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NEWSPAPER

Holiday Sales Off To Cheery Start

IMIC In Berlin Music Mecca

BERLIN—The 11th International Music Industry Conference organized by Billboard and bowing here in the Bristol Hotel Kempenski, April 26 to 29, will be the centerpiece of the most intensive week of music business activity in the history of the German record industry.

Among the planned program of events which are expected to bring more than 1,000 participants to Berlin are a prestige gala concert at which the 1981 German Phono Academie Awards will be presented, an international music market seminar for necord dealers at the Berlin Congress Center (April 29 and 30), and the biennial meetings of the German group of the International Federat on of (Continued on page 52)

NARM Strengthens Video Stance With New Program By JIM McCULLAUGH

LOS ANGELES—The National Assn. of Recording Merchandisers has developed a special 10-part video program for its members, according to Joe Cohen, executive vice president of NARM.

The 10 elements embrace education, research and statistics, advertising and merchandising, legal, current problems and issues, management training and placement, cost reduction programs, a newsletter, operational considerations and meetings and conventions.

The first point, education, will involve NARM taking its retail management certification program, which was designed to teach the

fundamentals of retail management, and with minor adaption make that four-day school available to video software dealers. NARM will supplement that with published literature, regional workshops and convention business sessions.

Research and statistics will entail NARM. initially, monitoring sales in the home video market and disseminating the pertinent information objectively to all member companies. Later, other types of data will be gathered, such as sales per square foot.

Advertising and merchandising will involve (Continued on page 68)

By JOHN SIPPEL

LOS ANGELES—Healthy sales over the post Thanksgiving weekend plus early positive reports last week indicate U.S. chain retailers' revenues will surpass last year's figures for the comparable selling period.

And to give the holiday season an extra profitability, many chains are stacking their blue chips on print advertising, emphasizing multi-page tabloid inserts in newspapers.

But despite reported grosses that exceed 1979 by as much as 35%, dealers are cautiously optimistic, noting they have substantially raised specials and shelf prices over the past 12 months. The median retail gain this year is approximately 8%.

Chains are optimistic over prospects for the entire season even though the period between Thanksgiving and Dec. 25th is five days shorter than the similar time span in 1979.

Jason Gilman of the 16 Rainbow Record (Continued on page 50)



Combining magnificent artistry, overwhelming wealth of emotionalism and his unique interpretation of timeless classics, KLLGH once again creates beauty on vinyl with his new Liberty Records album "LATE NIGHT GUITAR" (LT-1079). (Advertisement)

Royalty Holding Time On Reserves Cut To 9 Mos.

By JEAN CALLAHAN

WASHINGTON—New accounting procedures for compulsory music licensing have reduced the one-year outer limit for holding royalties on reserves to nine months.

Published in the Federal Register

Published in the Federal Register Friday (28), the new regulations also retain the first-out-first-in FOFI accounting system as the most practical way of tracking royalties on records manufactured and distributed under the compulsory license.

under the compulsory license.

Although most record deals are negotiated individually between record companies and music copyright holders, the compulsory license serves as a point of reference. The revised government regulations set up a pattern for royalty payments.

a pattern for royalty payments.
Section 115 on the Copyright Law
(Continued on page 81)

MGM Fire Stiffens Vegas Seating Policies

By TIM WALTER

LAS VEGAS—The recent catastrophic MGM Grand hotel fire has set off a chain reaction reaching into almost every showroom in Las Vegas and threatening to create radical changes in headliner policy. Showrooms in Lake Tahoe and Reno may be affected as well

Reno may be affected as well.

Fire inspection officials have ordered hotel executives to reduce showroom seating to county code capacities as posted near each showroom entrance. Industry insiders say that capacity limits "have been ignored for years."

(Continued on page 10)



NORMAN CONNORS goes all the way on his spectacular new album TAKE IT TO THE LIMIT. (AL 9534) Including his newest smash MELANCHOLY FIRE (AS 0581), the album features Connors' unique ability to bring together the finest talents in contemporary music and chaft them into the unrivaled Norman Connors sound. TAKE IT TO THE LIMIT. It's new and hot on Arista Records and Tapes. (Advertisement)

(Advertisement)





THE SOME BROWN.

his new single "Hold On Hold Out" AS-11477

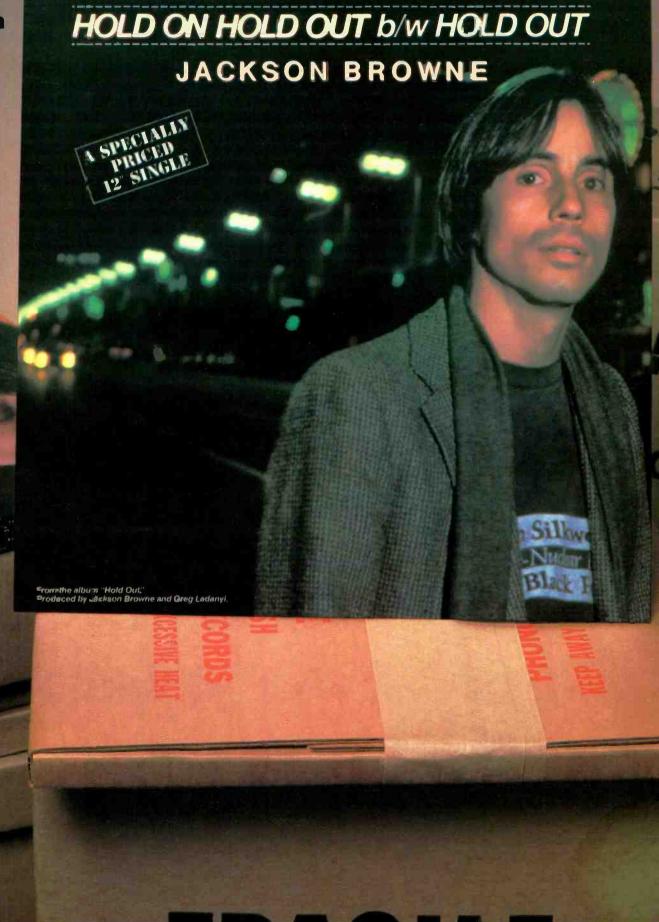
By popular demand, this single is available both to commercial and promotion outlets in its original album form only as a 12" disc.

From the #1 Platinum album

"Hold Out" 5E-511

Produced by Jackson Browne
& Greg Ladanyi
Management:
Peter Golden & Associates.

THE WARM



Doobie Bros.

LOS ANGELES-The Doobie Brothers have filed suit against Pickwick International and studio owner Paul Curcio charging copyright and trademark infringement and unfair competition.

The \$2.1 million suit, filed by attorney Robert Gordon at San Francisco's Federal Court, also lists as plaintiffs Warner Bros. Music, Warner Tamerlane Publishing, the Doobie Brothers Corp. and Music Makers.

The suit by the hot pop act charges Curcio held demos of the Doobie Brothers recorded at his Pacific Recording Studio prior to the group signing with Warner Bros. Curcio, the suit states, entered an agreement with Pickwick. Since early this year Pickwick has manufactured, distributed and sold an LP entitled "Introducing The Doobie Brothers" compiled from the group's early audition tapes, according to

At the time the demos were made the group consisted of John Hartman. Charles T. Johnston, Patrick Simmons and David Shogren, per the suit.

The suit claims Hartman, Johnston, Simmons and Shogren as creators of the demos are owners of all rights, title and interest.

Consumers are falsely led to be-

lieve that "Introducing The Doobie Brothers" originated with the group and can be expected to be of the high technical and artistic quality of other group album, states the suit.

The plaintiffs maintain the material included on "Introducing The Doobie Brothers." made more than 10 years ago, is artistically and technically inferior in quality to their current Warner Bros. recordings.

The album is selling for as little as \$2.99, according to the suit, which is unfairly competing with the group's WB LPs. As a result of the sale of the LP, the Doobie Brothers have "suffered and continue to suffer sub-stantial financial detriment and irreparable harm," says the suit.

The plaintiffs charge the sale of the alleged unauthorized LP has caused them embarrassment, damage to their personal and professional reputations, an uninvited invasion of their privacy, repre-sentation in a false light in the public eye and exposure to public scorn.

The defendants are also charged with false advertising, engaging in misrepresentation and misleading statements in advertising and promoting the LP.

According to the suit. Curcio understood the demos are the property of the Doobie Brothers and David Shogren and they were entrusted to

him with the clear understanding and agreement that he would retain the tapes for the group's benefit and use them only at the group's direc-

Pending the outcome of the suit, the plaintiffs are requesting all copies of the LP be impounded and all copies in the defendants' possession or under their control be de-

In addition, the plaintiffs are seeking to have the defendants enjoined from using other demos that

may be in their possession.

