "Dance Fantasy," by the Levees, on BC Records. Here label owner Ben Cekic, whose work has been given over to rap recordings as of late, moves significantly farther downtown with "Now & Then," b/w "Let's Do It," by the Levees. Consisting of bits of over 20 songs, mostly by the Beatles, on each side, the record covers a Dutch disco-disc about to be released by Radio Records. The battle should be interesting as Radio veep Dickie Klein recently told us, "we'll have to wipe 'em out." Finally, I'd like to make these reviews of 12" singles, whether rock or R&B, a staple of this column, so I hope that labels keep us in mind when they take their product to market.

**INDIE BEGINNINGS** — Lenny Kaye, of the Patti Smith Group, reports brisk sales both here and abroad for "Child Bride," the single on his Mer label (Box 407, Murray Hill Station, New York)... Tom Goodkind, who books the Peppermint Lounge, reports that Stiff is now distributing the single of "Animal Luxury" by the group he fronts, U.S. Ape... Roomful Of Blues have secured deals for their self-produced LP, "Hot Little Mama," with Chiswick/UK, and Phonogram/Parnc. The group comes to the Bottom Line, April 5, fronted by the legendary Roy "Good Rockin'" Brown... New York has its first retail outlet devoted exclusively to 12" singles, Vinylmania, on Carmine Street... Ginger Hill Publishing (609 W. 149th St.) has bowed a reggae newsletter called "Reggaeism"... Elliott Murphy has released a 12" EP, which he calls "an albumette" on his Courtisane label.

**SHMOOZ 'N' SOUL** — Atlantic has signed Gwen McCrae. Her album will be what the folks at 75 Rock call "an Ahmet project"... Kink Dave Davies is working on his next, tentatively called "Clamour."



**BLACK FLAG BRINGS 'NO VALUES'** — In support of its SST EP, "Jealous Again," Los Angeles punkers Black Flag, whose motto is "no values," played the Peppermint Lounge recently. The group is pictured above, eliciting the crowd "intensity" that prohibited it from playing any other local venue.

Photo by Laura Levine

aaron fuchs

**FACE DANCES** — The Who — Warner Bros. HS 3516 — Producer: Bill Szymczyk — List: 8.98 — Bar Coded

The band has grown from snotty mods from Shepherds Bush to one of popular music's most acclaimed elder statesmen, but The Who has always understood the heart of rock 'n' roll better than anyone in the field. "You Better You Bet," the album's first single, is nothing different from what the band has been doing for the past 10 years, featuring that Townshend hook that fits like that favorite worn leather jacket. The vocals still have the dynamics of "Tommy," the power chords still cut through the air like summer thunder and The Who still remains rock's classiest, craftiest band.



**POINT OF ENTRY** — Judas Priest — Columbia FC 37052 — Producer: Tom Allom — List: 8.98 — Bar Coded

"Point Of Entry" should do for Judas Priest what "Back In Black" did for AC/DC. The band's head-banging hooks grab the listener and hammer him to the floor on songs like "Don't Go" and "Hot Rockin'," and there's not a dull heavy metal serving on the whole LP. These leathered hellians will no doubt be on the road until hell freezes over in support of "Point Of Entry," but there's platinum amidst all that granite rock, and the precious metal is always worth mining. Top tracks on this brute of an LP are "Turning Circles" and "Heading Out To The Highway."



**MAGNETS** — Vapors — Liberty LT-1090 — Producer: David Tickle — List: 7.98

"Turning Japanese" was one of those songs that you kept singing over and over to yourself, and the Vapors should follow up that hook-ridden smash and the catchy "New Clear Days" LP with "Magnets." The quartet has an infectious new pop sound that doesn't seem to quit, and with hot producer David Tickle at the helm, the band should find success once again. The Vapors are no one hit wonders, and the smart blend of new wave and first Brit Invasion rock works best on "Jimmie Jones," "Live At The Marquee" and "Lenina." For AOR and Top 40.



**MY MELODY** — Deniece Williams — Columbia/ARC FC 37048 — Producers: Thom Bell and Deniece Williams — List: 8.98 — Bar Coded

Williams has had brushes with stardom in the past with R&B hits like "Free," but her new "What Two Can Do" single should finally grab that pop audience. This is Williams' first outing with Thom Bell, and the combination works beautifully, as Bell's slick orchestrations surround Williams' honied vocals. The dramatic ballad "Billy" and the infectious mid-tempo title cut should grab a lot of new listeners. One of the most engaging female vocalists in B/C-pop today, Williams delivers a well-balanced, tour de force here.

FEATURE PICKS

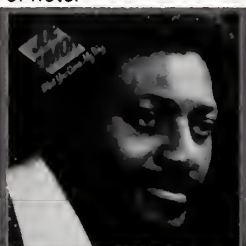
**THE LEAGUE OF GENTLEMAN** — Robert Fripp — Polydor PD-1-6317 — Producer: Robert Fripp — List: 8.98

The acclaimed avant gardist took The League Of Gentleman, a band composed of himself (guitar), bassist Sara Lee, drummer Johnny Toobad and keyboardist Barry Andrews, on tour last year as a sort of nuclear age boogie band. The strange and quirky sounds played in concert can be heard on this eclectic LP. This presentation of cerebral dance music is the perfect complement to Eno and Byrne's "My Life In The Bush Of Ghosts." The spoken word sections on rock's essence are also of note.



**GLAD YOU CAME MY WAY** — Joe Simon — Posse POS 10002 — Producer: Porter Wagoner — List: 7.98

This R&B veteran has always had a strong following in the South, and his down home style really comes through with the help of producer Porter Wagoner, who has strayed from his normal country turf. Bouncy soul excursions like "Look At Us Now" and "All Over Me" are old-style R&B songs, but they have a nice contemporary edge that B/C programmers should like. The lilting title track is bubbling under and should hit full boil in a few weeks. Sound B/C fare.



**DECEPTION IS AN ART** — All Thomson — A&M SP-4846 — Producers: All Thomson and John Kelly — List: 7.98 — Bar Coded

Young All is on his way to becoming the next Andy Gibb. His tantalizing, sweet pop sound was embraced warmly by Top 40 with last year's "Take A Little Rhythm," and he should follow up nicely with songs like "Safe And Warm" and "Foolish Child." His sound here is a little more A/C than last time out, but those Frampton-esque vocals are once again present. Top tracks on this neat sophomore effort are "Don't Hold Back" and "The One And Only."

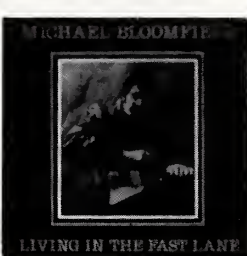


**BUTT ROCKIN'** — The Fabulous Thunderbirds — Chrysalis CHR 1319 — Producer: Denny Bruce — List: 7.98 — Bar Coded

The Thunderbirds are the last word as far as preservationists of roots rock rhythm 'n' blues goes. These veterans of the Texas roadhouse circuit are akin to Rockpile in that they play the old styles of rock with more class and panache than the originators. But where Rockpile raves up the more straight ahead rockabilly stylings, The Thunderbirds pick up on swing, cajun, Tex Mex and the blues. Guitar flash Jimmy Vaughn and harmonica man Kim Wilson front a band that keeps the '50s alive and kickin' in the '80s.

**LIVING IN THE FAST LANE** — Michael Bloomfield — Waterhouse II — Producer: Norman Dayron — List: 7.98

"Living In The Fast Lane" was the last album Bloomfield recorded before his tragic death last month. The king of white blues guitar was in a rowdy R&B mood for this LP, and the first three songs on the record sparkle with a life that he hadn't shown in years. "Shine On Love" has a Ray Charles twist to it, while "Roots" is a Temptations-like funkathon. The guitar prodigy from Chicago also devoted some time to some gospel, ("Let Them Talk") and uptown acoustic guitar ("Watkins Rag") here. A must for his many cultists.



NEW AND DEVELOPING ARTISTS

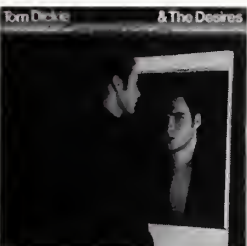
**MAGIC MAN** — Robert Winters And Fall — Arista/Buddah BDS 5732 — Producers: Various — List: 7.98 — Bar Coded

Winters has a spell-bindingly rich tenor that has already been embraced by B/C radio. His "Magic Man" is still getting radio play after a nice run up the charts, but there's a plethora of other songs on the LP that have a stab at hit status with, "Face The Music" and "Into My World" most immediately coming to mind. Winters is a true comer, and both pop and B/C should listen up.



**COMPETITION** — Tom Dickey & The Desires — Mercury SRM-1-4018 — Producer: Martin Rushent — List: 8.98

This hard rocking east coast band is given the perfect modern pop edge by production whiz Martin Rushent. No slouches in the talent department themselves, the quartet has a streamlined sound that at times recalls The Cars and labelmates The Brains. Songs like "Downtown Talk" and "House Of Mirrors" prove that the band can play hook-filled, original new rock. Inventive, but right in the pocket for mainstream AOR. A glowing debut.



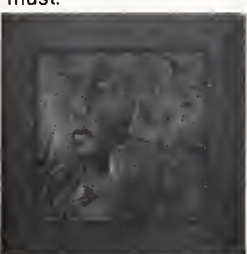
**EAST** — Cold Chisel — Elektra 6E-336 — Producers: Mark Oplitz and Cold Chisel — List: 7.98

A little more mainstream rock than land of Oz mates The Little River Band, Cold Chisel is every bit as accomplished. "East" is the band's dramatic U.S. debut, and it should have no trouble finding a home with American AOR stations. Most of the tough rocking tunes are centered around the strong melodies of pianist Don Walker and the dynamic vocals of Jim Barnes. No second LP needed here as this Aussie fivesome is already there. Top tracks are "Cheap Wine" and "Tomorrow." An AOR must.



**IT'S A CONDITION** — Romeo Void — 415 Records 415A-0004 — Producer: David Kahne — List: 7.98

415 Records has put out some brilliant music in the past, namely "Digital Stimulation" by The Units and SVT's debut LP, but Romeo Void's maiden voyage represents the label's creme de la creme. The San Francisco Bay Area band builds its arresting new rock styled sound around loosely based guitar/bass/sax jams that seem to swirl about the dead-panned vocals of Debra Iyall. This is art music with a beat and it should break the tiny Howie Klein-owned label into the big time.



**LET IT BE KNOWN** — Teresa Trull — Olivia LF928 — Producer: Betty Rowland — List: 7.00

Trull's second effort on Olivia is a classy melange of funk, jazz, pop and R&B, especially the last. Her Southern gospel roots are always in evidence, and her throaty vocals smoulder on such cuts as "There's A Light" and the title track. She receives strong backing support from keyboardist Julie Homi and bassist Joy Julks, as well as a whole slew of top flight female sessioners. This is a heartfelt release filled with passion and spirituality.



## Country Radio Seminar Jells As Industry Educational Tool

by Jennifer Bohler

NASHVILLE — Experts from all areas of the field of broadcasting played an integral part in shaping the direction of this year's Country Radio Seminar, held March 13-14 at the Hyatt Regency here. With 442 registrants, an 11% increase over last year, panelists covered a diverse mixture of topics relevant to all aspects of the radio industry, with the underlying current never straying from a "professionalism in all areas" message.

The diversity of the panel topics, as well as the pronounced emphasis on making the seminar an educational tool, attracted members from all segments of the radio community — from disc jockeys, program directors and music directors to general managers and salespeople. The seminar's reputation has grown enough that experts in fields related to the radio medium — such as advertising firms, media consultants and companies geared toward training sales personnel — were also attracted as panel participants this year.

The seminar's solid reputation as an information outlet was exemplified by the participation of representatives from radio station WGNE in Panama City, Fla., a very recent country convert whose owners were undecided as to the format they should take once they acquired another radio station in the city (WDLP). According to WGNE program director Preston Young, the whole idea behind coming to the seminar was not to learn how to be a country radio station, but to help the station owners decide whether to carry the current WGNE country format over to WDLP, which is now a pop station. (WGNE is an AM and FM station. Once the FCC approves purchase of WDLP, WGNE-AM will be donated to Gulf Coast Community College in Panama City, where it will be run as a non-commercial station).

According to Young, who was contacted after his return to Panama City, the station principals have decided to go with a country format for WDLP, largely because of what Young learned at the seminar.

"Of course everyone at the seminar was

very pro-country, but we expected that," Young said. "But there were a few people we got to talk to who weren't in the country industry at all. They were in broadcasting — general radio people. And even the feedback we got from them pointed to country. Still, that didn't totally persuade us, so when we got back, we sat down and weighed the positives and negatives, and it all added up to country. I will admit that all the salesmanship we got up there (Nashville) did help our decision. It was a little overwhelming at times, but that's to their credit, and I guess to our credit now."

Concerning the seminar, Young said he was totally "surprised. Aside from the mention of country a couple of times, and the artists showing up, you wouldn't have known it was a country seminar. I have to admit that we haven't been giving as much credence to country programming as we should have been because we were ex-

(continued on page 36)

## Boutwell Wins In Bootlegging Battle

LOS ANGELES — Ron Boutwell Enterprises, a noted tour and merchandising firm, has obtained a unique permanent federal injunction in a New York district court that enjoins unauthorized firms from manufacturing and distributing products bearing the names or likenesses of its client, A&M recording group, The Police.

The court order, issued March 6 in New York by U.S. District Judge Robert J. Ward, is unusual, according to Boutwell, in that it provides for blanket enforcement provisions. "Federal marshalls, state police and local police are authorized and requested to seize and impound wherever found, any and all infringing and imitation merchandise," said Boutwell.

Boutwell's attorney, Jules Zalon, who was instrumental in the efforts to obtain the Court order, has been retained and instructed to actively pursue enforcement of the order. Zalon will be responsible for seizing merchandise and initiating claims for actual and punitive damages.

## Elektra/Asylum Promotes Top Execs

(continued from page 6)

Detroit-bred Buttice began his career with Bell Records in 1969 as the company's head of national promotion, then later joined Elektra in Los Angeles in 1974 as national promotion director. He was upped to the department's vice president spot the next year. He was named A&R vice president in April 1980 and, since then, has been credited with the signing of Robbie Dupree, The Kings, John O'Banion, Bill Champlin and Shoes.

A New York native, Holzman graduated with a liberal arts B.A. from Oberlin College and from Boston University with a fine arts degree before beginning his career in 1959 as assistant to the general stage manager with the New York City Light Opera Company. Except for two years spent in the Army, Holzman held that position until he joined Elektra in 1964 as director of production/controller. Voted vice president of production in 1971, Holzman later assumed responsibility for Nonesuch in January 1980. He produced acts such as Tom Paxton and Carol Hall in his earlier years and now acts as executive producer

on projects recorded by artists such as The Sequoia String Quartet.

Brooklynite Reinstein left his public accounting business in 1968 to join Elektra as controller, the following year was appointed treasurer and then upped to vice president in 1970. When then label head David Geffen moved E/A's main offices to L.A. in 1974, Reinstein followed. Reinstein holds a masters degree in business administration from Pace College.

Jerry Sharell, a Farrell, Penn. native, began his career in radio in 1961, later moving into promotion in Cleveland. He handled national promotion chores for both A&M and Buddah Records before joining E/A in 1973 as general manager of the West Coast office and head of international affairs. He was named head of the newly established artist development department in January 1976, shortly after Joe Smith became E/A chairman. He was promoted to vice president in early 1979, taking responsibility for the label's creative services operations, including the art, publicity, video, merchandising and advertising departments.



Butlice



Holzman



Reinstein



Sharell

**WESTWORDS** — **Yoko Ono** is in a New York studio with legendary producer **Phil Spector** recording basic tracks for her new LP, "Season Of Glass." Ono is working with the same band that played on the "Double Fantasy" sessions. . . **Eric Clapton** has been forced to cancel his 1981 North American tour due to ill health. Slowhand complained of stomach and back pains following his March 13 gig in Madison, Wis. and was admitted to a hospital in St. Paul, Minn. the following day. Doctors have diagnosed penetrating ulcers, and Clapton is presently listed in serious condition. . . **Joe Walsh** has changed the title of his new LP from "What's A Guy Like Me Doing In A Dump Like This" to "There Goes The Neighborhood," which still is in keeping with the album's cover art. The graphics feature Walsh in a Sherman Tank, overlooking the Mission Canyon Landfill, one of L.A.'s most prominent dumps. It's due out in May. . . The new **Ian Hunter** album, which was jointly produced by Hunter, **Mick Ronson** and **Clash** man **Mick Jones**, is entitled "Short, Back and Sides." The name refers to the type of crop that Hunter is sporting. . . **Adam And The Ants**, slated to tape ABC's *American Bandstand* April 12 and play The Roxy and Perkins Palace on successive nights, has found a new bass player in **Roxy Music** alumnus **Gary Tibbs**. . . **Carl Wilson** will become the first **Beach Boy** to do a solo tour when he opens a 14-city jaunt April 5 in Chicago. He will be featuring material from his new R&B-flavored rock album at his Roxy show April 23. . . **Ann Wilson of Heart** has purchased *Bag 1*, the much acclaimed series of lithographs by **John Lennon**, because she believes the limited collection of pen-and-ink sketches should be exposed to the people of Seattle. . . **Todd Rundgren** will produce new LPs by **Touch** and **The Moondogs**. After those projects, he will fire up a new **Utopia** album and be out on the road by April. . . Industrial noise kings **Throbbing Gristle** are in town for a one night stand at Veteran's Auditorium May 22. . . **Martin Mull** will host The Bay Area Music Awards at the Warfield Theatre in San Francisco April 15. **Marty Ballin, Jim Carroll, Lacy J. Dalton, Group 87, Herbie Hancock, Randy Hansen, Journey and Ronnie Montrose** will be on hand to supply the evening's entertainment. . . The new **Rickie Lee Jones** LP is called "Pirates." Look for it in June.



**ZEBOPIN'** — *Santana's* new album, "Zebopin," ships this week. The band's 13th album also marks the production debut of rock 'n' roll impresario **Bill Graham**. Pictured in the studio putting the finishing touches on the album are (l-r): **Carlos Santana**; **Fred Catero**, co-producer; **Ray Etzler**, *Santana's* manager; and **Graham**.

*Babylon* and *Breaking Glass*, should not be missed. *Babylon*, which screens at the Aquarius April 3, is a docu-drama-styled film on what it means to be young, frustrated and black in the London slums. Offering a penetrating view of the acute racism problem in England, the film centers around **Blue (Brisley Forde)**, a young West Indian who dreams of finding his way out of his drag job, ghetto surroundings and bothersome family life. His way out, at least temporarily, is working nights as a "Toaster" (a patois-talking reggae DJ) for one of the many sound systems in London. A "dub" heavy score by **Denls Bovell** and **Aswad**, and deft direction by **Franco Rosso** help make *Babylon* a rewarding cinematic experience. Also showing April 3 (at Mann's Chinese Theater) is *Breaking Glass*. This trendy bit of filmmaking is a classic tale of a pop siren's rise to fame and ultimate disillusionment with the star making machinery. And while at times it seems passe (Paramount should have released it a year ago), the movie serves as a vehicle for stunning Brit singer/actress **Hazel O'Connor**. Interesting slices of the seamier side of the British pop music business, a mocking view of the sundry image and musical changes that the new wave has already experienced and strong dramatic performances by O'Connor and **Phil Daniels** (who plays O'Connor's hungry young manager) make *Breaking Glass* more than your run of the mill pop flick. Other music oriented films scheduled to be shown at Filmex are: *The Secret Policeman's Ball*, a film detailing the goings-on at the 3rd Annual Amnesty International Gala and featuring live performances by Pete Townshend, **Tom Robinson** and **Monty Python**; *Dance Craze*, a concert film starring ska bands like **The Specials** and **The English Beat**; **Eric Clapton And His Rolling Hotel**, footage of Clapton's 1980 European tour; **Van Morrison In Ireland**, in concert celluloid of Van the Man during his tour of the old sod; *Blue Suede Shoes*, a documentary on the English Rockabilly featuring **Ray Campi** and **Freedle "Fingers" Lee**; *Asphalt Night*, a drama using Berlin's punk scene as a backdrop; *Baby Snakes*, **Frank Zappa's** film tribute to people "who do stuff that is not normal;" *If It Ain't Stiff It Ain't Worth A . . .*, a film record of the first Stiff Records World Tour featuring **Elvis Costello**, **Nick Lowe** and **Ian Dury**; *Son Of Stiff*, a film record of the latest Stiff Records World Tour featuring **Any Trouble** and **Joe "King" Carrasco**; and *Union City*, a glossy punk rock film noir send up starring **Deborah Harry** and featuring **Pat Benatar**. For more Filmex info, call (213) 465-6134.

**APRIL BLACKWOOD'S CREATIVE CONFERENCE** — April Blackwood Music will be holding its first creative conference since **Michael Stewart** was appointed president of the CBS publishing division today (March 23). **Denny Diante**, director of creative services, will helm the confab, and professional staffers from U.S., Canada and England will join in the proceeding, along with artists, producers and staff writers.

**STUDIO TRACKS** — **Rod Stewart**, who has just finished editing his live LP, and **Ian McLagan** have been in helping **Ronnie Wood** on his latest solo flight at Record Plant L.A.'s studio D. . . **John Boylan** is in at the Plant producing Oregon-based **Seaford Mama** for the Geffen label. . . Before **Jack Douglas** joins **The Knack** for their next LP, he'll finish up producing **The Rockets** album at the L.A. Record Plant. . . The outrageous **Tubes** are in at Monterey Sound Studios overdubbing their latest extravaganza. **David Foster** and **Humberto Gatica** are producing.

**OOPS** — We got altered information from the KROQ staff in regards to **Jimmy Cliff** playing a benefit gig for the L.A. High Schools sports program (**Cash Box**, March 14). His management tells us that no such plan was ever in the works. . . Also, apologies to **Gammon Records** for listing **Walking Dead Records** as the label that released the "Rock City" compilation package.

marc ceter



# RADIO

## AIR PLAY

**SUPPORTING NEW ACTS** — Many record companies voice complaints about the difficulty in getting new acts played on album-oriented radio (AOR) where you can sometimes get the wrong impression that only a dozen or so artists have product out. While these complaints are in certain cases justified, there appears to be a loosening up in some markets based on the weekly playlists that are mailed here. Still, many of those stations that do primarily play "the hits" or AOR staples like **Led Zeppelin**, **Bob Seger** or **Bruce Springsteen** are usually justified in the end with favorable ratings results. However, on the other side of the fence, ratings success can also come by not just playing the hits, but also by being more open to supporting new acts and new albums. One such radio station is **WCCC-FM/Hartford**. Program and music director **Paul Payton** explained that he feels his station is more progressive than many AORs, in that the number of LPs being played there are "easily double" of the "usually 25 or so" at other stations. "It's not that we're obsessed with playing just new product," Payton noted, "because we do play a lot of Seger or Zeppelin like everybody else, but by having a looser, more flexible list, we can stick our necks out a little more and expose more new acts." For example, it was WCCC-FM airplay that initially created the buzz for **Donny Iris** that eventually landed him a national label deal with Carousel/MCA. "We try to expose new acts that we feel will be embraced by people nationally. More recently than Iris, we've been big supporters of new bands like **Doug and the Slugs**, **Doc Holliday** and **Teardrop Explodes**." Payton said that WCCC-FM also co-sponsors concerts at two local clubs where newly signed acts or local bands are the main fare. "Getting involved with the concerts has been good for us because it supports the airplay we give to these bands and it's good image-wise with our listeners." He explained that his station simply lacked the budget and the manpower to carry off large promotions and advertising campaigns like his competitors, but by getting involved with the local concert scene and



**DRIVE TIME** — To help introduce its new theme of "Best Road To Rock," **WNEW-FM/New York** designed a huge inflatable sign that resembles state highway signs. **WNEW-FM's** sign carries the station's call letters as well as the dial position. A billboard with the sign and logo is pictured above.

providing a wider variety of music on the air, good ratings have come to the station. According to Payton, the last Arbitron sweep revealed that his station was tops in the 18-34 year old demographic for the Total Survey Area (TSA) in Hartford, as well as neighboring Springfield. That demographic is the station's primary targeted audience. "We won't load up the air with a lot of unfamiliar product just for the sake of playing something new, but we will take chances, especially if we feel that it is good quality music. This market may not have a ton of stations, but in general I think it offers good quality radio which makes all of us work that much harder. With the small staff, etc., I do anything I can to make the station successful, and rather than opt for the lowest common denominator (the mass appeal hits), I like to provide diversity and give new acts a chance."

**HAPPY ANNIVERSARY** — Congratulations to **WSB/Atlanta** staffers who celebrated the station's 59th birthday on March 15. As part of the celebration, WSB ran a contest that ultimately awarded a winning listener and guest round-trip air fare to Belgium, plus hotel accommodations at the Brussels Hilton so that the winner could participate in the city's "Brussels is Love" celebration. . . Also celebrating a birthday last week was **M105/Cleveland**, which had its sixth anniversary on March 18. Besides special programming all week, M105 threw a party for its listeners on March 19 at The Cosmopolitan.

**STATION TO STATION** — It's hard to say if this record will sell at all, but **WMET/Chicago** recently produced two versions on a single of the DePaul University "Victory Song." One version was recorded by the University Pep Band, while side two was done in rock 'n' roll fashion by local band **The MVPs**. Unfortunately for DePaul and WMET, the Blue Demons lost in the second round of the NCAA championship basketball tournament. . . **WMMS/Cleveland** is in the midst of a visibility campaign and has employed the Beetleboards program designed by a California-based company. WMMS now has 46 "Buzzard Bugs", Volkswagen beetles that are covered with the station's logo, dial position, etc. The station says that the Beetleboards program is a great merchandising tool for the station, as well as clients. The Buzzard Bugs are easily recognizable at concerts, sporting events or anywhere for that matter, allowing WMMS staffers to promote the station, as well as distribute items supplied by its clients. Buzzard personalities **Denny Sanders** and **Dia** were also quite visible when they drove the Buzzard Bug in the St. Patrick's Day Parade.

**NEW JOBS** — Congratulations to **AI Casey**, who has been named vice president of programming and operations for Charter Broadcasting Co. Casey was formerly the program director for **WHB/Kansas City**. . . **Frank Holler**, formerly with **W4/Detroit**, has become the new music director at **WQRX/Washington, D.C.**, with **MD Rick Fowler** moving over as the station's director of advertising and promotion. . . **Dick Sheppard** was promoted from music to program director at **AOR KMGH/Bakersfield**. Sheppard, in replacing **Dave Lawrence**, will now take over the morning show. Afternoon drive personality **Katy Manor** has now become the music director. . . **Edward Kearns, Jr.** was named assistant general sales manager and special projects manager at **WGN/Chicago**. Kearns first joined WGN in 1960. . . **Corinne Baldassano** was named to the newly created position of director of programming for the **ABC Contemporary Network**. . . Nationally famous air personality **Gary Owens** of **KMPC/Los Angeles**, will become the new host of **Watermark's Soundtrack of the '60s** program, replacing **Murray "The K" Kaufman**. The three-hour weekly series is aimed at the 25-49 year olds and is currently heard in more than 100 U.S. and Canadian markets. . . **Lee Armstrong**, former program director at **WVON/Chicago**, has been named general manager at **WLOK/Memphis**. . . **B.R. Bradbury** has become news director at **KJR/Seattle**. Bradbury has worked for 19 years in broadcast journalism, including stints with **KOL/Seattle**, **KFRC/San Francisco**, **KHJ/Los Angeles**, **KIQQ/Los Angeles** and **KZLA-FM/Los Angeles**. . . **Jeff Mazzel** was named assistant program director at **WYNY-FM/New York**.

mark albert

## RKO Stations Bolster Image With Local/Regional Flavor

(continued from page 8)

image with such strongly identifiable call letters. In catering to the listeners who grew up with the old "Boss" Top 40 sound, **KHJ** incorporated the theme of "We All Grew Up To Be Cowboys" in a major advertising campaign that, thus far, has included billboards, television and print advertising. In noting the long-term commitment to the station's new format, Case said that the current campaign was just the tip of the iceberg, with plans for further campaigns already scheduled into 1982.

**WXLO**, on the other hand, does not have the ID and past history element to be concerned with as much as **KHJ**. Instead, the image of **WXLO** is being presented as a station that is "on the streets," personally in touch with the community and its people. Like **KHJ**, the image and music programmed at **WXLO** is local and regional in nature and not subject to a national list or "entire chain" play list.

While the format changes at **KHJ** and **WXLO** can both be considered drastic in nature, a few of the RKO stations have undergone changes that can only be considered subtle, an approach that Case feels is far more difficult than an obvious change.

**WRKO/Boston**, another powerhouse Top 40 station for years, has experienced less than satisfactory results recently in the Arbitron ratings for persons 12+, but has managed to maintain a very good come. However, in a move designed to get away from the teen image (with advertisers more than with listeners), the station recently hired **David Brudnoy**, the leading talk show host in Boston, away from adult contemporary giant **WHDH**. In addition to his talk show credits, **Brudnoy** also reviews films and plays and conducts a weekly interview program on a local TV station, as well as

writing a newspaper column for the *Herald-American*. **Brudnoy's** 8 p.m.-midnight talk show, which will begin airing on **WRKO** March 30, has sparked rumors that **WRKO** is moving towards an all-talk format.

"**WRKO** is definitely not moving to an all-talk format," stated Case. "Boston happens to be a market that strongly supports all talk shows in the evening, and **Brudnoy** is the best talk show host in town. But we intend to stay with music on **WRKO**." But like **KHJ**, **WRKO** has had to battle a previous teen image connected with very strong call letters.

"**WRKO** has been moving out of the teen arena," Case continued, "but we still have the problem with a teenage image in the advertising community. **WRKO's** approach in presentation is no longer young like it used to be — we're targeting for the 25-49 year old demographics, but it takes time and has to be done carefully."

**KHJ**, **WXLO** and **WRKO** are not the only RKO radio stations that have undergone changes to be more in tune with their respective communities. Even more subtly perhaps, **KFRC/San Francisco** and **WHBQ/Memphis** have also had to redefine their presentations as to how their communities perceived them.

### Too 'Slick'

According to Case, **KFRC** experienced some bad ratings books because the station simply mastered an image of "slick sophistication" that was fine for the inner cosmopolitan city, but a "turn-off" to the outer lying communities. Case said that the slick approach was curbed in favor of going back to the roots and once again the ratings have been favorable.

"Similarly in Memphis," Case said, "**WHBQ** was starting to forget its local audience by trying to sound like a national station; it was lacking in Memphis. They started getting back to the Memphis sound and here, like in San Francisco, the results have been positive."

While the RKO radio stations are positioning themselves with a strong local and regional image, a performance rights proposal currently before Congress (**Cash Box**, Feb. 28), could have a localizing effect on all music broadcasters.

Commenting on this legislative proposal that would assess performance royalty fees for radio stations' use of sound recordings, Case feels that this measure isn't really practical for either the radio stations or the record companies.

"It could conceivably cause artists that are now popular to become even more popular," Case theorized, "while new artists (who aren't of a given local or regional origin), may have very little chance of getting national exposure on the air unless they have a proven national hit."

## Arbitron Plans To Drop Telephone Retrieval

**LOS ANGELES** — Arbitron Radio has proposed the elimination of its current Telephone Retrieval procedure used for measuring black audiences. In its place, Arbitron would implement the Differential Survey Technique (DSI), which entails mailing out diaries along with monetary incentive premiums and follow-up telephone calls.

At the 11th meeting of the Arbitron Advisory Council held in Palm Beach, Fla. Dec. 15-17, Arbitron said the change "was of such magnitude that the earliest implementation date would be with the Winter 1982 survey." The Council urged Arbitron to continue on its program for the earliest possible implementation of DST. Arbitron is currently working on plans to implement DST for Hispanics as well.

## Fowler Is Named Chairman Of FCC

**LOS ANGELES** — Communications attorney **Mark Fowler** has been designated by President Reagan as the next chairman of the Federal Communications Commission (FCC). Pending final approval by both the Senate Commerce Committee and the Senate, **Fowler**, 39, who will take over on April 10 when current chairman **Charles Ferris** resigns, would complete the term vacated by former commissioner **Tyrone Brown**, which expires in 1986.

**Fowler** is the head partner of the **Fowler & Meyers** communications law firm in Washington, D.C. and had been rumored to be the leading candidate for the chairmanship of the FCC for the last few months. Prior to becoming a communications lawyer in 1969, he spent 10 years in the broadcasting industry at several stations as an announcer and account executive. In addition to serving as communications counsel for the 1976 and 1980 Reagan campaigns, he was active in the Legal and Administrative Agencies Group, which, after the November 1980 elections, has handled transition business for the FCC and other government agencies.

Commenting on the appointment, **NRBA** vice president **Abe Voron** said, "We're pleased. It's the first time in a long time that someone who has worked in our industry will be chairman, and that is good for the industry and the public. He is familiar with the broadcast industry and has an excellent reputation as being fair minded and an intelligent administrator."

It is expected that **Fowler's** nomination will be approved by the Senate and the Senate Commerce Committee near the end of March or the beginning of April.

LP Chart Position

**12 AC/DC • BACK IN BLACK • ATLANTIC**  
**ADDS:** None. **HOTS:** WMMS, KZEW, WBAB, KMGV, KBPI, WLIR, KROQ, WBLM, WBCN, KWST, KMET. **MEDIUMS:** WCOZ. **PREFERRED TRACKS:** Title, Money, Bells, Pollution, Shook.  
**SALES:** Good to moderate in all regions.

**116 ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC**  
**ADDS:** KMGV. **HOTS:** KROQ, KNAC, WBCN. **MEDIUMS:** KSJO, WLIR. **PREFERRED TRACKS:** Dog, Antmusic, Title.  
**SALES:** Moderate in West; fair to weak in others.

## # 8 MOST ACTIVE

**22 APRIL WINE • THE NATURE OF THE BEAST • CAPITOL**  
**ADDS:** None. **HOTS:** WABX, KSHE, WLVO, KNCN, WKDF, KEZY, WMMS, WCOZ, WSHE, WOUR, WIBZ, WBAB, KMGV, KOME, KBPI, WAAL, KLOL, WGRQ, KROQ, WBLM. **MEDIUMS:** KMET, KWST, WBCN, WKLS, KZEW, WAAF, WLIR. **PREFERRED TRACKS:** Just Between, Future, City, Queen.  
**SALES:** Good to moderate in all regions.

**162 BADFINGER • SAY NO MORE • RADIO RECORDS/ATLANTIC**  
**ADDS:** None. **HOTS:** KSHE. **MEDIUMS:** WMMS, WCOZ, WSHE, WOUR, KOME, WYDD, KSJO, WAAL, KROQ, WBLM, WWWM, WKDF, KMET. **PREFERRED TRACKS:** Hold On, I Got You.  
**SALES:** Weak in West; fair in all others.

**6 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS**  
**ADDS:** None. **HOTS:** WMMS, WIBZ, WKLS, KZEW, KMGV, WBLM, WBCN, KWST, KMET. **MEDIUMS:** WCOZ, WBAB, WABX. **PREFERRED TRACKS:** Treat, Best Shot.  
**SALES:** Good to moderate in all regions.

**7 BLONDIE • AUTOAMERICAN • CHRYSALIS**  
**ADDS:** None. **HOTS:** WMMS, WBAB, KOME, KBPI, KSJO, KROQ, KMEL. **MEDIUMS:** KNAC, WBCN. **PREFERRED TRACKS:** Rapture, T-Birds, Walk.  
**SALES:** Good to moderate in all regions.

**110 THE BOOMTOWN RATS • MONDO BONGO • COLUMBIA**  
**ADDS:** None. **HOTS:** KROQ, KNAC. **MEDIUMS:** WCCC, KOME, KSJO, WLIR, WGRQ, WBCN. **PREFERRED TRACKS:** Up All Night, Banana.  
**SALES:** Fair in West; weak in all others.

**— THE BRAINS • ELECTRONIC EDEN • MERCURY/POLYGRAM**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WOUR, WCCC, KMGV, WLIR, KNAC, WBCN. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in South; weak in others.

**29 JIMMY BUFFETT • COCONUT TELEGRAPH • MCA**  
**ADDS:** None. **HOTS:** WMMS, WSHE, WIBZ, KNX, WWWM, WIOQ, KNCN, KINK. **MEDIUMS:** KEZY, KZOK, WBAB, KOME, KBPI, WYDD, KSJO, WAAL, WBLM, WKDF. **PREFERRED TRACKS:** My Job, Growing Older.  
**SALES:** Moderate in South; fair in others.

**137 J.J. CALE • SHADES • SHELTER/MCA**  
**ADDS:** None. **HOTS:** KNX. **MEDIUMS:** KZOK, WOUR, KOME, KZAM, WLIR. **PREFERRED TRACKS:** Dungeon, Pack.  
**SALES:** Weak in all regions.

## # 1 MOST ACTIVE

**16 ERIC CLAPTON • ANOTHER TICKET • RSO**  
**ADDS:** None. **HOTS:** KMET, KINK, KSHE, KMEL, WLVO, KNCN, WBCN, WIOQ, WBLM, WNEW, KROQ, WGRQ, KLOL, WLIR, KEZY, WMMS, KZOK, WCOZ, WSHE, WOUR, WIBZ, WBAB, KMGV, KOME, KZAM, KZEL, KBPI, WYDD, KSJO, WAAF, KNX, WAAL. **MEDIUMS:** WABX, KWST, WKDF, WKLS. **PREFERRED TRACKS:** I Can't, Rita, Floating.  
**SALES:** Good in all regions.

**SALES:** Good in all regions.

**63 THE CLASH • SANDINISTA! • EPIC**  
**ADDS:** None. **HOTS:** WOUR, WCCC, WBAB, KOME, WLIR, WGRQ, KROQ, WNEW, KNAC, WBCN, KWST. **MEDIUMS:** WMMS, WIBZ, KMGV, WAAF, WAAL, KNCN, KMET. **PREFERRED TRACKS:** Hitsville, Police, Magnificent, Murder.  
**SALES:** Moderate in East; fair in others.

LP Chart Position

**46 PHIL COLLINS • FACE VALUE • ATLANTIC**  
**ADDS:** WABX, KSHE. **HOTS:** KINK, WIOQ, WWWM, WNEW, WGRQ, KLOL, KEZY, WMMS, KZOK, WCOZ, WBAB, KZEL, WYDD, KSJO, KNX, WLIR. **MEDIUMS:** KMET, WABX, KMEL, KWST, WLVO, KNCN, WBCN, WKDF, KNAC, WBLM, KROQ, WSHE, WIBZ, WCCC, KMGV, KOME, KZAM, KBPI, WAAL. **PREFERRED TRACKS:** In The Air, I Missed.  
**SALES:** Good to fair in all regions; weakest in South.

**50 ELVIS COSTELLO & THE ATTRACTIONS • TRUST • COLUMBIA**  
**ADDS:** None. **HOTS:** WMMS, WSHE, KOME, KSJO, WLIR, WGRQ, KROQ, WNEW, KNAC, WBCN, KNCN. **MEDIUMS:** KMET, KEZY, WOUR, WCCC, WKLS, KZEL, WAAL, WBLM. **PREFERRED TRACKS:** Whisper, Watch, Clubland.  
**SALES:** Moderate to fair in all regions; strongest in East.

## # 7 MOST ADDED

**— TOM DICKIE & THE DESIRES • COMPETITION • MERCURY/POLYGRAM**  
**ADDS:** WBCN, KNAC, WNEW, KZEL, WOUR, WLIR. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

**52 DIRE STRAITS • MAKING MOVIES • WARNER BROS.**  
**ADDS:** None. **HOTS:** WIBZ, KZEW, KBPI, WBLM, WIOQ, KNCN. **MEDIUMS:** KEZY, WOUR, KMGV, KZEL, KNAC, KMET. **PREFERRED TRACKS:** Skateaway, Tunnel, Romeo, Espresso.  
**SALES:** Moderate in West; fair to weak in others.

**— DOC HOLLIDAY • A&M**  
**ADDS:** None. **HOTS:** WCOZ, WCCC, WLIR. **MEDIUMS:** WOUR, KMGV, KLOL, WBLM, KMET. **PREFERRED TRACKS:** I'm A Rocker.  
**SALES:** Breakouts in East; weak response in others.

**115 FLEETWOOD MAC • LIVE • WARNER BROS.**  
**ADDS:** None. **HOTS:** KOME, WYDD, KSJO, KMET. **MEDIUMS:** KEZY, WCOZ, KZAM. **PREFERRED TRACKS:** Fireflies, Afraid, Well.  
**SALES:** Fair in East and Midwest; weak in others.

**180 THE FOOLS • HEAVY MENTAL • EMI-AMERICA**  
**ADDS:** None. **HOTS:** WMMS, WOUR, WBCN. **MEDIUMS:** WCOZ, WSHE, WCCC, WBAB, WBLM, WWWM. **PREFERRED TRACKS:** Alibi.  
**SALES:** Fair in East and Midwest; weak in others.

**192 FRANKE & THE KNOCKOUTS • MILLENNIUM/RCA**  
**ADDS:** KBPI, WKLS, WOUR. **HOTS:** WMMS, WCOZ. **MEDIUMS:** KZOK, WLIR, WBLM, WIOQ, KSHE, KINK. **PREFERRED TRACKS:** Sweatheart.  
**SALES:** Fair in South and West; weak in others.

**— IAM GOMM • WHAT A BLOW • STIFF/EPIC**  
**ADDS:** KNX. **HOTS:** None. **MEDIUMS:** WMMS, KZOK, WOUR, WBAB, KZEL, WLIR, WWWM, KINK. **PREFERRED TRACKS:** Open.  
**SALES:** Weak initial response.

## #10 MOST ADDED

**— GREAT BUILDINGS • APART FROM THE CROWD • COLUMBIA**  
**ADDS:** KWST, WWWM, KNAC, WYDD. **HOTS:** None. **MEDIUMS:** KBPI, KSJO, KLOL. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

**62 DONNIE IRIS • BACK ON THE STREETS • CAROUSEL/MCA**  
**ADDS:** None. **HOTS:** WMMS, WIBZ, KZEW, KOME, KSJO, WGRQ. **MEDIUMS:** WCCC, KMGV, WLIR, WBCN. **PREFERRED TRACKS:** Ah! Leah!, Hear You, Title, Agnes.  
**SALES:** Fair in all regions, strongest in Midwest.