They also are asking that the defendants be required to account for fendants be required to account for (Continued on page 86)

34 Peaches Stores Boycott MCA Disks

LOS ANGELES-The 34 Peaches stores cross country started shipping back all MCA Records inventory to a central Nehi Distributing warehouse Wednesday (3). The Tom Heiman-operated stores became the second chain to return

TAPE BOXES ARE TESTED

By IRV LICHTMAN

NEW YORK-Six-by-six. Fourby-nine. Those are the dimensions of two tape boxes being marketed this month by five major labels, albeit on a test basis which indicates that even after years of concern a standardized tape box still eludes the industry.

Dealer desire for a single tape box configuration has been a focus of many industry gatherings and was most recently tackled at the National Assn. of Recording Merchandisers "Rack Is Back" meeting in San Diego several months ago, with major fabricators presenting various tape box concepts.

Following the recent release of three albums by Arista, CBS and Chrysalis utilizing a six-by-six package developed by Shorewood Packaging (Billboard, Dec. 6. 1980), another major fabricator, Album Graphics Inc., sees its four-by-nine box offered by Capitol and RCA, with A&M to follow in January.

As with the Shorewood configura-(Continued on page 86) all MCA product to its home base, following the lead of the 29 Tower Record stores (Billboard, Dec. 6, 1980).

Heiman places blame for the MCA product boycott on the "hard-handed tactics" of Gene Froelich. chief of the MCA Music Group.

Heiman says that his problems with MCA began early in 1980, after MCA had shipped a large ABC Records cutouts order, which failed to match the order which Heiman had approved. MCA promised the switch in product would be corrected. Heiman says he refused to pay for the disrupted shipment. Hei-man says the order dispute has never been cleared up.

"That shipment represented 66% of our bill," says Heiman. "They started to threaten suit in July. There are extenuating circumstances. Ever since Decca was acquired by MCA, I have had agreeable dealings with George Lee (credit manager), Sam Passamano (sales executive) and many others there.

A spokesperson for MCA, who asked anonymity, states the information provided by Heiman is incorrect, as was information contained in the previous story about the Tower Records' boycott. He declined further comment to clarify the



JAZZ FLOAT-Maynard Ferguson blows his horn during the annual Macy's Thanksgiving Day Parade in New York

How Will Reagan Treat the Arts?

WASHINGTON-It will be some time before President-elect Ronald Reagan begins to exert his influence on Washington's arts establishment, says Bob Carter of the Reagan transition team.

Carter is now "inventorying" the National Endowment for the Arts and hopes to have a report for Reagan by January. He is examining its budget and staffing with an eye toward making adjustments in the new administration. But, he says, "It's too early to predict" what those

changes might be.
The Endowment's 1981 budget has already passed through Congress with a \$158,500,000 appropriation, and the 1982 budget is at the (Continued on page 10)

E/A Expands Special Area **Involvements**

By CARY DARLING

LOS ANGELES-Coming off its most successful year in its history. Elektra/Asylum is increasingly moving into black, country and classical music and soundtracks for

Claiming increased profits of more than 800% on a sales increase of 48.4% for the first three quarters of 1980 over the same period last year, much of the label's success this year comes from moves into these areas of music. The figures are provided by chairman Joe Smith.

special markets, made inroads into the black market with such artists as Patrice Rushen, Leppy W. 1. Oscar Fields, vice president of ver Washington Jr. and Leon Ware and Planet's Pointer Sisters. The "Urban Cowboy" soundtrack contained six pop and country hits and Nonesuch has recently upgraded itself from a budget it. label.

Ironically, the label's recent successes in black music comes after some bleak periods with jazz/fusion. 'You can't start immediately with the Commodores. Stevie Wonder, Earth, Wind & Fire or the Isley Brothers," comments Smith.

We sustained some heavy losses in that division for the first couple of

(Continued on page 84)

Cincinnati Adopting Stricter Crowd Control Legislation

By VICTOR HARRISON

CINCINNATI—Nearly a year after the deaths of 11 rock concert fans here and four months after the release of the Cincinnati Task Force report, major crowd management legislation is being adopted.

Two comprehensive ordinances have passed the City Council requiring facilities to obtain an annual facility license and an event permit for

the activities they host.

The new legislation is based on the recommendations of the Cincinnati Task Force on crowd control and safety released in July. "The Task Force was troubled by the absence of cooperation and the lack of an exchange of information between some facilities and city officials when it came to preparing for events." says Paul L. Werthemier. who served as chief of staff for the Task Force "We wanted to change that situation."

The license ordinance requires that a facility with a seating capacity

of 3.000 persons or more apply for an annual license, or its renewal when appropriate.

The application requests information of a routine nature such as the physical design and capacity of a facility, seating capacity and configu-rations, parking accommodations and ingress and egress information. The city also requires information about insurance coverage, staff training and responsibilities, concessions, emergency medical service and emergency plans. The license

In order to hold an event where an attendance of at least 3.000 is anticipated, a licensed facility must apply for a permit. "The event permit is really a formal crowd management plan," says Wertheimer.

Among the information required to be submitted by facility operators or event sponsors is the type of event to be held, size of crowd, type of crowd, responsibilities of the facility

operator, promoter and others in charge during the event, emergency planning and medical service, number of ticket takers, security personnel and ushers and estimated dura-

A permit is necessary for each event except for series events like baseball, theatre and opera which qualify for series event permits. A series permit replaces the need to apply for individual permits for each event if crowd size and characteristics are expected to remain relatively

The new ordinance also stipulates that doors to the facility must be opened 90 minutes prior to the publicized show time. An individual permit costs \$50.

Approval for a license or permit is to be determined by written criteria. much of which is outlined in the Task Force report.

A permit application must be submitted 30 days prior to an event and a response returned by the city in 10 days. Exemptions to the 30-day requirement are possible, according to Wertheimer.

City Council's law and public safety committee is currently reviewing other Task Force recommendations that concern emergency medical service, a relaxing of general admissions seating restrictions for certain events, a policy paper on the role of city police at events and the use of non-commissioned security for crowd management.

Nationally, Ohio Representatives Thomas A. Luken and Bill Gradison have requested the House Subcommittee on Science. Research and Technology to address the Task Force recommendations directed to the National Bureau of Standards on pedestrian movement and processing as they relate to buildings. Subcommittee Chairman George E. Brown Jr. has responded favorably to that request.

More than 1.200 copies of the 78page Task Force report have been distributed to members of Congress and to facility operators, promoters. law enforcement agencies and others in 32 states and in Canada.

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Solar Will Translate Hits For the Latin Market

Compilation LP Of Its **Best Artists**

By CARY DARLING

LOS ANGELES-Solar Records moves into the Latin market early next year as it releases a compilation LP of its artists doing their biggest hits in Spanish. The album, currently in production, has no set release date yet.

"There are about a billion Spanish-speaking people in the world." says label president Dick Griffey. "I know that they are in tune to the kind of music we do. A lot of the socalled disco is a combination of black and Latin music. If you gear your music toward a particular segment of the population, it will buy

After being approached by San Marino Productions, which reworks English hits into Spanish, Griffey decided to go ahead with the idea. The entire Solar roster is included on the album including Carrie Lucas, the Whispers, Lakeside, Shalamar. Dynasty and Midnight Star. "It opens a lot of marketing ave-

nues to us, for instance Spanish-speaking radio," reasons Griffey. "We'll be going after that particular type of airplay and advertising on those stations. We have a lot of Spanish-speaking television shows on UHF. We'll be doing some advertising in all these areas.

It has not been set whether the project will be a one or two-disk compilation though he estimates approximately 10 tracks will be included in the package. No price has been firmed yet. However, the reworkings on the album will be of the artists' best known songs such as the Whispers' "And The Beat Goes On." Lucas' "Dance With You" and Shalamar's "Second Time Around."

At this point, Griffey plans to use the RCA International distribution system for getting the album into Latin America. However, he acknowledges that his contract with RCA expires at year's end and that there are rumors about his moving to another distribution system. haven't thought about changing distributors in particular. It's com-mon knowledge that my distribution contract is up Dec. 31. I guess we're in an attractive position but I haven't made any decisions at this time," explains Griffey.

So far, this is the only Spanish project Griffey is doing though for the future he plans to release Spanish versions of key Solar songs regularly. Compositions considered suitable for the market, which Griffey believes prefers a more smooth (Continued on page 48)

NEW YORK-A plan by the

General Entertainment Corp., a

subsidiary of Nabisco, to inaugurate its "Magnetic Gold" campaign in which the company plans to sell

prerecorded cassette tapes in up to 50,000 supermarkets, drug and con-

venience stores around the country

A \$10 million ad campaign was to have begun this month to introduce

the concept of selling \$3.99 and

\$4.99 cassette tapes in retail outlets

normally not selling prerecorded

product. But, says Glenn Hart, vice

president of marketing and oper-

ations for the company, the cam-

has been delayed by two months.



CLEANED UP—Peter Criss, late of Kiss, makes his first television appearance without make-up on a recent "Tomorrow Show" with Tom Snyder on NBC.

JAPANESE CHIEF IN L.A.

Alfa Label Begins 'Global Approach'

LOS ANGELES-Alfa Records, which opened offices here Wednesday (3) believes that its "global approach to music" coupled with a "long range plan" will make it successful in establishing a reputation and identity in the international music marketplace.

Kunihiko Murai, president of Alfa & Associates, a subsidiary of Yanase & Co. of Japan, explains the overall thrust of the new American record company while in Los Angeles for the official opening of Alfa Records offices at 1015 N. Fairfax

"At Alfa we, unlike many other U.S. companies, have looked at the music industry from a global perspective. We have found there is a global music market," says Murai.
"Kyu Sakimoto's 'Sukiyaki' was a

worldwide hit for Capitol and he recorded it in Japanese. Robert Carlos records in Spanish and he sells between three and four million records worldwide," Murai adds, as evidence that artists need not record in English to be a global success.
"English is the common inter-

national language but an Alfa Records artist will not be limited in that regard. It just depends," he says.

Admitting there is a risk involved in his approach, Murai feels that the company's long range (three to five years) plans are an asset.

"We're not pressured for a hit to-day. If we were, we would have to

paign will not get started until Feb.

The cassettes are being sold in specially designed packages, measuring about seven inches square, in

specially designed racks, occupying

about four square feet and carrying about 100 titles. Redesigning the

racks and cassette packages to make

them more pilferage-proof has resulted in the delay, says Hart.

Though the outside of the pack-

age will remain the same, Hart says

the inside has been changed with a

new plastic-to-plastic heat seal that

provides a double barrier against

taking the cassettes out of their

DELAY HITS TAPE CAMPAIGN

sign someone like John Lennon. We can wait. We would not be upset if Alfa Records did not show an enormous profit the first year. With a long range plan you can develop an artist."

Murai also points to the developing countries, the Third World, as a growing music market. "We believe in the future of the Third World. There has been much growth in those markets."

Concurring with this, Bob Fead, president of Alfa Records in the U.S., adds: "While the U.S. is still the largest single music market, it is on the demise. There has been con-(Continued on page 29)

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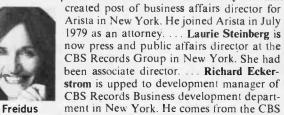
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Executive Turntable

Kip Kirby is named Billboard's country editor and will also be in charge of pop music coverage for Nashville and the Southern region. She succeeds Gerry Wood, effective Jan. 1, when Wood moves to New York as Billboard's new editor. Kirby joined the Nashville office more than two years ago as a reporter. She previously worked at a variety of music industry jobs and as a freelance

Record Companies

Bunny Freidus returns to New York as creative operations vice president for CBS Records International in New York. She had been on temporary assignment in Paris the past year as regional vice president of European creative operations. Replacing her in Europe is Dennis Killeen. He was recently creative operations vice president for the West Coast. . . . Roy Lott takes over the newly



CBS Records Group in New York. She had been associate director. ... Richard Eckerstrom is upped to development manager of CBS Records Business development department in New York. He comes from the CBS

Records finance division. . . . June Grasso joins Arista in New York as an attorney. She formerly worked of Hawkins, Delafield & Wood specializing in litigation. . . . Mark Cooper joins Robox Records in Atlanta as national promotion director. Previously, he served as national AOR promotion director for Motown.



Mick Kleber joins Capitol in Los Angeles as creative director of merchandising and advertising. He has been editor of the San Fernando Valley Magazine in California. road manager for Don McLean and a freelance entertainment journalist. Golden becomes artist development director for Concord Jazz Records in New York. Jymn Magon is upped to product development manager for Disneyland Records in Burbank. He has been with Disneyland for the past four years and helped develop new



product. . . . At Mobile Fidelity Sound Labs in Chatsworth. Calif., Michael Dion is now director of international sales and marketing and Mark Wexler is upped to national sales director. Dion had been national sales director and Wexler was Northeast regional sales manager. . . . Carmen La Rosa takes over as marketing vice president and general manager Audiofidelity Records in New York. He had been DJM Records gen-

eral manager.



Marketing

Several appointments at WEA in Burbank: Alan Perper takes over the newly created post of national director of product marketing.

Mary Helfer becomes national sales manager for special markets. Barbara Burns is upped to advertising national director. Rosemary Pierce jumps to national advertising coor-



dinator. Daryl Drejza is now national merchandising coordinator and Jody Raithel moves up to the national special projects coordinator post. Perper was formerly the national advertising director and Helfer had been national sales manager. Burns was national advertising manager and Pierce was a media specialist. Drejza was part of the field merchandising staff. Raithel was marketing coordinator.

Publishing

Bruce MacCombie joins G. Schirmer Inc. in New York as publications director. He was music composition associate professor at the Yale Univ. School of Music. . . . Tom Bocci joins the Disney organization as manager of music publishing for Walt Disney Co. (ASCAP) and Wonderland (BMI). He has



produced radio commercials and syndicated musical television shows. . . . Pam Shire becomes international head of publishing administration for the Creative Music Group in Los Angeles. She was with Rick's Music/Cafe Americana in a similar post.

Related Fields

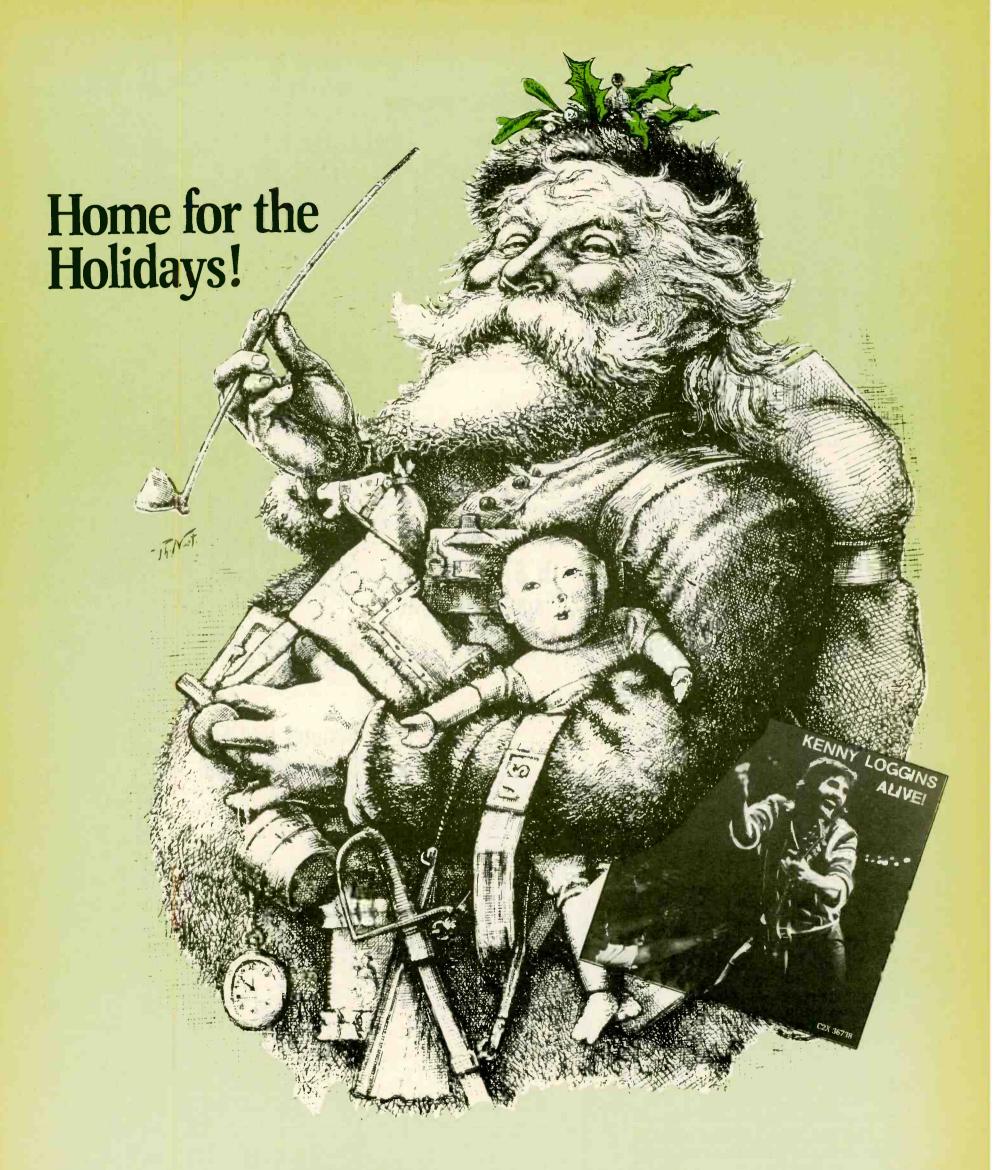
Tony Pacheco, manufacturing vice president at JBL Sound Inc. in North-



ridge, Calif., takes on additional management duties as head of promotion for the materials Management group. Also, Jerry Feingold is upped to manufacturing services vice president. He was manufacturing engineering director. . . . At Shure Brothers Inc. in Evanston, Ill., Donald "Sandy" Schroeder moves into the new post of loudspeakers marketing manager. He was with Jensen Sound Laboratories in a similar post. . . . Barbara Chinsky joins Video Communications, Inc. in Tulsa, where she will be responsible for marketing and merchandising national home video accounts.



responsible for marketing and merchandising national home video accounts, home video software and coordinating promotion. She comes from Handshake Records in New York, where she was national promotion coordinator.