**92 GARLAND JEFFREYS • ESCAPE ARTIST • EPIC**  
**ADDS:** None. **HOTS:** WBCN, WWWM, WMMS, WSHE, WOUR, WBAB, KZEL, WLIR, WGRQ, WNEW. **MEDIUMS:** WABX, WLVO, KNCN, WKDF, KNAC, KZOK, KOME, KBPI, KSJO, WAAF, WAAL, KLOL, KROQ, WBLM. **PREFERRED TRACKS:** 96 Tears.  
**SALES:** Good to moderate in all regions.

**158 JOAN JETT & THE BLACKHEARTS • BAD REPUTATION • BOARDWALK**  
**ADDS:** None. **HOTS:** WLIR, KNAC. **MEDIUMS:** WCOZ, WSHE, WBAB, KSJO, WBLM, WBCN. **PREFERRED TRACKS:** Touch Me, Own Me, Jezebel.  
**SALES:** Fair in West and Midwest; weak in others.

LP Chart Position

## # 7 MOST ACTIVE

**9 JOURNEY • CAPTURED • COLUMBIA**  
**ADDS:** None. **HOTS:** KSHE, WLVO, KNCN, WWWM, KEZY, WMMS, WCOZ, WSHE, WOUR, WIBZ, WCCC, WKLS, WBAB, KMGV, KOME, KBPI, KSJO, WAAF, WAAL, KLOL, WGRQ. **MEDIUMS:** WABX, KMEL, KWST, WBCN, KROQ, WBLM. **PREFERRED TRACKS:** Party's, Hiway, Stay.  
**SALES:** Good to moderate in all regions.

## # 5 MOST ADDED

**— JUDAS PRIEST • POINT OF ENTRY • COLUMBIA**  
**ADDS:** KWST, WLVO, KNCN, WBLM, WGRQ, WKLS, WCCC, WIBZ, WMMS. **HOTS:** None. **MEDIUMS:** WLVO, WGRQ. **PREFERRED TRACKS:** Heading Out, Circles.  
**SALES:** Just shipped.



## # 3 MOST ADDED

**— GREG KIHN BAND • ROCKINROLL • BESERKLEY/ELEKTRA**  
**ADDS:** KMEL, KNCN, WBCN, WWWM, KNAC, WBLM, WNEW, WGRQ, WLIR, WAAL, KSJO, KZEL, KOME, WBAB, KZEW, WKLS, WCCC, WIBZ, WOUR, WMMS. **HOTS:** None. **MEDIUMS:** WBCN, WCCC. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.



## # 6 MOST ADDED

**157 KROKUS • HARDWARE • ARIOLA/ARISTA**  
**ADDS:** KWST, KNCN, WBCN, WWWM, WGRQ, WAAF, KOME, WCOZ. **HOTS:** None. **MEDIUMS:** WMMS, WSHE, WCCC, KZEL, WLIR, WBLM. **PREFERRED TRACKS:** Easy Rocker, Burning, Celebration.  
**SALES:** Moderate breakouts in all regions.

## #10 MOST ACTIVE

**2 JOHN LENNON/YOKO ONO • DOUBLE FANTASY • GEFEN**  
**ADDS:** None. **HOTS:** KINK, KMET, WBCN, KEZY, WMMS, KZOK, WOUR, WIBZ, KZEW, WBAB, KMGV, KOME, KZAM, KSJO, KROQ, WBLM, WIOQ, WKDF. **MEDIUMS:** KMET, WABX, KMEL, WCOZ, WKLS. **PREFERRED TRACKS:** Wheels, Woman, Losing.  
**SALES:** Good in all regions.

**36 LOVERBOY • COLUMBIA**  
**ADDS:** WLVO. **HOTS:** WMMS, WSHE, KZEW, KOME, KBPI, WAAF, KLOL, WGRQ, WBLM. **MEDIUMS:** KMET, KSHE, WIBZ, WKLS, WBAB, KMGV, KSJO, KROQ, KNCN, KMEL. **PREFERRED TRACKS:** Turn Me Loose.  
**SALES:** Moderate in all regions; strongest in West.

**81 MANFRED MANN'S EARTH BAND • CHANCE • WARNER BROS.**  
**ADDS:** None. **HOTS:** KEZY, WOUR, KOME, KZEL, WAAF, KROQ, KNCN, KSHE. **MEDIUMS:** WABX, WSHE, KZEW, WBAB, WYDD, KSJO, WAAL, WLIR, WBLM, WWWM. **PREFERRED TRACKS:** For You, Stranded, Lies.  
**SALES:** Fair in Midwest and South; weak in others.

**108 RANDY MEISNER • ONE MORE SONG • EPIC**  
**ADDS:** None. **HOTS:** KEZY, KZOK, KZAM, WABX, KINK. **MEDIUMS:** WMMS, WIBZ, WBLM, WIOQ, WKDF, KNCN, KMEL. **PREFERRED TRACKS:** Hearts, Whiteshoes.  
**SALES:** Moderate to fair in all regions; weakest in West.

**77 NAZARETH • THE FOOL CIRCLE • A&M**  
**ADDS:** None. **HOTS:** WLIR. **MEDIUMS:** KEZY, WMMS, WCCC, WBAB, KOME, KZEL, WGRQ, KNCN, WLVO, KSHE, KMET. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in South and West; weak in others.

**54 TED NUGENT • INTENSITIES IN 10 CITIES • EPIC**  
**ADDS:** KOME. **HOTS:** KMET, WCCC, WKLS, WBAB, KMGV, KZEL, WAAF, WGRQ, KNCN. **MEDIUMS:** WABX, WMMS, WSHE, KZEW, KBPI, KLOL, WBLM, WBCN, WLVO, KWST. **PREFERRED TRACKS:** Thousand Dances.  
**SALES:** Moderate to fair in all regions; strongest in Midwest.

LP Chart Position

**39 OUTLAWS • GHOST RIDERS • ARISTA**  
ADDS: None. HOTS: WCOZ, WIBZ, WBAB, KMG, KOME, WYDD, KSJO, KLLO, WBLM, KNCN, KWST, KMET. MEDIUMS: WMMS, WCCC, WKLS, KZEW, WLVO. PREFERRED TRACKS: Riders, Angels, Horses. SALES: Moderate to fair in all regions.

**23 THE ALAN PARSONS PROJECT • THE TURN OF A FRIENDLY CARD • ARISTA**  
ADDS: None. HOTS: KZOK, WIBZ, KOME, KSJO, WWWW, WKDF, WLVO, WABX. MEDIUMS: KEZY, WMMS, WKLS, KZEW, KMG, KROQ. PREFERRED TRACKS: Games, Price. SALES: Good to moderate in all regions.

**142 THE PLIMSOU • PLANET/ELEKTRA**  
ADDS: KSHE. HOTS: KROQ, KNAC. MEDIUMS: WSHE, WIBZ, KZEW, KMG, WLIR, KLLO, KWST, KMET. PREFERRED TRACKS: Now, When You, Hush. SALES: Fair in West, weak in others.

**11 THE POLICE • ZENYATTA MONDATTA • A&M**  
ADDS: None. HOTS: KMET, KWST, KNCN, WBCN, KEZY, WMMS, KZEW, WBAB, KMG, KOME, KZEL, KSJO, WAAL, WLIR, KROQ, WNEW, KNAC, WWWW. MEDIUMS: WABX, KMEL, WIBZ, WKLS, WBLM. PREFERRED TRACKS: Don't Stand, De Do Do, Driven. SALES: Good to moderate in all regions.

### # 4 MOST ACTIVE

**1 REO SPEEDWAGON • HI INFIDELITY • EPIC**  
ADDS: None. HOTS: KMET, WABX, KWST, WLVO, KNCN, WBCN, WKDF, WWWW, WBLM, KEZY, WMMS, WCOZ, WIBZ, WCCC, WKLS, KZEW, WBAB, KMG, KOME, KBPI, WYDD, KSJO, WAAL, KLLO, WGRQ. MEDIUMS: KSHE, KZOK, KROQ. PREFERRED TRACKS: Let Him Go, On The Run, Keep On, Tough Guys. SALES: Good in all regions.



LP Chart Position

**134 PHIL SEYMOUR • BOARDWALK**  
ADDS: None. HOTS: WMMS, WSHE, WAAL, WIOQ. MEDIUMS: KEZY, KZOK, WCCC, WBAB, KMG, KOME, KSJO, KROQ, KNAC, WWWW, WBCN. PREFERRED TRACKS: Precious, Baby It's, Let Her. SALES: Weak in West, moderate to fair in others.

**133 SHERBS • THE SKILL • ATCO**  
ADDS: None. HOTS: WOUR, WIBZ, WAAF, WGRQ, WWWW, KSHE. MEDIUMS: KZOK, WSHE, WCCC, WBAB, KOME, KSJO, WAAL, KLLO, WBLM, WABX. PREFERRED TRACKS: The Skill, Cindy, Crazy. SALES: Moderate to fair in all regions; strongest in Midwest.

### # 9 MOST ADDED

**— SHOT IN THE DARK • RSO**  
ADDS: KINK, WIOQ, WLIR, KBPI, KZEL. HOTS: None. MEDIUMS: KEZY. PREFERRED TRACKS: Lightning. SALES: Weak initial response.

**102 GRACE SLICK • WELCOME TO THE WRECKING BALL • RCA**  
ADDS: None. HOTS: KZEL, KSJO, WBLM. MEDIUMS: KEZY, WIBZ, WBAB, KOME, WYDD, WGRQ, KROQ, KNCN, KSHE, KMET. PREFERRED TRACKS: Sea, Mistreater, Wrecking Ball. SALES: Moderate in East; weak in others.

### # 4 MOST ADDED

**— PHOEBE SNOW • ROCK AWAY • MIRAGE/ATLANTIC**  
ADDS: KINK, KNCN, WBCN, WWWW, WBLM, WNEW, WLIR, WAAL, KNX, KSJO, KZEL, WCCC, WIBZ, KZOK, WMMS. HOTS: KINK, WLIR. MEDIUMS: None. PREFERRED TRACKS: Open. SALES: Just shipped.



LP Chart Position

**21 JAMES TAYLOR • DAD LOVES HIS WORK • COLUMBIA**  
ADDS: WBCN, WIBZ. HOTS: WMMS, KZOK, WBAB, KZAM, KNX, WAAL, KNCN, KINK. MEDIUMS: WCCC, KZEW, WBLM, WKDF, WLVO. PREFERRED TRACKS: Her Town. SALES: Moderate in all regions.

**38 .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M**  
ADDS: None. HOTS: KMET, KNCN, WBCN, KROQ, WCOZ, WOUR, WIBZ, WCCC, WBAB, KMG, KOME, KBPI, WAAF, WAAL, WLIR, WGRQ. MEDIUMS: WABX, KWST, WLVO, WKDF, WBLM, WSHE, WKLS, KZEW, KZEL, KSJO. PREFERRED TRACKS: Hold On, First Time. SALES: Moderate in East and South, fair in others.

**75 TOTO • TURN BACK • COLUMBIA**  
ADDS: None. HOTS: WCOZ, WIBZ, KMG, KNCN. MEDIUMS: KEZY, WOUR, WKLS, KZEW, KOME, KZAM, KSJO, KNX, WGRQ, KROQ, WBLM. PREFERRED TRACKS: Elenore, Gift. SALES: Fair in West and South; weak in others.

### # 8 MOST ADDED

**85 PAT TRAVERS • RADIO ACTIVE • POLYDOR/POLYGRAM**  
ADDS: WLVO, WAAL, KOME, WIBZ, WMMS. HOTS: KZEL, WLIR, WGRQ. MEDIUMS: WSHE, WBAB, KMG, KSJO, KLLO, KROQ, WBLM, WBCN, KNCN, WLVO. PREFERRED TRACKS: New Age, My Life. SALES: Weak initial response in East; moderate breakouts in others.

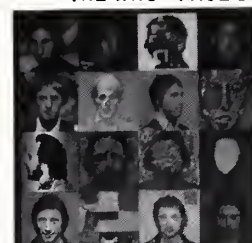
**60 ROBIN TROWER • B.L.T. • CHRYSALIS**  
ADDS: KOME, WCOZ. HOTS: WLVO, KNCN, WCCC, WBAB, KZEL, WLIR, KROQ. MEDIUMS: KEZY, WMMS, WSHE, WOUR, WIBZ, KZEW, KBPI, KSJO, WAAF, WGRQ, WBLM, WKDF. PREFERRED TRACKS: Open. SALES: Moderate in all regions; strongest in West.

**129 UFO • THE WILD THE WILLING AND THE INNOCENT • CHRYSALIS**  
ADDS: None. HOTS: WMMS, WCOZ, KMG, KOME. MEDIUMS: WGRQ, KROQ, WBCN, KNCN, KWST. PREFERRED TRACKS: Chains. SALES: Fair in Midwest and South, weak in others.

**113 U2 • BOY • ISLAND**  
ADDS: None. HOTS: WBCN. MEDIUMS: WMMS, WSHE, WCCC, KOME, KSJO, WLIR, WGRQ, KROQ, WBLM, KNAC, WWWW. PREFERRED TRACKS: I Will Follow, Out Of Control. SALES: Weak in South, fair in others.

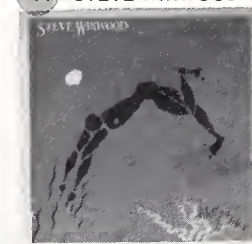
### # 1 MOST ADDED

**— THE WHO • FACE DANCES • WARNER BROS.**  
ADDS: KMET, KINK, WABX, KSHE, KMEL, KWST, WLVO, KNCN, WBCN, WKDF, WIOQ, WWWW, KNAC, WBLM, WNEW, KROQ, KSHE, KEZY, WMMS, WOUR, WCCC, WKLS, KZEW, WBAB, KOME, KZEL, KBPI, KSJO, WAAF, WAAL, WLIR, KLLO, WGRQ. HOTS: KMET, WABX, KMEL, KWST, WLVO, WNEW, WSHE, WCCC, WBAB, WAAF, KLLO. MEDIUMS: WKDF, KBPI. PREFERRED TRACKS: You Better, Wild One. SALES: Just shipped.



### # 2 MOST ACTIVE

**14 STEVE WINWOOD • ARC OF A DIVER • ISLAND**  
ADDS: None. HOTS: KINK, WABX, KSHE, KMEL, KWST, WLVO, KNCN, WBCN, WKDF, WIOQ, WWWW, KROQ, WGRQ, KLLO, WLIR, KEZY, WMMS, KZOK, WSHE, WOUR, WIBZ, WKLS, KZEW, WBAB, KOME, KBPI, KSJO, WAAF, KNX, WAAL. MEDIUMS: WBLM, WCOZ, KMG. PREFERRED TRACKS: Chance, Arc, Train, Dancer. SALES: Good to moderate in all regions, weakest in South.



**51 TODD RUNDGREN • HEALING • BEARVILLE**  
ADDS: KOME. HOTS: KEZY, WMMS, WIBZ, WAAL, WLIR, WWWW. MEDIUMS: WCCC, KZAM, WYDD, WGRQ, WIOQ, KNCN, WLVO. PREFERRED TRACKS: Healer, Compassion, Healin 3. SALES: Fair in all regions; strongest in Midwest.

### # 5 MOST ACTIVE

**10 RUSH • MOVING PICTURES • MERCURY/POLYGRAM**  
ADDS: None. HOTS: KMET, KSHE, KWST, WLVO, KNCN, WBCN, WWWW, WMMS, WCOZ, WSHE, WIBZ, WCCC, WKLS, KZEW, WBAB, KMG, KOME, WAAF, WAAL, WLIR, KLLO, WGRQ. MEDIUMS: WABX, WKDF, WBLM, KZEL, KBPI, KROQ. PREFERRED TRACKS: Limelight, Tom Sawyer, Signs. SALES: Good in all regions.



**48 ROD STEWART • FOOLISH BEHAVIOUR • WARNER BROS.**  
ADDS: None. HOTS: WIBZ, KZEW, KSJO, WBLM, WIOQ, KWST, KMEL, KMET. MEDIUMS: KEZY, KZOK, KMG, KZAM. PREFERRED TRACKS: Special, Gimme Wings, Passion, Dance With. SALES: Weak in South, fair in others.

### # 3 MOST ACTIVE

**2 STYX • PARADISE THEATER • A&M**  
ADDS: None. HOTS: KMET, WABX, KSHE, KMEL, KWST, KNCN, WBCN, WKDF, WIOQ, WWWW, WBLM, WGRQ, KEZY, WMMS, WSHE, WOUR, WIBZ, WCCC, WKLS, KZEW, WBAB, KMG, KOME, KBPI, KSJO, WAAL, WLIR, KLLO. MEDIUMS: KROQ, WCOZ, KZEL. PREFERRED TRACKS: Too Much, Best Of, Penny, She Cares. SALES: Good in all regions.



Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entries 1-36.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entries 31-33.

HIT BOUND

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entries 34-41.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entries 35-40.

PRIME MOVER

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entries 37-40.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entries 38-39.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entries 40-41.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 41.

CASH SMASH

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 42.

HIT BOUND

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 43.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 44.

HIT BOUND

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 45.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 46.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 47.

HIT BOUND

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 48.

Table with columns: LAST WEEK, THIS WEEK, SINGLES TITLE, ARTIST, WEEKS ON CHART. Contains entry 49.

JOHN COUGAR



BREAKER IN R&R ACROSS THE BOARD ACCEPTANCE AT RADIO THE SINGLE: 'AIN'T EVEN DONE WITH THE NIGHT'...

ON RIVA RECORDS & TAPES. DISTRIBUTED BY mercury

Manufactured and Marketed by PolyGram Records

# RADIO CHART

## TOP 100 SINGLES

March 28, 1981

LAST THIS WEEK	WEEKS ON CHART	ARTIST	LAST THIS WEEK	WEEKS ON CHART	ARTIST	LAST THIS WEEK	WEEKS ON CHART	ARTIST
54	50	<b>WASN'T THAT A PARTY</b> THE ROVERS ADDS: KCPX. JUMPS: WSPT 7 To 1, WDRQ 15 To 5, WSGN Ex To 23, WKBW 8 To 3, CKLW 8 To 6, KFMD 24 To 19, WGCL 14 To 4. SALES: Moderate in the Midwest. Fair in the South, East and West.	75	63	<b>I MISSED AGAIN</b> PHIL COLLINS ADDS: KOPA, WTRY, WBEN-FM-35, JB105-32, KRBE, 94Q, WGCL-28, WBBQ, WIFI, WRVQ, Z93, 92Q. JUMPS: 96KX 28 To 23, KEZR Ex To 27, WSPT 30 To 25, WISM Ex To 29, WDRQ Ex To 30, WOKY Ex To 29, WRJZ Ex To 30, CKLW Ex To 28, KBEQ 25 To 22, WICC 30 To 25.	—	81	<b>WHAT ARE WE DOIN' IN LOVE</b> DOTTIE WEST ADDS: 92Q, WHB, KRLY, KXOK-30, KRAV, Y103, KYYX, WSPT, KSLQ, KJRB, WROR-26, WFIL.
42	51	<b>TOO TIGHT</b> CON FUNK SHUN	51	64	<b>BACK IN BLACK</b> AC/DC	90	82	<b>SOMEBODY SPECIAL</b> ROD STEWART ADDS: KERN. JUMPS: WHHY Ex To 23, WGSV Ex To 28, KRBE 26 To 20, Z102 21 To 11.
60	52	<b>THE PARTY'S OVER (HOPELESSLY IN LOVE)</b> JOURNEY ADDS: WGH, KRQ, KFMD, WTX, WIFI, KINT. Day-Part: KJRB. JUMPS: WYYS 10 To 7, WMC-FM Ex To 24, Q102 28 To 25, KBEQ 30 To 25, WSPT 28 To 23, WBCY 15 To 10, JB105 35 To 30, KRBE 7 To 5, KSFX Ex To 19, KMJK-FM Ex To 29, WIKS 15 To 11, KFRC 27 To 21, KHFI Ex To 29, KERN Ex To 29. SALES: Moderate in the Midwest. Fair in the West.	76	65	<b>LONELY TOGETHER</b> BARRY MANILOW ADDS: KFYE, WZZP, WZZR, KJR, KEEL, WTX, KSTP-FM, WHB. JUMPS: KOPA Ex To 30, WGSV Ex To 29, WSGN Ex To 25, WGH Ex To 22, WAYS 30 To 27, KXOK 29 To 25, KCPX 28 To 18, WBBF 23 To 19, WIFI 29 To 24, WFIL 23 To 20, KINT 39 To 30, KVIL 25 To 17.	53	83	<b>SEVEN BRIDGES ROAD</b> EAGLES
37	53	<b>GIVING IT UP FOR YOUR LOVE</b> DELBERT McCLINTON	68	66	<b>CH CH CHERIE</b> THE JOHNNY AVERAGE BAND JUMPS: WGH 24 To 20, JB105 30 To 22, KRBE Ex To 30, WIFI Ex To 30.	73	84	<b>FANTASTIC VOYAGE</b> LAKESIDE
38	54	<b>SAME OLD LANG SYNE</b> DAN FOGELBERG	69	67	<b>HOLD ON</b> BADFINGER JUMPS: WSPT 22 To 18, KCPX 40 To 35, KINT 31 To 28.	—	85	<b>JESSIE'S GIRL</b> RICK SPRINGFIELD ADDS: WPGC-30, JB105, BJ105, WBBQ, WIFI. Day-Part: Y103. JUMPS: WSPT Ex To 29. ON: WGH.
<b>HIT BOUND</b>			58	68	<b>TOGETHER</b> TIERRA	80	86	<b>ANOTHER ONE BITES THE DUST</b> QUEEN
74	55	<b>LIVING INSIDE MYSELF</b> GINO VANNELLI ADDS: Z93, Y100-30, KOPA, KINT-33, WZZR, WHHY, KHFI, WOKY, WTRY, 92Q, WKBW, 14Q, WCAO, WICC, KJR, WZZP, KDWB-23, KENO, WOW-23, KIMN, WBEN-FM-38, WQXI, WDRQ, WROR-22, WGSV, Q105-25, KZZP-29, WGCL, WPRO-FM. JUMPS: WSPT Ex To 28, WSGN Ex To 28, WPGC 27 To 23, WAYS Ex To 28, Y103 Ex To 40, CKLW Ex To 29, KRAV Ex To 21, Z102 33 To 28, 94Q Ex To 29. SALES: Just shipped.	46	69	<b>STAYING WITH IT</b> FIREFALL with LISA NEMZO	—	87	<b>I LOVED 'EM EVERY ONE</b> T.G. SHEPPARD ADDS: Z93, WHBQ-29, KCPX. JUMPS: WGSV Ex To 25, WSGN Ex To 26, WBBQ Ex To 29. ON: WISM, 92Q, BJ105.
66	56	<b>A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</b> RAY PARKER JR. & RAYDIO ADDS: WOKY, KC101-28, WROR-23, FM102, WIFI, KINT-40, KHFI. JUMPS: KOPA Ex To 28, Q105 17 To 14, WCAO Ex To 29, WBBQ Ex To 28, WGSV 27 To 23, WTX Ex To 40, WSGN 27 To 24, WFIL Ex To 27, WPGC 24 To 21, 92Q 27 To 23, Y103 Ex To 39, WXKS Ex To 29, WWKX 28 To 25, KJRB 27 To 24, KERN Ex To 28, Z102 32 To 27, WHBQ Ex To 28. SALES: Fair in the East.	62	70	<b>MEDLEY: YESTERDAY ONCE MORE/ NOTHING REMAINS THE SAME</b> SPINNERS	—	88	<b>BLESSED ARE THE BELIEVERS</b> ANNE MURRAY ADDS: WGH, BJ105, KCPX, WIFI, WFIL, 92Q.
48	57	<b>(GHOST) RIDERS IN THE SKY</b> OUTLAWS	—	71	<b>WATCHING THE WHEELS</b> JOHN LENNON ADDS: WANS, WBCY, WGSV, KYYX, WAYS, CKLW, KJRB, KIMN, KFI, KRTH-29, WHBQ, Q105-24, WLS. JUMPS: Y100 25 To 22, Z102 26 To 21. SALES: Just shipped.	95	91	<b>I HAVE THE SKILL</b> SHERBS ADDS: KBEQ-30. JUMPS: WHHY 28 To 25, WSPT 24 To 19, WSGN Ex To 29, KCPX Ex To 36, KFMD Ex To 28, KINT Ex To 36.
72	58	<b>SUKIYAKI</b> TASTE OF HONEY ADDS: WPGC-29, WROR-21, KFRC, WTX, WFIL, KINT-32. JUMPS: WCAO 25 To 18, WGSV 28 To 24, WOKY Ex To 25, WXKS 18 To 11, KCPX 23 To 20, KFI 29 To 22, KRTH 6 To 4, WIFI Ex To 29. SALES: Moderate in the West and East. Fair in the Midwest and South.	89	73	<b>LOVE YOU LIKE I NEVER LOVED BEFORE</b> JOHN O'BANION ADDS: KBEQ-32, WHHY, WTRY, WBEN-FM 39, WANS, WBCY, WSGN, WAYS, Y103, KENO, WWKX, KFMD, KFI, KHFI. JUMPS: KJR Ex To 27, KJRB Ex To 28, WICC Ex To 28.	56	92	<b>HEARTBREAK HOTEL</b> THE JACKSONS
64	59	<b>RUNNING SCARED</b> THE FOOLS ADDS: WTX. Day-Part: WXKS. JUMPS: KEZR 28 To 25, WGH 22 To 18, JB105 26 To 19, KCPX 36 To 31, KEEL Ex To 35, KINT 38 To 29. SALES: Fair in the East and West.	—	74	<b>SAY YOU'LL BE MINE</b> CHRISTOPHER CROSS ADDS: WTRY, WBCY, WGSV, Y100-29, KRQ, KENO, KRTH, WAXY, WFIL. JUMPS: WBBQ Ex To 30, KRBE Ex To 27, Z102 28 To 17, 94Q 29 To 26, KZZP 24 To 21, WHHY 24 To 20, KOPA Ex To 27, KHFI 27 To 20. ON: KTSA, KSFX. SALES: Just shipped.	82	93	<b>LET ME GO</b> THE RINGS
67	60	<b>HOLD ON LOOSELY</b> .38 SPECIAL ADDS: KSFX, WIKS, WTX. JUMPS: 96KX 31 To 27, WSPT 27 To 22, WBEN-FM 38 To 30, WBCY 29 To 26, Y103 29 To 22, KRBE 24 To 21, BJ105 29 To 26, KINT 30 To 20, 92Q 29 To 25, KBEQ 31 To 27, WBBQ Ex To 27. SALES: Fair in all regions.	78	75	<b>LOVERS AFTER ALL</b> MELISSA MANCHESTER/PEABO BRYSON ADDS: WCAO. JUMPS: WHBQ 30 To 21, WFIL Ex To 30.	—	94	<b>96 TEARS</b> GARLAND JEFFREYS ADDS: WICC. JUMPS: KRBE 25 To 22, KINT 32 To 21. ON: WKXX, KRQ, KFMD.
71	61	<b>ME (WITHOUT YOU)</b> ANDY GIBB ADDS: WZZP, WOKY, WFMD, WTX, KHFI, KVIL. JUMPS: WGSV Ex To 30, WSGN 26 To 22, WGH Ex To 21, JB105 Ex To 33, BJ105 34 To 29, KCPX 29 To 23, KEEL 35 To 31, WIFI Ex To 25, WFIL Ex To 29, KINT 36 To 24.	79	76	<b>LIMELIGHT</b> RUSH ADDS: KNUS-36. JUMPS: WIKS 30 To 26.	84	96	<b>GUILTY</b> BARBRA STREISAND & BARRY GIBB
65	62	<b>IT'S MY JOB</b> JIMMY BUFFETT ADDS: WKIX-17. JUMPS: WAYS 29 To 26, Y103 23 To 19, WRJZ 12 To 7, KCPX 38 To 32, WAXY Ex To 29, KEEL 34 To 29.	47	77	<b>HEY NINETEEN</b> STEELY DAN	97	97	<b>WHERE'S YOUR ANGEL</b> LANI HALL
			57	78	<b>LOVE ON THE ROCKS</b> NEIL DIAMOND	70	98	<b>AND LOVE GOES ON</b> EARTH, WIND & FIRE
			86	79	<b>RIGHT AWAY</b> HAWKS JUMPS: 96KX Ex To 29, WGH Ex To 24, JB105 29 To 26, KRBE Ex To 26, BJ105 40 To 35, WIFI Ex To 27.	81	99	<b>LADY</b> KENNY ROGERS
			88	80	<b>GAMES</b> PHOEBE SNOW JUMPS: WHHY 27 To 24, 94Q 30 To 27, WTX Ex To 37, KINT 33 To 27. SALES: Good in the Midwest.	83	100	<b>KEEP THIS TRAIN A-ROLLIN'</b> THE DOOBIE BROTHERS

### LOOKING AHEAD

<b>LET ME STAY WITH YOU TONIGHT</b> POINT BLANK ADDS: KINT. JUMPS: KRBE Ex To 29	<b>I'M WINNING</b> SANTANA ADDS: KEZR, WGH. JUMPS: KFRC Ex To 39
<b>I DON'T NEED YOU</b> RUPERT HOLMES ADDS: WCAO, WAYS, Y103, KINT	

**CASH SMASH**—denotes significant sales activity.  
**PRIME MOVER**—denotes significant radio activity.  
**HIT BOUND**—denotes immediate radio acceptance.

**THE NAME IS HIT IS "Loved You Like I Never Loved Before"**

**JOHN O'BANION**

Produced by Joey Carbone & Richie Zito for Carbone & Zito Productions  
Management: Renaissance Management

From the forthcoming album

© 1981 Elektra/Asylum Records  
A Warner Communications Co.

# Upbeat View Of Home Video Potential Highlights 11th ITA

(continued from page 5)

Governor Abraham Ribicoff opened the general session, March 16, focusing on the potential changes that proposed deregulation efforts on behalf of the FCC and other regulatory agencies could bring about in the entertainment business. Ribicoff himself felt that current regulations have created "too many formal, time-consuming and costly procedures" which also "stifle competition," apparently agreeing with the Reagan administration in that area. But quoting outgoing FCC chairman Charles Ferris in saying that the "regulatory iceberg is crumbling," Ribicoff added that many more low-powered TV stations and satellite outlets can be expected to open up, "increasing the need for new programming." He added that a formal study on pay and cable TV is now under way, which should be released to the public "within the next few months."

Ribicoff also touched on such areas as the compulsory license provision for the Copyright Act of 1976, Sen. Strom Thurmond's investigations into the copyright statutes, syndicated exclusivity rule and cross ownership restrictions. In speaking on export and import trade and piracy in the audio and video fields, he stated that Sen. Thurmond and Rep. Hall are currently introducing legislation "with stronger penalties against piracy," and urged "stronger policing tactics for imports," as well as getting "other countries to sign the International Counterfeiting Code. He also advised that export equity would "reduce excessive tax burdens."

## Pro-Business Climate

In summary, Ribicoff noted that "a pro-business climate has been developing in Washington" and that "more TV channels, more home video hardware and more software in the coming years" can be expected. During a question and answer period, Ribicoff postulated that "more licenses to women and minorities for low-powered UHF channels" are also in the near future.

"You really are in a revolution," Ribicoff concluded. "It's really just a question of imagination, from a business standpoint, as well as maintaining your responsibility to the public."

During the first of the home video sessions, chaired by ICI Americas' Roger Sammon and moderated by Magnavox' Mike Staup, the Gallup Organization's Andrew Kohut told the crowd that only now have we been able to achieve a "historical perspective" on the consumer acceptance of home video, as the first full-scale quantitative surveys to test consumer receptivity towards video at its "concept stage" were begun in 1975 and 1976. He added that those early studies found a "high degree of acceptance" among such groups as "moderate to heavy moviegoers and TV watchers."

Gallup's Kohut further pointed out that in more recent surveys, "more than 90% of consumers were aware of the VCR and about 40% now say they know someone who owns a VCR." He added that interest in VCR ownership rose again among consumers in '79, after waning the previous year, which resulted in the "great sales boom" of last year. Kohut also pointed out that taping off the TV became dominant in '79, as "consumers began to appreciate one (significant) aspect of the VCR — time-shift." He concluded by saying that the "question is not how consumers will accept home video but what forms," meaning the disc, VCR or pay TV.

## Sales Will Rise

A speech on "the Bull Market In Home Video" by Argus Research's Ted Anderson painted a predictably rosy future for all forms of home video, forecasting that unit

sales of VCRs would rise "ten fold," for example, reaching up to 1.5 million in 1981 alone. However, Anderson's projection that RCA's CED disc system would dominate the market by as much as 60%, with the LaserVision and VHD camps splitting the rest of the market with 30% and 10%, respectively, did raise a few eyebrows among those assembled, as well as his statement that "over the next five years, the videodisc will dominate the home video market."

The National Video Clearinghouse's Robert Reed gave some hard facts and figures on videocassette and disc titles already in existence, extrapolating some trends from retail sales figures in each configuration. Of the more than 33,000 titles on the market, Reed noted that, in the feature film categories, science fiction, musicals and westerns have shown the most growth. He also noted that, significantly, VHS format cassettes currently outsell Beta by almost 3 to 1, and, while only 16% of all titles are available for rent through formal programs, over 99% of the typical retailer's inventory can be rented, according to NVC's findings.

A brief videotape presented by Bell and Howell's Robert Pfannkuch, entitled *The Video Junkie*, drew chuckles as attendees got a look at a handful of videophiles (or "vidiots," as Pfannkuch characterized them.) Interestingly, the average videophile profiled taped a great deal of his catalog from friends or off pay TV, buying approximately 70-80 blank videocassettes per year and 15-20 pre-recorded cassettes.

Pfannkuch indicated that it was important to observe the buying habits of such consumers because "today's videophile is tomorrow's mass market." Because "they all copy," Pfannkuch said that the "opportunity here is with the tremendous growth of pay TV," and that program suppliers and producers will have to begin to "tailor" programs "for various distribution and delivery technologies." He added that the video industry must strive to "minimize overlap," as well as "take a closer look at release dates and schedules," for offering titles to pay and network TV and retail.

## Music Needs Dolby

He also stressed that "stereo and dolby are necessary" for video in all formats and configurations "if music and concerts are to do well." In conclusion, Pfannkuch stated that "there is a high degree of risk in accepting statistical extrapolation from a small data base" at present.

"It's up to all of us to come up with a plan to maximize our opportunities," he told the audience. "We must create opportunity out of chaos."

Graphically illustrating Pfannkuch's "opportunities" theme was Jim Fiedler of MCA DiscoVision, who demonstrated the company's second interactive videodisc title, *The First National KIDISC*, offering it as a new concept in "non-linear" programming. He described the interactive disc as "participative," taking advantage of the "unique capabilities" of the laser optical disc system. Created by Optical Programming Assoc., the *KIDISC* is one of five interactive programs already completed by the firm, with the first, *How To Watch Pro Football*, released in October of last year. The disc takes full advantage of the step frame and slow motion features offered by the laservision system and designed for the 5-10 year old age group.

RCA SelectaVision VideoDiscs executive vice president Herb Schlosser opened the afternoon combined home and business video session with a detailed look at the initial marketing plan for this week's national RCA CED system roll-out (see separate

(continued on page 44)



**EPIC SIGNS LOU RAWLS** — Lou Rawls has been signed to Epic Records and will enter the studio in the near future with producers Mtume and Reggie Lucas to record his debut LP for the label. Pictured at the signing are (l-r): Paris Eley, vice president, black music & jazz promotion, Epic/Portrait/CBS Associated Labels (E/P/A); Dick Asher, deputy president and chief operating officer, CBS/Records Group; Don Dempsey, senior vice president & general manager, E/P/A; Gregg Geller, vice president, national A&R, Epic Records; Sherwin Bash, manager; Bruce Lundvall, president, CBS Records Division; Jerome Gasper, director, progressive A&R, Epic Records; Ron McCarrell, vice president, marketing, E/P/A; and seated Lou Rawls.

## John Sues MCA For Contract Breach, Seeks \$11 Million To Cover Damages

(continued from page 8)

grounds that it did not have to accept the LP because it contained three songs previously released as singles, and also because the sixth LP included a new version of one song which was released in different rendition on a prior LP.

On the issue of the three songs released previously as singles, the suit referred to portions of the distribution agreement which contemplates situations where prior singles are included on LPs delivered after

the singles are released. The suit also said the pact called for the plaintiff to apply his discretion on what songs would be included with each album.

On the issue of a song previously recorded on another LP in different form, the suit contends that it is, "established and accepted practice in the recording industry" to include a reworking of a song previously recorded. In this instance, according to the suit, the song on the sixth LP was produced by an unidentified, but well-known producer who would have enhanced the commercial appeal of the product by association.

The suit further claimed that because the defendant MCA has "acted maliciously, oppressively and in bad faith," plaintiffs were entitled to exemplary damages of \$10 million, in addition to payment due under terms of the contract. The suit asks the court for declaratory relief for termination of the distribution agreement due to the dispute. It further asks for the right to amend the complaint after a true assessment of damages is made.

"Impediments to plaintiff Elton John's ability to earn a livelihood and pursue his profession," have resulted from the uncertain status of the Distribution Agreement.

John entered an agreement with Geffen Records late last year, which was to commence following fulfillment of the artist's obligations to MCA.

## Goody Testimony

(continued from page 14)

A third load of \$64,000 worth of RSO tapes was also sent to Pickwick, and again Potrzeba's memory on the subject was vague, although he said that big shipments to Pickwick were done on other occasions.

Jacobs then showed him an invoice dated Oct. 12, 1978, which dealt with a shipment of 5,000 *Grease* 8-track tapes in 50 cartons, of which Potrzeba accepted only 46. A carton of these tapes, which he identified as product seized prior to the court proceedings and said he had examined earlier, were produced in court. Potrzeba examined one of the tapes and said its printing and color looked "OK." Cross examination by Martin Gold, attorney for Stolon, revealed that the invoice itself noted that four of the cartons were rejected because they contained cassettes instead of 8-track tapes as ordered. Just before proceedings were ended for the week, Gold showed Potrzeba another document he'd signed that read, "Two pieces sent to California for verification." When asked about it, Potrzeba said, "I may have had a question about the shipment."

## NARM To Bow Video

(continued from page 5)

president of marketing, CBS Video Enterprises, who is also set to moderate a panel consisting of Jack Dreyer, vice president of the consumer products division at Magnetic Video; Al Bergamo, president of MCA Distribution Corp.; David Heneberry, staff vice president of marketing, RCA SelectaVision VideoDiscs; Robert Blattner, director of sales for Columbia Pictures Home Entertainment; and Russ Bach, senior vice president of marketing development at WEA.

Gorlick said some of the other topics to be discussed by this group will be the nature of video software distribution, to what extent the product would be available and whether distribution would be controlled.

Moving from distribution, the second seminar will be titled "Marketing Video in the Retail Music Environment: How It's Done Now; How To Do It Better." This session will focus more closely on techniques of in-store merchandising, advertising and promotion of pre-recorded video software and apply that expertise to transforming the store's image from that of a record and tape store to an audio/video entertainment center. The session will be geared both to merchandisers already marketing video software and those who are not.

Inventory management and rental exchange programs are among the leading topics to be discussed during the session, which will be chaired by Noel Gimbel, president of Sound/Video Unlimited.

The session will also include a panel discussion, moderated by Russ Bach of WEA and including Jim Lara, vice president of marketing for the Largo Music Corp.; Burt Goldstein, vice president of Crazy Eddie's Record and Tape Asylum; David Crockett, president of Father's and Sons/Karma Records and Tapes; Jeff Tuckman, managing director of Sound/Video Unlimited; and Larry Mundorf, executive vice president of retail operations for Stark Record and Tape Service/Camelot Music.

# THE SOURCE

NBC Radio's Young Adult Network

## Changing The Shape Of Contemporary Radio

The Source, NBC's young adult radio network, has become a runaway success in little over one year. As the only network targeted to the 18-34 audience, the Source has truly become a lifestyle network, supplying news, features, and an unprecedented number of live concerts and music specials representing the cream of today's rock music.

With its staff drawn from the top talents available in rock radio, the close consultation of Burkhart/Abrams & Associates, and its 158 affiliated stations, The Source has become a major force in network radio, but as its key executives point out, this is only the beginning.

The following pages present an in-depth look at The Source, its programming philosophy and the people behind one of contemporary radio's brightest stars. But first, a few words about how it all began from NBC Radio President Richard Verne:

"Back in 1978 Fred Silverman, president of NBC, asked me why we didn't have more networks. We made a decision that we did need more networks and we thought that there was a marketplace for a specific type of network to attract the young adults 18 to 34.

"With the consultation of Burkhart/Abrams and a small group of test stations we went out and tested and talked to them and found out what they needed. We honed in on the best AOR stations we could find as affiliates, who generally were never with a network before because other networks didn't serve their needs. We researched and planned and projected and talked with the stations and we put together The Source.

"At our first press conference a little over a year ago we announced that we had 76 affiliated stations. Today that number has more than doubled and we hope to finish out the year with 200 stations. We have achieved absolutely phenomenal demographics the first time we were rated by the national network rating service.

"As the only network truly targeted towards the 18-34 age group, I think we have to continue to super-serve our listeners and maintain our important dialogue with our audience and our affiliates. Our news product seems to be just what they want and our concerts and specials have become a major entity in the package that we provide.

"What we've created with The Source is the magic that one looks for when you have a hot radio station. We have a network that's hot, people want it, they want to be part of it. It's the kind of thing that you feel when you walk into a successful radio station. The magic is there and it's going to continue."

**"EVERYTHING  
WORKS  
IF YOU  
LET IT"**

To All Of You Who Helped Make It Work.  
Thank You.



NBC Radio's Young Adult Network



## Extensive Research, Planning Behind Source Network Concept

by Dan Nooger

The seed for the Source network was planted in discussions between Richard Verne, president, NBC Radio, and Fred Silverman, president of NBC, that took place during the summer of 1978. As key executives of the Source and NBC repeatedly stress, the development and success of the Source was no accident but was based on solid research and planning.

"The development of The Source was basically the outgrowth of a business necessity concurrent with the recognition of an opportunity. There was awareness on our part through research and what you hear around the business grapevine that there would be a need for a network like the Source," explains Chuck Renwick, executive vice president, network radio, NBC. "The necessity was that as network costs continued to spiral, particularly news costs, compensation and line costs, AM and FM stations were reducing their inventories (i.e., advertising spot loads) and that put increasing pressure on the network's inventory."

"We decided we had to reduce inventory on the network to coincide with stations' reductions. The logical answer was to find another revenue center and spread some of those costs around. We developed a theory that there was an opportunity for a network like the Source, and to confirm it we hired Gallup to conduct a confidential anonymous survey. We decided to use Gallup, rather than a regular broadcast research team, because Gallup didn't have an interest in whether there was a market or not. Other outfits tend to tell you what they think you want to hear and then they want to help you implement it."

Kathy Lenard, vice president, radio research, NBC, expands on this. "We developed a questionnaire here and then chose Gallup to execute it. We felt that their name would give us quick entree to the people we wanted to talk to such as station managers who were prime prospects for this type of format."

"We put together a list of what we considered to be prime prospects, stations with the largest audiences in the top 100 markets who were either not affiliated or were affiliated with another contemporary network. In the top 25 we picked four stations in each, in the next 25 we took two each, and in the remaining 50 we took one each. We gave the list to Gallup and we didn't know exactly which of the stations Gallup would interview. The reaction was extremely positive, and we wouldn't have gone ahead with the project unless we'd gotten a favorable reaction."

Renwick continues, "Our next step was to take this information to Burkhart & Abrams, the recognized leader in the radio consulting field. We said, 'Look this information over and determine whether you'd like to consult with us in putting it together.' They could see from our figures and their own contacts that this kind of network would fly."

Verne views the role of Burkhart & Abrams as "first of all they gave us another set of ears and I think they gave us some credibility in the 18-34 area. Because here's NBC going for the young adults and everybody probably thought 'well, they'll probably sound like they do on the regular radio network.' They gave us access to program directors and news directors that we weren't familiar with which was a major help to us. They provide a good consulting service, they talk to us, they listen, and they have good ears."

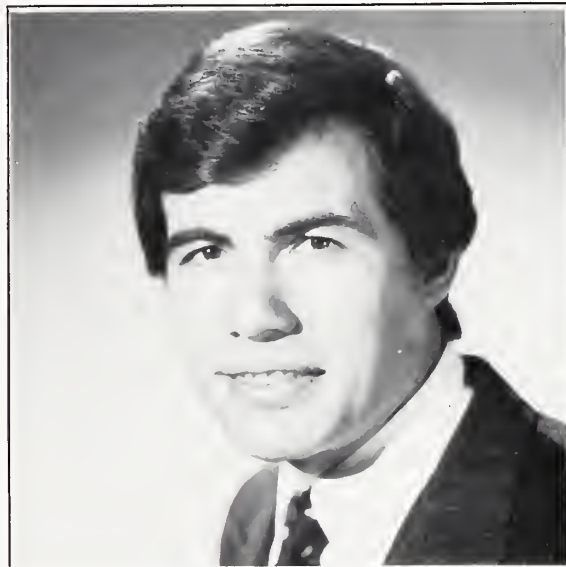
"Late in 1978 Kent Burkhart and I had talked several times on the phone and we decided to sit down and talk for real. So four of us flew down to Atlanta and, I'll never forget it, that was the day that WKTU, which they consulted, had gone with a disco format and got an 11.2 share in their first ratings book. We were sitting in the conference room and the secretary ran in with the number for Kent and he looked at it and said 'Oh my God, double digits in New York!' We talked a lot that day about concept and positioning and the how and why. Kent and Lee Abrams were particularly excited about what we wanted to do. The implementation took some time; we had to hire the people and make sure that what we thought in our heads we wanted to do on the air was what we were actually going to do."

John Sinton, who is now the Burkhart/Abrams consultant responsible for liaison between the consulting firm and the Source was, as program director of KDKB in Phoenix, the first to put Source programming on the air. He remembers that "Lee Abrams was in Phoenix and told me they'd been contacted by NBC and there was interest in creating a network. We discussed the idea of KDKB being a test station. I responded positively and in concert with

Kent, Lee, the NBC people and myself, we put together a rough original format and I suggested a couple of names including Jim Cameron, who is now manager, Source News, and John McGhan, who is director, programming for the Source."

In March 1979, Ellyn Ambrose, who is now vice president, sales, for the Source but was then in affiliate relations for NBC, first began approaching a selected list of 22 stations, primarily AOR/Superstars format stations. "We went to them and said we were starting a network and we wanted them to put our programming on the air because we wanted to do lifestyle research. There was no commitment being made other than that if we started a network they'd have first call on it. John Sinton at KDKB in Phoenix was the first to put Source programming on the air. We started on the air on May 28, 1979 doing six newscasts a day, from 3:15 p.m. to 8:15 p.m., five days a week, with Jim Cameron as the air talent."

"Then I'd call the stations and see what they liked about it. From this research the news department developed its philosophy about the style and organization of the news. Remember, we started out to be a news service."



"What we've created with The Source is the magic that one looks for when you have a hot radio station. The magic is there and it's going to continue."

— Richard Verne

Jim Cameron was the first person to work exclusively on the Source. "I started on May 21, 1979, and I was told we had to sign on the air on May 28. A lot of the research had already been done and of course we were able to rely on the resources on NBC News, so I was able to quickly slip into the infrastructure. At first I was doing all the newscasts and trying to interview other correspondents. We were very lucky to be able to hire some of the best AOR journalists in the country. We specifically tried to get people with at least three or four years experience in the format. Most were news directors at their stations."

"Our philosophy is to try to capture in a two-minute format the five or six stories that are of interest or relevance to our 18-34 year old target demographic. Some days that may mean that we lead with the same kind of story our sister network does, but there is a lot of cross-pollination that goes on. Sometimes we will cover something more heavily than the NBC radio network, or we'll be working on a story and they may pick up on it. NBC News is very valuable to the Source because in order for us to pick the stories we want to work on, it's important that we know all of the stories are there to choose from. The Source broadcasts hourly, two-minute broadcasts around the clock on the quarter-hour and doubles up during morning drive

periods at 45 minutes past the hour, for a total of 198 newscasts per week."

The Source signed WYSP, Philadelphia, as its first affiliate in October 1979, and in January 1980 released its first roster of 76 stations.

"The test period went from May to December 1979," recalls Ambrose, "although we started signing stations in October. We planned very carefully and decided which station we wanted in each market — a top ranked adults 18-34 station. I used to travel around to the stations with tapes of just about everything they could possibly want to listen to. The affiliates wanted to be able to use the resources of NBC because we can produce things that they can't. The test stations were extremely important because they put a lot of time into listening to what we were doing, talking to me, and critiquing."

"In many cases we held back in a market in order to get just the right station for the Source," adds Dan Forth, director, affiliate relations for the Source. "Many stations were already familiar with us and in many cases they approached us which makes the job much easier. The format of a station has something to do with it but the key is demographics. I think the key to our relationship is the programming quality. We're in contact with them at all times and they give us plenty of feedback."

"My saying is we have to be more than a pair of lines coming into the affiliate radio station. There are living, breathing people back here at NBC and the Source that they feel comfortable relating to."

"The Source evolved during this period into much more of a concept," adds Ambrose. "Features were added and the news became more flexible. As the 18-24 year old gets older, he looks for more from his radio station. In other words, the station doesn't want to blow off their base of 18-24s, but neither do they want to lose the 25 year old who becomes, say, a product manager and starts making a decent salary. The features, really, developed from ideas we got from the stations. Our marketing concept to the stations grew out of my sales background — you've got to provide people with what they want. We positioned it to the stations that, because of the emergence of personalities and the competitiveness of radio, what we do is provide them an edge, a special identity in their markets. When we had stories like the death of John Lennon, or John Bonham, or the hostages being released from Iran, our affiliates had the best coverage in their markets."

"In positioning the Source to advertisers, after holding out for the top station in each market, we could say to the advertisers that we delivered the number one station in these markets. Because the process of getting the number one stations took a long time, it seemed to move slowly, but now in most instances we have overdelivered to every advertiser that supported us."

"We went commercial and started selling advertising in January 1980," says Joan Voukides, director, advertising and promotion, radio networks, NBC. "We'd started with just weekday newscasts, got up to 12 newscasts a day, then added weekend newscasts, then added short-form features, which took us to September 1979, and then our first concert was done in December 1979 with Santana."

"The first advertising we did was to name the stations we had and in spring of 1980 we started running the 'Styx To Stones' ad which became the 'when you're hot you're hot' ad and the response to that was so good that I was getting calls from advertisers pitching us. They saw that we were aimed at the 18 to 34 audience and saw it was something they could really use. At first we didn't know what we were selling and it was more of an image sell. We hit the advertisers every two weeks with something about the Source, did direct mail campaigns like sending out tube socks saying 'The Source will rock your socks off,' posters, pins, concert brochures, literature, then during the summer of 1980 we put together a multi-media show, a 12-minute show on the product, not a sales pitch. We did a five-city tour with it, wrapped around a cocktail party, for the client and some press. By fall of 1980 everybody knew who the Source was and what we were offering and it was well promoted to both stations and advertisers. It took a long time to fill up the top 25 markets, but we didn't just want any stations, we wanted quality."

An interesting point is that we always say we have a network that is the opposite of all other networks," says

(continued on page S-8)

**DON McLEAN**/<sup>BXLI-7756</sup>“Chain Lightning”

With another smash hit to his credit, Don McLean is no stranger to the charts. “Chain Lightning” is his first LP for Millennium Records and it features one of the biggest singles of 1981, “Crying.” Now we know lightning can strike twice! Watch for details of the Don McLean Spring Tour coming soon...

# W W H O O S

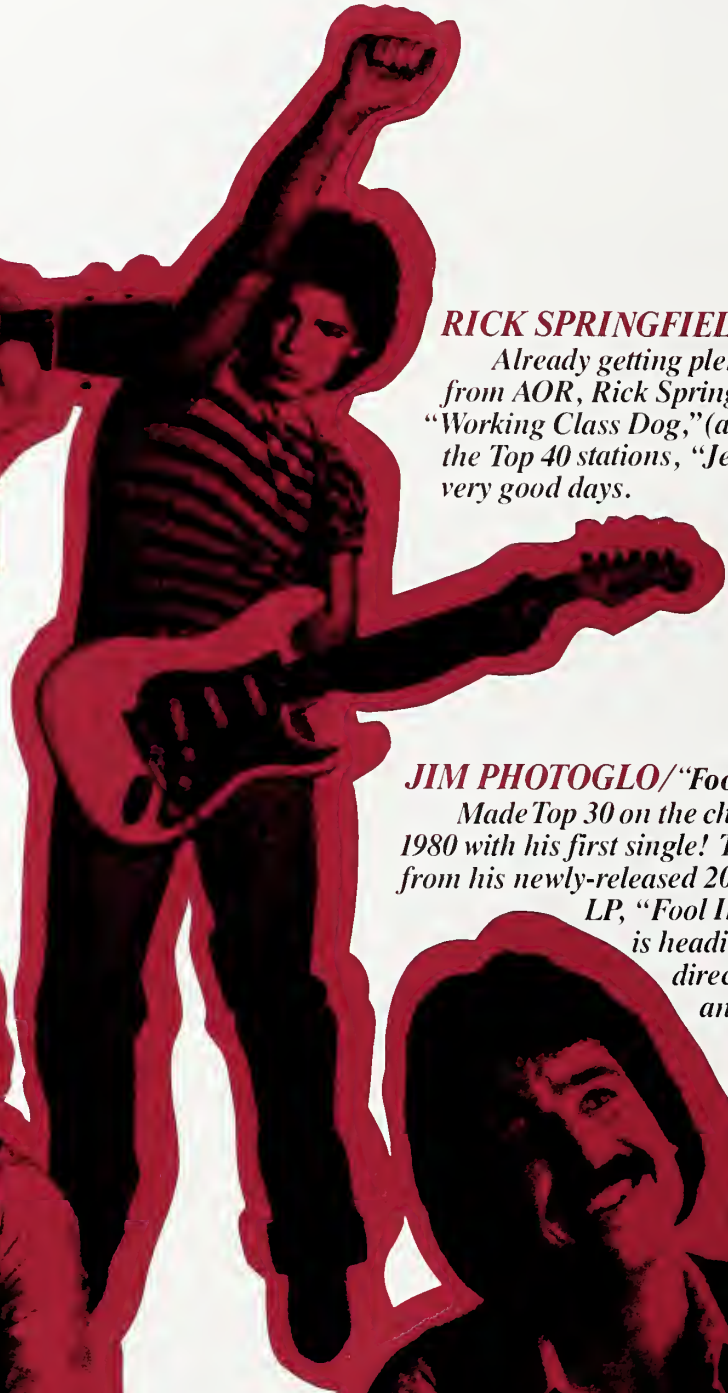
# W W H O O

> Really



**RICK SPRINGFIELD**/<sup>AFLI-3697</sup>“Working Class Dog”

Already getting plenty of attention from AOR, Rick Springfield's debut effort for “Working Class Dog,” (and the single that's hitting the Top 40 stations, “Jessie's Girl”) are having very good days.



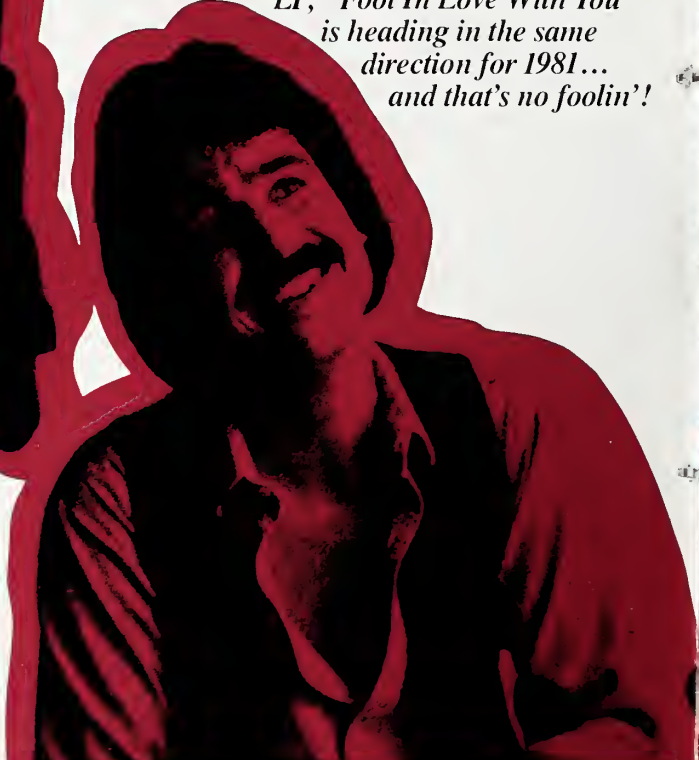
**DOUG AND THE SLUGS**/<sup>AFLI-3887</sup>“Cognac and Bologna”

From out of the Great Northwest they came—free-swinging rock and roll! “Cognac and Bologna” is their first album for RCA. If you thought their single, “Too Bad,” was tasty, go on to the main course.



**JIM PHOTOGLO**/<sup>T-621</sup>“Fool In Love With You”

Made Top 30 on the charts during 1980 with his first single! The title song from his newly-released 20th Century-Fox LP, “Fool In Love With You” is heading in the same direction for 1981... and that's no foolin'!



# CASHBOX 2



SPOTLIGHTS:

# TOTAL EXPERIENCE



*Congratulations  
to the  
Total Experience!*

*Lonnie Simmons  
Gap Band  
Yarbrough & Peoples*

*on your  
unbelievable accomplishment  
of  
First place for  
5 weeks in a row  
in all trades!  
We are proud to  
represent you.*

*Norby Walters  
&  
Associates*

In addition to a wall full of gold records, Total Experience president Lonnie Simmons is frequently recognized for his various civic activities in Southern California. Here he is shown receiving a proclamation from Los Angeles County Supervisor Kenneth Hahn while Police Commissioner Maggie Hathaway and entertainer Redd Foxx look on.



Simmons is caught in a familiar pose at the recording console in the Total Experience Studio, where such superstars as Barbra Streisand, Fleetwood Mac and Diana Ross have laid down tracks.

## Total Experience: From Haberdashery To Multi-Media Success

by Michael Martinez

The Total Experience's rapid evolution from a first-of-its-kind Crenshaw District clothing store to a much-respected Hollywood recording and production facility can barely be attributed to the plodding self-help, boot-strap philosophy, Protestant work ethic or Horatio Alger myth.

Growth at the Total Experience Entertainment Complex has been a deliberate process, however, fostered by the company's principal motivator, Lonnie Simmons, whose innate business instincts and penchant for acquiring loyal associates and employees has helped him parlay his resources into a modern entertainment company.

Already preparing the multi-faceted production, publishing, management and recording facility concerns for future demands of an increasingly complex leisure industry, Simmons is also looking to create his own label and film production company. As he puts it, he is more concerned with producing artists than producing records, and that to successfully produce artists, one must be involved in creating the entire image.

Simmons is already responsible for major recording successes with Mercury/PolyGram recording acts the Gap Band and Yarbrough & Peoples as the groups' co-producer and writer of their current hit singles, "Don't Stop The Music" (#1 on the **Cash Box** Black Contemporary Singles chart) and "Burn Rubber" by the Gap Band (#4 on the **Cash Box** Black Contemporary Singles chart). He is now producing an album for Robert "Goodie" Whitfield and, through his tight cadre of artists, plans to unearth other talent that offers similar potential.

Film is no unfamiliar professional terrain for Simmons. The Texas native was integral in the writing and producing of the soundtrack for the ABC-TV award-winning movie special *Wack Attack*, which was produced by his cousin Demetrius Johnson.



While he is currently demonstrating his ability to diagnose both music market and community needs, Simmons has a history of identifying potentially unique markets.

Oddly enough, Simmons, after graduating from North Texas State, pursued a law career at UCLA, leaving the law school there just prior to graduation to open The Total Experience clothing store and record bistro in 1970 in the Crenshaw Shopping Plaza. It was billed as the first unisex clothing store in the black community and subsequently became a hang-out for southwest L.A. hipsters.

"Lonnie thought that since people liked to hang around so much that he might as well open a club in the area," recalls Melodie Lander, who now is Simmons' assistant in the publishing, production and recording administration areas, Lander, who was first hired by Simmons in the early '70s to help operate the club, said there was a great deal of personal effort in transforming that Crenshaw Blvd. bowling alley into the Total Experience nightclub.

"It was called the white elephant of Crenshaw, and with good reason. No one had been able to make that facility successful after its change from a bowling alley," Lander said.

With the sweat of friends and relatives, Simmons finally opened the Total Experience doors, after one and a half years of work, in 1972. Although interior details were still being attended to on opening night, the club was packed with an audience anxious to see Harold Melvin and the Blue Notes.

"Lonnie's theory was that since the black area of the city sold most of the black product, it should have a club where the people could come and see their favorite acts without having to go to

Hollywood," Lander explained.

But it wasn't easy overcoming the taboo of the neighborhood, as record companies initially were uncooperative and artists usually asked for more money when the Total Experience solicited bookings.

The scene thrived, though, as The Spinners, Whispers, Rufus, Chi-Lites, Stylistics, Blue Magic, Dramatics, Tavares and Eddie Kendricks, to name a few, graced the venue's stage.

This was merely the first phase of The Total Experience's genesis as an entertainment concern, as Simmons began to feature local talent in the club and eventually began to manage a vocal outfit known as the New Experience, which he booked as an opening act for major artists playing the Total.

When he decided it was time for the group to cut a demo, he shopped among the Hollywood recording studios and found that Sound Recorders had unusually low rates, leading Simmons to speculation that the studio might be in dire financial straits.

After his lawyer inquired about the property, found it was for sale, much negotiation followed, but the studio was bought. Eschewing the normal advertising blitz to get business, Simmons let word of mouth keep the Total Experience studio time booking ledger full with the likes of Fleetwood Mac, Rufus, Diana Ross, Teddy Pendergrass, The Sylvers, Tavares and D.J. Rogers. Rogers was to become Simmons' first major client in his manager role, an association that eventually led to Simmons' discovery of the Wilson brothers of the Gap Band.

Simmons helped the band cut a recording deal with Mercury Records, but could find no one to produce them, so he did it himself. The group has steadily grown as a record selling entity and a source of A&R-type functions. Charles Wilson of the Gap Band brought fellow Total Experience stalwarts Yarbrough & Peoples to Simmons' attention, which begat still another success story.

But the young entertainment mogul was not content to rest on laurels.

"We have a total plan for everyone involved in the organization," explained Lander. "Our groups are not just singing groups. We're grooming them for television and film."

To prepare for inevitable excursions by its artists into other media, The Total Experience Studios are being suited for video post-production and sweetening, according to Barry Steinpress, main engineer at the facility.

Steinpress also explained that digital capabilities were being built into the studio, which now features

(continued on page TE-12)



## Lonnie Simmons: The Driving Force Behind Total Experience

by Mike Terry

Make no mistake about it — Lonnie Simmons is hot. He owns The Total Experience Recording Studio in Hollywood, which has had such megastars as the Beatles, Diana Ross, Barbra Streisand and Fleetwood Mac recording albums there. He also owns The Total Experience and Max 151 nightclubs, two more rather successful ventures. He produces and manages The Gap Band and Yarbrough & Peoples, two groups currently scorching the Black Contemporary Singles charts with the hits "Burn Rubber" and "Don't Stop The Music," respectively. His corporation, The Total Experience, is one of the fastest growing in the music industry. And an opportunity to start his own record label is apparently just around the bend.

Not bad for a Tyler, Texas-bred and North Texas State-educated businessman with a political science degree.

"Well Lonnie has always been like Midas," says long-time partner Don Alexander, whose association with Simmons goes back to the days when Simmons owned and operated a clothing store in Los Angeles before buying the studio. "Everything he touches turns to gold. And he has definite ideas about how to achieve the top. He believes he can do just about anything, and he'll work endlessly to see his goals accomplished.

"You have to be around him awhile to see other sides of him. But he's a warm, wonderful person, a

***"I don't believe in pushing people around. I just try to impress upon them the importance of the job they do."***



fantastic leader and he's got great ideas. He's just not excitable."

"I've always been fascinated by his natural business sense," adds Melodie Lander, a veteran of the Simmons team since 1972. "He can sometimes be difficult to deal with because he can see things you can't see. He'll tell you to do things a certain way and you're thinking in the back of your head 'what?' But it always works.

"He has the total concept of what we at The Total Experience are all about in his head," she adds. "He is The Total Experience. He knows what will work and he makes sure it will be done that way."

Yes, Lonnie Simmons will do things his own way. He moves very methodically and makes sure every step toward the completion of a project is the correct one before moving on to the next step. Yet, while all who have worked with or for Simmons unhesitatingly acknowledge him as the force behind the success of his ventures, he steadfastly maintains his approach to the running of his businesses is anything but a dictatorship.

"I don't want to take credit for everything that is done for Total Experience," he says. "I don't believe in pushing the people here around. I just try to impress upon them the importance of the job they do here, that they understand the concept I lay down or the concept we all agree upon.

"I've always talked about this organization as a

**"We have what I'd call a 'natural sound,' " Simmons says of the production behind number one records by the Gap Band and Yarbrough & Peoples. "By that, I mean you can feel something in the music."**

family, that an organization is a family and it should stay together that way. I know people say that all the time but this has been a true family, not only on the inside but those outside the organization who have contributed."

As Simmons talks, his Southern drawl seems more suited to spending the day fishing at the local creek instead of wheeling 'n' dealing in the frantic world that is the music industry. It's the Simmons mind, however, that everybody listens to, not his speech pattern. And that mind, which is constantly working with buzzsaw speed and tenacity, is examining several options for The Total Experience company to be moving into next.

"I know the video market will be very important to the record industry in the future, if it isn't already," he says. "Video discs will be a major part of the industry and also a major factor in the success of an artist's career. I also believe the digital record is going to become very important because the consumer is becoming much more aware of sound, of how well something is recorded.

"As for The Total Experience, we want to be more involved with films. Now I'm not into pouring large amounts of money into film projects — I'm more into a grassroots-type of production, low-budget things that will give the distributor and the investor a real chance to make some money. Besides, with the advent of cable television, there won't be enough films for TV the way they're doing things now. There will have to be many more films made to satisfy vast audiences, and that will open a lot of doors."

If there is one objective Simmons holds above all others, though, it's getting a record label deal.

"It's something I've always wanted very badly," he says. "And I think that now our production company has made the step within the industry to show we are capable of having our own label. Because our groups have had number one records, when we sit down to talk to people at least they know we're qualified.

"It's really good when you can deal one-on-one with a company; when you can pick up a phone and call someone in Los Angeles or New York and get the answer you need immediately. So, whatever we do, we'll need and want a close, direct relationship where it doesn't take 15 people to make one decision.

"You know," he adds, "people say the grass is always greener on the other side. But that's not necessarily what I'm looking for. I want something worthwhile and more than just money. A company can give you lots of money, and little or no support, and it's just as bad as if you didn't have money. You need its people, the company's machine so to speak, to get those records out on the street."

Once he has a deal that, according to Simmons, "is locked," and he manages to get things running



Simmons is the first to admit that running the vast Total Experience complex is more than a one man job. Among his key assistants are Michele Elyzabeth (l) and Shelly Jacoby.



The ultra-posh Max151 nightclub is yet another of Simmons' successful ventures. Pictured joining him at the exclusive Beverly Hills bistro is Motown recording legend Smokey Robinson.

smoothly, he plans to turn his attention toward building The Total Experience "into a total entertainment complex — records, films, television, you name it." But that's in the future, maybe another five or six years down the line. Simmons is convinced the only way to construct his vision is by doing things like he's always done — step by step, building a solid foundation before adding on sections. And that foundation will be in vinyl.

"We do know how to make records. We have what I'd call a natural sound. By that, I mean you can feel something in the music. I see music going back to

the '50s. You're going to have to be a good singer again. You're going to have to write good songs, a product that can relate to what's happening today."

And Simmons is extremely confident that his vision is going to become a reality. Soon. Leaning back in his chair, he takes a deep breath as if to contemplate all that is potentially within his grasp and almost smiles. "I'm just going to sit back and wait to see who can help us fulfill the dream of The Total Experience."

Mike Terry is a freelance journalist based in Los Angeles.



Melodie Lander, whose duties include overseeing the Total Experience publishing companies, has been a key Simmons aide since 1972.



## Talented Staff Helps Simmons Guide Total Experience

Though he serves as the inspiring force behind all phases of Total Experience activity, Lonnie Simmons has assembled a capable staff to help him shape his ideas into reality and to operate the company on a daily basis.

One of his oldest associates and business partners is Don Alexander, who has been with Simmons through the opening of the Total Experience clothing store to the recent gold record successes of

The Gap Band and Yarbrough & Peoples. Alexander is now largely responsible for promotion and working with the artists in the areas of artist development and production management. He often tours with Total Experience acts and is responsible for promotion chores while on the road.

While Alexander is integral to Simmons' plan for expansion of company capabilities to handle more artists, Melodie Lander, who served as Simmons' secretary, then as an administrative assistant since the opening of the Total Experience club, is also a major component in the company's framework.

Lander is largely responsible for coordinating affairs involving the music publishing companies, administrative matters and other special projects involving production business.

Lander's immediate assistant in coordination of the publishing concerns is Chris Caparelli, who also handles advertising for Total Experience. Caparelli, who joined the Total Experience staff last September after a stint with A&M Records as assistant operations manager in creative services, also does some studio billing and will coordinate new services to be offered by the Total Experience Music (BMI) and Total X (ASCAP) publishing companies. The companies will offer catalogs of material for covers, a service to locate new material and place

*(continued on page TE-14)*

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## CASHBOX TOP 100

February 14, 1981

Rank	Title	Artist	Weeks on Chart
1	BURN RUBBER	THE GAP BAND	1
2	DON'T STOP THE MUSIC	YARBROUGH & PEOPLES	1
3	FANTASTIC VOYAGE	THE GAP BAND	1
4	HEARTBREAK HOTEL	THE GAP BAND	1
5	CELEBRATION	THE GAP BAND	1
6	BOODIE BODY LAND	THE GAP BAND	1
7	I AIN'T GONNA STAND FOR IT	THE GAP BAND	1
8	TOO TIGHT	THE GAP BAND	1
9	JUST LOVE THE MAN	THE GAP BAND	1
10	UNITED TOGETHER	THE GAP BAND	1
11	TOGETHER	THE GAP BAND	1
12	MAKE THE WORLD S1	THE GAP BAND	1
13	LOVE OVER AND OVE	THE GAP BAND	1
14	IT'S A LOVE THING	THE GAP BAND	1
15	WATCHING YOU	THE GAP BAND	1
16	AGONY OF OXFEEET	THE GAP BAND	1
17	KEEP IT HOT	THE GAP BAND	1
18	STN WONDER	THE GAP BAND	1
19	WHO SAIGT	THE GAP BAND	1
20	REMOTE CONTROL	THE GAP BAND	1
21	I'M READY	THE GAP BAND	1
22	LOVE T.K.O.	THE GAP BAND	1
23	LITTLE GIRL GONT Y	THE GAP BAND	1
24	FULL OF FIRE	THE GAP BAND	1
25	THIGHS HIGH (GRIP AND MOVE)	THE GAP BAND	1
26	MELANCHOLY FIRE	THE GAP BAND	1
27	ALL AMERICAN GIRL	THE GAP BAND	1
28	DANCE	THE GAP BAND	1
29	HERE'S TO YOU	THE GAP BAND	1
30	YOU'RE THE BEST TH IN MY LIFE	THE GAP BAND	1
31	I'LL NEVER FIND ANO FIND ANOTHER LIKE	THE GAP BAND	1
32	BE ALRIGHT	THE GAP BAND	1
33	BON BON VIE (GIMMI THE GOOD LIFE)	THE GAP BAND	1
34	TURN OUT THE LAMPLIGHT	THE GAP BAND	1
35	WHEN WE GET MARRIED	THE GAP BAND	1
36	SHINE ON	THE GAP BAND	1
37	FANCY DANCER	THE GAP BAND	1
38	AND LOVE GOES ON	THE GAP BAND	1
39	SUKIYAKI	THE GAP BAND	1
40	GLAD YOU CAME MY WAY	THE GAP BAND	1
41	LOOK UP	THE GAP BAND	1
42	MAGIC MAN	THE GAP BAND	1
43	I HEAR MUSIC IN THE STREETS	THE GAP BAND	1
44	UNDERSTANDINO	THE GAP BAND	1
45	BE YOURSELF	THE GAP BAND	1
46	INNERIT THE WIND	THE GAP BAND	1
47	I WANT YOU	THE GAP BAND	1
48	GANGSTERS OF THE OROOVE	THE GAP BAND	1
49	STRETCH	THE GAP BAND	1
50	STRENGTH OF A WOMAN	THE GAP BAND	1
51	FREAK TO FREAK	THE GAP BAND	1
52	DIRTY MIND	THE GAP BAND	1
53	UPTOWN	THE GAP BAND	1
54	WIND UP ME UP	THE GAP BAND	1



THE GAP BAND

## CASHBOX TOP 100

February 21, 1981

Rank	Title	Artist	Weeks on Chart
1	DON'T STOP THE MUSIC	YARBROUGH & PEOPLES	2
2	BURN RUBBER	THE GAP BAND	2
3	FANTASTIC VOYAGE	THE GAP BAND	2
4	HEARTBREAK HOTEL	THE GAP BAND	2
5	I AIN'T GONNA STAND FOR IT	THE GAP BAND	2
6	BOODIE BODY LAND	THE GAP BAND	2
7	CELEBRATION	THE GAP BAND	2
8	JUST LOVE THE MAN	THE GAP BAND	2
9	IT'S A LOVE THING	THE GAP BAND	2
10	TOGETHER	THE GAP BAND	2
11	MAKE THE WORLD STA	THE GAP BAND	2
12	WATCHING YOU	THE GAP BAND	2
13	LOVE OVER AND OVE	THE GAP BAND	2
14	TOO TIGHT	THE GAP BAND	2
15	UNITED TOGETHER	THE GAP BAND	2
16	STN WONDER	THE GAP BAND	2
17	ALL AMERICAN GIRLS	THE GAP BAND	2
18	THIGHS HIGH (GRIP Y AND MOVE)	THE GAP BAND	2
19	WHO SAIGT	THE GAP BAND	2
20	AGONY OF OXFEEET	THE GAP BAND	2
21	I'M READY	THE GAP BAND	2
22	FULL OF FIRE	THE GAP BAND	2
23	DANCE	THE GAP BAND	2
24	YOU'RE THE BEST TH IN MY LIFE	THE GAP BAND	2
25	BE ALRIGHT	THE GAP BAND	2
26	KEEP IT HOT	THE GAP BAND	2
27	HERE'S TO YOU	THE GAP BAND	2
28	MELANCHOLY FIRE	THE GAP BAND	2
29	BON BON VIE (GIMMI THE GOOD LIFE)	THE GAP BAND	2
30	AND LOVE GOES ON	THE GAP BAND	2
31	SUKIYAKI	THE GAP BAND	2
32	FANCY DANCER	THE GAP BAND	2
33	LITTLE GIRL GONT Y	THE GAP BAND	2
34	TURN OUT THE LAMPLIGHT	THE GAP BAND	2
35	JUST THE TWO OF US	YARBROUGH & PEOPLES	1
36	REMOTE CONTROL	THE GAP BAND	1
37	MAGIC MAN	THE GAP BAND	1
38	PERFECT FIT	THE GAP BAND	1
39	LOVE'S CALLING	THE GAP BAND	1
40	GLAD YOU CAME MY WAY	THE GAP BAND	1
41	I HEAR MUSIC IN THE STREETS	THE GAP BAND	1
42	EVERYTHING IS COOL	THE GAP BAND	1
43	SHINE ON	THE GAP BAND	1
44	FEEL ME	YARBROUGH & PEOPLES	1
45	GET TOUGH	YARBROUGH & PEOPLES	1
46	MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME	YARBROUGH & PEOPLES	1
47	F ENCOUNTER	YARBROUGH & PEOPLES	1
48	LONELINESS	YARBROUGH & PEOPLES	1
49	DON'T BE SHAMED TO CALL MY NAME	YARBROUGH & PEOPLES	1
50	DIRTY MIND	YARBROUGH & PEOPLES	1
51	WIND ME UP	YARBROUGH & PEOPLES	1
52	WIND ME UP	YARBROUGH & PEOPLES	1



YARBROUGH & PEOPLES

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to be part of the  
total experience success.

Wishing you the  
best always.

Craig Dudley

Cliff Gorov

## Gap Band, Yarbrough & Peoples Benefit From U.K. Exposure

By Paul Bridge



Lonnie Simmons' Total Experience product is published exclusively in the U.K. by the Leosong Group of Companies. Ray Ellis, David Simmons and Emilio "Mim" Scala are the directors of the companies that make up the group.

Up until April 1980, David Simmons was a qualified, practicing Chartered Accountant with a number of clients in the entertainment field, and his Leosong Copyright Services a music publishing venture that was "a bit of a hobby." After seven years as a Mayfair accountant, David decided to become more involved in the creative side of the business.

As a result, Rachel Music was formed, named after his daughter, located in a former clothing warehouse in Newman Passage, a short walk across Oxford Street from Soho and the traditional home of the entertainment industry. Rachel Music fast began signing sub-publishing deals and had its first contact with Lonnie Simmons and Total Experience at MUSEXPO.

"At first we were going to do an administration deal with him," David said, "but as time went by, we started to get more involved. The first deal we signed was with The Gap Band, who were successful in the disco field immediately.

"Then we got Yarbrough & Peoples, which a lot of international publishers

(continued on page TE-13)

# Hello America!

## Congratulations Lonnie Simmons



Ray Ellis



David Simmons



Mim Scala



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THE GAP BAND - "BURN RUBBER ON ME"  
YARBROUGH & PEOPLES - "DON'T STOP THE MUSIC"

# Total Experience



*Lonnie,  
We're proud to be under  
The Total Experience umbrella.*

*From The Total Experience Family*



Simmons discusses a salient point with fellow producer Bobby Martin at a recent black music conference.

music and is, according to Simmons, a help in his creative producing, a gauge for what the buying public wants. The Crenshaw club is used for a party occasionally and is also a rehearsal hall for Total Experience acts preparing to take to the road.

Simmons plans to re-open The Total Experience Nightclub as a showcase, artist development venue for young black music talent around the Los Angeles area.

For Simmons, it's a matter of keeping it in the family while expanding the parameters of the family.

"We want to expand the capacity of our company to handle more artists. And while we will have a smaller staff than most production or record companies, people tend to be more totally involved with what they are doing," Lander said.

*Michael Martinez is the Black Music Editor of Cash Box.*

## Total Experience: From Haberdashery To Multi-Media Success Story

*(continued from page TE-3)*

computerized 32-track capabilities. Steinpress added that Simmons plans to prepare for the video cassette and disc market, with the facility very active in post-production of such programming.

Divserification is not a new phenomena for Simmons, who has demanded that his staff assume a variety of responsibilities. Long-time partner (since the days of the clothing store) Don Alexander has been involved with the production company and is now active with artist development with The Gap Band. Currently on tour with the group, Alexander also coordinates local promotion for Total Experience acts.

Working with Alexander is Rudy Taylor, who is responsible for coordinating the technical necessities for each tour and recording session at the studio.

Assisting Lander in her operation of the production and publishing concerns is Chris Caparelli, who also handles advertising. Making sure the cash flow meets all ends is Sondra Gowder, the company's controller.

Currently, the Total Experience Nightclub and Simmons' other nightclub, the posh Beverly Hills-based Max 151, a private club whose membership is \$1,000 a year, are being operated by Lander. Max 151 features a DJ playing new wave, R&B and disco



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# Yarbrough & Peoples, Gap Band Benefit From U.K. Exposure

(continued from page TE-10)

were after. While everybody flew off to MIDEM, I flew off to L.A., saw Lonnie Simmons and signed the deal." David added, "So far, with the two singles, we've sold just under a million copies." Yarbrough & Peoples' "Don't Stop The Music" has also been certified silver.

To establish a management agency, David Simmons had teamed up with Scala to form ESP Music and Management, which represented a return to the business after a 10-year sabbatical for "Mim." ESP handled the recent visit to this country by The Gap Band to promote the "Burn Rubber" single. With hard work from the band, ESP and Phonogram, (which presses, promotes and distributes Total Experience worldwide), the single moved 20 places up the charts and stayed.

ESP manages producers and artists, among them, Chris Kinsey who co-produced "Emotional Rescue" with the Rolling Stones.

Both Simmons and Scala are excited by the immediate future. "There's at least one more single on the Yarbrough & Peoples album, and obviously Lonnie has a great future ahead of him. We don't know if he will prove to be another Berry Gordy, but we hope so."

Turning to his view of London and the U.K. music scene David Simmons added, "I believe the '80s have felt like the beginning of the '60s. The '70s went very sterile, dead. I didn't really see anything happen in music, clothes, hairstyles, etc.; but there's going to be another Carnaby Street. There's a real creative buzz again. We hope that there's going to be a little music community around here. There does seem to be a kind of gravity force attracting people who are taking space, and now we find that their careers are beginning to run parallel."

Mim added, "When I was 20, I started Scala Brown Assoc., which, against this kind of background and atmosphere, we built into the biggest independent agency outside of the William Morris'. The majors' machinery is now so big that it must be constantly fed with developed talent. That is what we have done and intend to carry on doing within the Leosong Group."

*Congratulations  
Total Experience!  
Lonnie Simmons  
Gap Band  
Yarbrough & Peoples*

*From  
Tiger flower & Company  
Not Just Another Concert*

# THE PHONOGRAM TYPE

MARCH 28. 1981

ATTN: LONNIE SIMMONS/TOTAL EXPERIENCE

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THE NETHERLANDS

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"UPSIDE OUR HEADS"!!

THANKS TO YOU LONNIE

IT'S THE TOTAL EXPERIENCE.

SO PLEASE....."DON'T STOP THE MUSIC"

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# Congratulations on a phenominal feat:

The Gap Band  
&  
Yarbrough & Peoples  
Number One —  
and  
The Total Experience  
Family

Forest Hamilton  
Phil Casey  
Judy Lawrence



**TOTALLY EXPERIENCED** — As Lionel Simmons often says, an organization as vast as The Total Experience is bigger than any one person. It takes the support of many friends and associates to see that such an operation runs smoothly and efficiently. Pictured clockwise from the upper left: Robert "Goodie" Whitfield; Simmons; Jonah Ellis; (l-r) Maxine Waters, Don Alexander, Yvonne Braithwaite Burke; Pier Pierce and Michele Elyzabeth; John Swanson; Maggie Hathaway and Simmons.

## Talented Staff Helps Simmons To Direct Total Experience

(continued from page TE-6)

Caparelli described the move as a step toward an independent entertainment and record company. Another important step in the development of the Total Experience into an independent entity is the upgrading of the recording facility by chief maintenance engineer Barry Steinpress.

Steinpress, who was an engineer at the studio when it was first purchased and has also worked with Westlake Audio and other studios in Toronto, said that the 32-track automated recording instrument may eventually be modified for digital recording and mixing. He also foresees the studio implementing equipment for video mixing and sweetening. Although still a freelance engineer, doing work at other studios, Steinpress, is a key ingredient in maintaining the studio's quality.

Also working closely with the Total Experience, but still free to pursue other ventures, are Michele Elyzabeth and Shelly Jacoby, who handle much of the company's publicity and personal and media appearances for the company's acts, a chore that found its genesis when Elyzabeth and Jacoby handled tour publicity a year ago for The Gap Band.

Having both spent time learning their craft at Rogers & Cowans publicity firm, Elyzabeth and Jacoby also direct merchandising, development of the acts' stage and public appearance and overseas exposure and publicity.