Celebrate the season with Kenny Loggins' "Alive."

Featured on this specially-priced two-record set are live versions of his latest smash single, "Celebrate Me Home," and classic Loggins songs like "What A Fool Believes," "Whenever I Call You 'Friend," "This Is It" and "I'm Alright." Great hits that make a great gift. On Columbia Records and Tapes.





REHEARSAL TIME—Maureen McGovern and composer William Goldstein run down material for the vocalist's next Warner / Curb LP. McGovern has already recorded Goldstein's title theme for the upcoming Universal film, "The White

2D STORE CLOSED

Pickwick Ann Arbor Operations Cut

CHICAGO-Pickwick International's retail operations in Ann Arbor, Mich., are being cut by 50% through store closings. The city, one of the top college markers, has been the site of four Pickwick-owned

The latest closing is the 5.000 square foot free-standing Aura Sounde, which will be emptied Jan. 1. In September, one of two Ann Arbor Discount Records locations was closed

According to Pickwick, the closings are part of overall chain prun-ing of "low volume" locations. It's emphasized that new stores continue to be opened at the same time the plug is being pulled on weaker outA Pickwick source says Aura Soundes in Minneapolis. Richmond, Va., and Memphis either have been closed or converted. Other Aura Sounde outlets are located in Huntsville, Ala., and College Park, Md.

The Aura Sounde name is used for large, free-standing locations.

Two remaining Pickwick locations in Ann Arbor are the Discount Records directly opposite the Univ. of Mich. campus, and the Musicland store in the Briarwood shopping

Leading independent Ann Arbor dealers include Schoolkids Records, a progressive rock specialty outlet. and Liberty Music, specializing in

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MEMBERS HIT U.K. UNION'S AFM SUPPORT **By PETER JONES**

LONDON-The British Musicians Union decision to support the U.S. studio musicians strike by bypassing work offered by American film and television studios has been fiercely attacked here by some of London's top session men

They claim that film/tv work which would have come to British studios, and provided employment for the country's 2,000-plus top orchestral and session musicians, is being lost through the union policy.

Already the union has halted a session at EMI's Abbey Road studios for the U.S. tv series "Vegas" and musicians are asserting that the union is wrong in committing its under-employed members to support the U.S. musicians' strike action.

They point out that American musicians did nothing to support their U.K. counterparts during the BBC musicians' strike earlier this year.

And they see the union attitude as an arbitrary decision by John Morton, the union's general secretary, (Continued on page 72)

Study Pins Loss Of \$700 Mil On **Taping At Home**

NEW YORK-CBS Records' blank tape study completed last October concludes that the industry loses \$700 million annually due to home taping.

The 15-page booklet, which has been sent to all members of NARM and the RIAA, is entitled: "Blank Tape Buyers-Their Attitudes And Impact On Prerecorded Music Sales." In addition to summarizing all the information previously released, the report contains some new information provided by the origi-

For example, there is additional data on the demographics of the blank tape buyer. While half of all blank tape buyers are under 25. the study reports, the heaviest buyers are between 26 and 40. This group purchases 100 million blank tapes a year, according to CBS.

The study also concludes that blank tape buyers are split evenly among men and women and among income groups. Non-whites, says the study, buy blank tape roughly in the proportion in which they are represented in the general population.

Other new information says that 50% of blank tape buyers use their tapes away from home, either in cars or portable units. In addition, 30% of tape buyers prefer rock and pop music, while 15% named each of adult. country, r&b and jazz or classical as their favorite category.

The survey is based on 7,500 interviews with record and tape buyers done in March, July and November. 1979 via 1.000 mail surveys during 1979 and on 1.000 in-store interviews in June 1980. The in-store interviews were conducted in Atlanta, Boston, Chicago, Cleveland, Dallas. Denver. Los Angeles, New York. Philadelphia and Seattle.

Walters Relocates

LOS ANGELES-Norby Walters Associates has moved its office to 1033 Hilgard St., (213) 275-9449

AFM And Producers Discuss Preliminaries

LOS ANGELES-Musicians and film producers are slated to meet Monday (8) to discuss the union's strike against film and ty companies. It will be the first time both sides have talked since Oct. 29.

"These are not negotiations," says Bob Crothers, AFM executive assistant to president Victor Fuentealba "These are preliminary exploratory meetings with representatives from both sides present."

These exploratory meetings were called by Nick Fidandis, who is from the national office of the Federal Mediation and Conciliation Service. He joins Tim O'Sullivan who is from the local branch of the service.

Talks ended abruptly Oct. 29 due to the film and tv producers' introduction of pay tv and video agreements into the proceedings. Until that point, talks had been concerned with payment for reuse of music.

Additionally, last week the AFM's suit against Universal Studios was dismissed by a Federal District Court here. The union had sued the studio because the latter was using old musical tracks for new tv productions.

The reason given for the decision was that the union had other alternatives to it such as insistence on double payment. According to the agreement, when a producer uses old tracks for new projects, the union has a right to demand double the previous fee.

The AFM had seen setbacks recently in regard to this case in the Ninth U.S. Circuit Court of Appeals. It rejected the union's request for a preliminary injunction and a stay of a Federal District Court order denving an injunction

Meanwhile, the union is hold-

Second Life For Capricorn Label

By GERRY WOOD

NASHVILLE-1981 will be the year of the rebirth of Phil Walden and his Capricorn Records.

Walden has successfully gained approval of the bankruptcy court and Capricorn's creditors—totaling more than 1.000 individuals and firms-and is now finalizing a distribution deal with a major label.

Billboard has learned that Walden has started restaffing his Macon-based company has already started work on an album with an unnamed act, with February being set as the target month for newly released product under the reorganized Capricorn structure.

Walden, whose Capricorn Records empire collapsed into bankruptcy, retains the Capricorn name. the Capricorn studio and the label's office building. Under the court approved plan, the PolyGram Corp. receives a number of assets held as collateral, including the valuable Capricorn catalog of master recordings and the firm's complete copyright catalogs in No Exit Music (BMI) and Rear Exit Music (ASCAP). Polygram also receives the unsold inventory of records and tapes.

Approved by the U.S. District Court for the middle district of Georgia. Macon division, the plan of reorganization allows Capricorn and Walden to have a "viable nucleus of a record company and publishing company," according to Walden's attorney. Tommy James of

(Continued on page 14)

demonstrations through the holidays. On Sunday (7), a "Jazz Blowwas held at the union hall here with Buddy Collette. Bud Shank and his quartet and others. Also musicians will be picketing this week at theatres showing Christmas-time released films scored by overseas and "scab" labor.

And a mass picket was held at the 20th Century-Fox Studios Thursday (4) and a benefit concert is set for the Shrine Auditorium here Jan. 16.

12-Inch Rocker

LOS ANGELES-Elektra/Asylum this week releases its first 12inch rock single with Jackson Browne's "Hold On, Hold Out" packaged in a specially designed sleeve. The list price is \$2.49 and the disk is available at retail only.

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General News

Speedy Release For '42d Street' B'way Caster

NEW YORK-Although the cast of "42nd Street" was brought to RCA Records studios here more than three months after it opened to smash reviews on Broadway, the label within a span of less than four weeks markets the cast album this

The label expects national availability of the package, whose cassette version is housed in AGI's 4inch by 3¾-inch box by the end of this week. The label is now concentrating its efforts on a Northeast thrust, particularly in the New York

Roy Clark.

ON SPECIALISTS

RCA Cuts And Markets LP In 4 Weeks

By IRV LICHTMAN

area, followed soon by a national strategy.

Insiders insist that it was an album that almost never happened and give credence to producer David Merrick's decision to go ahead with the album partly because his eightyear-old daughter implored him to make one. The package contains a line dedicating the package to her.