Exhorting his staff to interact like a family, Simmons feels that more is gained by hiring an employee and teaching him/her how to grow with the company than by hiring people who will not have a stake in the company's future.



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SWITCH  
A TASTE OF HONEY  
WHISPERS  
STEVIE WONDER  
YARBROUGH & PEOPLES  
ZAPP

**W**ILLIAM **G**ARRISON  
PRESIDENT



Lonnie,

It's truly been an honor to have represented your company for these past five years.

I am proud that together we were able to make the Gap Band and Yarbrough & Peoples the Super Stars that they are today.

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**STRAIGHT EIGHT**/"Shuffle 'n' Cut"<sup>AFLI-3979</sup>

A quarter of a million people have already experienced the incredible excitement of Straight Eight throughout Europe. Now America can share in what Sounds Magazine called: "...an honest celebration of Rock 'n' Roll in its most accessible form." "Shuffle 'n' Cut," the American debut album from Straight Eight.

**ROSE**/"Behind The Line"<sup>BXLI-7754</sup>

In the words of both David Rose and Serge Perathoner, the co-leaders of the group: "This is the Rose record that fuses the ideas of all five members into a single concept..." "Behind The Line," their second Millennium release.



**FRANKE AND THE KNOCKOUTS**<sup>BXLI-7755</sup>

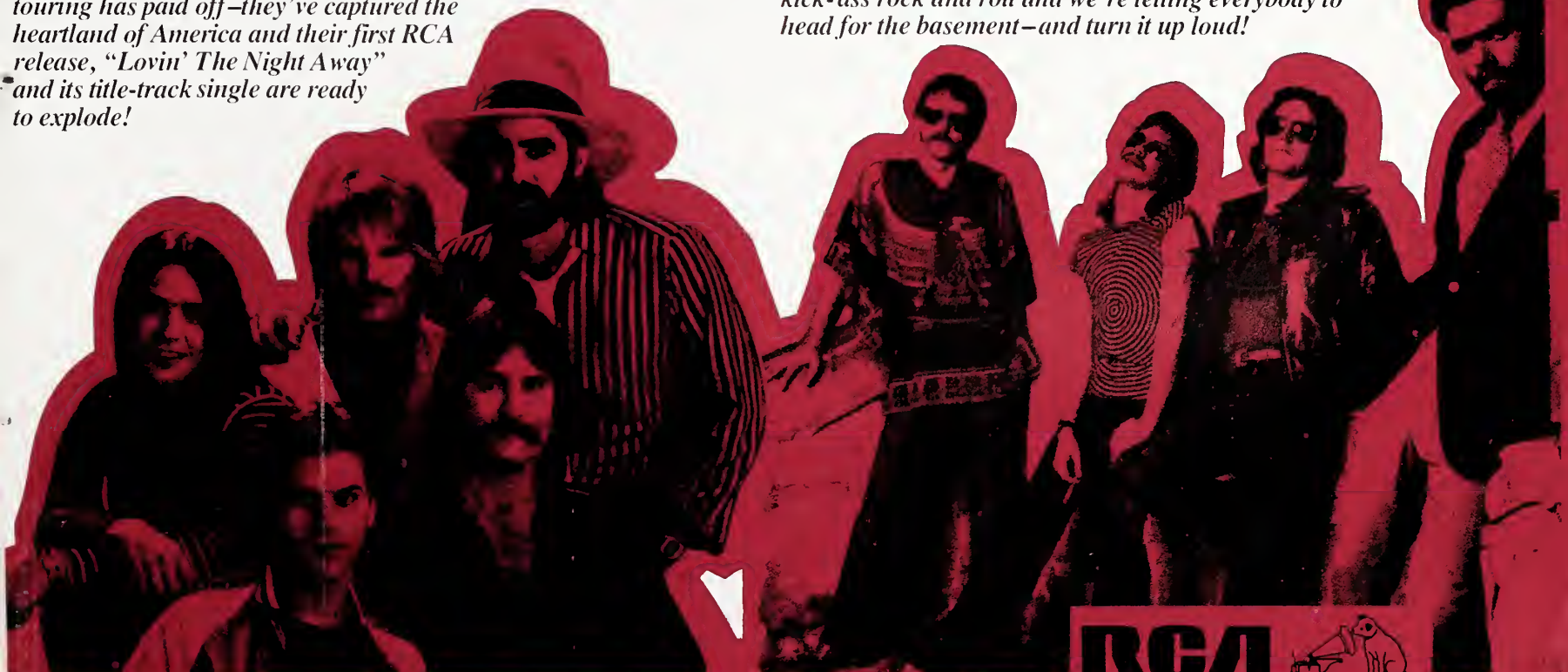
The main event from Millennium Records is -Franke and The Knockouts. Hitting hard at radio with no let-up in sight. They've got a hit single called "Sweetheart." This is one debut that rings the bell!

**THE DILLMAN BAND**/"Lovin' The Night Away"<sup>AFLI-3909</sup>

This group is continually at work making a name for itself all over the Midwest. The constant touring has paid off-they've captured the heartland of America and their first RCA release, "Lovin' The Night Away" and its title-track single are ready to explode!

**AIR RAID**<sup>T-617</sup>

This is not a test...20th Century-Fox Records proudly presents the real thing from this Atlanta-based band. It's kick-ass rock and roll and we're telling everybody to head for the basement-and turn it up loud!



And Associated Labels

## Source Programming Is The Key To Affiliates' Ongoing Success

by Dan Nooger

**T**he key thing in our programming philosophy is to never get bored," says John McGhan, director, programming, for the Source. "Because if we're bored the stations are going to get bored.

"The early days were like a pregnancy," he continued, "just months and months of developing ideas, trying to make them happen. We had very little idea of what we'd come up with, but thanks to our research, we had a very good idea of what stations needed in terms of programming, what they were able to produce themselves, and what was just beyond them."

The initial thrust of Source programming was its newscasts, under the direction of Jim Cameron, manager Source News, who was the first (and in the early weeks, only) air talent. Cameron has developed what he considers a unique philosophy for the Source's news operations.

"I see that the greatest challenge for the future will be adapting to deregulation," he says. "Those news departments that will grow will be those that are able to step out of the role of news and public affairs and become information programmers that can take news and current affairs and treat them in a format as entertaining as the rest of what the stations program, with emphasis on quality production. I see the Source being at a tremendous advantage in this regard, because the stations that use us now use us because we're good programming, not because it's mandatory. They don't bury our product, they put it up front.

"For example, take the Source Report program — my weekly half-hour public affairs magazine. I think this is a program that's taken the best elements of NPR's All Things Considered, for example, and adapted it to high quality production. Because we're a wired network we can deliver instantly and come up with a very timely, fast-paced, entertaining public affairs program. We integrate a lot of music into the production with lyrics that are familiar to the audience and that say something pertinent to the topic at hand.

"Mary Lyon did a report from California — and incidentally we're the only commercial radio network originating newscasts on a regular basis from the west coast, via our satellite system — on the gun-buying craze. She talked to gun buyers, went out to a firing range and shot a pistol herself. We used lots of natural sound, audio verite, you are there mixed in with cuts like the Beatles' 'Happiness Is A Warm Gun' and Steely Dan's 'Don't Take Me Alive.' I see that as one of the programming styles of the future.

"Here at the Source we have assembled what I think is one of the finest news teams in the country, drawn from top AOR stations. C.D. Jaco came from WXRT in Chicago. He had been a Columbia Grad School journalism major and studied under Fred Friendly. Dara Welles came from KRTH (K-Earth) where she worked with another of our correspondents Bob Madigan, who came to us from KNX-FM. Mary Lyon, who does her newscasts from Burbank, came to us from KHJ where she was news director. George Taylor Morris came from RCA Records; he had been with WPIX-FM and at WCOZ and others — I worked with him at three radio stations and he had TV background as well. Bill Vitka joined us about a year ago from WPIX-FM. Our part-timers are Bill Crowley, who works at any number of stations in New York doing booth announcing, and Dave Schreiber who previously worked at stations on the Island and was the first news director of the Big Apple Report that New York Telephone did. Terri Kline joined us this past summer coming from K-NEWS in Dallas. She's doing utility fill-ins, production work and a lot of street reporting for us.

"I think the coverage we were able to give Lennon's death was among the finest hours of the network. We were able to dispatch C.D. Jaco to the hospital to get the statement of his death, Bill Vitka was doing newscasts, and I came into the building here by midnight. We had special reports throughout the night and lengthened newscasts. Starting about 3 A.M. I produced a mini-documentary, a kind of biography of his life and death and we had that ready to feed to our affiliates by 7 A.M. New York time. So people who had gone to bed not knowing it had happened woke up and found the Source affiliates were right there with a special, not only covering the hard news aspect but also a biography. When the Sunday vigil took place in Central Park, we were able to originate live coverage from there on microwave circuits that sounded better than studio quality thanks to our links with NBC-TV, while other networks were using walkie-talkies, or in the case of one

which will remain nameless they were using a payphone and a fistful of dimes.

"Lee Abrams said at one of the Superstar conferences that news and information will be very important in the '80s because it will be an age of calamities and catastrophies and those stations that will succeed will be those with systems ready to deal with those things. Having in place the personnel, the mechanism, the expertise, and the depth of support personnel we have at the Source and NBC I know we can handle whatever goes down. We've been doing much more live coverage, taking advantage of the immediacy of radio. During the hostage release we were switching live to Wiesbaden, switching live to Algiers, West Point — wherever the news was going on we were there with live coverage. As the Source grows I see us adopting the same procedures as other large news gathering organizations. Anything that we can do to help the stations utilize the product, we'll do."

The Source also provides other short-form features for its affiliates, McGhan explains. "We tried to develop



**"We developed a theory that there was an opportunity for a network like The Source, and to confirm it we hired Gallup to conduct a confidential anonymous survey."**

**—Chuck Renwick**

programming and services that stations just didn't have the time, money, or people to do themselves. So we came up with features like the film reviews; the Rock Report, which we get from one of our first affiliates WYSP in Philadelphia, it's done by Denny Somach and Bill Fantini; the Coping With feature, which was developed and is written by Dr. John Parikahl, it's sort of an advice column on the air to help people through personal crisis; unexplained phenomena; mini-views with artists talking about their new releases; Today In Rock History, a trivia show of everything that happened in rock 'n' roll on this day; and rock comedy, that was the beginning on the non-news side."

Joint Communications, a media consulting and research firm based in Toronto, does lifestyle research for Burkhart/Abrams. Company co-owner Dr. John Parikahl explains that "we do a lot of lifestyle research for Burkhart/Abrams and Coping With was a natural outgrowth of our research. One day John McGhan said to me 'Everybody has trouble coping, do you think a show called Coping would fly?' and it ended up being successful beyond anything we expected. Many of the ideas for it come from focus groups that we do, combined with telephone surveys. We consult directly with McGhan and Cameron at the Source as well as with Burkhart/Abrams."

"The Unexplained Phenomena show," according to

McGhan, "grew out of lifestyle research which showed that in times of stress and uncertainty people begin to join cults, look for the answer to come from the skies in the form of UFOs. We got Lee Spiegel, who writes for *Omni* magazine and is a total UFO freak to do the show. He's spoken with everyone in the country who's ever reported seeing a UFO and he's got them on tape. We cut those into 90-second segments, send it out five days a week and people hear those things when they're driving to work and it gets them talking about the radio station they heard it on. That is the purpose of the features: to get people talking about the stations. Dan Formento takes care of the short-form programming and I handle the long-forms, concerts and music specials, although we overlap quite a bit."

**B**esides its newscasts and features, the Source has brought a new dimension to music programming.

"The concerts and music specials have just become a giant thing for us, one of the most popular features," McGhan points out. "That was part of the pregnancy — trying to convince people that we could pull it off. The first one we did was Santana in December 1979 and then everyone could see what we were capable of doing. Then we got the special 'The News That Rocked A Decade' from Denny Somach at WYSP and we were on our way. To date we've done 21 concerts and specials including two live concerts broadcasts — Yes from Madison Square Garden, and the Rossington-Collins Band on New Year's Eve from Atlanta — and the satellite on the Rossington-Collins broadcast gave us a breadth and depth that was previously unachieved. I'd say in all there have only ever been less than 25 live concert broadcasts in rock radio history. Our third will be on July 3rd from Todd Rundgren's Utopia Video Studio, a \$2 million television and audio studio in Woodstock. After I heard the 'Healing' album — I'm a longstanding Rundgren fan — I called him and said, 'This is a fabulous LP, how'd you like to go for another media event, live by satellite from your studio?' I knew he'd go for it and he did. He'll have a host of guests and he'll build on the thing even further. There will be about 300 people in the live audience and we're working on ways to pick people to go up there — maybe contest winners from affiliate stations.

"The groups that we feature on the concerts are very carefully selected. We've found that concerts are an entertainment form for the 16 to 24 year olds. They'll drop whatever they're doing to get to the radio. We target on bands that have a huge cult audience, the kind that moves in masses to buy a new LP by the group or hear one of their concerts. We go with rock, heavily laden with guitars, because that's part of the ingredient of the cult. We could do a more mass-appeal concert with someone like Billy Joel — and that would be a fine concert — but because his appeal cuts across all demographics, he doesn't have that 16 or 18 to 24 cult like bands like Rush, Molly Hatchet, or Judas Priest. In selecting bands it's very important to follow their development, to know when something is hot and when to get on it. I go to more than 200 concerts a year because that's the only way to know what's happening. It's tough to explain to people who don't go to concerts, but by the time the print media gets onto a youth-oriented, guitar-oriented band, they're already finished.

"Lee Abrams' research has divided that 16 to 24 demographics into three categories: 50% are the rockers, 40% are the preppies, and the remaining 10% are the trendies. Preppies like Billy Joel, Steely Dan, Linda Ronstadt — they buy LPs at Christmas. The rockers live in blue jeans and rock T-shirts, drink beer and do downs. That's interpreted as partying, and they'll go anywhere that's happening. It's not just the music but the event that they go for. You find that what's going on in New York and L.A. isn't where it's at; it's what's going on in the Midwest. So you'll have something new and esoteric happening in New York but in the heartlands, bands like Judas Priest are tearing up the country from behind! I think people often champion up and coming new bands for the wrong reasons. It should be helped and promoted and exposed but not because it's the next big trend, but because it's new development and experimentation with the art form.

"We're always getting comments from the program directors at our affiliate stations like 'Source live concerts are the best long-form programming we've seen to date, they're easy to plan and make the weekend special.'"

Since March 1980, production of all Source concerts

(continued on page S-8)

# CONGRATULATIONS SOURCE! FROM YOUR AFFILIATES.



## Extensive Research, Planning Behind Source Network Concept

(continued from page S-3)

Kevin Cox, vice president, network radio, NBC. "Other networks generally have about 60% female listeners and 40% male, but because with the Source we have primarily AOR stations which have 60% male listeners and 40% female, we're the reverse. It's the only format I know of in radio that delivers more men than women. With so many men 18-24 we actually have an average rating, 6 a.m. to midnight, seven days of 2.1 of men 18-24, which is astounding — virtually TV numbers.

"We have exceeded our audience estimates in every case, now reaching over 15 million listeners per week. We had very ambitious ad budgets (i.e., expectations of billings) for the Source beginning this year and we've exceeded those by big share points. We had Arb do a study for us on how many people who listen to the Source listen to other networks and 48% of listeners of Source — affiliate stations will not listen to other networks in the same market. This means that if you're buying network, only that 48% of our audience is exclusive to us. In over 50% of our markets we have the number one, two or three station 18-34 of all stations in the market, which represents unprecedented affiliate strength.

"We've sold out our first quarter, we're 90% sold out on the second quarter, and for the entire year we're already 85% sold out for all of our long-form programming. With the incredible success of the concert and music specials series we'll be heavily involved with that in the future.

"We'll definitely finish the year in a very healthy profit situation and expect by that time to be, I think, the most successful young adult network in terms of profitability."

Nick Schiavone, director, research, radio network, NBC, supplies the hard numbers of the Source's success: "RADAR 22 is the most recent measurement of network radio audience — and remember that this is the

first time the Source has been rated. If you look at Monday-Sunday 6 a.m. to midnight daypart, the Source ranks number one among adults 18-24, and more importantly, ranks number two among adults 18-34. What's important about that is that in one measurement we've managed to displace ABC-FM as the number two 18-34 network and we're approximately 5% behind ABC-Contemporary. We're also number two among adults 25-34.

"If we change the perspective slightly, since most business is done during Monday to Friday, if we measure 6 a.m. to midnight Monday to Friday, then we find that the Source is not only number one 18-24, but also number one 18-34, thus completely displacing not only ABC-FM but also ABC-Contemporary as well. We are also number two in 25-34, as well as 18-49 and 18-54, just astounding performance.

"The Source, because of the nature of the stations, has a male skew. If we limit the focus to men only we find that Monday to Sunday, 6 a.m. to midnight we are number one, 18-24, 25-34, 18-34, and 18-49 — basically we're sitting on top of a grand slam! An incredible showing for a network that's only been in existence for a bit over a year. Among women we're number three 18-49, 18-34, 18-24 and number four in 25-34. Overall we're the number one network among men, and number three network among women in the key demographics.

"I want to emphasize that this didn't happen by accident nor is it a favorable wobble or bounce in the ratings. This is the result of our affiliation strategy of going with one of the top-ranked stations in each market.

"We use rigid standards in producing this research data. The Source now has measurable survey listings in 117 metro survey areas, and in 66 of those, or 56.4%, the Source has the number one, two or three station. In contrast, ABC Contemporary by our calculations has 140 metros, and in 42 they're number one, two or three, resulting in 30%. With ABC-FM, which is similar to the

Source in that they have 119 metros, they're number one, two or three in 52, giving a 43.7%. The RKO network, which represents competition for both the Source and the regular NBC radio network, has 136 metros, in which they're number one, two or three in 55, or 40.4%. What's important is that not only do we have a higher concentration of top ranked stations, we literally have more stations that are in the top three in their markets. The network is, in great part, the sum of its affiliates.

"Another point that is very critical in media buying and planning is to make sure that you've got a vehicle that reinforces the product. If the product is a contemporary product, it's important for the advertiser to realize that he's running on stations on which eight out of 10 listeners are 18-34, so there's minimal waste. On a Monday-Friday 6 a.m. to midnight basis, of the adults 18-plus on the Source, 81.2% are between 18 and 34. In contrast, ABC-FM has 73.4% 18-34s of their 18-plus listeners, while ABC-Contemporary has 60.9% 18-34s of their 18-plus listeners. In short, more of our listeners are right in the demo that the contemporary advertiser is going for.

"Of course I must also point out that FM radio in general is growing. Our private analysis shows that since fall of 1975 FM's share of audience Monday-Sunday on a 24-hour basis has grown from 42.4%, to 68.7% in fall 1980 for an average quarter hour. In other words two out of three 18-34 listeners in that average quarter hour are listening to FM stations. Conversely, AM's share of audience has gone from 58.1% in fall 1975 to 31.6% in fall 1980."

Although the Source has achieved remarkable success, Renwick says, "We're only three fourths mature as a network. I think when we get up to 200 affiliates we could call it a mature network and we'll probably get up to 225 or 250 to cover the top 200 markets in the country. Our ultimate aims for the Source are to be the number one network for 18-34 audiences (and we're very close to that now) to contribute a significant share of profits to the whole of NBC's radio operations, and to provide blueprints for other network ideas we're exploring for the future. These may be whole networks or network ideas which may not represent a whole network. The Source appeals to a group whose interests change faster than any other group, so our objective is to stay on top of these changes.

"We've formed the Source Board, a cross-section of management people from Source stations across the country, and along with our consultants, the Board, which just recently had its first meeting in Dallas, will give us the information we need as to what's really going on in the coming months. The key to our success is that the people who put the network on the air all come out of a rock radio background, know what the stations need and what audiences want, and with the constant dialogue, and the consultation of Burkhart/Abrams and the Source Board, our objective is to remain as important to our affiliates as we are today."

## Source Programming

(continued from page S-6)

has been handled by Cleveland firm EDR/Media and producer Denny Martin. With a heavy background in studio work and live sound production, Martin contacted McGhan after reading in the trades of the Source's commitment to expansion and high quality production. The first show he handled was George Thorogood, which was broadcast during the weekend of April 18, 1980. EDR uses a 24-track mobile studio built into a giant Silver Eagle bus, with post-production on the recorded concerts being done at the 48-track Recording Connection Studio. EDR/Media is the studio's parent corporation.

McGhan says, "I think that some of the concerts we've done will go down 20 years from now as classics."

Most concerts are provided to the stations on discs which they can broadcast when they choose on a specific weekend, with the proviso that the discs be returned to the Source or destroyed after broadcast. "We send the discs out to be pressed a month before broadcast date and send them to the stations two weeks ahead of air date, so that if a disc never arrives or comes broken or warped, there's time to get them a replacement," says McGhan. "Everybody says it's the best service they've ever gotten in the concert syndication field. Once in a while we might hear about someone getting hold of a set from somewhere but that's not a major problem, it's a lust for the records — collectors are unbelievable. As far as people taping the concerts off

(continued on page S-9)

## Source Affiliates

### ALABAMA

\*WLSQ/Montgomery

### ARIZONA

KDJQ/KDKB/Phoenix  
KTCT/Tucson

### CALIFORNIA

KMGN/Bakersfield  
KNVR/Chico  
KMJ/Fresno  
\*KQIQ/Hanford  
KHTZ/Los Angeles  
KRFD/Marysville  
KXOA/Sacramento  
KDON/Salinas  
KCAL/San Bernardino  
\*\*KGB/San Diego  
KTMS/Santa Barbara  
KFMR/Stockton  
KBBY/Ventura

### COLORADO

KBPI/Denver

### CONNECTICUT

WCCC/Hartford  
\*WOMN/New Haven

### DIST. OF COLUMBIA

WKYS/Washington, D.C.

### FLORIDA

WQVW/Ft. Pierce  
WFYV/Jacksonville  
WWWL/Miami  
WDIZ/Orlando  
WOWD/Tallahassee  
WQXM/Tampa  
WNGS/W. Palm Beach

### GEORGIA

\*\*WKLS/Atlanta  
WYMX/Augusta  
WCGQ/Columbus  
WIZY/Macon/Gordon  
WSGF/Savannah  
\*WWGS/Tifton

### HAWAII

\*KHVH/Honolulu

### IDAHO

KIDQ/Boise  
KPKY/Pocatello

### ILLINOIS

WPGU/Champaign  
WMET/Chicago  
WDNL/Danville  
WWCT/Peoria  
WYFE/Rockford

### INDIANA

WHKC/Evansville/Henderson, Ky.  
WXKE/Ft. Wayne  
WFBQ/Indianapolis  
WRTB/Vincennes

### IOWA

KGGO/Des Moines

### KANSAS

WIBW/Topeka

### KENTUCKY

WKQQ/Lexington  
WZZX/Louisville  
WDDJ/Paducah

### LOUISIANA

KWLB/Alexandria/Marksville  
KGRA/Lake Charles  
WAIL/New Orleans

### MAINE

WTOS/Bangor/Skowhegan  
WALZ/Marchias  
WMGX/Portland  
\*\*WSME/Sanford

### MARYLAND

WIYY/Baltimore  
\*WJDY/Salisbury

### MASSACHUSETTS

WUPE/Pittsfield

### MICHIGAN

WWWV/Detroit  
WLAV/Grand Rapids  
WIMI/Ironwood  
WILS/Lansing  
WIRX/St. Joseph

### MINNESOTA

KLIZ/Brainerd  
\*\*KORS/Minneapolis  
KROC/Rochester  
KZIO/Duluth/Superior

### MISSISSIPPI

WZKX/Gulfport

### MISSOURI

KYYS/Kansas City  
KRFG/Springfield/Greenfield  
\*\*KADI/St. Louis

### MONTANA

KIDX/Billings  
\*KQDI/Scranon  
KDXT/Missoula

### NEVADA

KFMS/Las Vegas  
KOZZ/Reno

### NEW HAMPSHIRE

WGIR/Manchester

### NEW JERSEY

WGFR/Atlantic City  
WFMV/Blairstown  
WKXW/Trenton

### NEW MEXICO

\*KVSF/Santa Fe

### NEW YORK

WGFM/Albany/Schenectady  
WMRV/Binghamton  
WGRQ/Buffalo  
WBPM/Kingston  
WNEW/New York  
WMJQ/Rochester  
WSYR/Syracuse

### NORTH CAROLINA

\*WAGY/Forest City  
\*WYNG/Goldsboro  
WXQR/Jacksonville  
WQXX/Morganton  
\*WRNB/New Bern

### NORTH DAKOTA

KYYY/Bismarck  
KIZZ/Minot

### OHIO

ACRN/Athens  
WKKI/Celina  
WMMS/Cleveland  
WXGT/Columbus

### OKLAHOMA

KORS/Miami  
\*\*KATT/Oklahoma City

### OREGON

KSND/KASH/Eugene  
KKIC/Medford  
KQFM/Portland

### PENNSYLVANIA

WPRR/Altoona  
WQVE/Harrisburg  
WGLU/Johnstown  
WYSP/Philadelphia  
WDVE/Pittsburgh  
WEZX/Scranton  
WRHY/York

### SOUTH CAROLINA

WANS/Greenville/Anderson  
WSCZ/Greenwood

### SOUTH DAKOTA

KQAA/Aberdeen  
KLYX/Sioux Falls

### TENNESSEE

WPVG/Jackson/Huntingdon  
WIMZ/Knoxville  
WZXR/Memphis

### TEXAS

KZEW/Dallas  
KLAQ/EI Paso  
KRBE/Houston  
KFMX/Lubbock  
KHYS/Port Arthur  
KISS/San Antonio  
KTYL/Tyler  
KNFO/Waco

### UTAH

KISN/Salt Lake City

### VIRGINIA

WGOL/Lynchburg  
\*WZAM/Norfolk  
WMYK/Virginia Beach

### WASHINGTON

KIOK/Kennewick  
KLYK/Longview  
KZOK/Seattle  
KFFM/Yakima

### WEST VIRGINIA

\*\*WCIR/Beckley  
WKLC/Charleston/  
Huntington  
WCLG/Morgantown  
WOMP/Wheeling

### WISCONSIN

WIZM/La Crosse  
WMAD/Madison  
WLST/Marinette  
\*\*WZUU/Milwaukee  
WOSH/Oshkosh  
WSPT/Stevens Point

### NOTE:

\*AM Station  
\*\*AM/FM Station  
All others are FM stations.

## Faces Behind NBC's The Source



Kevin Cox



Joan Voukides



Kathryn Lenard



Nick Schlavone



Ellyn Ambrose



John McGhan



Jim Cameron



Denny Martin

### Programming Key To Source Success

(continued from page S-6)

the air, that is absolutely no problem at all. I think the whole controversy over taping was nothing but a scapegoat for people trying to figure out why the record industry went through such terrible times in 1979, and I blame it entirely on the record companies and the trades for creating the story as a scapegoat and forum for radio and record companies to air their differences. It created good copy for the trades and a nightmare for me.

"Sam Copper at Starfleet/Blair, who did a few concerts for us, did a survey using the Gallup people, and the results showed that maybe 5% of the people who listened to the concerts taped them — that's the cult — and 35% said they'd go and buy the group's LP from hearing the concert. So you have to weigh the disadvantages against the advantages. These concerts are heard by between five and nine million people, depending on station clearances.

"In upcoming events, one I'm very excited about will be a show from Denny Somach called 'The Music That Rocked A Decade,' which runs on the weekend of March 27. Over the years we've acquired a number of interviews with a lot of the groups that came out as part of that first invasion that created album radio — Beatles, Stones, Steve Winwood, Pink Floyd — music that tells us why we are where we are. This is music that still holds up today, it was well-recorded so you can play it to a 19 year old and he'll say, 'Wow, who's this, where'd it come from' because it still sounds good. If it goes over well, which I think it will, it could be the first of several that we'll do. Everything that we do is very carefully targeted and the network has been wonderful about it."

### Affiliate Board Committee Members

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salutes  
the source**



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TO



FROM

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Packager of Media Events

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# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart	3/21		Weeks On Chart	3/21
<b>1</b> GAP BAND III GAP BAND (Mercury/PolyGram SRM 1-4003)	1	14	<b>38</b> FEEL ME CAMEO (Chocolate City/ PolyGram CCLP 2016)	37	22
<b>2</b> THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	2	11	<b>39</b> FACES EARTH, WIND & FIRE (ARC/Columbia KC 36795)	35	19
<b>3</b> IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	4	11	<b>40</b> HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)	55	2
<b>4</b> HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T8-373M1)	3	21	<b>41</b> POSH PATRICE RUSHEN (Elektra 6E-302)	39	18
<b>5</b> WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	6	20	<b>42</b> PARTY 'TIL YOU'RE BROKE RUFUS (MCA-5159)	49	2
<b>6</b> IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T8-374M1)	7	9	<b>43</b> SHADES OF BLUE LOU RAWLS (Phila. Int'l./CBS JZ 36774)	38	11
<b>7</b> STONE JAM SLAVE (Cotillion/Atlantic SD 5224)	5	24	<b>44</b> THIS IS MY DREAM SWITCH (Gordy/Motown G8-999M1)	43	20
<b>8</b> FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	8	18	<b>45</b> ELOISE LAWS (Liberty LT-1063)	45	9
<b>9</b> MAGIC TOM BROWNE (GRP/Ariste 5503)	11	6	<b>46</b> IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-999M1)	46	30
<b>10</b> ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic SD 16027)	13	5	<b>47</b> THE DRAMATIC WAY THE DRAMATICS (MCA-5148)	40	19
<b>11</b> BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T8-375M1)	18	4	<b>48</b> KANO (Emergency EMLP 7505)	41	15
<b>12</b> THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	10	11	<b>49</b> DIRTY MIND PRINCE (Warner Bros. BSK 3478)	47	22
<b>13</b> CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DSR 9518)	9	24	<b>50</b> INHERIT THE WIND WILTON FELDER (MCA-5144)	50	23
<b>14</b> LIVE AND MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	12	15	<b>51</b> GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warnar Bros. HS 3453)	51	34
<b>15</b> HOUSE OF MUSIC T.S. MONK (Mirage/Atlantic WTG 19291)	16	10	<b>52</b> SWEET VIBRATIONS BOBBY "BLUE" BLAND (MCA 5145)	52	18
<b>16</b> GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37080)	28	3	<b>53</b> TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	—	1
<b>17</b> SKYYPORT SKYY (Salsoul/RCA SA-8537)	14	18	<b>54</b> THE BOYS ARE BACK STONE CITY BAND (Gordy/Motown G8-1001M1)	54	7
<b>18</b> CITY NIGHTS TIERRA (Boardwalk FW 36995)	17	14	<b>55</b> IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	59	3
<b>19</b> AUTOAMERICAN BLONDIE (Chrysellis CHE 1275)	20	8	<b>56</b> CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5178)	60	2
<b>20</b> AS ONE THE BAR-KAYS (Mercury/PolyGram SRM-1-3844)	15	18	<b>57</b> CONNECTIONS & DISCONNECTIONS FUNKADELIC (LAX JW 37097)	62	2
<b>21</b> TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12138)	25	5	<b>58</b> PERFECT FIT JERRY KNIGHT (A&M SP 4843)	—	1
<b>22</b> TO LOVE AGAIN DIANA ROSS (Motown M8-951M1)	28	4	<b>59</b> VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	61	3
<b>23</b> LET'S BURN CLARENCE CARTER (Venture VL 1005)	24	15	<b>60</b> ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	53	5
<b>24</b> LICENSE TO DREAM KLEENER (Atlantic SD 19288)	33	7	<b>61</b> I LIKE WHAT YOU'RE DOING TO ME! YOUNG AND COMPANY (Brunswick BL 754224)	57	8
<b>25</b> ARETHA FRANKLIN (Arista AL 9538)	21	23	<b>62</b> 'NARD BERNARD WRIGHT (GRP/Arista 5011)	—	1
<b>26</b> JERMAINE JERMAINE JACKSON (Motown M8-1499F)	23	17	<b>63</b> GREATEST HITS MANHATTANS (Columbia JC 36661)	48	15
<b>27</b> VOICES IN THE RAIN JOE SAMPLE (MCA-5172)	29	9	<b>64</b> DEE DEE DEE DEE SHARP GAMBLE (Phila. Int'l./CBS JZ 36370)	64	9
<b>28</b> RADIANT ATLANTIC STARR (A&M SP-4833)	44	4	<b>65</b> TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745)	56	33
<b>29</b> TOUCH CON FUNK SHUN (Mercury/PolyGram SRM-1-4002)	19	18	<b>66</b> TROMBIPULATION PARLIAMENT (Casablanca/PolyGram NBLP 7240)	58	15
<b>30</b> GOLDEN TOUCH ROSE ROYCE (Whitfield/Warnar Bros. WHK 3512)	32	8	<b>67</b> BETTER DAYS THE BLACKBYRDS (Fantasy F-9602)	66	14
<b>31</b> LOVE IS... ONE WAY ONE WAY (MCA-5163)	36	5	<b>68</b> DIANA DIANA ROSS (Motown M8-936)	68	42
<b>32</b> AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	31	24	<b>69</b> CARNAVAL SPYRO GYRA (MCA-5149)	67	20
<b>33</b> THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING (MCA-5162)	34	8	<b>70</b> JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol ST-12087)	69	35
<b>34</b> TRIUMPH THE JACKSONS (Epic FE 36424)	22	24	<b>71</b> ZAPP (Warnar Bros. BSK 3463)	63	28
<b>35</b> GAUCHO STEELY DAN (MCA-6102)	27	8	<b>72</b> TWENNYNINE with LENNY WHITE (Elektra 6E-304)	72	23
<b>36</b> EVERYTHING IS COOL T-CONNECTION (Capitol ST-12128)	42	4	<b>73</b> CANDLES HEATWAVE (Epic FE 36873)	65	18
<b>37</b> HAD TO SAY IT MILLIE JACKSON (Spring/PolyGram SP-1-6730)	30	11	<b>74</b> SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	70	48
			<b>75</b> SHARON REDD (Preluda PRL 12181)	74	3



**OPENING NIGHT IN LOS ANGELES** — Columbia Records jazzist Arthur Blythe recently made his first Los Angeles appearance as a leader in six years at McCabes. Altoist Blythe was greeted by Columbia staffers after his opening night show. Pictured are (l-r): Peter Philbin, director of talent acquisition, Columbia west coast; Wayne Edwards, product manager; Doug Wilkins, director of black music promotion, west coast; Bob Stewart, Bobby Battles and Calvin Bell of the band; Blythe; and kneeling Orlando Imala, product manager.

## THE RHYTHM SECTION

**TROUBLE IN WINDY CITY** — Spanky Lane, program director at WBMX-FM in Chicago, recently announced his resignation from the post, effective June 1. Lane told **Cash Box** that he is leaving the position after eight months in the market because of "racial attitudes." Lane, who is white, said that various organizations based in the Windy City's black community, led by operation PUSH, have accused him of not being capable in his job of programming black music, based on the fact that he is white. He was also accused of not playing black music, instead programming more pop sounds. Lane, who has also worked at black-formatted KDAY/Los Angeles, was further accused of having a bad attitude and developing bad relations with local black promotion people. Also under attack at BMX is general manager **Jim Maddox**, who is accused of being unresponsive to community needs and of making no effort to contact community leaders. Both Lane and Maddox maintain that the charges are unfounded and have no basis in fact. "I'm being used as a scapegoat for not playing certain records," Lane said. "I think I do good work and that I shouldn't be hindered by these attitudes," he continued. Defending his hiring of Lane, Maddox said, "PUSH and these other groups are dealing on the premise that 'what does a white guy know about programming black radio.'" He also said that Lane was the best talent available at the time and that he wanted to deliver quality. "We found that only white people, except for Maddox, were in decision-making positions at the station after he and Lane came to town," said **Rev. Willie Taplin-Barrow**, head of Operation PUSH's national negotiation team. Barrow said that several long-time BMX staffers were released soon after the administration change, including the **Rev. Thomas Barrett**, who was the station's religious DJ. "When members of PUSH went to the station to talk with Maddox, we found they had no black staffers. And they want to be a black radio station?" she said. Taplin-Barrow also said that several black record promotion men had come to PUSH with complaints that Lane was rude to them and incommunicative most of the time. "These guys are the smaller promotion men who can't get their product on at any station, but claim they can't get added at BMX because I'm white," said Lane. Taplin-Barrow said that there should have been some effort to reach out to the community and become familiar with listener needs. She said that further meetings with station officials are planned to find out what happened with the other staffers who were fired and that "if they don't meet our demands, we'll go to the streets and tell people to change their radio dials. We want to be a part of designing black music airplay for our community." Maddox, who noted that **Jack Patterson** of the Texas-based consultant firm TM Prod., will replace Lane, said, "When you consider the social climate, people out of work and all, it becomes an emotional matter." **ELECTRIC REBUTTAL, ADMONISHMENT, HMM** — While there is still a heated court trial over who rightfully should be called **The Funkadelic**s and several invaders into the funk battle field are releasing product with hard-edged bite, **Uncle Jam George Clinton** and his regiment of soldiers have released the title track from their upcoming "Electric Spanking of War Babies" album. The song openly flaunts the majesty of Clinton's now legendary funk conquests and proclaims the Uncle Jam version of the Funkadelic's real thang. Lyrics like "You can walk a mile in my shoes/but you can't dance a step in my feet/you don't stand a chance/you can't dance" drive the point home. On the picture sleeve of the single, Uncle Jam's minister of funkaganda, **Sir Ileb of Splankadella**, dares the P-Funk public to compare Uncle Jam's music to the other recently released Funkadelic product and product released last year by a band of funk army renegades who joined forces to outfunk the funkier. Release of Clinton's product, which is an open, flagrant violation of Funk War conventions, proves, beyond doubt, that all is fair in funk and war.

**BENEFITS** — **Tom Jones** is to headline a benefit given in behalf of the Neighbors of Watts, April 26 in the Beverly Wilshire Hotel's Grand Ballroom. Money from the event will go toward the non-profit group's two child care centers, three family care homes and an extended day care home, all located in South Central Los Angeles. . . The golden love crooner himself, **Barry White**, recently announced plans for the Barry White Celebrity Tennis Tournament and Concert, which is to be held May 8-10 in Waco, Texas. The tournament concert is being conducted in behalf of the **Paul Quinn College** in Waco, where White received an honorary Doctorate of Humane Arts degree in 1978. Funds will go to the school's capital improvement fund. Former Olympic decathlon champion and current TV personality **Bruce Jenner** is honorary chairman for the event, with tennis star **Arthur Ashe, Jr.** serving as the head of a special honorary committee consisting of **Desi Arnaz, Jr., Earl Campbell, Chad Everett, Steve Garvey, Tony Hill, Bob Lilly, Whitman Mayo, Robert Newhouse, Dick Van Patten** and **Nancy Wilson**.

**SIRMA** — The Small Independent Record Manufacturers' Assn. (SIRMA) recently held its second general meeting of the year at Manhattan (N.Y.) Community College, where topics ranging from concert promotion and video tape impact to radio airplay and accounting techniques were discussed.

michael martinez

# CASHBOX TOP 100

March 28, 1981

	Weeks On Chart
1 DON'T STOP THE MUSIC	3/21
2 IT'S A LOVE THING	2
3 WATCHING YOU	4
4 BURN RUBBER	3
5 THIGHS HIGH (GRIP YOUR HIPS AND MOVE)	5
6 ALL AMERICAN GIRLS	6
7 SUKIYAKI	9
8 BEING WITH YOU	15
9 JUST THE TWO OF US	11
10 BON BON VIE (GIMME THE GOOD LIFE)	10
11 FANTASTIC VOYAGE	7
12 I AIN'T GONNA STAND FOR IT	8
13 HOW 'BOUT US	20
14 TOGETHER	13
15 PERFECT FIT	16
16 I JUST LOVE THE MAN	12
17 HEARTBREAK HOTEL	14
18 AI NO CORRIDA	22
19 RAPTURE	21
20 AND LOVE GOES ON	18
21 MAGIC MAN	24
22 TOO TIGHT	19
23 TAKE IT TO THE TOP	27
24 WHEN LOVE CALLS	32
25 WHAT A FOOL BELIEVES	28
26 EVERYTHING IS COOL	26
27 LOVERS AFTER ALL	33
28 YOU'RE TOO LATE	29
29 BOOGIE BODY LAND	17
30 FEEL ME	35
31 PRAISE	36
32 GET TOUGH	37
33 I HEAR MUSIC IN THE STREETS	23

	Weeks On Chart
34 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)	41
35 LOVE'S CALLING	30
36 YOU LIKE ME DON'T YOU	44
37 WHAT TWO CAN DO	42
38 NEVER GONNA GIVE YOU UP	43
39 BE YOURSELF	40
40 8TH WONDER	25
41 ONE-WAY LOVE AFFAIR	46
42 MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME	45
43 MAKE THAT MOVE	53
44 FANCY DANCER	38
45 WHO SAID?	31
46 WHAT CHA' GONNA DO FOR ME	55
47 TRY A LITTLE TENDERNESS	50
48 LOVE OVER AND OVER AGAIN	39
49 KEEP ON IT	56
50 HAVE YOU SEEN HER	54
51 CELEBRATION	34
52 YOU'RE LYING	61
53 YOU'RE THE BEST THING IN MY LIFE	47
54 TONIGHT WE LOVE	64
55 MY LADY	59
56 F-ENCOUNTER	58
57 I WANT IT	57
58 DOUBLE DUTCH BUS	67
59 YOUNG LOVE	60
60 MOMENT OF WEAKNESS	65
61 BAD COMPANY	75
62 CALL IT WHAT YOU WANT	70
63 I'M READY	52
64 IN LOVE'S TIME	72
65 BIRTHDAY PARTY	69
66 WHAT ARE WE GOING TO DO WITH IT	77

	Weeks On Chart
67 WIND ME UP	71
68 WHERE DID I GO WRONG?	63
69 HERE'S TO YOU	51
70 MAKE THE WORLD STAND STILL	48
71 NEVER LIKE THIS	66
72 GOLDEN TOUCH	74
73 SOMETHING TO REMEMBER	82
74 CAN YOU HANDLE IT	73
75 LOVE IS A WAITING GAME	87
76 DIDN'T WE MAKE IT HAPPEN, BABY	79
77 BODY FEVER	85
78 FEEL IT	81
79 YOUR LOVE IS ON THE ONE	—
80 SURRENDER	80
81 GOT TO MAKE IT BETTER	90
82 SHOESTRINGS	—
83 YOU ARE	86
84 LADY'S WILD	—
85 YEARNING FOR YOUR LOVE	—
86 MAKE YOU MINE	91
87 SUPERLOVE	—
88 YOU'D BE A MILLIONAIRE	88
89 GIVE IT TO ME BABY	—
90 INVITATION TO LOVE	—
91 CONNECTIONS AND DISCONNECTIONS	93
92 VOICES INSIDE MY HEAD	92
93 SEARCHIN' FOR LOVE	—
94 CHILL-OUT!	—
95 DO YOU REALLY MEAN GOODBYE?	95
96 LET'S DO IT	89
97 FEELIN'	83
98 MELANCHOLY FIRE	68
99 DON'T BE ASHAMED TO CALL MY NAME	62
100 TURN OUT THE LAMPLIGHT	76

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Woman Needs (Raydiola — ASCAP) .....	34	Fancy Dancer (Mchoma/Cherubim — BMI/ASCAP) 44	Love Over (Jobete — ASCAP) .....	48	Take It (Delightful/Fresh Start — BMI) .....	23	
Ai No Corrida (Heathwave/ Lazy Lizard/ Intersong — ASCAP) .....	18	Fantastic Voyage (Spectrum VII/Circle — ASCAP) 11	Lovers After All (Rumanian Pickleworks — BMI/ Leon Ware — ASCAP) .....	27	Thighs High (Thomas Browne/Roaring Fork — BMI) 5		
All American (Walden/Gratitude Sky — ASCAP/Irving/Kejoc — BMI) .....	6	Feel It (Rev Three/Fairbanks — BMI) .....	78	Love's Calling (Platinum Ear — BMI) .....	35	Together (Mighty Three — BMI) .....	14
And Love (Almo/Verdangel/Cherubim — ASCAP/ Foster Frees/Irving — BMI) .....	20	Feel Me (Better Days — BMI/Better Nights — ASCAP) .....	30	Make That Move (Spectrum VII/Mykinda — ASCAP) 43	21	Tonight We Love (Overdue — ASCAP) .....	54
Bad Company (Nick-O-Va! — ASCAP) .....	61	Feelin' (One To One — ASCAP) .....	99	Make The World (WB/Peabo/Very Every — ASCAP) 70	22	Too Tight (Val-IE-Joe — BMI) .....	22
Be Yourself (Hulaws — BMI/New East — ASCAP) 39		Get Tough (Alex & Soufus — ASCAP) .....	32	Make You Mine (Relaxed/Happy Birthday/Tuff Cookie — BMI) .....	86	Try A Little (Campbell, Connelly/ Robins — ASCAP) .....	47
Being With You (Bertam — ASCAP) .....	8	Give It To Me (Jobete & Stone City — ASCAP) .....	89	Melancholy Fire (Arista — ASCAP) .....	99	Turn Out (Rondor (London) Admin. by Almo — ASCAP) .....	100
Birthday Party (Sugar Hill — BMI) .....	65	Golden Touch (May Twelfth/Warner Tamerlane — BMI) .....	72	Moment of Weakness (Groovesville/Forgotton — BMI) .....	60	Voices Inside (Chappell — ASCAP) .....	92
Body Fever (Bar-Kays/Warner Tamerlane — BMI) 77		Got To Make It Better (Music Tree/Butterfly Gong — BMI) .....	81	Nothing Remains (Sumac — BMI) .....	42	Watching You (Slave song/Cotillon — BMI) .....	3
Bon Bon (Unichappell/Featherbed/Larball — BMI) 10		Have You Seen Her (Six Continents — BMI) .....	50	One-Way Love (Frozen Butterfly — BMI) .....	41	What A Fool (Snug/Milk Money — ASCAP) .....	25
Boogie Body (Bar Kays/Warner-Tamerlane — BMI) 29		Heartbreak Hotel (Mijac — BMI) .....	17	Perfect Fit (Almo/Crimasco — ASCAP) .....	15	What Are You Going (Jobete/Black Bull/Danbet — ASCAP) .....	66
Burn Rubber (Total Experience — BMI) .....	4	Here's To You (One To One — ASCAP) .....	69	Praise .....	31	What Cha' Gonna (Average (Admin. by Ackee) Longdog — ASCAP) .....	37
Call It What (Bilsum — BMI) .....	62	How 'Bout (Dana Walden — license pending) .....	13	Rapture (Rare Blue/Monster Island — ASCAP) .....	19	What Two (Bellboy/Kee-Drick — BMI) .....	46
Can You (Diamond In The Rough/Trumar — BMI) 74		I Ain't Gonna (Jobete & Black Bull — ASCAP) .....	12	Searchin' (Walden/Gratitude Sky — ASCAP/ Irving — BMI) .....	93	When Love Calls (Almo/Newban/Audio — ASCAP) 24	
Celebration (Delightful/Fresh Start — BMI) .....	51	I Hear Music (Unlimited Touch/Phylmar — ASCAP) 33		Something To Remember (Spectrum VII/Mykinda — ASCAP/Proud Tunes — BMI) .....	73	Where Did I Go (Johnny Wilder — BMI) .....	68
Chill-Out! (Jackaroo/Bobby "O" — BMI) .....	94	I Just Love (Assorted — BMI) .....	16	SukiyaKi (Beechwood — BMI) .....	7	Who Said? (Bovina — ASCAP) .....	45
Connections And Disconnections (Milwaukee & Key Funk — BMI) .....	91	I Want It (Last Colony/Band Of Angels — BMI) .....	57	Superlove (One To One — ASCAP) .....	87	Wind Me Up (Big Seven/Arrival — BMI) .....	67
Didn't We Make (Sa-Vette/Six Continents — BMI/My Body's/World Song — ASCAP) .....	76	I'm Ready (Emergency — ASCAP) .....	63	Surrender (Bull Pen — BMI) .....	80	Yearning For Your Love (Total Experience — BMI) 85	
Do You Really Mean (Content — BMI) .....	95	In Love's Time (Screen Gems-EMI — BMI) .....	64			Yesterday (Almo/Hammer & Nails — ASCAP) .....	42
Don't Be (Intersong/April Bohannon — ASCAP) .....	99	Invitation (Three Go & Jazz Autumn — ASCAP) .....	90			You Are (Torano — BMI) .....	83
Double Dip (Total X — BMI) .....	1	It's A Love (Spectrum VII/Mykinda — ASCAP) .....	2			You Like Me Don't You (Jobete — ASCAP) .....	36
Don't Stop (WIMOT/Frason/Supermerket — BMI) .....	58	Just The Two (Antisia — ASCAP) .....	9			Young Love (Jobete — ASCAP) .....	59
8th Wonder (Commodores Pub./Jobete — BMI) .....	40	Keep On (Harrindur/Licyndiana/Ensign — BMI) .....	49			You'd Be (Special Agent/Adm. by Alvert — BMI) .....	88
Everything Is Cool (T-Conn Admin. by Irving — BMI) 26		Lady's Wild (Val-IE-Joe/Felstar — BMI) .....	84			Your Love (Spectrum VII/Circle — ASCAP) .....	79
F-Encounter (Rubber Band — BMI) .....	56	Let's Do It (Calebur Compositons/Leeds/Pap/Mideb — ASCAP) .....	96			You're Lying (Solid/RSM/Martin-Coulter/MCA) .....	52
		Lovets A Waiting (WB/Peabo/Very Every — ASCAP) 75				You're The Best (Groovesville/Supercloud/ Arturus II — BMI) .....	53
						You're Too Late (Rightsong/Pavillian/Listi — BMI) .....	28

# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- WHAT CHA' GONNA DO FOR ME — CHAKA KHAN — WARNER BROS.**  
WWIN, WDIA, OK100, WJLB, WBMX, WAWA, WWDM, KDKO, WVKO
- LADY'S WILD — CON FUNK SHUN — MERCURY/POLYGRAM**  
WJMO, KMJQ, WDAS, WOKB, WNHC, WAOK, KDKO, WGIV, WRBD
- YEARNING FOR YOUR LOVE — GAP BAND — MERCURY/POLYGRAM**  
WJMO, WDAS, WOKB, KGFJ, WAOK, KDKO, WVKO
- GIVE IT TO ME BABY — RICK JAMES — GORDY/MOTOWN**  
WWIN, WAWA, WOKB, KGFJ, WVEE, WWDM, KDKO
- BAD COMPANY — ULLANDA MCCULLOUGH — ATLANTIC**  
WEDR, WENZ, WOKB, WNHC, WGIV, WGPR-FM
- YOUR LOVE IS ON THE ONE — LAKESIDE — SOLAR/RCA**  
WEDR, WDIA, WSOK, WBMX, KDKO, WRBD
- WHAT ARE WE GOING TO DO WITH IT — BETTY WRIGHT — EPIC**  
WENZ, WKND, KGFJ, KDKO, KPRS
- LOVE IS A WAITING GAME — ROBERTA FLACK AND PEABO BRYSON — ATLANTIC**  
WWIN, WBMX, WTLC, WATV, KDKO

## MOST ADDED ALBUMS

- MY MELODY — DENIECE WILLIAMS — ARC/COLUMBIA**  
WGIV, WTLC, WSOK, KSOL, WKND, WBMX, WDAS, WOKB
- LABOR OF LOVE — THE SPINNERS — ATLANTIC**  
WRBD, WGIV, WTLC, WEDR, WSOK, WILD, WOKB, WVEE
- GLAD YOU CAME MY WAY — JOE SIMON — POSSE**  
WAOK, WWDM, WRBD, WEDR, WAWA, WOKB, WVEE

## UP AND COMING

- LOVE DON'T STRIKE TWICE — BLACKBYRDS — FANTASY**
- ARE YOU CRAZY??? — TIMMY THOMAS — MARLIN**
- LOVE (IS GONNA BE ON YOUR SIDE) — FIREFLY — EMERGENCY**
- LAND OF MAKE BELIEVE — BLUE MAGIC — CAPITOL**
- I CAN'T BELIEVE YOU'RE GOING AWAY — MASS PRODUCTION — COTILLION/ATLANTIC**

## BLACK RADIO HIGHLIGHTS

### WVEE — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Slave, S. Robinson, J. Knight, G. Washington, Yarbrough & Peoples, Whispers, T.S. Monk, Taste of Honey, Earth, Wind & Fire, Sister Sledge, T. Browne, Gap Band, O. Jones, T-Connection, Champaign. ADDS: Bar-Kays, Rick James, Grandmaster Flash, F. Smith, Tom Scott, Gino Vannelli. LP ADDS: D. Ross, Jack McDuff, Revelation, Quincy Jones, Spinners, Joe Simon, Delegation, Funkadelic, D. Grusin.

### WAKO — ATLANTA — CARL CONNOR, PD

HOTS: T. Browne, J. Knight, M. Manchester/Bryson, Two Tons, Taste of Honey, T.S. Monk, S. Redd, R. Winters & Fall, Fantasy, T-Connection, Peaches & Herb, Champaign, Q. Jones, G. Washington, Bootsy, Atlantic Starr. ADDS: RJ's Latest Arrival, Debra Laws, Dazz Band, Gap Band, Con Funk Shun, Blackbyrd, Junie Morrison, Gino Vannelli. LP ADDS: Joe Simon, Bohannon, Unlimited Touch.

### WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Tom Browne, Atlantic Starr, Slave, R. Winters & Fall, Gap Band, Conversion, G. Washington, S. Robinson, Whispers, Kool & Gang. ADDS: C. Khan, R. Flack/P. Bryson, R. James, Sun, Wanda Walden, Free Expression, F. Gorman, Bootsy, Mystic Merlin, Jack McDuff, Revelation.

### WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: Gap Band, Slave, Skyy, T. Pendergrass, L. Huff, Tom Browne, Sugarhill Gang, T-Connection, Kool & Gang, S. Wonder, One Way, Whispers, Bar-Kays, J.R. Funk, M. Starr, Spinners, Starpoint, Shalamar, Sister Sledge, J. Knight, Dynasty, Bootsy. ADDS: Timmy Thomas, R. Flack/P. Bryson, Randy Brown, L.A. Boppers. LP ADDS: Bohannon, Originals.

### WILD — BOSTON — BUTTERBALL JR., MD — #1 — YARBROUGH & PEOPLES

JUMPS: 12 To 9 — Free Expression, 13 To 11 — G. Washington, 15 To 12 — Fantasy, 19 To 15 — Grandmaster Flash, 23 To 16 — Taste of Honey, 29 To 23 — Champaign, 30 To 26 — Atlantic Starr, 31 To 27 — Kool & Gang, 38 To 28 — Shalamar, 43 To 29 — O. Jones, 35 To 30 — Linx, 36 To 31 — Spinners, 37 To 33 — F. Smith, 39 To 34 — Leprechan, HB To 35 — Rufus, HB To 36 — Bill Summers, HB To 37 — Delegation, HB To 39 — Raydio, HB To 40 — RGB. ADDS: Skyy, Tierra, Strikers, Bar-Kays, Blackbyrds, B. Mason. LP ADDS: Spinners, W. Lewis, Ohio Players, J. McDuff.

### WPAL — CHARLESTON — THERON SNYPE, MD — #1 — T. BROWNE

HOTS: L. White, Taste of Honey, S. Robinson, J. Jackson, Cold Fire, P. Rushen, Q. Jones, Sadane, Champaign, Earth, Wind & Fire, Peaches & Herb, Kleeer, One Way, Spinners, Raydio, Atlantic Starr, L. Ware, M. Gaye, Shalamar, G. Washington. ADDS: Webster Lewis, Mass Production. LP ADDS: 5th Avenue.

### WGIV — CHARLOTTE — JOANN GRAHAM, MD

HOTS: Atlantic Starr, Taste of Honey, Earth, Wind & Fire, S. Robinson, O. Jones, Whispers, G. Washington, Delegation, Common Sense, Kleeer, RJ's Latest Arrival, Grandmaster Flash, G. Benson, J. Knight, Champaign, Manhattans. ADDS: Tierra, Con Funk Shun, O'Jays, J. Jackson, Ullanda McCullough, M. Henderson, P. Rushen. LP ADDS: D. Williams, Delegation, D. Laws, Spinners.

### WGCI — CHICAGO — BARRY MAYO, PD

HOTS: Yarbrough & Peoples, Gap Band, Lakeside, Slave, T.S. Monk, Jones Girls, Whispers, S. Robinson, B. Streisand, Tom Browne. ADDS: Linx, F. Smith, Bill Summers, Dazz Band, Enchantment, Tom Scott. LP ADDS: P. Bryson.

### WBMX — CHICAGO — SPANKY LANE, PD

HOTS: T. Browne, Yarbrough & Peoples, Gap Band, J. Dunlap, Lakeside, S. Robinson, Atlantic Starr, Slave, T.S. Monk, Kano. ADDS: Leon Ware, R. Flack/P. Bryson, Delegation, C. Khan, Raydio, Webster Lewis, Lakeside, Shalamar, Dennis Brown. LP ADDS: B. B. King, Isley Bros., Bill Summers, D. Williams, Leda Grace, L. Ware.

### WCIN — CINCINNATI — MIKE ROBERTS, MD

HOTS: Raydio, Q. Jones, Sister Sledge, Earth, Wind & Fire, D. Laws, S. Robinson, Gap Band, Bill Summers, C. Lucas, Yarbrough & Peoples. ADDS: Shalamar, Fantasy, Ohio Players, Starpoint, D. Williams, Atlantic Starr. LP ADDS: Millie Jackson.

### WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — YARBROUGH & PEOPLES

JUMPS: 9 To 5 — T.S. Monk, 14 To 6 — Taste of Honey, 15 To 10 — S. Robinson, 16 To 13 — A. Franklin, 18 To 14 — L. White, 24 To 16 — Zingara, 28 To 20 — Champaign, 31 To 23 — Atlantic Starr, 33 To 29 — C. Khan, 34 To 31 — Ohio Players, 35 To 32 — Sadane, 36 To 33 — Starpoint. ADDS: Gap Band, D. Ross, Rufus, Con Funk Shun.

### WJLB — DETROIT — TOM COLLINS, PD — #1 — SKYY

JUMPS: 6 To 2 — Slave, 7 To 4 — Whispers, 12 To 7 — Taste of Honey, 11 To 5 — T. Browne, 15 To 11 — J. Knight, 19 To 15 — D. Laws, 22 To 17 — A. Franklin, 23 To 18 — One Way, 24 To 19 — Stylistics, 25 To 20 — Cameo, 27 To 21 — Kleeer, 26 To 22 — Earth, Wind & Fire, 29 To 23 — T-Connection, 31 To 24 — Atlantic Starr, 32 To 27 — G. Washington, 33 To 28 — M. Henderson, 34 To 29 — B. Streisand/B. Gibb, 35 To 30 — Gap Band, 36 To 31 — P. Rushen, 37 To 32 — J. Jackson, 38 To 33 — D.D. Sharpe, 39 To 34 — A. Meyers, 40 To 35 — Linx, HB To 36 — S. Robinson, HB To 37 — M. Gaye, HB To 38 — Bohannon, HB To 39 — Fantasy, HB To 40 — O. Jones. ADDS: Enchantment, Kool & Gang, D. Ross, C. Khan, G. Vannelli, Tom Scott, Sheila Hilton, Marva King, Blue Magic, Wanda Walden.

### WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — YARBROUGH & PEOPLES

HOTS: T. Browne, Slave, Gap Band, J. Knight, Taste of Honey, Unlimited Touch, Zingara, Sister Sledge, Sugarhill Gang, L. White, Atlantic Starr, G. Washington, D. Laws, A. Franklin, Silver Platinum, Ohio Players, S. Robinson, Manchester/Bryson. ADDS: Sadane, Cameo, Kool & Gang, P. Rushen, F. Smith, Dazz Band, Lani Hall, Ullanda McCullough, Linx. LP ADDS: B.B. King, Jack McDuff.

### WRBD — FT. LAUDERDALE — JAMES THOMAS, MD — #1 — ZINGARA

JUMPS: 9 To 6 — Whispers, 11 To 7 — L. Clifford, 12 To 8 — Sister Sledge, 13 To 9 — King Tutt, 16 To 10 — Kleeer, 20 To 11 — F. Smith, 17 To 12 — Champaign, 18 To 13 — Enchantment, 19 To 14 — One Way, 21 To 15 — Isley Bros. 22 To 16 — Spinners, 24 To 17 — R. Winters & Fall, 25 To 18 — O. Jones, 27 To 19 — Starpoint, 28 To 20 — J. Cliff, 29 To 21 — Raydio, 30 To 22 — A. Franklin, 31 To 23 — Grandmaster Flash, 32 To 24 — L. Ware, 33 To 25 — R. Franklin, 34 To 26 — Kool & Gang, 35 To 27 — Dynasty, 36 To 28 — P. Rushen, 37 To 29 — D. Williams, 38 To 30 — Cameo, 39 To 31 — Heatwave, 40 To 32 — Atlantic Starr, 41 To 33 — A. Meyers, 42 To 34 — Rufus, 43 To 35 — Shalamar, 44 To 36 — Bobby King, 45 To 37 — Conversion, HB To 38 — Ullanda McCullough, HB To 39 — Sadane, HB To 40 — Bar-Kays, HB To 41 — E. Birdsong, HB To 42 — R. Flack/P. Bryson, HB To 43 — C. Khan, HB To 44 — Mel Sheppard, HB To 45 — Executive. ADDS: J. Butler, Jerry Bell, Dennis Brown, Junie, Lakeside, Sho Nuff, Con Funk Shun, Mass Production, RGB. LP ADDS: Joe Simon, Isleys, Spinners, E. Lovette.

### KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — YARBROUGH & PEOPLES

HOTS: Tom Browne, Jones Girls, G. Washington, Kool & Gang, Gap Band, A. Franklin, Tierra, Whispers, Con Funk Shun, S. Wonder, Switch, Sister Sledge, Blondie, Lakeside, Commodores, Isley Bros., W. Felder, T-Connection. ADDS: Cameo, Con Funk Shun. LP ADDS: Isley Bros.

### WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: F. Smith, Kleeer, Q. Jones, Bill Summers, Shalamar, G. Washington, Atlantic Starr, Funkadelic, Grandmaster Flash, S. Robinson, J. Jackson, M. Gaye, Champaign, D. Williams, P. Rushen, One Way, Kool & Gang, Sadane. ADDS: Ozone, Linx, T. Thomas, Side Effect, F. Hooker, R. Flack/P. Bryson, Revelation, Mass Production. LP ADDS: D. Williams, Spinners, Funkadelic, Rufus.

### KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — QUINCY JONES

HOTS: G. Washington, Sister Sledge, S. Robinson, Champaign, P. Rushen, J. Knight, R. Winters & Fall, T-Connection, B. White. ADDS: Kool & Gang, Linx, S. Wonder.

### KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — TASTE OF HONEY

HOTS: Yarbrough & Peoples, Gap Band, Whispers, Lakeside, Slave, T.S. Monk, Atlantic Starr, J. Knight, D. Laws, S. Robinson, T. Browne, Q. Jones, Champaign, R. Winters & Fall, Skyy, Sadane, Fantasy, Sister Sledge, Stone City Band. ADDS: Cameo, Rick James, B. Wright, Spinners, RGB, D. Williams, Gap Band. LP ADDS: Alphonse Mouzon, R. Winters & Fall.

### WDIA — MEMPHIS — MARK CHRISTIAN, PD

HOTS: Taste of Honey, Yarbrough & Peoples, R. Winters & Fall, Gap Band, T. Browne, S. Robinson, G. Washington, J. Knight, B. Bland, Manchester/Bryson, Slave, Champaign, J. Jackson, Kool & Gang, Zingara, Atlantic Starr, Q. Jones, Kleeer, Fantasy, T.S. Monk, T-Connection, Sister Sledge, Enchantment, W. Pickett, A. Franklin. ADDS: C. Khan, Delegation, O. Jones, Lakeside, Ohio Players. LP ADDS: Perry & Sanlin.

### WEDR — MIAMI — GEORGE JONES, MD

JUMPS: 27 To 7 — Staples, 15 To 10 — Jacksions, 14 To 6 — Lakeside, 8 To 3 — Mamatappee, Ex To 30 — Two Tons, Ex To 27 — L. Thomas, Ex To 24 — Dramatics, Ex To 23 — Slave, Ex To 22 — N. Connors, Ex To 21 — Jones Girls, Ex To 19 — King Tutt. ADDS: Geraldine Hunt, Tom Scott, Lakeside, Junie, Barbara Mason, Ullanda McCullough, Raydio, Mystic Merlin, Skyy, Final Edition. LP ADDS: Rufus, Webster Lewis, Niteflyte, Spinners, Joe Simon.

### WLUM — MILWAUKEE — BILLY YOUNG, PD

HOT LP's: Alphonse Mouzon, S. Robinson, Atlantic Starr, T. Browne, Sister Sledge, Gap Band, Kool & Gang, B. Wright, Bill Summers, Shalamar. ADDS: Stone City Band, Rose Royce, B.B. King, C. Khan, Revelation, Michael Cruz, Skyy, Gap Band, D.D. Sharpe, RGB. LP ADDS: Isley Bros., Sadane, Champaign, Dennis Brown, Rufus, D. Grusin, Police, Bar-Kays, Con Funk Shun.

### WYLD-AM — NEW ORLEANS — PAUL STEVENS, PD — #1 — YARBROUGH & PEOPLES

JUMPS: 21 To 8 — T.S. Monk, 19 To 7 — Tom Browne, 31 To 28 — Earth, Wind & Fire, 32 To 29 — Futures, 38 To 30 — J. Jackson. ADDS: Two Tons, Rufus, Champaign.

### WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: Taste of Honey, S. Wonder, Kool & Gang, Whispers, M. Gaye, Earth, Wind & Fire, S. Robinson, J. Jackson, Dramatics, Atlantic Starr, Chaka Khan, D. Williams, Isley Bros. ADDS: Wanda Walden, C. Cissell, Marva King, G. Dunlap. LP ADDS: Niteflyte, T. Browne, "Stir Crazy" Sound Track.

### WOKB — ORLANDO — BRETT LEWIS, PD — #1 — GAP BAND

HOTS: Tom Browne, Grandmaster Flash, Shalamar, S. Robinson, Taste of Honey, J. Knight, T-Connection, A. Franklin, Sister Sledge, Champaign, Atlantic Starr, Unlimited Touch, Reddings, Spinners, Kool & Gang. ADDS: Gap Band, Rick James, Con Funk Shun, Blue Magic, Ullanda McCullough. LP ADDS: Unlimited Touch, Joe Simon, D. Williams, Spinners, Positive Force, Quincy Jones.

### WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — SLAVE

HOTS: F. Smith, T. Browne, S. Robinson, Yarbrough & Peoples, M. Gaye, Zingara, Taste of Honey, L. White, G. Washington, T.S. Monk, Earth, Wind & Fire, R. Winters & Fall, Q. Jones, D.D. Sharpe, Conversion, Spinners, T-Connection, Champaign, Linx, Dramatics, Sadane, E. Laws, Rufus, D. Williams. ADDS: Bill Summers, Skyy, Gap Band, Cameo, Con Funk Shun, RGB, RJ's Latest Arrival, Mass Production. LP ADDS: Ullanda McCullough, D. Laws, Delegation, Ohio Players, B. Russell, D. Williams.

### WAMO — PITTSBURGH — KEN ALLEN, PD — #1 — TOM BROWNE

JUMPS: 5 To 2 — S. Robinson, 8 To 5 — J. Jackson, 11 To 7 — Cameo, 13 To 8 — T. Marie, 15 To 11 — Starpoint, 16 To 13 — A. Franklin, 20 To 16 — Unlimited Touch, 22 To 18 — Manchester/Bryson, 23 To 19 — Common Sense, 24 To 20 — Champaign, 25 To 21 — Atlantic Starr, 27 To 22 — Enchantment, 29 To 23 — Grandmaster Flash, 30 To 24 — Kool & Gang, 32 To 27 — Dazz Band, 31 To 28 — Lipps, Inc., 33 To 29 — Free Expression, 34 To 30 — Sadane, 35 To 31 — Raydio, 36 To 32 — D. Williams, 37 To 33 — Reddings, 38 To 34 — D. Laws, 39 To 35 — Q. Jones, 40 To 36 — M. Henderson. ADDS: Shalamar, Blackbyrds, Mighty Fire, James Brown, J. Bell, Funkadelic, Bootsy. LP ADDS: Isley Bros.

### WLLE — RALEIGH — CAESAR GOODING, MD — #1 — WHISPERS

HOTS: Gap Band, Tierra, Yarbrough & Peoples, Tom Browne, RJ's Latest Arrival, Lakeside, S. Redd, M. Manchester/P. Bryson, M. Gaye, Earth, Wind & Fire, T-Connection, S. Robinson, B. Scaggs, Kleeer, Skyy, Unlimited Touch, Kool & Gang, Bill Summers, Q. Jones. ADDS: Junie, Firefly. LP ADDS: Rufus, Sun, Ohio Players, Isley Bros.

### WENZ — RICHMOND — PAUL CHILDS, PD — #1 — YARBROUGH & PEOPLES

JUMPS: 21 To 16 — S. Robinson, 22 To 15 — G. Washington, 25 To 21 — Raydio, 30 To 27 — Spinners, HB To 30 — D. Laws. ADDS: Ullanda McCullough, P. Rushen, D. Williams, B. Wright. LP ADDS: T-Connection.

### KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — WHISPERS

JUMPS: 5 To 2 — T. Browne, 7 To 4 — Sister Sledge, 14 To 7 — S. Robinson, 12 To 9 — G. Washington, 17 To 13 — Champaign, 18 To 15 — A. Franklin, 19 To 16 — M. Gaye, 22 To 17 — Q. Jones, 23 To 19 — Kool & Gang. ADDS: Fantasy, Blondie, Manchester/Bryson, Spinners. LP ADDS: Atlantic Starr, Reddings, D. Williams, Shalamar, Enchantment, Linx, Bill Summers, Raydio.

### KOKA — SHREVEPORT — B.B. DAVIS, MD

HOTS: Yarbrough & Peoples, Gap Band, Whispers, Sister Sledge, T. Browne, Slave, A. Franklin, Cameo, T.S. Monk, M. Gaye, Taste of Honey, Earth, Wind & Fire, J. Knight, T-Connection, G. Washington, R. Winters & Fall, Kool & Gang.

### KMJM — ST. LOUIS — STEVE WEED, PD — #1 — YARBROUGH & PEOPLES

HOTS: Kool & Gang, Gap Band, R. Stewart, Tierra, Lakeside, J. Lennon, Leo Sayer, Con Funk Shun, Champaign, Blondie, S. Robinson, Air Supply, K. Rogers, N. Diamond, Queen, RGB. ADDS: Whispers.

### OK100 — WASHINGTON — DWIGHT LANGLEY, MD

HOTS: Sister Sledge, M. Gaye, Gap Band, Slave, Q. Jones, G. Washington, Fantasy, Atlantic Starr, L. White, Champaign, Taste of Honey, Kool & Gang, T. Browne, Shalamar, P. Rushen, Spinners, Raydio, Sadane, Kleeer. ADDS: C. Khan, Q. Jones.

## Country Radio Seminar Jells As Industry Educational Tool

(continued from page 16)

posed only to small market country," Young continued. "We were totally surprised that country radio is as sophisticated as it is. We had visions of outhouses and what we were confronted with was *Star Wars*. It was handled very well — very slick, and the quality of speakers was just incredible. We were very pleased. We don't feel that a moment of our time was wasted."

Young echoed the sentiments of the majority of participants at the seminar. His questions concerned the pros and cons of adopting a country format — AM versus FM; how to position a station in a market; and what kind of country music, traditional, contemporary or a hybrid, would best suit his market. The numerous panels embraced each of these topics, and more.

### Panels Helpful

While all panels offered interesting and beneficial insights into various aspects of the industry, a particular few were outstanding, either by way of its panelists, audience participation, or a combination of both.

One well-attended panel kicked off the March 14 sessions and featured guest speaker John Parikh, a partner in Joint Communications of Toronto. Addressing the "Country Phenomenon and Lifestyle" topic, Parikh asserted that country music is not a fad, and because of its consistency, the American public turned to it and will stick with it. Emphasizing the importance of research within a market, he said that country music is currently divided into three formats — traditional, modern and a hybrid (best of both format) — and to find out which is best suited for a particular market, research is the key.

"Country music will prevail and stay strong, but country music audiences are

### Myers Returns To VP Position At SESAC

LOS ANGELES — W.F. "Jim" Myers was re-elected vice president of the SESAC licensing firm, effective March 1, at a meeting of the SESAC board of directors held in New York City.

Myers, who will direct SESAC's performance licensing division, returns to the organization after an 18-month hiatus, during which time he served as a general consultant to the company. He joined SESAC in 1947 and established the organization's first station relations department. Under his supervision, he also formed SESAC's licensing procedures for the broadcast industry.

Commenting on the announcement, SESAC board chairman A.H. Prager said, "Under Mr. Myers guidance, the revision of SESAC's licensing division will, I am sure, make gigantic strides in expediting our growth in all areas. We are happy that he will again head this vitally important part of the SESAC operation."

changing — particularly in major markets," Parikh said. "Find out what audiences want and give it to them — you'll be the winner."

"Americans went to country music because they needed that security in things that didn't change," Parikh said, explaining the interest in country music today. "Everybody started being a cowboy again. He's the symbol of America — tough, hard working and fighting for every inch of ground. That's what country music brings to mind. Our research indicates that the public doesn't feel most pop singers have soul anymore. They say the songs don't relate to everyday life — work, pain, joy, heartache and relationships. All of these things are found in country music."

### More Competition Today

Since America is leaning more toward this country lifestyle as Parikh pointed out, more and more radio stations are attempting to oblige this ever increasing segment of the populace by adopting a format compatible with these tastes, which was the concern of another panel. Labeled "New Competition In The Market," the panel featured Carol Parker, PD, WMZQ; Dan Halyburton, PD, WQAM; Ed Salamon, PD, WHN; Bill Figenshu, PD, Viacom; Bob Cole, PD, KOKE and Jerry Adams, PD, KFDI.

WHN's Salamon made a point when he told the seminar participants that other country radio stations are not the only competition. "Country radio competes directly with every format that aims for adults," he said. "If there is an adult contemporary station in your market, that's where you'll be sharing much of your audience."

More competition in a single market puts an emphasis on a station's image there, which was the topic Jon Coleman of Media Assoc. from Dallas (radio and research consultants) addressed. Titled "Positioning and Marketing Your Station . . . the Key To Successful Ratings In The '80s," Coleman explained that positioning a station creates the image the audience has of one station, which distinguishes it from another. He added that if a station has nothing that distinguishes it, it will not succeed. He also said that "me-too-ism" means failure — a station needs to be different to succeed.

Coleman defined the '60s and '70s as a decade of proliferation in radio, with more stations to choose from. He continued by saying that the early-to-mid-'70s was a period of fragmentation — the "all" formats — all-news, all-country, all-rock, etc. He said stations were finding success in fulfilling one need and that country radio is just emerging from this period. The late-'70s and early-'80s he defined as an era of positioning a radio station, or "how to succeed in an overcommunicated environment." The key to success, he said, "is positioning your station in a listener's mind, which is more important than positioning a format in the market place."



**ROWDY REACHES OUT** — Elektra artist Hank Williams, Jr. recently completed recording a radio spot for Bell Telephone utilizing its "Reach Out And Touch Someone" slogan. The national spot, recorded at Young 'Un Sound in Nashville, will hit the airwaves next month. Pictured are (l-r): Don Woods, lyricist for the spot; Williams; Pat Daniels, script writer and producer; and Elliot Lawrence, account executive and music director for N.W. Ayer and Sons, advertising agency for AT&T.

## 16th Annual 'Hat' Instrumentalists Awards Nominees Are Announced

LOS ANGELES — Final nominees in the instrumentalist categories for the 16th Annual Academy of Country Music's "Hat" Awards were mailed to the Academy's 2,195 members March 18 and should be returned to the Sherman Oaks, Calif. accounting firm of Dwight V. Call by April 16. The winners of these categories will be announced April 24, as a prelude to the April 30 broadcasting of the awards program on NBC-TV.

At the same time, the Radio Station of the Year; Disc Jockey of the Year and Country Night Club of the Year, as selected via a poll of music industry trade publications and country promotional personnel at record companies, will be announced.

The final nominees in the musicians' categories for the "Hat" awards are:

Guitar — Johnny Blankenship, Al Bruno, James Burton, "Thumbs" Carlisle and Reggie Young.

Bass — Billy Graham, Bob Moore, Joe Osborn, Curtis Stone and Red Wooten.

Keyboard — Kim Beck, Floyd Cramer, Glen D. Hardin, John Hobbs, Ron Oates, "Pig" Robbins and Morgan Stoddard.

Specialty Instrument — Lee Feltner (banjo), Billy Liebert (accordion), Charlie McCoy (harmonica), Larry McNeely (banjo) and Carl Walden (harmonica).

Drums — Richie Albright, Archie Francis, Buddy Harmon, Kenny Malone and George Manz.

Fiddle — Doug Atwell, Charlie Daniels, Johnny Gimble, Harold Hensley and Tommy Jackson.

Steel Guitar — Johnny Davis, Buddy Emmons, Lloyd Green, J.D. Maness, Ralph Mooney and Al Vecova.

Touring Band — Buckaroos' (Buck Owens), The Dalton Gang (Lacy J. Dalton),

Charlie Daniels Band, Strangers (Merle Haggard) and Waylors (Waylon Jennings).

Non-Touring Band — Country Sunshine (Johnny Blankenship), Desperado's (Johnny Mosby), Electric Cowboy Band (Curtis Stone), New Country (Dennis Terry) and Palomino Riders (Jerry Snyder).

## GMA Dove Awards Nominated Announced

(continued from page 8)

"Twinkle Little Star" (Cam & Cher Floria), "Super Gang" and "Very Best of the Very Best" (Bill Gaither Trio).

Worship Music Album — "Come To The Quiet" (John Michael Talbot), "In His Time — Praise IV" (the Maranatha Singers), "Rise Again/He's Alive" (the Paul Johnson Vocal Band), "The Lord's Prayer" (Reba & Dony McGuire), "Worship" (Jimmy Swaggart).

Album Cover — Stan Everson and Donald Miller for "Lights In The World," Dave Pavol, Robin Hedrich and Rhonda Dempsey for "Rush Hour," Alan Bergman and Thel Eichmann for "Tramaine," Dill Beatty for "Workin'," Bill Barnes and Clark Thomas for "You're Welcome Here."

## NARAS Nashville To Host Stevens Concert

NASHVILLE — The Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) will present "An Evening With Ray Stevens" at the Tennessee Performing Arts Center's James K. Polk Theater March 31 at 8:00 p.m.

Proceeds from the \$7.00 a ticket concert will benefit Recording Academy projects and are now on sale at the TPAC box office and all Ticketmaster outlets.



**HIGHLIGHTS OF THE COUNTRY RADIO SEMINAR** — The 12th annual Country Radio Seminar (see story) was a hodgepodge of faces, places and panel discussions. In most respects, it was a very serious event that has grown in importance every year. But it also had its lighthearted moments. Some of the highlights of the yearly gathering included (l-r):



Kim Pyle, agenda committee chairman delivering opening remarks; the Statler Brothers' Harold Reid, Lew De Witt, Don Reid and Phil Balsley enjoying a little before meal appetizer during the Country Music Assn. (CMA)-sponsored luncheon; keynote speaker Arthur Godfrey; and the WNYN/Canton, Ohio team during the artist/registrant reception.