Jim is one of the good ol' boys of

Nashville. His engineering career stretches

 $mixing. \, He's \, done \, everything \, from \, pop \, to \, R\&B$

aviation industry gave Jim his technical background. But he's also prepared himself by

and Garfunkel; Peter, Paul and Mary; Loretta Lynn; Johnny Cash; Don Williams; Marty

"Let me say that I have sympathy for

them, because they're missing the rest of the world of music. They're locked into one

different styles of music in one day. I did a

don't listen to the same kind of music all

same kind of music all the time, either.

ON OVERPRODUCTION

the time. And I don't want to listen to the

"'Swarm.' That's my term for over-

turned and said, 'Well, how many tracks have

production. I've had producers who have

we got left?' You may look at the chart and say, 'Well, we've got nine tracks left.'

He'll say, 'Great.' And he looks into the

window of the studio. 'Hey, let's put an

electric piano on.' Not because the electric

disco record that got to number six on the Billboard charts, 'Dance With You.' In the same day, I did a number one country record. You

playing four or five different instruments.

glass from him include Bob Dylan; Simon

Robbins; Conway Twitty; Ray Price; and

thing and I got it all. I have done four

Some of the names on the other side of the

back some 18 years to the days of mono

to disco—and, of course, country. The

Whatever led to the deal, RCA began planning the recording and its support program within days of a "handshake" between Merrick and RCA Records president Bob Summer. A few days before the recording on Sunday, Nov. 16. Merrick approved the cover art—"front, back and inside," as one RCA executive

Also setup were marketing and merchandising concepts under the direction of Jack Chudnoff, marketing vice president, and Irwin Katz. Red Seal merchandising director, and their staffs.

According to Tom Shepard, vice president of Red Seal, who produced the caster, 9 a.m. to midnight sessions were planned, but they ran

one hour and 15 minutes past midnight, putting the project into double week's salary for some of the performers. Shepard insists, however, that the session costs—"I haven't seen the final figures" would be far below reported costs of more than \$200,000. To retain a "big band" sound. Shepard did not, as is usual, augment the orchestra.

In order to produce the record at a pace that would fulfill RCA's desire to have it marketed before Christmas, splicing was started by 2 p.m. before the second session, followed by mixing. This process continued until the complete taping was made-including a backup digital version which may see the light of day at a later date. A similar digital safety was made of RCA's revival cast of "Oklahoma!," although it's unlikely that it will ever be marketed.

With products positioned in Northeast markets early this week, RCA has prepared a number of print and radio ads, along with both in-store and, appropriately, "on-thestreet" aids here. Latter includes "one-way-arrows" calling attention to the album with the statement, "One Way to 42nd Street," blow-ups and easel boards of the covers.

Merrick and members of the cast will make a late afternoon appearance Thursday (11) at Sam Goody's on Sixth Ave., an event to be preceded by the placement of a fullpage ad in The Sunday New York Times. Other print support includes, interestingly, an ad in the Wall Street Journal, rarely used to promote recordings, the Daily News, the Village Voice and Long Island's Newsday. Radio time includes WQXR-AM-FM, WNEW-AM, WNCN-FM, and WNBC-AM.

Also, various contests are being set up for malls where Sam Goody's has outlets, based on effective display of support materials.

in the rhythm or in the feel of the song, but it's because he sees one in the room and we've got nine tracks to go. And that's overproduction, abuse of multitrack recording. And that I don't condone."

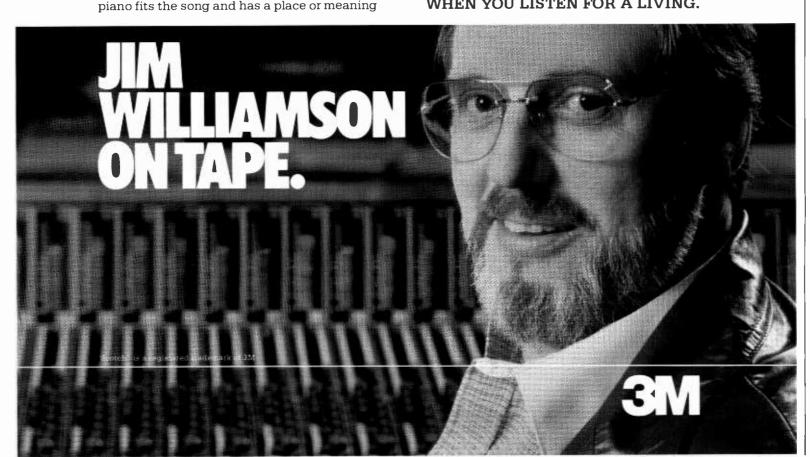
ON PLAYBACKS

"I actually mix. I don't load tape. I like to sit down at the console, set my monitor levels equal and put the band together and get a monitor mix in the control room that sounds as close as I can make it to the record, so that the producer and the artist and the musicians can hear and understand what they're doing and correct their mistakes. I'm an old mono mixer. And that's what built mono mixing."

ON TAPE

"A competitor of 3M has stated that 3M has a greater print-through than their product. It's my opinion that there is no greater print-through on the Scotch[®] 250. It's just not masked with modulation noise. There also was a comment that the competitor's tape was brighter, when in fact, there was just more third harmonic distortion in the 10 to 12 kc range. I am very stringent on monitoring in the control room. And when I hear a signal off the floor, I want it to come back off the tape the same way. I don't want it to be embellished with third harmonic distortion to make it brighter, or modulation noise to confuse the bass line."

SCOTCH 250 WHEN YOU LISTEN FOR A LIVING.



COUNTRY GOES PIZAZZ

By KIP KIRBY

NASHVILLE-Professional show stagers and producers are adding more sophisticated pizazz to country artist's presentations. Several years ago, it was sufficient for a country artist to don a flashy outfit and command center stage with only a guitar and a small combo.

But in the current sophisticated climate surrounding country artists—and with sales of country product escalating each year-much more is being demanded of Nashville talent.

Says Robert Small, president of Manhattan-based Robert Small Enterprises which deals in all aspects of artists' stage development "Nobody who's depending on local or regional success and the old ways to sell records is going to survive in country's confusing new market."

More succinctly. Mary Ann

(Continued on page 56)

Larson At Benefit

REDONDO BEACH, Calif.--Nicolette Larson was the special guest vocalist at "No Nukes Night." a benefit for safe energy, Friday (5)

at the Sweetwater here.

Sponsored by Pacific Alliance and the Sweetwater, event also featured the Hollywood Rock'n'Roll Revue including Freebo, Rick Vito, Jocko and members of Little Feat, and Dr. Strut.

'Undisciplined Habits' Raked By Goldman In Spirited N.Y. Speech

NEW YORK-"The real lesson to be learned from the last few years is that the basic cost structure of our industry has changed drastically and will never be the same again.

Yet, maintained Elliot Goldman executive vice president and general manager of Arista Records at a B'nai B'rith music lodge meeting here Monday (1), "despite all the contrite and pious-sounding phrases that issued forth from the lips of our executives during our recent bad times,

just the small turnaround we've had in the last several months has rapidly led to company after company falling over each other to return to the undisciplined habits of our

Goldman, offering a broad review of the industry's fortunes over the past several years and his views on facing the new realities he perceives. said it was the "failure to recognize and act on that reality that blunted the profits of the euphoric years and

AKG Handling European Sales Of Aphex Products

LOS ANGELES-AKG Acoustics of Vienna will market in Europe products from Aphex Systems, developers of sound enhancing equipment for the professional and semipro markets.

The Austrian firm, a well respected audio equipment manufacturer, is taking on the Aphex aural exciter sound enhancing line to fill out its own product line, explains Marvin Caesar. Aphex's president.

Aphex pro and semi-pro sound enhancing devices are being sold by AKG in Austria (four units have already been moved in that country), Germany, the U.K., Africa and in Eastern Europe.

AKG has wholly owned firms in Germany and England and its Vienna office provides sales people for customers in Africa and the Eastern European bloc.

Aphex products have previously

been sold in Europe on a lease basis through licensees. AKG is now selling the units outright. A professional model will sell for around \$3,000 overseas and that includes freight and duty charges. A semi-pro unit

tured by Aphex in its L.A. factory. AKG will also market compressor expanders and OEM equipment from Aphex. Aphex licensees continue to offer the sound enhancers in France. Denmark. Japan. Hong Kong, Australia and Canada.

will run in the \$500-\$600 range. All

the equipment is being manufac-

The semi-pro units are coming from Orange County Electronics International Inc. of Canada, which already manufactures and sells Aphex sound enhancers in Canada and the U.S. The semi-pro units are called the Novasystems Aphex Exciter. This unit is designed for the 4

(Continued on page 64)

turned the consolidation years into

"If proper attention had been paid to that basic element. We could have been sitting here talking about how to improve sales in an atmosphere devoid of vast quantities of red ink and the pressure that imposes," he said.

Goldman noted, however, that he did not agree with analyses within the trade, financial and consumer press that "continually speak in the duality of a drop in sales and prof-

"It's a convenient and uncritical one that bears little relationship to the facts. Actually, the sales side has held up amazingly well, considering the enormous growth period we had. Any industry that can grow 20% to 25% a year-let's take that down to 15% to 20% for excessive shipping factor for a two to three-year period-and then level off or only dip slightly from those growth years, has a good, sales base. It requires only nourishment, not hospitalization."

Goldman, who noted that in a prior talk before the group in September 1970 he had sounded warnings of "new responsibilities," went on to state: "The message is clear. The margins available in the record business, while still sufficient to allow for profits to be realized, no longer allow for business 'as usual' in respect to the manner and style in which the record business has been conducted heretofore.

"No longer do the margins available on a few successful projects cover the lack of success with other records and the necessary developmental money poured into new art-

"For good or for ill, our business is (Continued on page 41)

9-Month German **Sales Decline 3%**

By WOLFGANG SPAHR

HAMBURG-Record and tape sales in Germany for the first nine months of 1980 were 3% down on the same period last year, according to new figures released by the local disk industry association. Bun-desverband der Phonographischen Wirtschaft

Although there has been a thirdquarter improvement over the disastrous April-June period this yearand full-price albums are up 10% on the 1979 figures-there are bleak spots elsewhere in the sales picture.

First quarter sales of albums, singles and prerecorded cassettes totaled 46.9 million units, and that dropped to 33.9 million in the second quarter. The July-September period upturned to 41.5 million

Most successful albums so far this year have been Peter Maffay's "Revanche" (Metronome) with 750,000 units reportedly sold, the "Xanadu" soundtrack from Jet, and Atlantic's AC/DC package, "Back In Black."

While the upturn in album sales overall is seen as satisfactory here. this certainly reflects the ever-growing influence of television-promoted LPs in this market, now accounting for almost one-third of total fullprice album sales.

Prerecorded cassette are in trouble, with sales of 25 million units through January-September, 1.5 million down on the same period last

(Continued on page 78)

Market Quotations

Low Close 34 Altec Corp. 6 ABC 15/16 15/16 American Can 14% Ampex 2% Automatic Radio 42½ CBS Columbia Pictures Craig Corp. Unch. Disney, Walt _ Filmways, Inc. Gulf + Western Unch. Handleman K-tel Unch. + 1% 441/a MCA Unch. Motorola North American Philips Orrox Corp. Pioneer Electronics RCA Sony Storer Broadcasting Superscope Taft Broadcasting 3% Unch. Transamerica Unch. 20th Century-Fox

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OVER THE COUNTER	P-E	Sales	Bld	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	_	13/4	2¾	Integrity Ent.	33	112	3	31/8
Certron Corp.	10	36	11/4	11/2	Koss Corp.	8	5	51/4	5%
Data Packaging	5		73/4	8	Kustom Elec.	_	8	1	11/4
Electrosound					M. Josephson	8	47	111/4	111/2
Group		-		-	Recoton	15	_	2%	3
First Artists					Schwartz				
Prod.	11	69	33/4	31/8	Bros.	-	1	1 %	2

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

12-MONTH PERIOD

K-tel Garners Largest Profits Ever

achieved the highest level of sales and profits in its history during the 12 months ended June 30, 1980, according to Philip Kives. president.

Sales for fiscal 1980 were \$172,600,000, up \$5,605,000 or 3% over the previous sales record of \$166,995,000 set in fiscal 1979.

Fourth quarter sales in fiscal 1980 were down slightly to \$28,302,000 compared with \$29,433,000 for the fourth quarter of fiscal 1979.

Net income after taxes rose sub-

stantially to \$5,047,000 in fiscal 1980. up 38% from \$3.668.000 earned in fiscal 1979.

Earnings per share for the year rose 49 cents or 48% to \$1.51 from Earnings per share for the year \$1.02 last year. Of that increase. 11 cents or 11% was the result of repurchase and cancellation of 322,332 shares in September 1979.

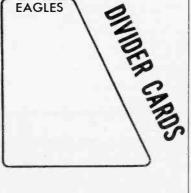
For the fourth quarter, net income after taxes was \$1.091,000 or 33 cents per share, for the final quarter of fis-

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General News_

MGM Fire Changes Vegas Seating

Continued from page 1

The enforcement means sharply reduced revenues for showrooms, putting pressure on hotels to either raise prices, replace headliners with less expensive artists or other types of entertainment, close showrooms or simply absorb the loss. All policies are being hotly debated by management teams here.

According to a number of informed sources, if an artist was expected to pack a showroom, the hotel would set the room with 100 to 300 extra seats. When those were full, "mushrooms" (small, roundtop cocktail tables) would be brought in to expand capacity even more.

The practice allowed showrooms to increase occupancy by up to 75% over the fire code.

Jim Barrett, Clark County fire marshal, explains the formula for setting the occupancy limits of showrooms as one of determining "the usable square feet in the public portion of the room and dividing it by seven square feet when no drinks are served, 10 square feet when drinks are served and 12 square feet when food is being served." A showroom is defined as any room with a

He also says the room must have aisles of 42 inches between tables

and 36 inches when only one side of the table is being served or it is near a wall. The county code also requires two exits in addition to the main entrance if less than 500 persons are in the room, three exits for 500 to 999, and four exits for more than 1,000. The code specifies the linear foot width of entrance doors and fire exits based on the calculated room occupancy

Although some Las Vegas production showrooms were affected, the following list obtained by this reporter gives only the number of illegal seats removed from casinos featuring headliners: since the MGM Grand fire: Caesars Palace, 100 seats; Desert Inn, 150; Frontier, 180; Las Vegas Hilton, 200; Riviera, 150; Sahara, 200, and Sands, 300.

At the time of enforcement, Wayne Newton was playing the Sands, possibly explaining why the 518 dinner/626 cocktail capacity was stretched so far. Caesars Palace, with an 1,100 capacity room, rarely packed more than 200 extra customers, according to sources. Some 700 and 800 occupancy-load rooms have peak records of serving 1,200 for dinner and 1.400 for cocktail shows. One industry source says that Reno and Tahoe showrooms only exceed capacity during the summer months.

The pressure to reduce showroom loads to legal limits is believed to have initiated from a blue ribbon investigative panel named by Nevada Gov. Robert List immediately after the MGM Grand Hotel fire Nov. 19. That holocaust killed 84 persons.

When fire department officials were questioned over the sudden expansion of aisles and the reduced seating in the showrooms, they explained there had been no new reduction in the occupancy load formula. "It's nothing new," says one official, "nightly inspections have been going on for years." He further explains that every showroom is visited once a night, five nights a week by a fire inspector.

When it was pointed out that reporters noticed substantial changes in room floor plans, one official admitted that despite the nightly inspections "management was not being asked to comply with the code in strong enough terms." He also says no citations were ever issued either before or after the MGM Grand Hotel fire

Caesars Palace entertainment administrative director Tom Willer says the reduced seating means "headliners will sell out sooner and revenues will be less." Although new policies haven't been announced, 'it's probable that Cher will go to a \$35 minimum on weekends in January, as would Tom Jones. No telling yet what price Sinatra will carry.

are interested enough in culture to

attend a concert or ballet every now

and then. This group, he says, com-

tv." Granath says, "and what it does

watch tends to be actuality program-

ming such as news, '60 Minutes' and

'20/20.' They could be prospects for

Alpha will be heavily music-

oriented. A production of "La

Boheme" with Luciano Pavarotti is

(Continued on page 14)

Send for complete price list

"This group does not watch much

prises 24% of the population.

arts programming.'

Star policy is a very expensive way to go." Tom Jones and Cher had previous minimums of \$30 and \$32. respectively.

The Sands Hotel has raised cocktail show prices by a \$1.50. One showroom staffer says "I don't see how it can go any higher. People will only pay so much now. The casino will have to absorb the loss."

Another indicates the effects may not be so bad. "The only people who will get to see the show will be the ones we let see the show, the highrollers."

One executive notes the Riviera has commitments for substantial star salaries and will now be locked in at 717 dinner/860 cocktail show capacities. "I can speak as competition who admires the Riviera policy, but this could hurt their aggressiveness in paying top dollar. If they lose the ability to do so, it will be sad."

Dick Lane, entertainment director for the Las Vegas Hilton, says "Right now, we have no idea of the effect on pricing." At least two other casinos are engaged in management debate over revamping policy. Many casinos are locked into two and three-year contracts with stars for salaries ranging from \$175,000 to \$350,000 a week. One executive says the interest in production shows will now be greater than ever. "They certainly look like a good investment."