# COUNTRY

## TOP 75 ALBUMS

	Weeks On 3/21 Chart	Weeks On 3/21 Chart
<b>1 9 TO 5 AND ODD JOBS</b> DOLLY PARTON (RCA AAL 1-3852)	1	17
<b>2 EVANGELINE</b> EMMYLOU HARRIS (Warner Bros. BSK 3508)	5	6
<b>3 ROWDY</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	2	8
<b>4 HORIZON</b> EDDIE RABBITT (Elektra 6E-276)	4	37
<b>5 SOMEBODY'S KNOCKIN'</b> TERRI GIBBS (MCA-5173)	7	8
<b>6 KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	3	23
<b>7 GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3722)	6	22
<b>8 GUITAR MAN</b> ELVIS PRESLEY (RCA AAL1-3917)	8	7
<b>9 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	20	2
<b>10 I BELIEVE IN YOU</b> DON WILLIAMS (MCA-5133)	9	32
<b>11 GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	10	101
<b>12 GREATEST HITS</b> OAK RIDGE BOYS (MCA-5150)	11	21
<b>13 ANY WHICH WAY YOU CAN</b> ORIGINAL SOUNDTRACK (Warner Bros./Viva HS-3499)	13	16
<b>14 SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON (Columbia FC-36883)	21	2
<b>15 I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	15	28
<b>16 TWO'S A PARTY</b> CONWAY TWITTY & LORETTA LYNN (MCA-5178)	17	5
<b>17 BACK TO THE BARROOMS</b> MERLE HAGGARD (MCA-5139)	14	21
<b>18 LOVE IS FAIR</b> BARBARA MANDRELL (MCA-5136)	18	27
<b>19 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	19	152
<b>20 REST YOUR LOVE ON ME</b> CONWAY TWITTY (MCA-5138)	23	23
<b>21 GREATEST HITS</b> ANNE MURRAY (Capitol SO-12110)	12	26
<b>22 LEATHER AND LACE</b> WAYLON AND JESSI (RCA AAL1-3931)	26	2
<b>23 HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia C236752)	16	30
<b>24 SEVEN YEAR ACHES</b> ROSANNE CASH (Columbia JC-36965)	45	2
<b>25 URBAN COWBOY</b> ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	22	45
<b>26 THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	25	14
<b>27 SAN ANTONIO ROSE</b> WILLIE NELSON & RAY PRICE (Columbia JC 36476)	32	42
<b>28 LOOKIN' FOR LOVE</b> JOHNNY LEE (Asylum 6E-309)	28	21
<b>29 GREATEST HITS</b> DAVE ROWLAND & SUGAR (RCA AHL 1-3915)	27	6
<b>30 JUICE</b> JUICE NEWTON (Capitol ST-12136)	54	3
<b>31 RAZZY</b> RAZZY BAILEY (RCA AHL 1-3688)	29	29
<b>32 BETWEEN THIS TIME AND THE NEXT TIME</b> GENE WATSON (MCA MCA-5170)	33	3
<b>33 A TRIBUTE TO WILLIE &amp; KRIS</b> RAY PRICE (Columbia JC-37016)	34	3
<b>34 THAT'S ALL THAT MATTERS TO ME</b> MICKEY GILLEY (Epic JE 36493)	36	35
<b>35 HEY JOE/HEY MOE</b> MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)	44	2
<b>36 WILD WEST</b> DOTTIE WEST (Liberty LT-1062)	42	4
<b>37 SONGS OF THE SUN</b> BELLAMY BROTHERS (Warner/Curb BSK-3491)	30	16
<b>38 GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)	41	40
<b>39 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	39	39
<b>40 MUSIC MAN</b> WAYLON JENNINGS (RCA AHL 1-3602)	40	43
<b>41 COCONUT TELEGRAPH</b> JIMMY BUFFETT (MCA MCA-5169)	56	2
<b>42 BLUE PEARL</b> EARL THOMAS CONLEY (Sunbird ST-50105)	—	1
<b>43 ONE MORE LAST CHANCE</b> RAY STEVENS (RCA AHL 1-3841)	43	4
<b>44 LEON RUSSELL &amp; THE NEW GRASS REVIVAL — THE LIVE ALBUM</b> LEON RUSSELL (Paradise PAK-3532)	—	1
<b>45 I HAVE A DREAM</b> CRISTY LANE (Liberty LT-1083)	—	1
<b>46 SMOOTH SAILIN'</b> T.G. SHEPPARD (Warner/Curb BSK-3423)	31	29
<b>47 WHO'S CHEATIN' WHO</b> CHARLY McCLAIN (Epic JE-36760)	37	20
<b>48 FULL MOON</b> CHARLIE DANIELS BAND (Epic FE-36571)	46	34
<b>49 STRAIGHT AHEAD</b> LARRY GATLIN (Columbia JC 36250)	50	46
<b>50 ENCORE</b> MICKEY GILLEY (Epic JE-36851)	49	20
<b>51 URBAN COWBOY II</b> VARIOUS ARTISTS (Full Moon/Epic SE-36921)	48	12
<b>52 DREAMLOVERS</b> TANYA TUCKER (MCA-5140)	47	23
<b>53 I'M COUNTRYFIED</b> MEL McDANIEL (Capitol ST-12116)	55	4
<b>54 CAT'S IN THE CRADLE</b> REX ALLEN, JR. (Warner Bros. BSK-3530)	—	1
<b>55 I'LL BE THERE</b> GAIL DAVIES (Warner Bros. BSK 3509)	24	8
<b>56 TEXAS IN MY REAR VIEW</b> MIRROR MAC DAVIS (Casablanca/PolyGram NBLP 7239)	35	24
<b>57 THESE DAYS</b> CRYSTAL GAYLE (Columbia JC 36512)	61	28
<b>58 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</b> JANIE FRICKE (Columbia JC 36820)	38	19
<b>59 THE BEST OF DON WILLIAMS: VOL. II</b> DON WILLIAMS (MCA 3096)	57	98
<b>60 SONGS I LOVE TO SING</b> SLIM WHITMAN (Epic/Cleveland Int'l. JE 36788)	64	25
<b>61 HARD TIMES</b> LACY J. DALTON (Columbia JC 36763)	60	44
<b>62 SOUTHERN RAIN</b> MEL TILLIS (Elektra 6E-310)	62	17
<b>63 WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)	63	90
<b>64 LOOKIN' GOOD</b> LORETTA LYNN (MCA-5148)	68	21
<b>65 KILLER COUNTRY</b> JERRY LEE LEWIS (Elektra 6E-291)	66	25
<b>66 ROCKABILLY</b> ORION (Sun 1021)	53	4
<b>67 HELP YOURSELF</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	67	24
<b>68 THE BEST OF THE KENDALLS</b> THE KENDALLS (Ovation OV 1756)	58	17
<b>69 PORTER AND DOLLY</b> PORTER WAGONER and DOLLY PARTON (RCA AHL 1-3700)	59	20
<b>70 FOLLOWING THE FEELIN'</b> MOE BANDY (Columbia JC-36789)	65	18
<b>71 TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists UA-LA 835-H)	70	151
<b>72 DIMENSIONS</b> RANDY BARLOW (Paid PLB-2002)	51	47
<b>73 FRIDAY NIGHT BLUES</b> JOHN CONLEE (MCA-3246)	73	39
<b>74 ROSES IN THE SNOW</b> EMMYLOU HARRIS (Warner Bros. BSK-3422)	52	3
<b>75 IT'S THE WORLD GONE CRAZY</b> GLEN CAMPBELL (Capitol SOO-12124)	75	6

# JUST SHIPPING

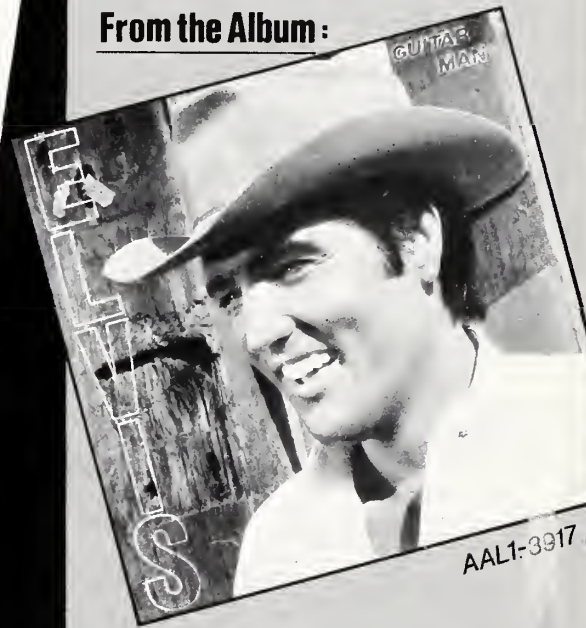
## THE NEW TWO SIDED SINGLE

# "LOVIN' ARMS"

# "YOU ASKED ME TO"

PB-12205

From the Album:



Including

The #1 Hit Single:

# "GUITAR MAN"

Also Includes:

I'M MOVIN' ON

FADED LOVE

SHE THINKS I STILL CARE

**RCA**  
Records

# CASH BOX TOP 100 COUNTRY

March 28, 1981

		Weeks On Chart			Weeks On Chart			Weeks On Chart
1	TEXAS WOMEN							
	HANK WILLIAMS, JR. (Elektra/Curb E-47102)	6	8					
2	DRIFTER							
	SYLVIA (RCA PB-12164)	5	11					
3	WANDERING EYES							
	RONNIE McDOWELL (Epic 19-50962)	4	15					
4	OLD FLAME							
	ALABAMA (RCA PB-12169)	8	7					
5	THIRTY NINE AND HOLDING							
	JERRY LEE LEWIS (Elektra E-47095)	7	11					
6	YOU'RE THE REASON GOD MADE OKLAHOMA							
	DAVID FRIZZELL & SHELLY WEST (Warner Bros./Vive WBS-49650)	11	11					
7	PICKIN' UP STRANGERS							
	JOHNNY LEE (Full Moon/Asylum E-47105)	10	7					
8	WHAT I HAD WITH YOU							
	JOHN CONLEE (MCA 51044)	9	10					
9	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)							
	MICKY GILLEY (Epic 19-50973)	12	7					
10	FALLING AGAIN							
	DON WILLIAMS (MCA 51065)	13	6					
11	GUITAR MAN							
	ELVIS PRESLEY (RCA PB-12158)	1	11					
12	LOVIN' WHAT YOUR LOVIN' DOES TO ME							
	CONWAY TWITTY & LORETTA LYNN (MCA 51050)	14	9					
13	CRYING							
	DON McLEAN (Millennium YB-11799)	19	10					
14	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN							
	JOE STAMPLEY (Epic 19-50972)	16	11					
15	SOMETHIN' ON THE RADIO							
	JACKY WARD (Mercury/PolyGram 57044)	17	10					
16	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW							
	BARBARA MANDRELL (MCA 51062)	18	8					
17	TAKE IT EASY							
	CRYSTAL GAYLE (Columbia 11-11436)	20	8					
18	LEONARD							
	MERLE HAGGARD (MCA 51048)	21	7					
19	REST YOUR LOVE ON ME/I AM THE DREAMER							
	CONWAY TWITTY (MCA 51059)	22	6					
20	HOOKED ON MUSIC							
	MAC DAVIS (Casablanca/PolyGram NB-2327)	24	6					
21	STORMS NEVER LAST							
	WAYLON & JESSI (RCA PB-12176)	25	6					
22	I HAVE A DREAM							
	CRISTY LANE (Liberty 1396)	23	11					
23	SEVEN YEAR ACHE							
	ROSANNE CASH (Columbia 11-11426)	30	7					
24	ROLL ON MISSISSIPPI							
	CHARLEY PRIDE (RCA PB-12178)	31	4					
25	PERFECT FOOL							
	DEBBY BOONE (Warner/Curb WBS-49652)	26	8					
26	IT DON'T GET NO BETTER THAN THIS							
	LARRY GATLIN & THE GATLIN BAND (Columbia 11-11438)	29	7					
27	EVERY NOW AND THEN							
	BRENDA LEE (MCA 51047)	27	9					
28	MISTER SANDMAN							
	EMMYLOU HARRIS (Warner Bros. WBS-49684)	34	4					
29	SOMEBODY LED ME AWAY							
	LORETTA LYNN (MCA 51058)	33	5					
30	I LOVED 'EM EVERY ONE							
	G. SHEPPARD (Warner/Curb WBS-49690)	37	3					
31	ONE MORE LAST CHANCE							
	RAY STEVENS (RCA PB-12170)	35	7					
32	AM I LOSING YOU/HE'LL HAVE TO GO							
	RONNIE MILSAP (RCA PB-12194)	36	2					
33	ARE WE DREAMIN' THE SAME DREAM?							
	CHARLIE RICH (Elektra E-47104)	38	7					
34	ANGEL FLYING TOO CLOSE TO THE GROUND							
	WILLIE NELSON (Columbia 11-11418)	2	12					
35	IF I KEEP ON GOING CRAZY							
	LEON EVERETTE (RCA PB-12177)	40	5					
36	MISTER PEEPERS							
	BILL ANDERSON (MCA 51052)	41	6					
37	HEY JOE (HEY MOE)							
	MOE BANDY & JOE STAMPLEY (Columbia 11-60508)	43	3					
38	IT WAS YOU							
	BILLY "CRASH" CRADDOCK (Capitol P-4927)	39	8					
39	BETWEEN THIS TIME AND THE NEXT TIME							
	GENE WATSON (MCA 51039)	46	5					
40	BRIDGE OVER BROADWAY							
	THE CAPITALS (Ridgtop R-01281)	48	4					
41	PRIDE							
	JANIE FRICKE (Columbia 11-60509)	50	3					
42	BLUE COLLAR BLUES							
	MUNDO EARWOOD (Excelsior SIS-1005)	44	7					
43	ANGEL OF THE MORNING							
	JUICE NEWTON (Capitol P-4976)	52	4					
44	IF DRINKIN' DON'T KILL ME (HER MEMORY WILL)							
	GEORGE JONES (Epic 19-50968)	3	11					
45	WASN'T THAT A PARTY							
	THE ROVERS (Epic/Cleveland Int'l. 19-51007)	53	5					
46	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE							
	THE SHOPPE (NSD 80)	49	6					
47	ALICE DOESN'T LOVE HERE ANYMORE							
	BOBBY GOLDSBORO (Curb/CBS ZS6-70052)	54	4					
48	I DON'T THINK LOVE OUGHT TO BE THAT WAY							
	REBA McENTIRE (Mercury/PolyGram 57046)	58	3					
49	CHEATIN'S A TWO WAY STREET							
	SAMMI SMITH (Sound Factory SF-427)	57	4					
50	HOLD ME LIKE YOU NEVER HAD ME							
	RANDY PARTON (RCA PB-12137)	56	5					
51	FRIENDS							
	RAZZY BAILEY (RCA PB-12199)	—	1					
52	HIDEAWAY HEALING							
	STEPHANIE WINSLOW (Warner/Curb WBS-49693)	69	2					
53	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO)							
	TAMMY WYNETTE (Epic 19-51011)	61	3					
54	DO YOU LOVE AS GOOD AS YOU LOOK							
	BELLAMY BROTHERS (Warner/Curb WBS-49639)	15	11					
55	JUST A COUNTRY BOY							
	REX ALLEN, JR. (Warner Bros. WBS-49682)	63	3					
56	NO ACES							
	PATTI PAGE (Plantation PL-197)	70	3					
57	I CAN'T HOLD MYSELF IN LINE							
	PAYCHECK AND HAGGARD (Epic 19-51012)	74	2					
58	LOUISIANA SATURDAY NIGHT							
	MEL McDANIEL (Capitol P-4983)	84	2					
59	HEART OF THE MATTER							
	THE KENDALLS (Ovation OV-1169)	79	2					
60	PEACE OF MIND							
	EDDY RAVEN (Dimension DS-1017)	28	10					
61	FOOL'S GOLD							
	DANNY WOOD (RCA PB-12181)	66	13					
62	I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY)							
	JOHN ANDERSON (Warner Bros. WBS- 49699)	—	1					
63	LOVERS LOVE							
	THRASHER BROTHERS (MCA 51049)	64	5					
64	CRAZY LITTLE THING CALLED LOVE							
	ORION (Sun 1162)	68	4					
65	THE BARON							
	JOHNNY CASH (Columbia 11-60516)	75	2					
66	FIRE IN YOUR EYES							
	GARY MORRIS (Warner Bros. WBS-49668)	76	3					
67	TOO LONG GONE							
	VERN GOSDIN (Ovation OV-1163)	32	11					
68	EVIL ANGEL							
	ED BRUCE (MCA 51076)	82	2					
69	IT'S A HEARTACHE							
	DAVE & SUGAR (RCA PB-12168)	42	8					
70	THERE'S A CRAZY MAN							
	JODY PAYNE (Kerl 117)	71	6					
71	CAN I SEE YOU TONIGHT							
	TANYA TUCKER (MCA 51037)	45	15					
72	IN THE GARDEN							
	THE STATLER BROTHERS (Mercury 57048)	—	1					
73	THERE AIN'T A SONG							
	MUSIC ROW (Debut DR-8013-1)	73	4					
74	REV. SAM WHISKEY							
	STEVE JONES & WINCHESTER (Stargem SG-2079)	77	5					
75	STAND BY YOUR MAN							
	DAVID ALLAN COE (Columbia 11-60501)	78	5					
76	GETTING OVER YOU AGAIN							
	RAY PRICE (Dimension DS-1018)	88	2					
77	SOMEWHERE TO COME WHEN IT RAINS							
	JOHN WESLEY RYLES (MCA 51080)	83	2					
78	CHARLESTON COTTON MILL							
	MARTY HAGGARD (Dimension DS-1016)	80	4					
79	SHE CAN'T GIVE IT AWAY							
	ROY CLARK (MCA 51079)	85	2					
80	I THINK I COULD LOVE YOU BETTER THAN SHE DID							
	AVA BARBER (Oak 1029)	81	4					
81	A MILLION OLD GOODBYES							
	MEL TILLIS (Elektra E-47116)	—	1					
82	YOUR WIFE IS CHEATIN' ON US AGAIN							
	WAYNE KEMP (Mercury 57047)	—	1					
83	DO FISH SWIM?							
	WICKLINE (Cascade Mountain CMR-2325)	89	2					
84	MEMPHIS MEMORY							
	ERNE ASHWORTH (O'Brien OB-325)	90	2					
85	(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT							
	NIGHTSTREETS (Epic 19-51004)	91	3					
86	TWO MINUS ONE							
	MICKI FUHRMAN (MCA 51057)	86	4					
87	THE BAPTISM OF JESSE TAYLOR							
	DONNA FARGO (Songbird/MCA 51066)	87	3					
88	SAD OLE SHADE OF GRAY							
	JEANNE PRUETT (Paid PAD-118)	92	3					
89	MAGIC EYES							
	JACK GRAYSON AND BLACKJACK (Koala KOS-331)	—	1					
90	WHAT ABOUT MY HEART							
	CONNIE CATO (MCA 51071)	93	2					
91	I'M ALMOST READY							
	LEONA WILLIAMS (Elektra E-47114)	—	1					
92	PYRAMID OF CANS							
	CHARLIE BANDY (Soundwaves SW-4627)	—	1					
93	LOVIN' NIGHT							
	JIM WEST (Macho MM-009)	95	2					
94	LOVING YOU WAS ALL I EVER NEEDED							
	LOU HOBBS (KIK 902)	94	2					
95	THE BABY							
	KIERAN KANE (Elektra E-47111)	—	1					
96	MARIANNE							
	THE LANE BROTHERS (FXL 0026)	—	1					
97	FRIENDS BEFORE LOVERS							
	GABRIEL (Ridgtop R-01381)	—	1					
98	FRIDAY NIGHT FEELIN'							
	RICH LANDERS (Ovation OV-1166)	—	1					
99	WHAT'S NEW WITH YOU							
	CON HUNLEY (Warner Bros. WBS-49613)	47	16					
100	ANYTHING THAT HURTS YOU (HURTS ME)							
	KEITH STEGALL (Capitol P-4967)	59	7					

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Headache (Blue Lake/Chic Rains — BMI) . . . . .	9	Fire In Your Eyes (Gary Morris/WB Corp. — ASCAP) . . . . .	66	It's A Heartache (Pi-Gem — BMI) . . . . .	69	Rev. Sam Whiskey (Timestar — ASCAP) . . . . .	74
A Million Old Goodbyes (Buzz Cason/Angel Wing/Pixrus — ASCAP) . . . . .	81	Fool's Gold (Hall-Clement/Upstart — BMI) . . . . .	61	Just A Country Boy (Boxer — BMI) . . . . .	55	Roll On Mississippi (Pi-Gem — BMI) . . . . .	24
Alice Doesn't Love Here (House Of Gold — BMI) . . . . .	47	Friday Night Feelin' (Farce/Terrace — ASCAP) . . . . .	98	Leonard (Shade Tree — BMI) . . . . .	18	Sad Ole Shade Of Gray (Tree — BMI) . . . . .	88
Am I Losing You (Rondo — BMI) . . . . .	32	Friends (House Of Gold — BMI) . . . . .	51	Lookin' At Things (First Lady — BMI) . . . . .	85	Seven Year Ache (Hotwire/Atlantic Corp. — BMI) . . . . .	23
Angel Flying Too Close (Willie Nelson — BMI) . . . . .	34	Friends Before Lovers (Mik/Klar — ASCAP) . . . . .	97	Louisiana Saturday Night (Hall-Clement — BMI) . . . . .	58	She Can't Give It Away (Tree — BMI) . . . . .	79
Angel Of The Morning (Blackwood — BMI) . . . . .	43	Getting Over You (Millstone — ASCAP/Baray — BMI) . . . . .	76	Love Is Fair (Pi-Gem — BMI) . . . . .	16	Somebody Led Me Away (Coal Miners — BMI) . . . . .	29
Anything That Hurts (April/United Artist — ASCAP) . . . . .	100	Guitar Man (Vector — BMI) . . . . .	11	Lovers Love (Chess — ASCAP/Pi-Gem — BMI) . . . . .	63	Somethin' On (Music City — ASCAP) . . . . .	15
Are We (Vogue/Baby Chick/Easy Nine — BMI) . . . . .	33	Heart Of The Matter (Hawline — BMI/ Writers Night — ASCAP) . . . . .	59	Loving You Was All I Ever Needed (Criswood — BMI) . . . . .	94	Sometime, Somewhere (Chess — ASCAP) . . . . .	16
Between This Time (Blue Echo — ASCAP) . . . . .	39	He'll Have To Go (Central Songs — BMI) . . . . .	32	Somebody Led Me Away (Coal Miners — BMI) . . . . .	29	SomeWHERE To Come When It Rains (Tree — BMI) . . . . .	77
Blue Collar Blues (Music West of the Pecos — BMI) . . . . .	42	Hey Joe (Hey Moe) (Acuff-Rose — BMI) . . . . .	37	Stand By Your Man (Al Gallico — BMI) . . . . .	75	Stargem SG-2079 (Stargem — BMI) . . . . .	77
Bridge Over Broadway (Chappell/Intersong — ASCAP) . . . . .	40	Hideaway Healing (Paukie/House of Gold — BMI) . . . . .	52	Storms Never Last (Baron — BMI) . . . . .	21	Take It Easy (Duchess — BMI) . . . . .	17
Can I See You Tonight (Duchess Music/Posey Publ./Tree Publ. — BMI) . . . . .	71	Hold Me Like I've Got The Music — ASCAP . . . . .	50	Texas Women (Bocephus — BMI) . . . . .	1	The Baby (Cross Keys — ASCAP) . . . . .	95
Charleston Cotton Mill (Tree — BMI) . . . . .	78	Hooked On Music (Songpainter — BMI) . . . . .	20	The Baptism Of Jesse Taylor (Acuff-Rose — BMI) . . . . .	87	The Baron (First Lady/Sylvia's	

# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS



**STEVE WARINER** (RCA PB 12204)  
**By Now** (2:53) (Pi-Gem Music Inc. — BMI/Chess Music Inc. — ASCAP) (D. Primmer, C. Quillen, D. Dillon)

Consistency has thus far been the name of the game for Steve Wariner, with each single release equaling or bettering its predecessor. But he's finally hit the mother lode with this single, the one that fits him so well. Excellent material, flawless production and sensitive vocals are the winning combination. It's got to do it for him.

**TERRY GREGORY** (Handshake WS8 70071)  
**Just Like Me** (2:11) (Al Gallico Music Corp./Algee Music Corp. — BMI) (D. Anton, R. Wilkins)

Handshake Records taps the country market with this pop to country crossover release from Terry Gregory. The way the tune is vocally arranged, with Gregory's light, clear voice pitted against deep bass backing vocals, it is somewhat reminiscent of Olivia Newton-John's hit, "If You Love Me Let Me Know." An excellent initial outing.



**ROGER BOWLING** (Mercury 57049)  
**A Little Bit Of Heaven** (2:59) (ATV Music — BMI) (R. Bowling, P. Richey)

Radio personnel who attended the recent Country Radio Seminar had a chance to sample this single prior to its release when Bowling appeared on the New Faces show. The singer/songwriter follows the traditional country route here, with good production, soft backing vocals and a very pretty country song. A very tasty effort from an artist with a future.



### HITS OUT OF THE BOX

**DOLLY PARTON** (RCA PB-12200)  
**But You Know I Love You** (3:16) (TRO-Devon Music — BMI) (M. Settle)

**THE OAK RIDGE BOYS** (MCA 51084)  
**Elvira** (2:36) (Acuff-Rose — BMI) (D. Frazier)

**DOTTIE WEST** (Liberty 1404)  
**What Are We Do'n' In Love** (3:01) (Chappell Music/Sailmaker Music — ASCAP) (R. Goodrum)

**ANNE MURRAY** (Capitol P-4987)  
**Blessed Are The Believers** (2:39) (Chappell Music/Unichappell Music — ASCAP/BMI) (Black, Bourke, Pinkard)

**JOHNNY RODRIGUEZ** (Epic 19-01033)  
**I Want You Tonight** (3:18) (Algee Music Corp. — BMI) (S. Davis)

**CHARLY McCLAIN** (Epic 19-01045)  
**Surround Me With Love** (3:57) (Al Gallico Music Corp. — BMI/Bibo Music Publishers — ASCAP) (N. Wilson, W. Holyfield)

### FEATURE PICKS

**FREDDIE HART** (Sunbird SBRP-7560)  
**You're Crazy Man** (2:34) (Red Ribbon Music/Hartline Music/Blackwood Music — BMI) (F. Hart, C. Owens)

**JOHNNY RUSSELL** (Mercury 57050)  
**Here's To The Horses** (3:10) (Chappell & Co. — ASCAP/Rightsong Music — BMI) (R. Bourke, G. Dobbins, H. Moffatt)

**MARGO SMITH** (Warner Bros. WBS-49701)  
**My Heart Cries For You** (2:52) (Major Songs Co./Bibo Music Pub./Droiet Music — ASCAP) (P. Faith, C. Sigman)

**WYVON ALEXANDER** (Gervasi IRDA-644)  
**Old Familiar Feeling** (3:39) (Gervasi Pub. Co. — BMI) (W. Alexander)

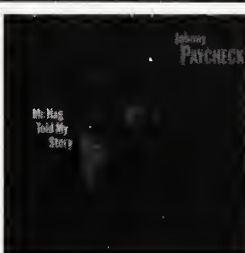
**LUCILLE STARR** (Great Record Factory GRF-777)  
**Real Love** (3:00) (Taylor Made Music — BMI) (L. Smallwood)

**TERRY STAFFORD** (Firstline FLS-710)  
**Everybody Loves A Love Song** (3:25) (ATV Music — BMI) (R.L. Jones, J. Taylor)

## ALBUM REVIEWS

**MR. HAG TOLD MY STORY** — Johnny Paycheck — Epic FE 36761 — Producer: Billy Sherrill — List: 8.98 — Bar Coded

Backed by Merle Haggard's excellent group, The Strangers, Johnny Paycheck, joined on occasion by Haggard himself, breezes through an album's worth of tunes. According to the album's title, Haggard told Paycheck's story through the songs he wrote and performed. And now Paycheck tells that same story himself. An added bonus through the album has to be the appearance of the Strangers, one of the best bands on the road today. "Carolyn," a tune that allows Don Markham to demonstrate his sax prowess, is by far the best cut.



## THE COUNTRY COLUMN

**PRIVATE WENDY HOLCOMBE** — It seems as if that television career development deal 17-year-old Wendy Holcombe signed with NBC last year is beginning to pay off. The young banjo player from Alabaster, Ala. recently spent the first two weeks of March shooting a pilot for a projected NBC series. Titled *Wendy Hooper, U.S. Army*, the series is all about the escapades of a young woman in the Army and the crazy situations she can find herself in. Perhaps it will be a cross between Jim Nabors' *Gomer Pyle* and Goldie Hawn's character in *Private Benjamin*.

**TAKING NO CHANCES** — The Sound Seventy Corp. in Nashville and the Charlie Daniels Band are probably the first organizations in the music industry to have their very own chaplain as part of the team. His name is Herb McCoy, who, besides being the chaplain for these groups, is also a well-known motivational speaker at seminars and such and also serves as Nashville's Metro Police chaplain. McCoy, who uses card tricks as an integral part of his public speaking, meets with the Charlie Daniels Band prior to tour departures to pray for a safe and successful journey, and is also available to the staffs of both organizations for personal counseling on a 24-hour basis.



Wendy Holcombe

**CONGRATULATIONS** — Are in order to Becky and Hank Williams, Jr. on the March 12 birth of their daughter, Hollie Audrey, who arrived just in time to help Pop celebrate his #1 country single in *Cash Box* this week.

**LABEEF ON LA RECORD** — Legendary singer Sleepy LaBeef, who was one of the original Sun artists during the Memphis label's heyday, finally has some new product out and it can be found on Rounder Records. The new album's titled "It Ain't What You Eat It's The Way How You Chew It," which is a mouthful in itself. Keeping with his own eclectic tastes, the album is a little bit of everything — from rock to blues to gospel and back to country — but it is pure LaBeef.

**FULL MOON MINI TOUR** — The Charlie Daniels Band is currently in the midst of a mini-tour across the country, which will extend through May 1. Coordinated by the Empire Agency in Atlanta and Sound Seventy Management in Nashville, the tour, considered to be an extension of last year's "Full Moon" tour, will cover Texas, Arkansas, Louisiana, Nevada, Florida, Utah, Colorado, Nebraska, Georgia and Kentucky.

**MUSICAL CHAIRS** — No one cares to comment or confirm, but it looks like the Kendalls will be leaving Ovation when their contract is up to join the Mercury roster. . . Tom Jones has signed with Mercury, and his first single release, "Darlin'," will ship this week. An album of the same name is scheduled to be released in April.

**STUDIO TRACKS** — At the Sound Emporium in Nashville, Andy Williams returned to the studio March 3-4 to overdub vocals on a new album for CBS. Steve Popovich and Bill Justis are producing, with Billy Sherrill engineering. . . Jerry Reed was in the studio March 4 to record a self-produced jingle for Laredo Boots. . . Margo Smith and Rex Allen, Jr. have recorded another duet, with Curt Allen producing and Charlie Tallent engineering. It's titled "While The Feeling's Good". . . And finally, engineer Bo Stewart has joined the staff of Sound Emporium. He formerly worked at Magnecom, Inc.

**ANNIVERSARY FOR IRMA** — The International Rock 'n' Roll Music Assn. (IRMA) will celebrate its first anniversary in Nashville March 27 with a concert at the Tennessee Theater, which will feature Robox artists Grinder Switch and Ziggurat, as well as Thoroughbred and Steeler. Tickets will be \$4.50 each. Portions of the proceeds will be used to establish the Rock 'n' Roll Historical Foundation, a non-profit organization that will oversee the creation of a rock 'n' roll museum and information center.

**OFFICIAL SPOKESPERSON** — Margo Smith will be the country music industry's spokesperson at the upcoming Patsy Cline Memorial Service, scheduled for May 1 at the Shenandoah Memorial Park in Winchester, Va. Additionally, Smith is scheduled to be the Firefighter's Marshall of the World's Largest Firefighters' Parade later that same day in Winchester.

**DAVIS ON RECORD AND FILM** — Mac Davls' latest movie, *Cheaper To Keep Her*, premiered on the West Coast March 13. The follow-up to his acting debut in *North Dallas Forty* casts Davis as a recently divorced private detective. Noted Davis, "It's a challenge because it's a very different role than the one I had in *North Dallas Forty*. This time I play the leading man." Meanwhile, his singing career continues on the upswing, with his current single, "Hooked On Music," moving up to #20 on the Top 100 Country Singles chart.



Mac Davls

jennifer bohler



**GOING WEST** — As part of a major marketing campaign, Liberty Records recently presented label artist Dottie West with a life-size cardboard stand-up of herself in support of her image from the cover of her latest LP, "Wild West." The presentation was made after West's show at the Frontier Hotel recently in Las Vegas. Pictured are (l-r): Joe Petrone, vice president of marketing, EMIA/Liberty; West; her stand-up, and Dick Williams, vice president of promotion, EMIA/Liberty.

# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

1. FRIENDS — RAZZY BAILEY — RCA — 49 REPORTS.
2. I'M JUST AN OLD CHUNK OF COAL — JOHN ANDERSON — WARNER BROS. — 36 REPORTS.
3. IN THE GARDEN — THE STATLER BROTHERS — MERCURY — 26 REPORTS.
4. LOUISIANA SATURDAY NIGHT — MEL McDANIEL — CAPITOL — 24 REPORTS.
5. HIDEAWAY HEALING — STEPHANIE WINSLOW — WARNER/CURB — 21 REPORTS.
6. HEART OF THE MATTER — THE KENDALLS — OVATION — 18 REPORTS.
7. YOUR WIFE IS CHEATIN' ON US AGAIN — WAYNE KEMP — MERCURY — 16 REPORTS.
8. PRIDE — JANIE FRICKE — COLUMBIA — 15 REPORTS.
9. I CAN'T HOLD MYSELF IN LINE — JOHNNY PAYCHECK and MERLE HAGGARD — COLUMBIA — 15 REPORTS.
10. EVIL ANGEL — ED BRUCE — MCA — 15 REPORTS.

## MOST ACTIVE COUNTRY SINGLES

1. ROLL ON MISSISSIPPI — CHARLEY PRIDE — RCA — 57 REPORTS.
2. MISTER SANDMAN — EMMYLOU HARRIS — WARNER BROS. — 55 REPORTS.
3. I LOVED 'EM EVERY ONE — T.G. SHEPPARD — WARNER/CURB — 52 REPORTS.
4. HOOKED ON MUSIC — MAC DAVIS — CASABLANCA — 50 REPORTS.
5. FALLING AGAIN — DON WILLIAMS — MCA — 49 REPORTS.
6. SEVEN YEAR ACHE — ROSANNE CASH — COLUMBIA — 49 REPORTS.
7. REST YOUR LOVE ON ME/I AM THE DREAMER — CONWAY TWITTY — MCA — 48 REPORTS.
8. STORMS NEVER LAST — WAYLON JENNINGS and JESSI COLTER — RCA — 47 REPORTS.
9. LEONARD — MERLE HAGGARD — MCA — 43 REPORTS.
10. IF I KEEP ON GOING CRAZY — LEON EVERETTE — RCA — 43 REPORTS.

## Radio Seminar Stresses Hard Facts

(continued from page 36)

"Programming For The Twelve Week Book," which featured Arbitron's Rip Ridgeway; and a somewhat heated discussion on "The Marriage of Radio, Records and Trades — Polygamy Works."

Keynote speaker Arthur Godfrey received a standing ovation welcome, following which, he stressed the importance of the one-on-one style of broadcasting he developed in the early stages of his long radio career. "If a rapport is established between the disc jockey and the listener, then you have captured that listener's undivided attention," he said.

Other highlights of the seminar included

a video presentation on country music by the Country Music Assn., prior to which, the Statler Brothers addressed a very delicate subject — home taping and what radio can do to help prevent it. With their own special brand of wit and humor, the Statlers drove home a point without alienating the numerous radio representatives.

An artist/registrant cocktail reception kicked off the seminar March 12 with such artists as Dolly Parton, Jerry Lee Lewis, Dottie West, Cristy Lane, Alabama, the Shoppe, Bill Wence, Gail Davies, Jacky Ward, T.G. Sheppard and others in attendance.

## 10 Acts Featured At New Faces Fete

NASHVILLE — Traditionally, the New Faces show and banquet is the caper to the Country Radio Seminar, designed to expose new artists to a somewhat captive audience — in this year's case, more than 400 representatives of radio, plus members of the press and music industry.

The talent line-up featured 10 up and coming artists, some who have several single releases to their credit, others with only one or two. Each artist was allowed two songs and was backed by a line-up of session musicians and vocalists that included Tony Migliore, Lloyd Green, Mark Casstevens, Bruce Dees, Larry Paxton, Clyde Brooks, Timmy Tappen, Tom Brannon, Phil Forest, Sherry Huffman and Diane Tidwell.

Terri Gibbs opened the showcase with "Sometimes It Rains All Night Long," a cut from her current MCA album, "Somebody's Knockin'," while that title track was her second song choice.

Singer/songwriter Roger Bowling took the stage next and performed his last Mercury single, "Yellow Pages," and his just shipped single, "A Little Bit Of Heaven." Following Bowling, an ebullient Deborah Allen sang her last single, "Nobody's Fool," and the gospel-tinted "Next To You" from her current Capitol album, "Trouble In Paradise."

Four-member group The Capitols followed Allen with heavy four-part har-

monies in "Little Ground In Texas" and the current Ridgetop single, "Bride Over Broadway." With his second single release under his belt, Warner Bros. artist Gary Morris performed "Sweet Red Wine" and "Fire In Your Eyes," following which, Sun Records' Orlon rockabilled his way through "Texas Tea" and "Crazy Little Thing Called Love."

Elektra's Sonny Curtis demonstrated not only his singing ability, but his songwriting proficiency as well when he performed a medley of some of the tunes he has written, including "Love Is All Around (theme from the *Mary Tyler Moore Show*)," "Walk Right Back," "More Than I Can Say" and "I Fought The Law." He also performed his upcoming single, "Good Old Girl."

Ovation's Sheila Andrews illustrated her affinity for blues/country with "Long Gone Lonesome Blues" and "Maybe I Should Have Been Listening," following which, RCA's Steve Wariner performed his last single, "Your Memory," and the just released "By Now."

Duo David Frizzell and Shelly West closed the New Faces show with "Texas State Of Mind," and their current single from the *Any Which Way You Can* soundtrack, "You're The Reason God Made Oklahoma."

Despite initial sound problems, this year's showcase seemed to be an overall success in giving 10 artists the exposure so important in career development.

## THE COUNTRY MIKE

'REACH FOR COUNTRY' MARKETING CAMPAIGN SET — ABC Radio's Marketing Services department has announced the completion of a multi-media marketing campaign for country formatted radio entitled "Reach For Country." Under recent agreements, the campaign will be distributed by Bonneville Broadcast Consultants. Each station's promotion package will include customized television commercials, plus outdoor and print advertising. The television commercial, produced by Oceangate Prod., features major country artists' touring buses and is customized to meet a particular station's sound and call letter identification, as well as coinciding with a certain station's "positioning" objectives. According to Robert Cambridge, head of ABC's Marketing Services division, "We can highlight a particular artist or group with which a radio station may want to be more closely associated. This kind of flexibility is unique in the developing area of syndicated promotions." For further information contact ABC Radio, (212) 887-5293.



John Gray

PERSONALITY PROFILE — In memory of KCEY/Modesto music director John Gray, Cash Box would like to pay final tribute by reprinting the *Personality Profile* from the issue dated Nov. 29, 1980: "John Gray developed his own unique air style by listening and learning from other air personalities' shows, crediting, in particular, KLAC/Los Angeles' Jay Lawrence. Becoming comfortable with his own redeemable radio attributes, Gray took on the morning slot with KNGS/Hanford, Calif., where he worked his way to the afternoon position and then handled the music director responsibilities. Following an all-night stint keeping the truckers company at KTOM/Salinas, Calif., he spent two productive years doing mid-days, then mornings, as well as assisting the music director at KBET/Reno. Eleven months ago, Gray moved back to California and began working mornings at KCEY/Modesto. In one month, he took over the music chores and switched back to mid-days, as the Arb ratings took a dramatic turn for the good. The most recent book shows a rise in women listeners by 541%, and men by 417%. Gray not only belongs to the Academy of Country Music as a disc jockey, he is a member of BMI as an upcoming songwriter."

CFGM AIRS BUDDY HOLLY SPECIAL — CFGM/Toronto obtained exclusive broadcast rights in the Toronto area to air the *Buddy Holly Special*, a syndicated program from Creative Media out of Los Angeles. The four-hour special was heard in its entirety March 22, and featured the artist from his early years as a country stylist through his dramatic, however brief, rise to stardom.

WHK JOINS VARIETY CLUB TELETHON — Gary Dee, Joe Finan, and "Wild Bill" Wilkins, air personalities of WHK/Cleveland, joined the crew at channel 8, WJKW-TV to host the Variety Club Telethon, March 15. Dee appeared at the WJKW station, while Finan and Wilkins did live remotes from various Cleveland area malls. All proceeds from the Telethon were donated to Limbs for Children, Ohio Boys Town, the Parent Volunteer Assn. for Mentally Retarded Children, and the Sunshine Club.

WSM-AM/FM MOVES TO OPRYLAND — R.L. Wagner, chairman of the board and chief executive officer of NLT Corp., has announced plans to sell WSM-TV, affiliate of WSM, Inc., a wholly-owned subsidiary of NLT. WSM-AM & FM will remain under the parent company's wing, and will move to the Opryland complex, which includes Opryland U.S.A., the Grand Ole Opry, Opryland Prod., and the Opryland Hotel and Convention Center, all subsidiaries of NLT Corp.

RADIO OPENING — Radio station WGNE/Panama City, Fla., has an opening for a mass appeal air personality. The stations wants a creative talent capable of stressing sunshine and beaches. Salary is negotiable. Send tapes and resumes to Preston Young, c/o WGNE, Drawer Y, Panama City, Fla. 32407.

'NOBODY DOES IT BETTER' — COUNTRY RADIO SEMINAR '81 — From an initial radio reception by Great Empire Broadcasting to the grand finale New Faces show at Nashville's Hyatt Regency, the Country Radio Seminar proved once again to be a very educational and pleasurable means of airing alternative viewpoints. Special thanks to everyone involved, especially the Seminar Agenda Committee, for making this year's seminar an overwhelming success.

country mike

## PROGRAMMERS PICKS

Len Anthony	WPLO/Atlanta	It's A Lovely, Lovely World — Gail Davies — Warner Bros.
Suzanne Benson	WMAQ/Chicago	Footprints In The Sand — Edgel Groves — Silver Star
Tom Newman	KGA/Spokane	It's A Lovely, Lovely World — Gail Davies — Warner Bros.
Lee Phillips	WKMF/Flint	Footprints In The Sand — Edgel Groves — Silver Star
Ron West	KSON/San Diego	I'm Just An Old Chunk Of Coal (But I'm Gonna Be A Diamond Someday) — John Anderson — Warner Bros.
John Brejot	WKHK/New York	Friends — Razy Bailey — RCA
Ross Corson	KBMY/Billings	Just A Country Boy — Rex Allen, Jr. — Warner Bros.
Bill Pyne	WQYK/St. Petersburg	Friends — Razy Bailey — RCA
Dale Elchor	KWMT/Ft. Dodge	A Million Old Goodbyes — Mel Tillis — Elektra
Chuck Logan	KRZY/Albuquerque	I'm Just An Old Chunk Of Coal (But I'm Gonna Be A Diamond Someday) — John Anderson — Warner Bros.
John Buchanon	KNIX/Phoenix	A Million Old Goodbyes — Mel Tillis — Elektra



## TOP 40 ALBUMS

	Weeks On Chart	3/21		Weeks On Chart	3/21
<b>1</b> WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	1	20	<b>21</b> THE HOT SHOT DAN SIEGEL (Inner City IC 1111)	23	10
<b>2</b> MAGIC TOM BROWNE (GRP/Arista 5503)	2	6	<b>22</b> TOUCH OF SILK ERIC GALE (Columbia JC 36570)	19	24
<b>3</b> VOICES IN THE RAIN JOE SAMPLE (MCA 5172)	3	8	<b>23</b> BY ALL MEANS ALPHONSE MOUZON (Pausa 7087)	29	2
<b>4</b> ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	4	6	<b>24</b> SEAWIND (A&M SP-4824)	22	25
<b>5</b> LATE NIGHT GUITAR EARL KLUGH (Liberty LT-1079)	5	17	<b>25</b> YOU MUST BELIEVE IN SPRING BILL EVANS (Warner Bros. HS 3504)	25	5
<b>6</b> CARNAVAL SPYRO GYRA (MCA 5149)	7	22	<b>26</b> TWENNYNINE with LENNY WHITE (Elektra 6E-304)	26	21
<b>7</b> NIGHT PASSAGE WEATHER REPORT (ARC/Columbia JC 36793)	6	16	<b>27</b> REAL EYES GIL SCOTT-HERON (Arista AL 9540)	24	15
<b>8</b> MOUNTAIN DANCE DAVE GRUSIN (GRP/Arista 5010)	8	4	<b>28</b> RODNEY FRANKLIN (Columbia JC 36747)	28	19
<b>9</b> INHERIT THE WIND WILTON FELDER (MCA 5144)	9	23	<b>29</b> DIRECTIONS MILES DAVIS (Columbia KC2 36472)	32	2
<b>10</b> GIVE ME THE NIGHT GEORGE BENSON Owest/Warner Bros. HS 3453)	10	34	<b>30</b> LOVE APPROACH TOM BROWNE (GRP/Arista 5008)	30	37
<b>11</b> 'NARD BERNARD WRIGHT (GRP/Arista 5011)	16	5	<b>31</b> 4 X 4 McCOY TYNER (Milestone 55077)	27	16
<b>12</b> IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	13	7	<b>32</b> MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284)	31	34
<b>13</b> FAMILY HUBERT LAWS (Columbia JC 36396)	12	25	<b>33</b> NIGHT SONG AHMAD JAMAL (Motown M7-945RA)	33	18
<b>14</b> CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SD 16020)	11	24	<b>34</b> OUTUBRO AZYMUTH (Milestone M-9097)	34	14
<b>15</b> THIS TIME AL JARREAU (Warner Bros. BSK 3434)	15	41	<b>35</b> IN CONCERT, ZURICH OCTOBER 28, 1979 CHICK COREA and GARY BURTON (ECM-2-1182)	35	16
<b>16</b> ODORI HIROSHIMA (Arista AL 9540)	17	19	<b>36</b> LIVE AT MONTREUX MINGUS DYNASTY (Atlantic SD 16031)	—	1
<b>17</b> MR. HANDS HERBIE HANCOCK (Columbia JC 36578)	14	19	<b>37</b> SIDE BY SIDE RICHE COLE with PHIL WOODS (Muse MR 5237)	39	3
<b>18</b> SAVANNA HOT-LINE NATIVE SON (MCA-5157)	18	7	<b>38</b> LAND OF THE THIRD EYE DAVE VALENTIN (GRP/Arista 5009)	36	27
<b>19</b> GOTHAM CITY DEXTER GORDON (Columbia JC 36853)	20	8	<b>39</b> RHAPSODY AND BLUES THE CRUSADERS (MCA 5124)	37	39
<b>20</b> 80/81 PAT METHENY (ECM 2-1180)	21	21	<b>40</b> HOW'S EVERYTHING SADAO WATANABE (Columbia C2X 36818)	40	27

## ON JAZZ

**IT'S HAPPENIN' UPTOWN** — Jazz fans who lament the inability of the larger record companies to cater to eclectic tastes or uncover forgotten and overlooked artists will rejoice in the discovery of a kindred soul. Dr. Robert Sunenblick of Montreal, a jazz devotee and record collector, has launched his own label, Uptown Records, with three initial releases. The first, "Raw Meat," by Luncford alumnus Joe Thomas, features the tenor man with Jimmy Rowles on piano, Akira Tana on drums and Walter Booker on bass. The recording marks the saxophonist's LP debut despite his numerous 78s for King. Next, "Live In Albany" is the first American album by saxophonist J.R. Monterose in almost 20 years, and he makes the return with a fine rhythm section consisting of pianist Hod O'Brien, bassist Teddy Kotick and drummer Eddie Robinson. But perhaps the recording that will stir the most excitement



**PARTNERSHIP** — Saxophonist Pharoah Sanders and drummer/producer Norman Connors recently released an LP, titled, "Beyond A Dream," on Arista/Novus Records, a live recording from Montreaux in '78.

living on social security and was very paranoid about getting ripped-off. When they brought him into the studio, I thought I'd blown it because he was quite sick. It took three people to get him in and set him up to sing. On the first couple of songs, his voice would crack and we'd have to do it over again; but after awhile, every single one was coming out good. I think the masterpiece was "It Ain't Necessarily So," even though he sang it a million times before. It was really exciting, his voice hadn't changed after all these years." Future plans for releases on Uptown include a live recording by the late Beryl Booker, a J.R. Monterose/Tommy Flanagan duo disk and the reuniting of tenorman Paul Quinichette with one of his former pianists, Jimmy Golden. "I thought it was important to record many of these people who have been out of circulation or under-recorded," adds Sunenblick. "Some of them haven't been recorded because they're hard to deal with, and others should have been but just didn't seem like they could generate any money for the larger record companies. And in the case of J.R., nobody ever knew where he was. But I wanted to get the music out, and I hope to get more records out in the future." Uptown Records carries a list price of \$8.98 and is available singularly or in quantity from: Uptown Records, 3355 Queen Mary Road, Suite 427, Montreal, Quebec H3V 1A5 or from Daybreak Express, P.O. Box 2050, Van Brunt Station, Brooklyn, N.Y. 11215.