The Desert Inn broke its star policy earlier this year with an unsuccessful production show. "Alcazar de Paris." It has since been showing "Chorus Line" to capacity audiences with headliners scheduled in late December and Januasy

The showrooms at the Aladdin and Silverbird were not immediately affected by the fire inspectors' enforcement. The Silverbird has been doing spotty business for the last several years and didn't need the overflow.

At the Aladdin Bagdad Room. plagued by a flat floor and a low ceiling, the 850 capacity has been limited to the addition of 50 seats for the Wayne Newton show

ABC Video Bowing Alpha Cable

sort of special interest programming

that ABC Video has planned to pro-

duce become viable in disk or cas-

end of the confidence scale with re-

gards to disks and cassettes," he says.

Consequently, Granath says ABC has not felt "pressure" to produce

original programming for the new

medium. Most of the programming

on Alpha has been acquired from

ath says. Alpha programs will be sold through disks and cassettes. He

When the market is there, Gran-

"We've always been on the low

sette form, says Granath.

other sources.

NEW YORK-In positioning itself as a special interest programming supplier. ABC Video Enterprises positioned itself out of the videodisk and cassette market, at least for the time being.

That is the prevailing industry view of one of the prime reasons behind ABC's entry into cultural cable television programming to commence in April 1981

ABC and Warner Amex Satellite Entertainment Co. have formed a joint venture to launch ABC's Alpha cable service, which will broadcast 21/2 to 31/2 hours of cultural programming each evening, following Warner Amex's Nickelodeon children's programs.

Says Herb Granath, vice president in charge of ABC Video Enterprises: "Videodisk and videocassette growth will be as big as everyone expects. It just won't be as fast. The next key indicator for the growth of the market will be RCA's videodisk introduction in March.

RCA's manufacturing capability, he says, will preclude the videodisk from becoming a mass market prod-uct before 1983. Only then will the

Eagle Henley Into

L.A. Court Jan. 14

LOS ANGELES-Don Henley

faces a preliminary hearing Jan. 14

on three drug-related charges and

one count of contributing to the de-

Henley, a member of the Eagles,

pleaded innocent to the charges

Tuesday (2) in Los Angeles Munici-

pal Court with Judge Burton S. Katz

allowing Henley to remain free on

Henley, 33, is charged with felony

counts of possessing 22 grams of co-

caine and 16 Quaaludes and mis-

demeanor counts of marijuana pos-

session and contributing to the

delinquency of a minor. He had

been arrested Nov. 21 when L.A. Po-

lice raided his Sherman Oaks home,

following an earlier call by Henley

to the fire department that a guest in

his home had suffered a seizure.

linquency of a minor.

\$5,000 bail.

is bullish about exploiting what he terms a "sub-group" of people who Reagan-Arts

• Continued from page 3

Office of Management and Budget on its way to the Hill.

Will Reagan try to reduce the 1982 budget to cut back on the arts bureaucracy? Bob Carter doubts it. "His record as a supporter of the arts is well known," he says.

Will Reagan's musical taste, which runs to Frank Sinatra. Dean Martin. the Osmonds and other MOR acts be felt in Washington? "He'll choose the artists who'll be entertaining at the White House,' Carter says. "But his personal taste will have no influence on what kind of music gets funded."

Outgoing President Carter had close ties to country music and rock. Reagan is not known as a devotee of

And while Carter played classical music while he toiled, he did have country, country rock and jazz musicians performing at the White House.

The music community will have to be patient to see who Reagan has performing at the White House. Frank Sinatra. is, of course, chairman of the inaugural gala and he has booked a program which eschews the Allman Brothers type of music which Carter was associated

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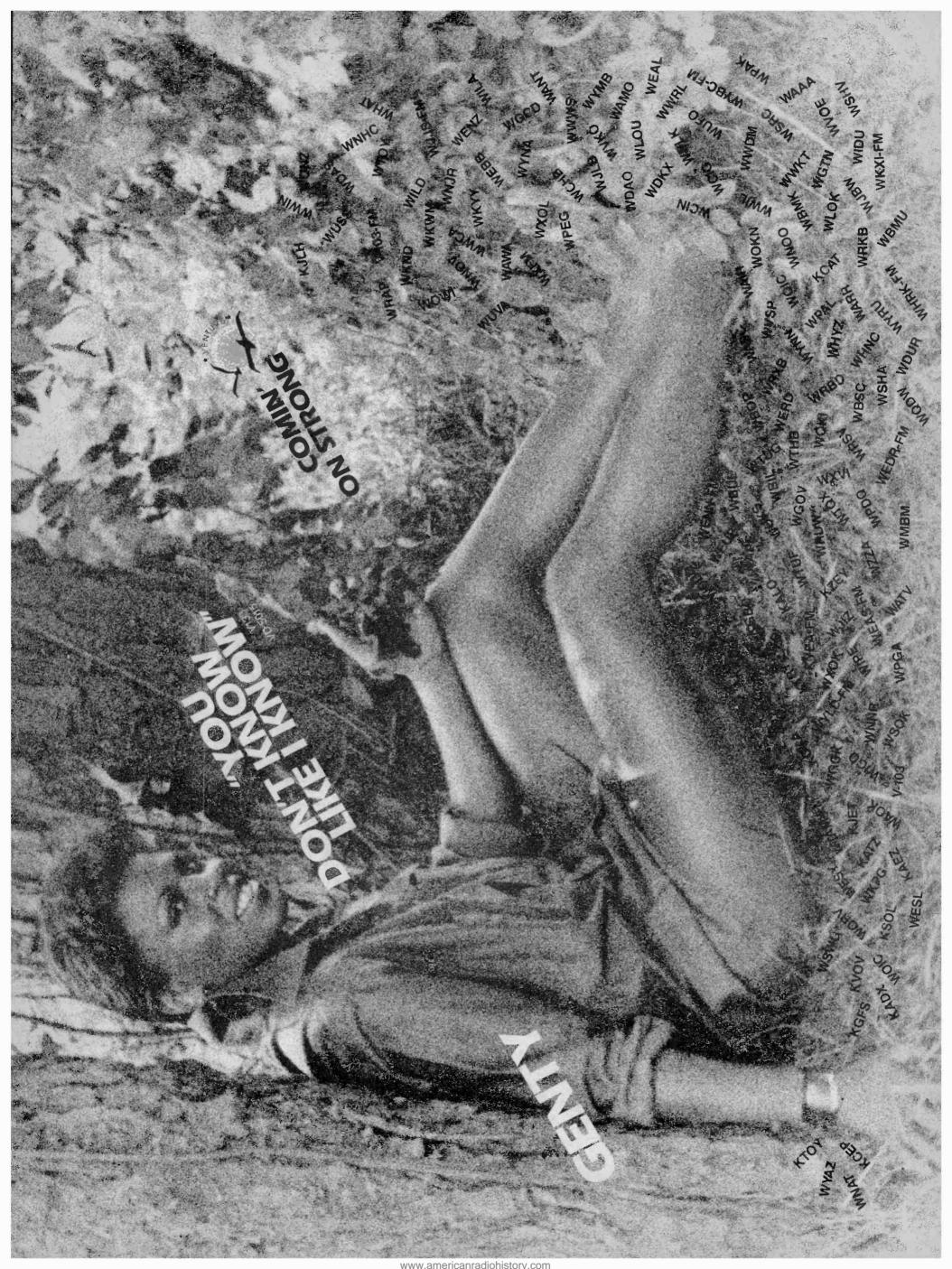
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WHITE STUFF - Elektra/Asylum

artist Lenny White performs at a

drum clinic in Chicago as part of a

Tama drum clinic promotion. A set

of drums was given away to publi-

cize his "Kid's Stuff" LP with

Twennynine. The event was spon-

sored by Drums Unlimited and

WBMX-FM Chicago. Other such

giveaways took place in Memphis,

Dallas and Philadelphia.

(Advertisement)

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New Twist For Message Centers Encoded Audio Tape Cassette Stores Information LOS ANGELES-Increased sophistication in the use of electronic. computerized message centers for stores, discos and concert venues is

General News

underscored by new advancements in hooking up a blank audio tape cassette player as an information storage center.

This new hookup, in which a standard audio tape can be digitally encoded to carry a message which will appear on an electronic sign, is at the core of several new developments at locally-based Cybernetic Data Products.

The almost two-year-old firm will bow nine models at the upcoming Consumer Electronics Show in Las Vegas in January which marry a tape recorder with a computerized electronic moving sign.

The utilization of a tape cassette, explains Michael Levin, the company's president, makes it possible to preprogram messages and transport them from one location to another economically.