**THE JAZZ LINE** — College Media, Inc., publishers of *College Media Journal*, have begun publishing *The Jazz Line*, a bi-weekly jazz programming guide geared towards commercial jazz stations, NPR "Jazz Alive" subscribers and key college stations with jazz programming. Editor Annette Williams reports that with 200 stations sending in playlists and another 60 participating in a phone-in program, she is presently assembling a national retail reporting network with an eye towards crossmarketing. "We're trying to draw some kind of parallel between airplay and sales, showing that there is an impact. I think it'll benefit everybody, and the number one benefactor will be the record companies, because

(continued on page 49)

## JAZZ ALBUM PICKS

**UNCHARTED WATERS** — Fred Raulston — Inner City IC 1085 — Producers: Fred Raulston and Open Stream — List: 7.98

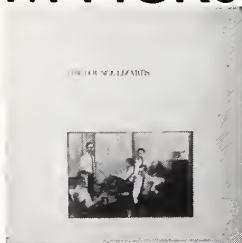
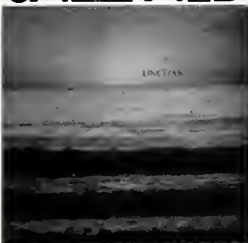
This album, the second from vibraphonist Fred Raulston, does much for demonstrating the versatility of the Washington-based leader. Less ethereal than one might expect, the sound is expansive and varied, with marimbas and steel drums included in the group's arsenal. Drummer Keith Terry is a particular stand-out, and Raulston's incorporation of Coltrano licks pushes the mood and tone of his instrument into these "uncharted waters." A record for everyone.

**BEYOND A DREAM** — Pharoah Sanders and Norman Connors — Arista Novus AN 3021 — Producers: Michael Cuscuna and Norman Connors — List: 8.98

Recorded live at Montreaux in '78, this is the honkin', screamin' Sanders of old, despite his absence on much of the record. Buzzy Jones is the other saxophonist, and he's good enough to keep objections to a minimum. "The End of the Beginning" is a feature for pianist Bobby Lyle, which leaves Sanders with about seven minutes worth of playing time. Connors is the center of a three-man percussion battery, and the steady African pulse is a far cry from his later direction.

**STARTING NOW** — Paul Cacla — Alexander Street Music ALXM-1800 — Producer: Paul Cacla — List: 8.98

Paul Cacla's piercing forays into the upper registers of his trumpet are deftly enhanced by the half-speed mastering of this pressing. With protege vocalist Janine Cameo, the hornblower explores a broad range of pop material in the big band brass context. Best tunes are "Don't Let The Sun Go Down On Me" and Edgar Winter's "Frankenstein."



**THE LOUNGE LIZARDS** — The Lounge Lizards — Editions EG EGS 108 — Producer: Teo MacCero — List: 7.98

The near-legendary New York club band finally gets it down on disc, and independent label Editions EG takes another step in establishing itself as a haven for more daring musicians. Studio ace Teo MacCero is here as producer, and saxophonist John Lurie and DNA guitarist Arto Lindsay set the tone with mixed results. More titillating than stimulating, the homages to Monk point up the Lizards shortcomings — they're not as far-out as the master. Worth hearing, though.

**ALLEN VIZZUTTI** — Headfirst HF 9700 — Producer: Al Vizzutti — List: 8.98 — Digitally Mastered

Vizzutti's sharp, tight trumpet/flugelhorn attack blends the best sounds of contemporary jazz potpourri for fresh music, made more distinct by the work of touring partners Chick Corea, Bunny Brunel and Tom Brechtlein. Best cuts on this debut album for the artist and label are "In The Pocket," "Zig Zag" and "Sunflower Fields." Guests saxophonist Joe Farrell complements Vizzutti's work marvelously.

**SOUNDS INCREDIBLE** — Eddie Harris — Angelaco AN 3002 — Producer: Esmond Edwards — List: 7.98

New Indiana-based independent Angelaco enters the market with this, its first of three planned LP's by saxophonist Harris. Fans of the jazz mainstay won't be disappointed; the identifiable sound is here, sans comedy routines but sporting a competent rhythm section. "You Know It's Wrong" and "Singing My Cares Away" are the high points.

# INTERNATIONAL

## Sonet Becomes Second U.K. Label To Offer LP/Blank Tape Cassettes

LONDON — A second British label, Sonet Records, has announced that it will market cassettes like the Island One Plus One configuration, which features an LP played continuously on one side and blank tape on the other. Dubbed "C Free," Sonet's initial release will include Bill Haley's "Everyone Can Rock And Roll" and "More George Thorogood."

The Island One Plus One format has drawn extensive criticism from the British Phonographic Industry (BPI) as an encouragement to home tapers (*Cash Box*, March 7). However Island head Chris Blackwell has indicated that the company will go ahead with its plans to market the One Plus One product both in the U.K. and abroad (*Cash Box*, March 21).

Sonet U.K. managing director Rod Buckle echoed Blackwell's support of the concept by saying, "Anyone opposed to this scheme is simply playing into the hands of American plastic manufacturers and Far

Eastern bandits who will eagerly pick up the blank tape business, which is not going to go away simply because the industry chooses to act like executive ostriches."

Buckle added that he wasn't concerned with the reaction of the BPI, since Sonet had let its membership in the trade association lapse in what he termed "a protest over the arbitrary way they (the BPI) are intending to police their excellent suggestions on controlling 'chart hyping.'"

(Following well-publicized accusations that a number of label and independent salesmen were involved in a variety of schemes to manipulate the weekly charts by providing extra promotional goods, foods, clothing, drink and other amenities to retailers in return for favorable reports to the charts — a practice known as "chart hyping" — the BPI was strongly criticized by many independent labels that felt strong penalties should have been imposed on offenders. (*Cash Box*, Nov. 8, 1980) When the BPI failed to suspend or penalize certain offenders, a number of small labels, led by Riva, let their BPI memberships lapse.)

Buckle added that any attempt by the British Mechanical Research Bureau (BMRB), the official chart compiling company for the BPI, to remove Sonet product from the charts would result in legal action.

In response, a BPI spokesman reiterated the association's policy of "deploring any marketing concept that actively encourages home taping."

## Country Awards Top Australian Festival

MELBOURNE — At the annual Australian Country Music Awards, held recently in Tamworth, New South Wales, Melbourne singer Johnny Chester was named Male Vocalist of the Year. Only a week before, Chester had won the Best Male Vocalist award at the Southern Hemisphere Country Music Awards held at the Sydney Myer Music Bowl in Melbourne. Chester won the awards for his single "Rebecca."

Tasmania's Jean Stafford was named Best Female Vocalist at the Tamworth awards and veteran Slim Dusty won two awards — Best Album and Top Selling Record — for his LP "The Man Who Steadies The Lead."

Winner of last year's Best New Talent award, Alan Caswell, won the Best Composition this year with "One Armed Bandit."

Sydney's Grand Junction was named Best Group, and the Bushwackers won the Best Instrumental category. More than 30,000 people attended the 10-day Tamworth Country Music Festival, which culminated with the awards, broadcast live on more than 50 radio stations in Australia and Papua, New Guinea.

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — **Francisco Vidal**, vice president of Tonodisc, traveled to the United States to sign a publishing and merchandising contract with Marvel Comics, Inc., covering the "Super Heroes" and other product for the kiddie market. It is the first time in the Argentinian show biz scene that a record company has broadened its action into this field, although some attempts have been made in the past. Tonodisc has also signed Vogue Records of France, a deal arranged at the recent MIDEM gathering in Cannes.

EMI is preparing a sales and promotion convention in Villa Carlos Paz, in the province of Cordoba. It will mark the opening of the 1981 sales season, and will define the revamping of the organization, which was started last month. The company had a big smash recently with the visit of top group **Queen**, which filled the Velez Sarsfield stadium three times to capacity.

K-tel topper **Alan Cordover** recently visited Buenos Aires to hold talks with **Ruben Aprile**, head of Interdisc, its licensee here. The operation of Interdisc with the local TV stations (mainly ATC) has been very successful. Recent estimations put Interdisc sales at the \$1,500,000 dollars monthly level.

RCA's artist **Jairo** is returning to Buenos Aires in a couple of weeks (he is currently established in France, where he is very successful) to select shooting places for a TV program for Radio Tele Luxembourg, to be produced next August on location here. He will also appear on local TV programs, before returning to Europe.

**Roberto Lopez** has been appointed general manager of Phonogram, reporting to **John Lear**, managing director of the company. **Maximo Rubinstein**, administrator of the label, has been assigned a new post at the Philips branch here.

American Recording has started an ambitious expansion plan, which will involve an investment of nearly a \$1.5 million. A new plant to produce C-O's will be built, and the tape duplicating equipment renewed. Under this scheme, AR would be the leading tape duplicating company in this market.

**miguel smirnoff**

### Australia

MELBOURNE — CBS Records has celebrated the signing of a marketing and distribution deal with Virgin Records by releasing 19 albums, nine singles and a special Vinyl Virgins sampler. The deal was negotiated late last year by Virgin executive **Laurie Dunn** during a visit to Australia. Virgin originally was handled by Wizard Records, which let the contract lapse, and was then picked up for a time by independent distributor Musicland, obviously as an

interim measure. CBS has launched the Virgin catalog in a big way, with extensive print advertising and retailer promos. And already it's paying off, with good chart action for **Japan** and **XTC** (XTC had previously been handled locally by Festival Records) ... New Zealand songbird **Sharon O'Neill** has decided to settle in Australia and has transferred to CBS Australia from the company's New Zealand branch. O'Neill is currently in the studios recording a new album, to be produced by American **Peter McIan**. She's also putting together a band for touring, which will include her husband guitarist, **Brent Thomas**.

**Split Enz** has finally settled plans for release of its new album, which will have different titles depending on the territory in which it is released. In Australia, it will be "Corroboree," in the U.S. and Europe, "Jamboree," and in New Zealand, "Walata" — all synonymous with getting together and having a good time. The LP will be released late this month by Mushroom Records locally and A&M elsewhere. Meantime, the group's drummer, Englishman **Malcolm Green**, has left, to be replaced by percussionist **Noel Crombie**. Shortly before the announcement of Green's departure, he released a solo single on Mushroom Records, titled "Follow Me." Mushroom no doubt trusts the other members don't. The new Split Enz album, produced by **David Tickle** and recorded late last year, is said to mark a progression on the "True Colours" set, which has sold more than 200,000 copies locally.

EMI Records, whose custom pressing section has virtually been under siege the past two years or so from acts wanting to press their own singles and albums, has responded by setting up distribution for the indies. Retailers will now be able to order direct from EMI, overcoming one of the major problems facing independents ... **Australian Crawl** is currently in EMI's Sydney studios with producer **Peter Dawkins** to record the follow-up LP to the double platinum "Boys Light Up." The new album is scheduled for mid-year release.

To mark the recent Oz tour of **The Police** from Britain, Festival Records issued a limited edition of the "Zenyatta Mondatta" album pressed in green vinyl accompanied by a full-color tour poster ... CBS Records is continuing to increase its shares in local talent with the signing of Melbourne-based foursome **Street Angel**, led by blonde singer **Julie De Rieu**. The group previously released a single on the Polydor label but has done a label and management switch that hints at good things for them this year ... **Cold Chisel** is about to release a double live album "Swingshift," for WEA Records, while awaiting U.S. reaction to its excellent chartbusting album, "East," released in America and Canada by Atlantic. The

## CRIA Urges Stiffer Copyright Act Penalties

LOS ANGELES — Stiffer penalties for infringement of the Canadian Copyright Act were urged by the Canadian Recording Industry Assn. (CRIA) anti-piracy office recently, but no specific penalties were proposed.

According to spokesmen for the CRIA, encouraging prosecution and upgrading deficient penalties are the most formidable challenges facing the anti-piracy office. The group is now lobbying for more stringent penalties, but the government department in charge has been reluctant to make even interim changes in the Copyright Act to ease the problem, instead opting for total revision and presentation of a complete package.

Currently, the maximum penalty for conviction of manufacturing and selling illegal recordings is \$20 Canadian per piece.

The most recent investigation by the anti-piracy office, done in conjunction with the Metropolitan Police Department and CBS Records Canada Ltd., involved searches of six manufacturing plants near Toronto and the subsequent seizure of more than 50,000 album jackets and 150 completed LPs by the Everly Brothers, titled "Living Legends," on Warwick Records. In a separate search in Ottawa, 6,000 more discs and another 6,700 Canadian pressings were seized by FBI agents.

CRIA officials estimate that the Canadian recording industry loses from 5-10% gross due to counterfeiting, and with the higher percentage loss accrued by retailers, losses of more than \$50 million.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Another One Bites The Dust** — Queen — EMI
- 2 **Ahora O Nunca** — Angela Carrasco — Microfon
- 3 **Woman In Love** — Barbra Streisand — CBS
- 4 **Tremendo Amor** — Maria Celeste — CBS
- 5 **Lanza Perfume** — Rita Lee — RCA
- 6 **Cuando Fumos Amantes** — Tormenta — Microfon
- 7 **The Gambler** — Kenny Rogers — EMI
- 8 **Don't Stand So Close To Me** — The Police — CBS
- 9 **Perdoname** — Camilo Sesto — Microfon
- 10 **Solo Tu Solo Yo** — Toto Cutugno — Interdisc

#### TOP TEN LPs

- 1 **The Game** — Queen — EMI
- 2 **Memories** — various artists — K-tel/ATC
- 3 **Recordando** — Sandro — K-tel
- 4 **Las Vacaciones Del Amor** — soundtrack — Microfon
- 5 **17 Top Hits 1981** — various artists — Phonogram
- 6 **Tributo A Los 5 Latinos** — Estela Raval — ATC
- 7 **Caminando En El Sol** — Eddy Grant — ATC
- 8 **14 Grandes Exitos** — Julio Sosa — K-tel/ATC
- 9 **Parchis** — Tonodisc/ATC
- 10 **En Castellano** — Roberto Carlos — CBS

—Prensario

### Australia

#### TOP TEN 45s

- 1 **Counting The Beat** — The Swingers — Mushroom
- 2 **Antmusic** — Adam And The Ants — CBS
- 3 **Girls Can Get It** — Dr. Hook — Mercury
- 4 **Stop The Cavalry** — Jona Lewie — Stiff
- 5 **Woman** — John Lennon — Geffen
- 6 **Duncan** — Slim Dusty — Columbia
- 7 **Rock And Roll Ain't Noise Pollution/Hells Bells** — AC/DC — Albert
- 8 **Every Woman In The World** — Air Supply — Big Time
- 9 **(Just Like) Starting Over** — John Lennon — Geffen
- 10 **Jesse** — Carly Simon — Warner Bros.

#### TOP TEN LPs

- 1 **Back In Black** — AC/DC — Albert
- 2 **Greatest Hits** — Dr. Hook — Capitol
- 3 **Zenyatta Mondatta** — The Police — A&M
- 4 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 5 **Icehouse** — Flowers — Regular
- 6 **Making Movies** — Dire Straits — Vertigo
- 7 **The Very Best Of Elton John** — DJM
- 8 **Gully** — Barbra Streisand — CBS
- 9 **Always** — Willie Nelson — CBS
- 10 **Gaucha** — Steely Dan — MCA

—Kent Music Report

### Italy

#### TOP TEN 45s

- 1 **Per Elisa** — Alice — EMI
- 2 **Maledetta Primavera** — Loretta Goggi — WEA
- 3 **Woman In Love** — Barbra Streisand — CBS
- 4 **Cervo a Primavera** — Riccardo Cocciante — RCA
- 5 **Gioca Jouer** — Claudio Cecchetto — Hit Mania
- 6 **Hey** — Julio Iglesias — CBS
- 7 **Enola Gay** — Orchestral Manoeuvres in the Dark — Dindisc
- 8 **Master Blaster (Jammin')** — Stevie Wonder — Motown
- 9 **Sara Perche Ti Amo** — Ricchi e Poveri — Baby
- 10 **Anna Dal Capelli Rossi** — I ragazzi dai capelli rossi — CBS

#### TOP TEN LPs

- 1 **Gully** — Barbra Streisand — CBS
- 2 **Dalla** — Lucio Dalla — RCA
- 3 **Amanti** — Julio Iglesias — CBS
- 4 **Making Movies** — Dire Straits — Vertigo
- 5 **Cervo a Primavera** — Riccardo Cocciante — RCA
- 6 **Pleasure** — Steven Schlaks — Baby Records
- 7 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 8 **Zenyatta Mondatta** — The Police — A&M
- 9 **Hotter Than July** — Stevie Wonder — Motown
- 10 **Super Trouper** — ABBA — CBS

—Musica e Dischi

# INTERNATIONAL

## INTERNATIONAL DATELINE

group hopes to tour soon, depending on response to the LP.

Members of **The Sherbs** are keeping a low profile locally as their album, "The Skill," creeps up the U.S. charts. It's a conscious bid on their part to avoid the hoopla that surrounded their initial ill-fated associations with American companies — first with MCA, when they were known as **Sherbet**, and then with RSO when they were **Highway**. The Sherbs' deal with Atco, for the U.S. and Canada was negotiated by the group's former manager, **Roger Davies**, who now works out of Los Angeles with **Olivia Newton-John's** manager. The local media made much of Sherbet/Highway's international deals, and when the records failed to take off, interest waned. By keeping a low profile the group is hoping to avoid the pressures of false expectations.

**Jermaine Jackson** and **Suzi Quatro** will be special guests at the second annual **TV Week Rock Music Awards** in Sydney on March 22. The awards, some voted by readers of **TV Week** and others given by votes from members of the rock industry, will be presented in a ceremony at Sydney's Regent Theatre, to be telecast live by the national ABC-TV network as a special 90-minute edition of top-rating rock show **Countdown**. Among the acts performing are **Australian Crawl**, **Cold Chisel**, **Flowers**, **Split Enz** and **The Swingers**. The awards will also mark the return to the public spotlight of **Christie Allen**, winner of last year's award as Most Popular Female Performer. Allen, who records for Mushroom Records, went into self-imposed exile as personal problems and career commitments threatened to bring on a breakdown. She says she's ready to resume her career, but has ruled out live work for the time being at least.

### Italy

MILAN — Many rock groups from abroad are expected in Italy in March, among them the **Bad Manners** (with a tour touching Rome, Florence and Milan), **Eddie & the Hot Rods** and **Saxon**. On the other side, Italian artists are beginning now their Spring tours: **Roberto Vecchioni** (who started from Genova on March 17), **Gianna Nannini** (with a tour in Switzerland and Italy) and **Riccardo Cocciante**, who planned a series of concerts (which ended in Rome on March 22) together with **Rino Gaetano** and the group **New Perigeo**.

The Sif label last month signed a distribution agreement with Dischi Ricordi, effective Feb. 1. Sif was previously distributed by CGD Messaggerie Musicall.

One of the best Italian cabaret groups of the '60s, the **Gufi**, which split up 10 years ago, decided to get together again. The group's first release after the reunion is out on the CBS label.

A new label, **For Ever Italiana**, directed by **Dino Slani**, was born in Milan. A distribu-

tion agreement has been signed with Panarecord.

The Italian record dealers syndicate held its annual meeting at the end of February in Milan. President **Antonio Pasqui** pointed out that the main problems for the retailers now are the discount policy of the companies and the agreement of prices of sale to the public.

### Japan

TOKYO — Toshiba/EMI has announced a special three-disc set of documentary records entitled "Emperor Of Japan" to coincide with **Emperor Hirohito's** 80th birthday and the 55th anniversary of his ascension to the throne April 21, 1926. The commemorative set, retailing for 20,000 yen (\$100), will tell a story in four parts — "The Emperor Visits Lands Destroyed By Fire Following World War II," "Along Steady Steps To Recovery," "The Splendid 55 Years Of His Reign" and "His Everyday Life."

RVC Records president **Ichiro Okuno** has announced the release of several albums from the VeeJay catalog. Starting March 21 with **Wynton Kelly's** "Kelly Great" and "Young Lions" by **Lee Morgan** and **Wayne Shorter**, RVC will go on to release the "Eric Dolphy Memorial Album" and "Introducing Wayne Shorter (April 21)", and "Last Concert" by Kelly (May 21) and "Here's Lee Morgan" (June 21).

Teichiku Records will expand on its background music series with the release of "Background Music (part three)" on April 25. A continuation of the long-standing series of compilations for muzak, "(part three)" will feature a number of recent hits, according to company sources.

K.K. Seiko Do, one of the major record wholesalers in Japan, has reorganized to establish smoother coordination with its branch offices. The Kinki office will coordinate activities of branches along the Inland Sea (Kyoto, Osaka, Himeji and the Island of Shikoku), while the Kyushu office will coordinate operations on that island (the Kagoshima, Fukuoka and Kitakyushu branches).

The opening of the Tower Records store in Tokyo recently (**Cash Box**, March 7) has sent shock waves spreading through the local retail community. Featuring American imports, Tower's average selling price for LPs has been about 1,700 yen (\$8.50), as opposed to the average domestic price of approximately 2,700 yen (\$13).

K.K. Nagaoka, one of the larger phonograph needle manufacturers here, began a massive promotional campaign March 21, according to company president **Elchi Nagaoka**. The promotional push will continue through May 20. K.K. Nagaoka recently carried out a very successful promotional campaign tied in with a "records as presents" push.



Alain Trossant

## Trossant Named Polydor France MD

PARIS — Alain C. Trossant has been named managing director of Polydor S.A. France, succeeding Jacques Kerner. Kerner, who held the post for 16 years beginning in 1965, has left the company to pursue other interests.

Trossant comes to Polydor France after a successful stint as the managing director of PolyGram Dischi in Italy, where he worked with and developed such local artists as Antonelli Venditti, Roberto Vecchioni and Angelo Branduardi. Prior to that, from 1964 until 1969, Trossant served as director of PolyGram Discos, Brazil. With that company, Trossant worked with such artists as Ellis Regina, Nara Leao, Caetano Veloso and Gilberto Gil.

Trossant first joined what would eventually become the PolyGram organization in 1955.

## CRI Restructures Finance Department

NEW YORK — Controller Jay Edelman has been given new duties and Roger Romano and Jay Gold have been named to new positions in a reorganization of the finance department of CBS Records International (CRI).

The major restructuring centered on the establishment of an internal controls unit to improve financial and operational procedures and controls throughout CRI. Staffing for the unit will be located at the New York headquarters, plus Paris and Coral Gables.

Edelman will be responsible for the development of the new internal controls unit. He will also continue with his duties as

## McCready Named Marketing Head At CBS Australia

MELBOURNE — John McCready and Dennis Handlin have been appointed to new posts in the marketing department at CBS Australia. McCready was named marketing director and Handlin will assume duties as contemporary music marketing manager.

In his new post, McCready will be responsible for developing, implementing and directing the national marketing activities in support of both international and local product, plus direction of marketing and sales functions at the label's branch operation.

In his newly created position, which incorporates national promotion, press & publicity, artist relations and product management — independent labels, and the art department, Handlin will be responsible for developing and coordinating the marketing plans and strategies for all contemporary product, as well as the monitoring and evaluating of independent branch marketing and promotion campaigns.

Handlin will report to McCready. In addition, the national accounts and special projects department, merchandising and classical and ABC label product management areas will be accountable to McCready.

McCready comes to CBS Australia from his post as managing director at CBS New Zealand.



Jay Edelman



Roger Romano



Jay Gold

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

- 1 **Machikado Twilight** — Chancel — Epic/Sony
- 2 **Cherry Blossom** — Seyiko Matsuda — CBS/Sony
- 3 **Pegasasu No Asa** — Hiroaki Igarashi — CBS/Sony
- 4 **Okuhida Bojo** — Tetsuya Ryu — Trio
- 5 **Tsuppari High School Rock 'n' Roll** — Yokohama Ginbawe — King
- 6 **Koyi No Bonchi Sheet** — The Bonchi — For Life
- 7 **Sneaker Bruce** — Masahiko Kondo — RVC
- 8 **Slow Na Bugi Ni Shitekure** — Yoshitaka Minami — CBS/Sony
- 9 **Koyi Dol** — Toshihiko Tawara — Canyon
- 10 **Banri No Kawa** — Chage and Asuka — Warner/Pioneer

#### TOP TEN LPs

- 1 **Bucchigiri II** — Yokohama Ginbawe — King
- 2 **We Are** — Of Course — Toshiba/EMI
- 3 **Turn Back** — Toto — CBS/Sony
- 4 **Bucchigiri** — Yokohama Ginbawe — King
- 5 **Natural Road** — Hiroaki Igarashi — CBS/Sony
- 6 **Neppu** — Chage and Asuka — Warner/Pioneer
- 7 **Happy Date** — The Nolans — Epic/Sony
- 8 **Surf & Snow** — Yumi Matsutoya — Toshiba/EMI
- 9 **Concert Pour Une Jeune Filles** ... — Richard Clayderman — Victor
- 10 **Kogarashini Dakarete** — Chiharu Matsuyama — News

—Cash Box of Japan

### Norway

#### TOP TEN 45s

- 1 **Livet er for kjlpt** — Lars — New Noise
- 2 **Nar vi tva blir en** — Gyllene Tider — EMI
- 3 **(Just Like) Startling Over** — John Lennon — Geffen
- 4 **Woman** — John Lennon — Geffen
- 5 **Woman In Love** — Barbra Streisand — CBS
- 6 **One More Reggae For The Road** — Bill Lovelady — Charisma
- 7 **Imagine** — John Lennon — Apple
- 8 **The Best Of Times** — Styx — A&M
- 9 **Fellicadad** — Boney M. — Ariola
- 10 **Do You Feel My Love** — Eddie Grant — ICE

#### TOP TEN LPs

- 1 **Gullyt** — Barbra Streisand — CBS
- 2 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 3 **Jeg synger hoyt av glede** — Aage Samuelsen — EMI
- 4 **Turn Back** — Toto — CBS
- 5 **Super Trouper** — ABBA — Polar
- 6 **Norske Jenter** — The Kids — CBS
- 7 **Mondo Bongo** — Boomtown Rats — Mercury
- 8 **Eastern Wind** — Chris de Burgh — A&M
- 9 **24 Timers Service** — Vazilina Bilopphoggers — Philips
- 10 **Making movies** — Dire Straits — Vertigo

—dagbladet

### United Kingdom

#### TOP TEN 45s

- 1 **Jealous Guy** — Roxy Music — Polydor
- 2 **Kids In America** — Kim Wilde — RAK
- 3 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
- 4 **This Ole House** — Shakin' Stevens — Epic
- 5 **Vienna** — Ultravox — Chrysalis
- 6 **Reward** — The Teardrop Explodes — Mercury
- 7 **Four From Toyah** — Toyah — Safari
- 8 **Do The Hucklebuck** — Coast To Coast — Polydor
- 9 **Southern Freeez** — Southern Freeez — Beggar's Banquet
- 10 **Star** — Kiki Dee — Ariola

#### TOP TEN LPs

- 1 **Face Value** — Phil Collins — Virgin
- 2 **Kings Of The Wild Frontier** — Adam & The Ants — CBS
- 3 **Vienna** — Ultravox — Chrysalis
- 4 **The Jazz Singer** — Neil Diamond — Capitol
- 5 **The Stray Cats** — Arista
- 6 **Difficult To Cure** — Rainbow — Polydor
- 7 **Dance Craze** — various artists — 2 Tone
- 8 **Double Fantasy** — John Lennon and Yoko Ono — Geffen
- 9 **Marking Movies** — Dire Straits — Vertigo
- 10 **Moving Pictures** — Rush — Mercury

—Melody Maker

## Upbeat View Of Home Video Potential Highlights 11th ITA

(continued from page 22)

story), followed by Winslow Assoc. president Ken Winslow in a talk on the "Legal Problems and Opportunities in the Home and Institutional Marketing of Programming." Taking a no-nonsense stance, Winslow stated that it is of paramount importance for producers and manufacturers to do away with "the faulty, artificial and ridiculous distinctions" presently existing between home and institutional video.

"My message is, don't fight it, help it," Winslow said, referring to the imminent marriage between the home and industrial markets. "For home video programming to survive, it must go to non-movie titles. Let's put home, institutional and business video into the same market."

### Rental/Sales Debate

In a shift in schedules, Walt Disney Telecommunications' Jim Jimirro spoke on "Taking The 'Versus' Out Of Rentals vs. Sales," at the March 16 afternoon session. Jimirro took an expectedly pro-rental stance, detailing the success of Disney's authorized rental program, started five months ago. He stressed that "the chaos is going to get worse before it gets better" at the retail level, as dealers try to sort through the various programs and companies left without rental programs continue to lose profits.

"Many of us try to talk in absolutes," said Jimirro. "The fact of the matter is that the video world, for us, is not emerging in absolutes."

Jimirro further noted that 40% of Disney retailers are already participating in the rental program, and that the business derived from rentals has accounted for 36% of Disney's overall revenue. Among those dealers who have joined the rental program, Jimirro says the company has experienced a 93% renewal rate.

"Only as a last resort have we instituted lawsuits," Jimirro emphasized, referring to Disney's well-publicized legal actions to en-

## RCA Begins National SelectaVision Roll-Out

(continued from page 5)

an extra 25 titles in August. He continued by saying that RCA plans to put approximately 120 new titles into the distribution pipeline each following year.

RCA dealers are expected to stock anywhere from 15 to 60 of the 100 available titles in the initial catalog, according to Schlosser, who said RCA's Quick Delivery Service (QDS) will enable both the company and retailers to respond to demand for any one title immediately. The customer can receive the title via UPS or directly from the dealer.

Between March 12 and March 19, the first 15,000 players were shipped to dealers, leaving the company a "one week distribution window," stated Schlosser, to receive the players. Approximately 30,000 total players will be distributed to dealers this month.

RCA will be relying heavily on a long-range advertising campaign, themed "Bringing The Magic Home," which began the week of March 16 with teaser ads in newspapers in 115 markets. The campaign continued March 22 with television advertising on all three major networks between 9 p.m. and 10 p.m., reaching approximately 46 million U.S. households, according to Schlosser.

Additional 1,800 line, two-color ads in newspapers and magazines nationally will continue to aid in the marketing of the videodisc system. RCA expects to sell 200,000 players and two million discs by the end of 1981.

force the program. "We have recently reached an out of court settlement with the Video Station affiliate in Riverside, California... one of the key elements of the settlement with Disney is that the dealer has to place a... sign in the window saying he is no longer associated with Disney."

Jimirro, who has bolstered the program with rental promotions, said that he will be announcing new promotion at the Summer Consumer Electronics Show in June.

In displaying Technicolor's Funai-developed 1/4 inch "lightweight" VCR and TV console, which weighs approximately 21 lbs., the firm's president, Jack Minor, announced that the company will shortly release a one hour videotape cassette in the new format. The recorder itself weighs only 1 lb., 8 oz. and Minor added that the company "will do (everything) possible to help producers support the new format." He concluded by saying that such "lightweight" mini and micro VCR systems "will expand the industry by opening up a whole new range of uses."

### Unlimited Possibilities

Sony's J. Phillip Stack and Bank of America's Nick Iuppa expanded on Winslow's earlier stand on the necessity for exchange and interaction between business and home video by illustrating how Sony's disc system, with computer storage and retrieval features, can be utilized for either home or industrial usage. Stack stressed that there are "unlimited expansion possibilities" for such new systems, while Iuppa presented a videotape that highlighted the Bank of America's utilization of interactive video systems in training procedures.

In the opening combined audio/video session the morning of March 17, K.T. Tsunoda, president of Sony Video Products, and Ken Tamiya, Sony Corp. of America executive vice president, both pointed out that the consumer has benefited from the competition between the two VCR formats, further noting that technological innovations such as Sony's lightweight "Movie Camera" will help the cause of expanding the market.

"1981 will be a turning point for the VCR," said Tamiya. "We'll see a trend in high performance, multi-capability videocassette recorders... and the price must come down in order for the VCR to compete effectively. The Beta 3 format could be a serious step in that direction. We are committed to supporting the duplicators and, of course, the Beta format. I can assure you that Beta will be here in the future. In fact, it is the future."

In announcing Sharp's adoption of the VHD disc system, Robert Whitehouse, the firm's general manager, TV/VTR division, told attendees that the company would introduce its first production model videodisc in the U.S. during the first quarter of 1982. He cited the potential "cost improvement" offered by the smaller disc size (10") of the VHD system and multi-feature capabilities, as well as stereo/PCM digital functions, of the VHD format as the key reasons for the choice of the VHD format.

### VHD Progress

"The hardware factors seem to be overwhelmingly in favor of VHD for our company; but the software factors were an unknown until recently," said Whitehouse. "We are now convinced that the VHD camp will, by the end of 1981, have a library of comparable size and quality to other formats."

Whitehouse concluded by saying that Sharp would not announce specifications, design and pricing of the player system until "later this year," which is expected for the Summer CES.

## SOUND VIEWS

**A BALANCED OUTLOOK AT ITA SEMINAR** — The weather in Hollywood, Fla. March 15-18 for the International Tape/Disc Assn. seminar, "Audio/Video Update — 1981," was partly sunny, as were most of the forecasts for both the immediate and long-range future of home video. Both keynoter **John Chancellor**, of *NBC Nightly News*, and former Senator **Abe Ribicoff**, in a speech on "Deregulation In The '80s," indicated that the country's overall economic climate in the first half of the decade will largely depend on the acceptance and effectiveness of President Reagan's cost cutting measures, the returns of which we probably won't see until the end of next year, according to Chancellor. Nevertheless, a large percentage of the nation's top video execs and business analysts at the ITA expressed almost unreserved optimism towards the market's ever-



**LIVE AND IN DIGITAL** — National Public Radio (NPR) affiliate KQED-FM's Fred Krock (l), chief engineer, and music director Victor Ledin demonstrate the Sony PCM-100 digital audio processor used in the station's recording and delayed "live" symphony broadcasts.

blossoming potential. Indicative of the general feeling was analyst **Ted Anderson** of Argus Research, who, in a talk entitled "The Bull Market in Home Video," stated that he believes "the greatest risk now lies in an overly conservative forecast," despite the so-called "cynicism" of many of his Wall Street colleagues. While ITA's awarding of 30 Golden Videocassette honors, nearly triple the number of ITA awards given in '80, helped underscore the bright atmosphere, a note of caution came from a few quarters. Bell and Howell's **Robert Pfannkuch** stressed that home video was still a "fragile, emerging new industry" with a high degree of risk, but plenty of new opportunities. **Richard F. O'Brien**, executive vice president of U.S. JVC Corp., added that there remains "much too much hype" in many sectors of the business; while Quasar's **Dick Mentzinger** added that "nobody has been able to correctly gauge the growth of the market" at present, due to the "extraordinary" rate of technological change. Taking Mentzinger's thoughts one step further was Sharp's **Robert Whitehouse**, who noted that rapid technological advancements will make the 1/2-inch Beta and VHS VCR formats "the future dinosaurs" of the industry, while the videodisc will have a "profound effect" on the direction of the market. In view of the fact that Whitehouse used the ITA seminar as a forum to announce that Sharp will market its own videodisc system in the Video High Density (VHD) format in the U.S. sometime during the first quarter of '82, the pro-disc stance was not unexpected. However, *Television Digest's* **Dave Lachenbruch** agreed in his talk on future technologies, "Obsolescing the VCR and Disc Systems," that Beta and VHS are now on the decline, emphasizing that they "are well past the halfway point in their lives." The development of Sony, Matsushita and Hitachi micro-video systems, as well as the introduction of Technicolor's 1/4-inch mini system, will undoubtedly raise many more questions as to the fate of Beta and VHS, and of course the vid disc is itself still unproven on the mass level where compatibility will be a key concern. But judging from the "full-speed-ahead" attitudes of most manufacturers in Florida, the positive spirits in home video fail to be dampened and all agreed that the market is in the process of maturing. And while the jury is still out, the home video puzzle continues to become more complex... on a lighter note, we'd like to add that all of you who have been waiting with baited breath for the results of the National Video Clearinghouse's 1980 VID award, given to "most unusual program" of the year, can rest easy now. NVC's **Robert Reed** announced that *Molasses and the American Heritage*, which depicts "scenes from American History as the story of molasses unfolds," took the coveted honor.

**AND THOSE VTRs JUST KEEP ON SELLING** — February, usually a pretty slack month for sales of consumer electronics goods, showed some more impressive sales gains for videotape recorders. Last month 85,821 units went to dealers, an increase of 56% over the 54,977 sold during the same period last year, bringing the total sales to dealers for the first eight weeks of '81 to 165,588. That figure represents a 73.5% boost above the 95,420 units sold during the first two months of '80.

**FACE DANCING WITH THE WHO** — Look for rock supergroup **The Who** to enter the home video arena in the near future via a production deal in the U.K. between Picture Palace Prod. and the Curbishley/Baird company. Curbishley/Baird, which has already produced the film *Quadrophenia* and the Roger Daltrey starrer *McVicar* for Who Films Ltd., is said to be working on a video based on the cover concept from the band's newly-released LP, "Face Dances," as the first release under the pact. The video will utilize 16 paintings by such artists as **Peter Blake** and **David Hockney**, who helped create the album's cover graphics. Three studio numbers, footage from the band's Wembley concert and a reception with the artists and painters will all be part of the 25-minute video. Worldwide distribution is planned, as well as selected theatre and television screenings. Don't be too surprised to see it wind up on Warner Home Video here in the states.

**VIDEO SOFTWARE NOTES** — Odds on bet to be a top-selling classic is the original *Invasion Of The Body Snatchers*, newly released by the Nostalgia Merchant. Directed by **Don Siegel** and starring **Kevin McCarthy**, this is a fave among film buffs and the general public alike and should benefit from the sci-fi video boom, which has sent such titles as *Close Encounters Of The Third Kind* — *The Special Edition* to the top of the best-sellers lists. Carrying a suggested list of \$54.95, this is a must stock item for all vid retailers... All That Video Jazz Dept.: **The Phil Woods Quartet**, presently touring the U.S., is slated to cut a videodisc and LP late in '81. It will be produced for Clean Cuts, Inc. and Clean Cuts Records... Karl Video Corp. has put its plans to release a series of NBC-TV special programs on ice for the time being, but it will market a couple of "how to" cooking videos featuring the Galloping Gourmet himself, **Graham Kerr**, under its Mid Vid banner shortly. Recipes will accompany each release. And for those who prefer the action of the card tables, check out *Wild Cards (How To Avoid Being Cheated At Cards)*, also from KVC... WEA Video, a division of WEA Music of Canada, Ltd., has begun simultaneous release of videocassette titles with Warner Home Video in the U.S., starting with an initial 16-title offering earlier this month. The release now brings WEA Video's catalog to 57.

michael glynn

# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK



**RADIO ACTIVE • PAT TRAVERS • POLYDOR/POLYGRAM PD-1-6313**

**Breaking out of:** San Francisco, Sacramento, Los Angeles, San Diego, Phoenix, Portland, Detroit, Cleveland, Columbus, Cincinnati, Indianapolis, Chicago, Milwaukee, St. Louis, Atlanta, Memphis, Dallas, Baltimore/Washington.

**RADIO:** #8 Most Added Album, Rock Album Radio Report; #1 Most Added Album Last Week.

**MERCHANDISING AIDS:** Posters, Trim Fronts.

## ALBUM BREAKOUTS

**HOW 'BOUT US • CHAMPAIGN • COLUMBIA JC 37008**

**Breaking out of:** Baltimore/Washington, St. Louis, Detroit, Pittsburgh, Cincinnati, Columbus, Memphis, Miami, Atlanta, New Orleans, Los Angeles, Seattle, Philadelphia, Houston.

**RADIO:** How 'Bout Us (45): #36 Bullet, Top 100 Singles Chart; #13 Bullet, Black Contemporary Singles Chart.

**MERCHANDISING AIDS:** 2x2 Cover Blowup, Logos, Album Cover Flats.



**PARTY 'TIL YOU'RE BROKE • RUFUS • MCA 5159**  
**Breaking out of:** Atlanta, Memphis, New Orleans, Baltimore/Washington, Philadelphia, Boston, St. Louis, Milwaukee, Chicago, Detroit, Los Angeles, San Francisco, Denver.

**RADIO:** Tonight We Love (45): #54 Bullet, Black Contemporary Singles Chart.

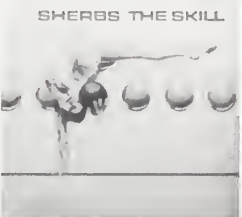
**MERCHANDISING AIDS:** 1x1 Flats, 18x24 LP Announcement Poster, Multi Use Counter/Wall Display, Header Cards, Mobile.

**THE SKILL • THE SHERBS • ATCO SD 38-137**

**Breaking out of:** Cleveland, Buffalo, Minneapolis, St. Louis, Chicago, Dallas, Houston, Atlanta, Charlotte, Denver, Phoenix, Hartford, Boston.

**RADIO:** I Have The Skill (45): #91, Top 100 Singles Chart; Steadily Increasing Rock Album Airplay.

**MERCHANDISING AIDS:** 1x1 Flats, 2x2 Flats.



**THE PLIMSOUHS • PLANET/ELEKTRA P-13**  
**Breaking out of:** Los Angeles, San Diego, St. Louis, Minneapolis, New Haven, New York, Miami, Dallas, Oklahoma City, Houston.

**RADIO:** Steadily Increasing Rock Album Airplay; Good Initial Top 40 Response To "Now" Single.

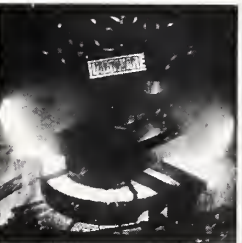
**MERCHANDISING AIDS:** 1x1 Flats, Four Foot Banners, Two Foot Banners.

**SPIRIT OF ST. LOUIS • ELLEN FOLEY • CLEVELAND INTERNATIONAL/CBS NJE 36984**

**Breaking out of:** Cleveland, Chicago, St. Louis, Boston, New York, Atlanta, Oklahoma City, San Francisco.

**RADIO:** Fair Rock Album Airplay.

**MERCHANDISING AIDS:** 32x48 Poster, Album Flats.



**HARDWARE • KROKUS • ARIOLA/ARISTA OL 1508**

**Breaking out of:** St. Louis, Milwaukee, Cleveland, Portland, Seattle, Los Angeles, Phoenix, Atlanta, Hartford, Baltimore/Washington.

**RADIO:** #6 Most Added Album, Rock Album Radio Report; #2 Most Added Last Week.

**MERCHANDISING AIDS:** 2x3 Poster, 1x1 Flats.

**PERFECT FIT • JERRY KNIGHT • A&M SP 4843**

**Breaking out of:** Atlanta, Memphis, Detroit, Baltimore/Washington, Boston, San Antonio, Sacramento, New Orleans.

**RADIO:** Perfect Fit (45): #15, Black Contemporary Singles Chart.

**MERCHANDISING AIDS:** Posters, LP Cover Flat, Personalized Picture Flat, Signature Flat.



**BLOWING AT THE BAR** — A&M recording group Seawind made a promotional stop last month in Atlanta at the Greenbriar Mall Record Bar, where the group received a huge pastry decorated with icing patterns to resemble its current self-titled LP. Pictured are (l-r): Keith Frye, southern regional promotion, R&B, A&M; Bud Nuanez, Larry Williams, Kim Hutch Hutchcroft, Bob Wilson, Pauline Wilson and Ken Wild of the group; David Armstrong, manager, Record bar; Don Maurico, field representative, RCA; and Greg Steffen, retail promotion director, A&M.

## Rack Jobbers Expect Steady Growth During Rest Of 1981

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returns ceiling in one month, the balance returns allowance is extended to the next month's returns credit. Conversely, returns falling over the 22% median are applied to the following month's returns credit. Similarly, RCA has a 22% returns ceiling which is applied to the preceding four months' average gross sales. PolyGram returns ceiling is set at 22% for the racks.

"The raised ceilings give many racks and their accounts an opportunity to take more chances when ordering stock," said John Kaplan, executive vice president at the Handleman Company, who also predicted a 20% increase in business for the firm during 1981.

Kaplan said that one of the biggest advantages offered by more liberal returns ceilings was that greater inventory control could be exercised.

### Inventory Control

The rack accounts' major concern is inventory turnaround, according to Jacobs, who also said that Knox Record Rack "scans stores with a computer to take a sales inventory and get a better picture of what albums are happening."

Okinow said that closer inventory control can help identify trends earlier and to help make adjustments in buying.

"If, for instance, the taste in music goes to the adult/contemporary, we're ready to supply the demand," he said. "Our computer read-out allows us to shift our inventory to music areas that are selling."

In regards to a shift in music tastes and how it could effect consumer activity at the racks, Williamson said, "The drop-off of rock 'n' roll sales at the rack is not really a problem, because we are selling the softer, more adult/contemporary sounds to the same audience that now has different tastes."

Another trend that has enhanced rack sales is the continuing growth of country music, according to Okinow, who said, "People who buy country product are not the type who go browsing at a free-standing store. Because country is such a popular item now, it has more appeal for the impulse buyer who is important to a rack's business."

But Kaplan was more pessimistic about the ability of country, A/C and traditional R&B material to supplement slumping sales.

"A/C and R&B music haven't created the sales we thought we could get with their

current popularity," he said. "There's currently a lot of country on the pop charts, but it hasn't taken hold the way we thought."

In an effort to complement record sales, Okinow said, "We have done well with kiddie product and cutouts, and mass merchandising remains a good location for country product."

"But superstar hits are absolutely necessary to have terrific sales," he added.

Kaplan said that the rack business was good during late 1980 due to the deluge of superstar releases, but that since then business has cooled a little "because we need the hit product again."

All those contacted agreed that competition for the disposable consumer dollar is thick, even though the rack business has returned to a steady pace.

"Business looks better, but the economy has got to change," said Okinow. "You have problems like unemployment and rampant inflation that are causing people to make choices and leaving them with less discretionary income."

"Higher taxes, food prices and transportation costs are taking money away from the industry," Okinow said.

He added that the problem is further compounded by the Copyright Royalty Tribunal's (CRT) recent raising of the mechanical royalty rate from 2.75 cents per song to four cents per song, which becomes effective July 31.

"The change in the mechanical rate this summer is going to cause even more price increases," Okinow predicted.

"Records are not like food, clothing and housing, and we're finding as the price of records goes up your unit sales are continuing to drop," added Jacobs.

Some of those contacted hope that, eventually, the burgeoning video market will be a viable sales force in mass merchandising outlets, but also realize that consumer confusion must be dispelled first.

"Because of the different configurations in hardware and software, video remains a specialty store market," said Kaplan, adding that RCA has been actively seeking support from mass merchandisers for its RCA SelectaVision video disc and player.

While Kaplan said that Handleman is looking to join the video boom down the road, he maintained that the video market must be standardized, or the "average consumer will not make the decision to buy video."

# COIN MACHINE

## Record Crowd Visits Chicago For Annual AMOA Seminar

CHICAGO — Attendance at the 9th annual AMOA Seminar exceeded capacity once again this year, with some 90 operators and managerial personnel participating in the two-day program, March 6-7, at Chicago's O'Hare Hilton. Since the inception of the popular event AMOA has tried to restrict attendance to a limited number but had to consistently exceed the limit as interest kept mounting each year. Response to the 1981 edition has prompted the association to seriously consider the possibility of expanding the seminar format in 1982, according to John Schoff, AMOA's director of meetings and conventions.

The Operator Panel presentation, which focused on "Operating In The '80s," drew exceptional response from the seminar audience and was among the highlights of the program. The segment was chaired by Don Van Brackel (Defiance, Ohio) and the featured speakers were Bob Nims (New Orleans) and John Estridge (Lewisburg, Tenn.), all of whom are successful operators.

### Mistakes Are Expensive

Nims remarks dealt with equipment purchases and selective buying. "In the last five years the cost of equipment has skyrocketed," he said. "Pins and videos have increased approximately 250 percent, which means the operator cannot afford to make mistakes in buying equipment." He stressed the importance of "selectivity" in the purchase of equipment and urged operators to work closely with their distributors and rely on their judgement. "Make sure that the games you buy are going to make money," he added.

Commenting on the "waiting period" for equipment, which is a common source of complaint for many operators, Nims advised that patience must be exercised in today's market environment. "You are better off waiting a month or so to get a top piece of equipment, rather than buying something that is going to be worthless in six months," said Nims.

The high potential for new locations was among the topics discussed by Estridge. Each of the panelists presided at small group discussions, following the full presentation, and these sessions generated a great deal of response from participating operators.

Estridge posed the question, "What new types of locations are you putting machines into that did not have them in the past?" and this brought a flurry of suggestions from the audience; the consensus being that the places which attract "people with money in

their pocket and time on their hands" are excellent prospects for the installation of coin-operated games.

The locations suggested ran the gamut from the fathers' waiting room in the maternity ward of a major hospital to Midas Muffler shops, and included such places as 24-hour doughnut shops, department stores, five and dime stores in small town areas, on board Navy ships, carry-out pizza places, the dog food section of a grocery store, Kentucky Fried Chicken outlets, motorcycle shops (like Honda and Yamaha), dentists' offices and many others. It was pointed out that in some instances various sound adjustments must be made in compliance with particular environments but this is not a major factor, the point being that the industrious operator has many avenues to follow for enhancing the route and increasing business.

On the academic side, there were three excellent presentations conducted by Notre Dame University faculty members Dr. John Malone, Dr. Gerry Sequin and Dr. James Wittenbach. All of the men have participated in previous seminars and have developed considerable knowledge about

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## Gottlieb Names Jack Hubka To Marketing Post

CHICAGO — The appointment of Jack E. Hubka as marketing coordinator at D. Gottlieb & Co. has been announced by the company's marketing vice president C. Marshall Caras.

Hubka joined Gottlieb in January 1976 and has been engaged in various positions in the company during his five year tenure, including production planning, inventory planning and purchasing.

In his new position the marketing activities will include advertising, publicity and public relations, as well as distribution and selling contacts, both with the company's regional managers and its distributors.

"We are delighted to have Jack in marketing," commented Caras, in making the announcement, "and are confident his experience in other departments of the company will be extremely helpful in the sales/factory relationships. Jack will be an important part of Gottlieb's new attitudes and major strategy that will unfold in the next several months."

## Stern's 'The End' Available As Upright

CHICAGO — Stern Electronics, Inc. has announced production of the upright model of the factory's popular new video game, "The End." The solid state, one- or two-player game is available through Stern's worldwide distributor network. It follows "the very successful" introduction of a cocktail table model earlier this January, according to the company's marketing director Tom Campbell.

The End's game theme is cosmic warfare, and it is portrayed in realistic, explosive play action where the player is challenged by an onslaught of aliens programmed to attack and dismantle the defense base. The object is to shoot down the attackers before they transport the defense units to the top of the screen and activate the letters E-N-D. Rousing sound effects signal the start of the game and exciting warfare sounds accompany play.

The machine's artwork dramatically depicts the game theme in bold, striking design.



'The End'

## Rock-Ola Is Granted Injunction In Video Game Infringement Lawsuit

FRANKFURT, Germany — During the recent West German Coin Machine Exhibition (IMA) that was held here, Rock-Ola Manufacturing Corp. was granted a temporary injunction by the State Court of Frankfurt/Main restraining the German firm Video Games GMBH from further distribution and sale of the video game marketed under the name of "Space Castle." The injunction came following action taken by Dr. David R. Rockola.

Rock-Ola's attorneys were able to prove to the satisfaction of the Frankfurt Court that Video Games GMBH had infringed Rock-Ola's rights in the Star Castle video game, for which Rock-Ola had been granted exclusive manufacturing and distribution rights in Europe by Cinematronics, Inc. This legal victory was particularly significant inasmuch as Video Games GMBH's lawyers had attempted earlier to block the granting of the injunction by filing a protective motion and summary brief with the court.

According to Rock-Ola, an out-of-court settlement was reached at the end of February, in which Video Games GMBH agreed to comply with the court order, which prohibits the West German firm from marketing its infringing game as of Jan. 26, 1981, the date that the injunction had been served by Rock-Ola. In addition, certain consideration reportedly has been given to Rock-Ola as well as the payment of an undisclosed amount for damages.

With the swift and determined legal action which was taken in Frankfurt, "Rock-Ola has very convincingly demonstrated that it is dedicated to protecting its proprietary interest, those of its franchised distributors and the industry in general," commented Dr. David R. Rockola during a recent interview. "We have been most effective in persuading seven other English importers and distributors to withdraw other copies of Star Castle exhibited at both the recent ATE in London and the Blackpool Exhibition. We are presently in almost daily contact with our copyright attorneys in London, Paris, Rome, Tokyo and Vancouver, who have been instructed to proceed with all appropriate legal action to defend and to protect the proprietary rights of Rock-Ola and its exclusive rights to Star Castle," he continued.

Dr. Rockola added that he believes this is the first time an American company has taken and successfully concluded legal action against a foreign infringement of a video game.

In conclusion, Dr. Rockola said, "Rock-Ola is proud to have been a part of this coin machine business for over half a century and we are not about to stand idly by and allow this great industry of ours to degenerate into an anarchistic free-for-all, in which pirating of the creative works of legitimate manufacturers will become the order of the day. We are pleased to see an

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## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. I CAN'T STAND IT ERIC CLAPTON AND HIS BAND (RSO RS 1060)
2. HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-60514)
3. YOU BETTER YOU BET THE WHO (Warner Bros. WBS 49698)
4. WALKING ON THIN ICE YOKO ONO (Geffen GEF 49683)
5. TAKE IT ON THE RUN REO SPEEDWAGON (Epic 19-01054)
6. TIME OUT OF MIND STEELY DAN (MCA-51082)
7. WATCHING THE WHEELS JOHN LENNON (Geffen GEF 49695)
8. TOO MUCH TIME ON MY HANDS STYX (A&M 2323)
9. I MISSED AGAIN PHIL COLLINS (Atlantic 3790)
10. LOVE YOU LIKE I NEVER LOVED YOU BEFORE JOHN O'BANION (Elektra E-47125)

### TOP NEW COUNTRY SINGLES

1. HEY JOE (HEY MOE) MOE BANDY & JOE STAMPLEY (Columbia 11-60508)
2. PRIDE JANIE FRICKE (Columbia 11-60509)
3. ALICE DOESN'T LOVE HERE ANYMORE BOBBY GOLDSBORO (CBS/Curb ZS6-70052)
4. ROLL ON MISSISSIPPI CHARLEY PRIDE (RCA PB-12178)
5. BRIDGE OVER BROADWAY THE CAPITALS (Ridgetop R-01281)
6. I LOVED 'EM EVERY ONE T.G. SHEPPARD (Warner/Curb WBS-49690)
7. JUST A COUNTRY BOY REX ALLEN, JR. (Warner Bros. WBS-49682)
8. COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO) TAMMY WYNETTE (Epic 19-51011)
9. I DON'T THINK LOVE OUGHT TO BE THAT WAY REBA McENTIRE (Mercury/PolyGram 57046)
10. NO ACES PATTI PAGE (Plantation PL-197)

### TOP NEW B/C SINGLES

1. TAKE IT TO THE TOP KOOL & THE GANG (De-Lite/PolyGram DE 810)
2. WHEN LOVE CALLS ATLANTIC STARR (A&M 2312)
3. WHAT TWO CAN DO DENIECE WILLIAMS (ARC/Columbia 11-60504)
4. TONIGHT WE LOVE RUFUS (MCA 51070)
5. WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. WBS 49692)
6. BAD COMPANY ULLANDA McCULLOUGH (Atlantic 3804)
7. WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT (Epic 19-51009)
8. YOU'RE LYING LINX (Chrysalis CHS 2461)
9. CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT (MCA 51073)
10. LOVE IS A WAITING GAME ROBERTA FLACK AND PEABO BRYSON (Atlantic 3803)

### TOP NEW A/C SINGLES

1. MISTER SANDMAN EMMYLOU HARRIS (Warner Bros. WBS 49684)
2. HER TOWN TOO JAMES TAYLOR and J.D. SOUTHER (Columbia 11-60514)
3. SUKIYAKI A TASTE OF HONEY (Capitol P-4953)
4. HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)
5. I LOVED 'EM EVERY ONE T.G. SHEPPARD (Warner/Curb WBS-49690)

# COIN MACHINE

## Gafford Promoted At Universal U.S.A.

SANTA CLARA — Paul C. Jacobs, president of Universal U.S.A., Inc., announced the promotion of Harold D. Gafford to the position of manufacturing manager, effective March 1.

Gafford formerly served as production manager of the firm. In his new position he will have responsibilities for all manufacturing operations within Universal U.S.A. These responsibilities will include the planning, direction and control of production, material and inventory, plant maintenance, quality control and also allied engineering and technical services related to Universal products.

Gafford's previous experience in video game manufacturing was developed during his tenure with both Vectorbeam, Inc. and Exidy, Inc. He joined Universal in July 1980.

## Taito America Ships 'Crazy Climber'

CHICAGO — Taito America Corp. announced the release of "Crazy Climber," a new video game that will be manufactured and marketed by Taito America through a license agreement with Nichibutsu (USA) Ltd. In making the announcement, Taito America president Jack Mittel declared, "We're going all out with special promotions and advertising. Our test locations' income supports the fact that Crazy Climber is one of the top games in the world market."

In describing some of the features of the new machine, Mike Von Kennel, Taito's sales manager, noted, "Crazy Climber is a refreshing new theme in video games. In this lighthearted, yet challenging, talking video, the player must scale a skyscraper

## Rock-Ola Wins Injunction

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ever increasing number of responsible and dedicated manufacturers and distributors taking a firm stand against this industry-wide problem, which must be resolved, if the continued development of new and ever more creative and profitable video games is to be assured for the future."

## Record Seminar Crowd

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the coin machine industry. The broad range of pertinent topics covered encompassed the present state of the economy, the future outlook with emphasis on defensive strategies against negative economic forces (capital budgeting, inventory planning, pricing and cash management); organizational and management practices for small business operations; and a comprehensive discussion on personal as well as business tax planning.

by using the two 8-way joysticks that simulate the players's hands. Along the way, he must avoid unique obstacles such as gorillas, birds dropping eggs, debris thrown from windows, closing windows and falling girders and signs," he continued. "If the player stops, the game says 'Go for it!' or bonus points will be lost. Once the player reaches the top, grabbing a helicopter will collect bonus points and present him with the challenge of climbing three more skyscrapers, each one more difficult than the last."

Crazy Climber will be available this month, in both upright model and the factory's popular Trimline version. Further information may be obtained through factory distributors or by contacting Taito America.



'Crazy Climber' Trimline



'Crazy Climber' Upright

## INDUSTRY CALENDAR

April 3-5; NAMA Western Convention; Phoenix Civic Center; Phoenix, Az.

May 8-9; Ohio Music & Amusement Assn.; annual meeting; Columbus Hilton Inn; Columbus.

May 8-10; Music & Amusement Assn. (N.Y.); annual conv.; Kutsher's Country Club; Monticello, N.Y.

June 4-7; Music Operators of Texas; annual meeting; Houston.

June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhinelander.

June 11-13; Illinois Coin Machine Operators Assn.; annual mtg.; Lincolnshire Marriott; Lincolnshire.

July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia.

**COX**  
  
**BOIN**  
**MACHINE**

**CASH** AND MUSIC:  
**THE BEST OF BOTH WORLDS**

# COIN MACHINE

## CHICAGO CHATTER

Taito America president **Jack Mittel** has announced that the factory's expansion program in Elk Grove Village is in full swing. The firm has taken 140,000 additional square feet of space, adjacent to its present facilities, to allow for considerably expanded production areas and more parking space as well, for a total of about 200,000 sq. ft. — and "we need it" he said, to accommodate the firm's growing operation. Taito America is doing extremely well with the recently debuted "Space Invaders Trimline," which offers the historic video game in a smaller cabinet configuration. Also in delivery is the new "Crazy Climber" video game, under exclusive license for the North American market from Nichibutsu of Japan. The new model is being produced in both standard upright and Trimline cabinets.

**BUSINESS IS EXCELLENT** at Empire Dist., Inc., as we learned from president **Jerry Marcus**. However, "operators are much more selective in buying," he pointed out, and the "hits" are the biggest sellers. "Instead of taking marginal games as filler pieces, operators are doubling and tripling their purchases of hit games," according to Marcus. Everybody wants a winner, he said, and the hit syndrome buying is being felt in pin sales as well as videos. The big problem, he added, is that "deliveries from the factories have been very slow." Marcus also noted that the jukebox business has been picking up nicely of late, thanks to increasing interest in the Rock-Ola 481 Max 2.

**MIDWAY'S SERVICE CHIEF Andy Ducay** advised of a slight change of dates in the factory's current school schedule. The Roth Novelty school, originally scheduled for May 13-14 (**Cash Box**, March 14) in Wilkes Barre, Pa., has been switched to April 30. Ops in the area may contact Roth Novelty for further details.

**THOSE ORDERS KEEP POURING IN** at Williams Electronics, Inc., for the factory's red hot "Defender" video game. A fabulous piece — and, as company exec **Nancy Goodwin** noted, the factory is trying hard to ship them out as fast as possible. The cocktail table version of "Defender" is expected to be sample shipped very soon, she added. The table is attractively designed in simple woodgrain finish with a base that can be adjusted for sit-down or stand-up play. Also being readied for release is the next Williams pinball — "Jungle Lord."

**NO COMPLAINTS ABOUT PRESENT** business at World Wide Dist. It's quite good, according to **Howie Freer**. As a matter of fact, "we could increase business tenfold if the factories could deliver the hit machines fast enough," he told **Cash Box**. While videos remain the headliners at World Wide, Freer mentioned a pin that's selling just beautifully — and it's name is "Black Knight." Right now he's catching up "on the multitude of orders" for the Williams hit.

## EASTERN FLASHES

Betson Enterprises in Moonachie has a great new promotion going, which offers a variety of about 15 different vacation trips as prizes. The promo is based on sales of Automatic Products "Smokeshops" and Rock-Ola phonographs and employs a points system whereby a pre-determined number of points is earned for each unit purchased and ops can accumulate points towards winning the various trips. Launched on Feb. 15, the project will continue for six months, explained divisional sales manager **Art Warner**, and the wide range of prizes runs the gamut of popular vacation spots from the Poconos to Las Vegas, from Hawaii to Acapulco. "It's tailor-made for all of our customers," Warner said, "from the smallest to the largest operators" — and, thusfar, the response has been terrific. Incidentally, the eligibility list also includes Betson's sales personnel — and the promo is billed as "Fun In The Sun, Get Away From It All" . . . On the subject of current business at Betson, Warner said it's excellent. Videos are still very big but he sees a resurgence of interest in pins, sparked by some of the outstanding new models such as "Black Knight," "Xenon" and "Flash Gordon."

**SPOKE BRIEFLY** with **Bob Halm** of R. H. Belam in Lake Success just prior to his departure for New Orleans to attend the AOE convention. He noted that business is moving along steadily at Belam's local distributorship and made particular mention of the fact that Belam-Florida has been enjoying tremendous success with the Williams "Black Knight" pinball machine. Halm added that while videos are still the top sellers, pins are also strong and doing very well in the export market — especially in South America.

**THE "PROVEN WINNERS"** are the big sellers at Cleveland Coin-Columbus, which is a common situation these days as hit syndrome buying continued to prevail. Williams "Defender" video no sooner arrived than was right out the door, according to branch

manager **Stanley Knoll**. And then there's Midway's "Pac Man" and Stern's "Berzerk," which also top the best seller list. Knoll mentioned Centuri's "Phoenix" as a very strong contender, and quite a good seller at Cleveland Coin and he's very enthusiastic about the new Stern "Freefall" pingame. Resort operators are starting to survey some of the new equipment and with the amusement park season opening up in the not too distant future and the abundance of outstanding pieces on the market, Knoll anticipates very heavy summer buying this year.

## CALIFORNIA CLIPPINGS

Advance Automatic's recent service school at the Ilikai Hotel in Honolulu, Hawaii was a resounding success, according to Advance president **Chet McMurdie**. 55 different service men from around the nation attended the five day school and lunch was served to the students every day. Each day was devoted to the machines of a prominent manufacturer. The school's instructors were: **Russ McDonald**, Atari; **Ed Schmidt**, Bally; **Andy Ducay**, Midway; **Joe Moody**, Cinematronics and **Steve Margolin**, Gremlin. In other Island related news at Advance, McMurdie tells us that the distrib is in the process of remodeling and expanding its Honolulu operation. **Henry Okimoto** has managed the outlet for some time, but now Advance is opening up a full warehouse complete with game parts that are constantly in demand. The new 4,000 sq. ft. building will have a full time staff, but it'll be another two months before the outlet is going full tilt. Until that time, Okimoto can be reached at (808) 395-3687. Advance Automatic's Honolulu headquarters is located at 740 Moowaa St., Honolulu, Hawaii 96817.

## STATE ASSOCIATION NEWS

The **Illinois Coin Machine Operators Assn.** is considering sponsoring a mini-service schools program and will shortly schedule a test session to determine membership response. This preliminary class will consist of a two-day program on the fundamentals of electronics, with registration limited to 20 students on a first come, first served basis. The tuition fee will be \$50 and the location of the school will be centralized according to the majority of students enrolled. If response warrants it, the schools will be continued as a membership service. ICMOA's 1981 pool tournament finals will be coming up on April 26 at the Holiday Inn East (Hollidome) in Springfield.

**RAY HIBARGER OF HANSON DISTG.** was selected as this year's "honorary director" of **Music Operators of Minnesota** at the state group's recently held 1981 annual convention. He was singled out for his efforts in MOM's highly successful fundraising auction — and this honor places him in the company of **Dick Hawkins** (D&R/Star); **Norman Pink**, current president of AMOA; **Clayton Norberg** and **Hy Sandler**, who have each achieved honorary director status. Also at this year's convention, MOM adopted a resolution condemning the use of "coin operated video devices for gambling purposes." The association feels that much has been done to enhance the reputation and the image of the industry and that the illegal use of games will have a tarnishing effect on what has taken years to accomplish.

**MAA'S SOPHIE SELINGER** sends word that the 1981 **Music & Amusement Assn.** (N.Y.) annual convention is all set to go during the weekend of May 8-10 at Kutsher's Country Club in Monticello, N.Y. Holding with tradition, there'll be a lineup of planned social activities and president **Howard Herman** has invited members of the record industry as well as the music and games people to join in the festivities.

**THE OHIO MUSIC & AMUSEMENT ASSN.** recently settled into new offices at 16 E. Broad St., Suite 901-4, Columbus 43215. The telephone number remains the same: (614) 221-8600.

**CASH BOX HAS LEARNED** that a test case is currently pending in the 5th Circuit Court in Columbia, S.C., to determine the legality of such coin-operated amusement machines as bingos, poker games and electronic uprights. This type of equipment has been operating legally throughout the state for many years and operators are duly concerned about the outcome of this case. **Fred Collins, Jr.**, of Collins Music in Greenville, advised that the **So. Carolina Coin Operators Assn.** launched an immediate campaign, in behalf of area operators, when the case initially surfaced in late February of this year. The state group is seeking funds to finance the campaign and has thusfar reached about one third of its goal. For further details contact SCCOA at P.O. Box 2372, Greenville, S.C. 29602. The phone number is (603) 242-1783.

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**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: **Paramount Records Inc., 1 Colonial Gate, Plainville, New York 11803.**

### EMPLOYMENT SERVICE

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**NATIONAL Arcade chain seeking District Managers.** Applicants must have arcade management experience and be able to troubleshoot, repair and maintain electronic circuitry. Excellent sterling salary and generous company benefits. This is a career opportunity. Send resume to Box #317.

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**SEEBURG LPC 150, AMI 200, N 150.** Johnson coin sorter & counter 295. Tennis Tourney 200, Electro Dart 100. **BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.**

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### MISCELLANEOUS

**JUKEBOX COLLECTOR** newsletter. \$15 year, sample \$1. Also Jukebox Saturday Night available at \$12 per copy. **Rick Botts, 2545CB SE 60th Ct., Des Moines, Iowa 50317.**

**WILL THE FOLLOWING PARTIES** please contact Fourth Floor Music, Post Office Box 135, Beersville, New York 12409/(914) 679-7303: Paul Arnoldi, Andrew Eldin, Mike Finnegan, Rod Hicks, Buddy Miles, Keth Peterson, Ron Polte, Joe Price, Merik Roth, Norman Smart, Rick Valenti, Rick Vito, Tucker Zimmerman.

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**MOVIE MATERIAL** (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO., 1706 N. Las Palmas Ave., Hollywood, CA 90028, (213) 465-8764.**

## Stepped Up Promotion Boosts Retail Sales Of Gospel LPs

(continued from page 5)

ing into mainstream marketing has been the pacting of MCA/Songbird with Sparrow (Cash Box, Feb. 28). The deal calls for MCA/Songbird to distribute Sparrow through its normal retail channels, and Sparrow, in turn, to market Songbird product through its network of religious book stores.

However, for the most part, gospel distribution remains erratic. "The posture of the gospel companies is just not reliable," said Bob Delaney, manager of the Tower Record store in Hollywood. "Granted, Sunset Blvd. is not the most Christian place in the world; but if the labels want to capture a bigger audience, they better start dealing with us more than once every six months."

### Missed Opportunities

Delaney, who recalled that he did not see a gospel representative from September 1980 through February 1981, also said that he got several customer requests for Reba

Rambo's "The Lord's Prayer" after her Grammy show performance. However, he didn't hear a word from her record company, even though he contacted the label on several occasions.

And while retail chains like Music Plus (21 stores) and National Record Mart (70 stores) have recently appointed gospel music buyers, many stores still rely on small local distributors and gospel charts for their purchasing decisions. "It's very hard to find a knowledgeable buyer when it comes to gospel music," said Alan Levinson of the 16-store Turtles chain in Atlanta.

"Gospel music has been getting a lot of sales by forfeit," said Bad Records' Simpson. "If they had a proper marketing wing, the possibilities would be unbelievable. Right now, gospel distribution is very poor, and unless the labels get off their butts, a big company like CBS is going to make a commitment to the music and dominate the market."

Still, with the new youth appeal contemporary sound, additional distribution channels opening up and more and more retailers making a commitment to gospel in new markets, the music's retail future remains bright.

### Optimistic Outlook

"We're just getting into gospel music," said George Hill, buyer for the 96-store Denver-based Budget Tapes & Records chain. "We're in the midst of selling the idea to our franchisees in order to have a national emphasis. It's one of our main projects for

the year."

Equally excited about tapping a new market was Richard Diamond of Music Plus chain based in North Hollywood, Calif. "The contemporary Christian sound has taken off with people like Joe English and Ai Green," said Diamond. "And with bands like Degarmo & Key and Jerusalem coming

along, we'll soon be able to hit the AOR audience with gospel music too."

Denny Sites, gospel buyer for National Record Mart, best described the feelings of the majority of retailers, when he said, "Two years ago, country broke out of its bonds and found the pop mainstream. This year, the same thing will occur for gospel."

## ON JAZZ

(continued from page 41)

it's the kind of information they need." The guide's present circulation is at around 1,400, with 900 going to radio stations and the remainder split between retail and the labels. Williams also looks forward to going to a larger format "within a month or so." Despite plans for expansion, the guide's phone-in feature, where stations rate and respond to new product selected by Williams, will remain one of the unique features of the publication. "It's not a consumer paper," adds the editor, "it's a format for music directors to discuss the air-play potential of new product and trade ideas and feelings about albums. The response to this has just been tremendous; and there's some kind of connection going on with people realizing that the more they communicate, the better it's going to be for the jazz stations." *The Jazz Line* is available free of charge. The address is P.O. Box 258, Roslyn, N.Y. 11576. The telephone number is (516) 248-9118.

**COMINGS AND GOINGS** — A jazz outlet for the recently gentrified upper West Side of Manhattan will have to wait. After just a few months, Paisson's on W. 72nd Street has decided to suspend what had been a very diverse offering of jazz that included **Chico Freeman**, **Beaver Harris**, **Ron Carter**, **Joe Lee Wilson**, **Sonny Fortune** and many others. Insiders report the club's former bookers, **Blaise DeDio** and **Sandy Borcum**, are presently searching the neighborhood for a location where they can open their own club... Downtown, the Bottom Line kicks off a jazz program entitled "The Birdland Series" on March 25 with baritone saxophonist **Pepper Adams**, drummer **Roy Haynes** and trombonist **Melba Liston** each leading their own groups. Club owners **Allan Pepper** and **Stanley Snadowsky** have underscored their commitment to the series by announcing that patrons may stay for both early and late shows, and by unveiling a special gallery for under-age jazz fans. **fred goodman**

# CASH BOX TOP 100 ALBUMS

March 28, 1981

		8.98	Weeks On 3/21 Chart			8.98	Weeks On 3/21 Chart			8.98	Weeks On 3/21 Chart
<b>1 HI INFIDELITY</b>	8.98	REO SPEEDWAGON (Epic FE 36844)	1	16	<b>34 BEING WITH YOU</b>	8.98	37	4	<b>68 GUITAR MAN</b>	8.98	72
<b>2 PARADISE THEATER</b>	8.98	STYX (A&M SP-3719)	2	9	<b>35 SUPER TROUPER</b>	8.98	28	16	<b>69 VOICES</b>	8.98	88
<b>3 DOUBLE FANTASY</b>	8.98	JOHN LENNON and YOKO ONO (Gaffan GHS 2001)	3	17	<b>36 LOVERBOY</b>	7.98	45	10	<b>70 VOICES IN THE RAIN</b>	8.98	71
<b>4 THE JAZZ SINGER</b>	9.98	NEIL DIAMOND (Capitol SWAV-12120)	4	15	<b>37 FANTASTIC VOYAGE</b>	7.98	36	18	<b>71 HOUSE OF MUSIC</b>	7.98	79
<b>5 GREATEST HITS</b>	8.98	KENNY ROGERS (Liberty LOO-1072)	5	24	<b>38 WILD-EYED SOUTHERN BOYS</b>	8.98	42	7	<b>72 GREATEST HITS</b>	8.98	68
<b>6 CRIMES OF PASSION</b>	8.98	PAT BENATAR (Chrysalis CHE 1275)	6	32	<b>39 GHOST RIDERS</b>	8.98	35	17	<b>73 ALL AROUND THE TOWN LIVE</b>	13.98	75
<b>7 AUTOAMERICAN</b>	8.98	BLONDIE (Chrysalis CHE 1290)	7	17	<b>40 GRAND SLAM</b>	7.98	57	3	<b>74 BARRY</b>	8.98	66
<b>8 GUILTY</b>	8.98	BARBRA STREISAND (Columbia FC 36750)	8	25	<b>41 EAGLES LIVE</b>	15.98	40	18	<b>75 TURN BACK</b>	8.98	60
<b>9 CAPTURED</b>	13.98	JOURNEY (Columbia KC2 37016)	9	6	<b>42 ALL AMERICAN GIRLS</b>	7.98	47	5	<b>76 MY LIFE IN THE BUSH OF GHOSTS</b>	7.98	115
<b>10 MOVING PICTURES</b>	8.98	RUSH (Mercury/PolyGram SRM-1-4013)	11	5	<b>43 IN OUR LIFETIME</b>	8.98	31	8	<b>77 THE FOOL CIRCLE</b>	8.98	80
<b>11 ZENYATTA MONDATTA</b>	8.98	THE POLICE (A&M SP-4831)	10	23	<b>44 ANNE MURRAY'S GREATEST HITS</b>	8.98	44	27	<b>78 I BELIEVE IN YOU</b>	8.98	76
<b>12 BACK IN BLACK</b>	8.98	AC/DC (Atlantic SD 16108)	13	33	<b>45 CHAIN LIGHTNING</b>	7.98	50	7	<b>79 BORDERLINE</b>	7.98	73
<b>13 CHRISTOPHER CROSS</b>	7.98	(Warner Bros. BSK 3383)	14	61	<b>46 FACE VALUE</b>	7.98	61	3	<b>80 SOMEBODY'S KNOCKIN'</b>	8.98	90
<b>14 ARC OF A DIVER</b>	7.98	STEVE WINWOOD (Island ILPS 9576)	16	11	<b>47 GLASS HOUSES</b>	8.98	41	54	<b>81 CHANCE</b>	7.98	85
<b>15 CELEBRATE</b>	7.98	KOOL & THE GANG (Da-Lite/PolyGram DE-9518)	12	24	<b>48 FOOLISH BEHAVIOUR</b>	8.98	38	17	<b>82 XANADU</b>	9.98	79
<b>16 ANOTHER TICKET</b>	8.98	ERIC CLAPTON (RSO RX-1-3095)	32	2	<b>49 THREE FOR LOVE</b>	7.98	53	11	<b>83 SOUND AFFECTS</b>	7.98	84
<b>17 GAUCHO</b>	9.98	STEELY DAN (MCA-6102)	12	16	<b>50 TRUST</b>	7.98	43	7	<b>84 MICKEY MOUSE DISCO</b>	4.98	77
<b>18 HOTTER THAN JULY</b>	8.98	STEVIE WONDER (Tamla/Motown T8-373M1)	19	20	<b>51 HEALING</b>	7.98	52	6	<b>85 RADIO ACTIVE</b>	8.98	—
<b>19 HORIZON</b>	7.98	EDDIE RABBITT (Elektra 6E-276)	20	37	<b>52 MAKING MOVIES</b>	7.98	46	20	<b>86 AGAINST THE WIND</b>	8.98	83
<b>20 WINELIGHT</b>	7.98	GROVER WASHINGTON, JR. (Elektra 6E-305)	22	20	<b>53 THE GAME</b>	8.98	51	37	<b>87 SHEENA EASTON</b>	7.98	105
<b>21 DAD LOVES HIS WORK</b>	8.98	JAMES TAYLOR (Columbia TC 37009)	27	2	<b>54 INTENSITIES IN 10 CITIES</b>	8.98	70	2	<b>88 SHAVED FISH</b>	7.98	86
<b>22 THE NATURE OF THE BEAST</b>	8.98	APRIL WINE (Capitol SOO-12125)	25	9	<b>55 GREATEST HITS</b>	8.98	54	23	<b>89 TURN THE HANDS OF TIME</b>	7.98	95
<b>23 THE TURN OF A FRIENDLY CARD</b>	8.98	THE ALAN PARSONS PROJECT (Arista AL-9518)	21	20	<b>56 STONE JAM</b>	7.98	56	24	<b>90 TRIUMPH</b>	8.98	69
<b>24 IMAGINATION</b>	7.98	THE WHISPERS (Solar/RCA BZL 1-3578)	24	11	<b>57 CITY NIGHTS</b>	8.98	48	14	<b>91 LICENSE TO DREAM</b>	7.98	98
<b>25 GAP BAND III</b>	8.98	GAP BAND (Mercury/PolyGram SRM-1-4003)	23	14	<b>58 THE JEALOUS KIND</b>	7.98	59	19	<b>92 ESCAPE ARTIST</b>	7.98	120
<b>26 TO LOVE AGAIN</b>	8.98	DIANA ROSS (Motown M8-951M1)	29	4	<b>59 LOST IN LOVE</b>	8.98	55	46	<b>93 GREATEST HITS/LIVE</b>	13.98	74
<b>27 THE TWO OF US</b>	7.98	YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	18	15	<b>60 B.L.T.</b>	7.98	82	2	<b>94 ARETHA FRANKLIN</b>	8.98	91
<b>28 SOMEWHERE OVER THE RAINBOW</b>	7.98	WILLIE NELSON (Columbia FC 36883)	39	2	<b>61 DIFFICULT TO CURE</b>	8.98	67	5	<b>95 URBAN COWBOY</b>	15.98	89
<b>29 COCONUT TELEGRAPH</b>	8.98	JIMMY BUFFET (MCA-5169)	30	6	<b>62 BACK ON THE STREETS</b>	7.98	64	18	<b>96 JUICE</b>	7.98	111
<b>30 9 TO 5 AND ODD JOBS</b>	8.98	DOLLY PARTON (RCA AAL 1-13852)	15	17	<b>63 SANDINISTA!</b>	14.98	49	9	<b>97 GREATEST HITS</b>	7.98	99
<b>31 EVANGELINE</b>	7.98	EMMYLOU HARRIS (Warner Bros. BSK 3508)	33	6	<b>64 GREATEST HITS</b>	8.98	65	21	<b>98 TOUCH</b>	7.98	93
<b>32 MAGIC</b>	7.98	TOM BROWNE (GRP/Arista 5503)	34	6	<b>65 HITS!</b>	8.98	58	18	<b>99 1967-1970</b>	9.98	81
<b>33 THE RIVER</b>	15.98	BRUCE SPRINGSTEEN (Columbia PC2 36854)	26	22	<b>66 HONEYSUCKLE ROSE</b>	15.98	63	30	<b>100 RADIANT</b>	7.98	112
					<b>67 ROWDY</b>	7.98	62	8			



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