Some of the company's retail customers claim they would like to be able to tape one commercial message and send it out monthly

The cassette player any standard unit-plugs into the sign's display keyboard terminal. The operator types out the message which is digitally encoded on the standard audio tape. This tape can be sent to various locations and when the tape is played through the interface mechanism already built into the computer keyboard unit (which looks like a combination typewriter and television set), out pops the prerecorded

A C-60 cassette can handle six messages. Levin says. Cybernetic Data Products has been gearing its electric signs into the record retailing and disco markets in the past year. The addition of the cassette capability adds around \$150 to the cost of these models: the 2,000, 2,200, 2,400, 4.000, 4.200, 4,400, 6,000 and 6,200.

LED ZEP MAY **BE ZAPPED**

NEW YORK-Does the death of drummer John Bonham last September mean the end of Led Zeppelin as a performing and recording

"We wish it to be known that the loss of our dear friend and the deep respect we have for his supporters. for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were," reads a statement issued by the group in London

According to sources at Atlantic. the three remaining members of Led Zeppelin, one of the top recording and concert attractions in the world. will no longer continue to work as a unit, though they may do solo proj-

Baez Yule Concert Scheduled In Paris

PARIS-American singer Joan Baez performs a free Christmas Eve concert in front of the Cathedral of Notre Dame, report city officials. who expect an audience of 50.000.

The one-hour concert will be televised via satellite around the world and is the first of its kind ever presented at Notre Dame.

Says Baez. "To sing on Christmas Eve for the people of the city of Paris in front of their magnificent Cathedral of Notre Dame has been my dream for many years."

A 2,000, 4,000 or 6,000 is a singlesided sign, any unit with a 2 or 4 in its nomenclature means two or four display sides. The 6,000 is the most sophisticated unit in the series. Thus the 2.000 with interface costs \$1.225 and the 6.400 costs \$5,025.

The company also provides versions of each model with either 2 or 4-inch high letters and naturally the 4-inchers cost more, ranging from \$1,925 to \$3,275 for the 6.004

The 4-inch letters can be seen at a distance of 275 feet compared to 150 feet for the 2-inch unit, Levin says.

In addition to these tape cassette connected signs, the company has also developed a podium prompter unit (\$3.000) which also hooks up to a cassette machine. This device allows a speaker at a meeting to have his speech flashed in front of the audience as he presents it. An auxiliary foot pedal allows him to regulate the speed of the sign.

And in its first application with television, Cybernetic has paired a word message sign with a tv monitor for nightclubs or concert halls. The tv monitor will allow patrons in far away seats to see the action closeup while the sign can introduce the performer or print out the lyrics to his/ her song. A tv camera person will be required to capture the action for the closed circuit broadcast.

The tv monitors start with 25-inch screens and escalate to five feet. A 2inch lettered message machine hooks to the 25-inch screen; a 4-inch lettered unit to the five-footer. This unit is being called the video information center and an engineering model will be on display at CES. The price: \$40,000 to \$50,000. Production units will be available in either late January or early February, says Max Fox, the firm's executive vice president.

On an international level, Cybernetic has licensed three firms to manufacture and market its message signs: Dynacraft Industries of Adelaide, Australia; Rank Electro Media of Calgary, Canada, and InterMagnetics of Santa Monica.

Dyna Craft will service Australia and New Zealand; Rank Canada and InterMagnetics Asia, Africa, the Mideast and Europe except for France, where a separate licensee is being signed.

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U.K. subscribers note: "Grandma" has been released in Britain by Stiff









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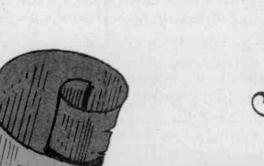
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Elecutive Producer: Dick Griffey

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Warehouse Owner Sues Distributor

NEW YORK—The owner of a building in New Jersey serving as a warehouse for London Records charges fraud resulting from a lease agreement in a suit in Superior Court at New Jersey against London and PolyGram Distribution Inc.

The complaint declares that London, acquired by the PolyGram Group last January, breached a five-year lease agreement for use of the building at 410 Claremont Terrace, Union, N.J., by failing to notify Randee of a "de facto" assignment of the contract to PolyGram as a result of the buyout.

Further, Randee says it anticipates that London will "repudiate" the agreements between London and the plaintiffs.

The suit lists Al Massler as having executed a management and consultant agreement with London with

(Continued on page 84)

360-Degree Griffey Turnaround

By JEAN WILLIAMS

LOS ANGELES—Dick Griffey, president of Solar Records and a concert promoter, became incensed earlier this year when Jerry Weintraub of Concerts West landed the Commodores' national tour.

Griffey was one of the severest critics of the arrangement. He insisted the group and its manager Benny Ashburn did a disservice to the country's black promoters by bringing in Weintraub.

In addition, he claimed money was raked out of the black community with nothing being returned.

Click to today.

Griffey now partners with Weintraub in handling Stevie Wonder's national tour. Queried as to why he would enter such an agreement after objecting so violently to the Weintraub/Commodores deal, Griffey says, "There's a difference here."

First consider this:

"The Commodores and Benny (Ashburn) made a deal for Jerry Weintraub to handle their (Commodores) tour exclusively. That means that Weintraub had total control of the tour," Griffey points out.

"They went out on tour and didn't include black promoters—and the ones that were included were treated like kids.

"The black promoters weren't even allowed to go into the boxoffice or to make any deals at all. None of the contracts were in their (black promoters) names. The black community was not involved and they (Commodores and Weintraub) didn't take care of black radio or the

Continues Griffey:

"Radio spots were cut in L.A. by white DJs and sent to cities like Baton Rouge and the jocks had to play those spots as opposed to being able to cut their own. This was insulting to the local cats. Total control of the tour was under the auspices of Jerry Weintraub."

Back to today.

"On this tour, Stevie (Wonder) insisted that it be done as he calls it 'salt and pepper style.' That's the way his last tour was done because he says he's as much a pop artist as he is r&b.

"The contracts are in Dick Griffey and Jerry Weintraub's names and I am in control.

"Every date that's been done has been done with the local black promoters receiving 50% of the date. Frankie Crocker did New York and Buffalo, Georgie Woods did Philadelphia, W.G. Garrison did Houston, Baton Rouge, Dallas, Mobile and Birmingham and Al Haymon did Boston. Cleveland and Indianapolis.

Capricorn Born Again

• Continued from page 6

Jones, Cork, Miller and Benton in Macon.

The 20-page reorganization and rehabilitation plan will result in immediate financial benefits for the PolyGram Corp., while some 1,100 other creditors, who have no collateral but are owed money, will be paid out of future Capricorn earnings in eight installments over seven years.

The payments will come out of a \$500,000 fund set up under the new Capricorn organization. They will go to such creditors as the Allman Brothers Band, Marshall Tucker Band, other artists, writers, promotion expenses, limousine services, utilities and other expenses.

Sources indicate that the debt owed by Capricorn to PolyGram Distribution (reportedly in excess of \$3 million) will be partially repaid pro-rata through the \$500,000 fund.

Terms of the plan also release all writers and artists of contractual obligations to Capricorn.

The new Capricorn will be owned completely by Walden, with no minority stockholders as in the previous Capricorn structure.

"Capricorn has been restructured, resurrected and successfully reorganized," comments attorney James. The attorney adds, "Its debts have been vastly scaled downward to insure it can be rehabilitated."

Starting fresh with no masters and no copyrights, Walden continues to demonstrate the brash concept of doing business that took his company into the top echelon of U.S. independent recording firms. "We've started bringing key people back (Continued on page 81)

"The shows are being presented by black radio stations. The local promoters have their representatives at the shows and they can go into the boxoffice along with my reps and Weintraub's people.

"This means that by the local promoter getting 50% of the tour and me handling the national end, blacks own and control 75% of Stevie's tour.

"Factually, if I was not involved, blacks would not be involved at all in the Stevie Wonder tour.

"Basically that's the difference between this tour and the Commodores tour."

Griffey acknowledges some persons will say he's pocketing a bundle on the tour which is the reason he teamed with Weintraub. "It's not about how much money I put into my pocket; it's about how much we put back into the local communities—and that's what we're doing," he claims.

for life.

ABC Video Bows Cultural Cable Service

• Continued from page 10

one of the events scheduled. Granath says ABC is looking into FM stereo simulcasting deals, and he feels some may be arranged for certain programs.

He also feels that all three networks will put increased pressure on Washington to approve a system for stereo tv. "If the videodisk is to succeed with the teenage crowd," he says, "you've got to have stereo tv." The main roadblock to its introduction is FCC approval of a system. Most broadcasters are already equipped to send stereo signals.

Granath is counting on "staying power" to make Alpha a success. "We're not forecasting a huge upturn in the number of people who are interested in the arts," he says.

A second ABC cable service will be inaugurated in the fourth quarter of next year.

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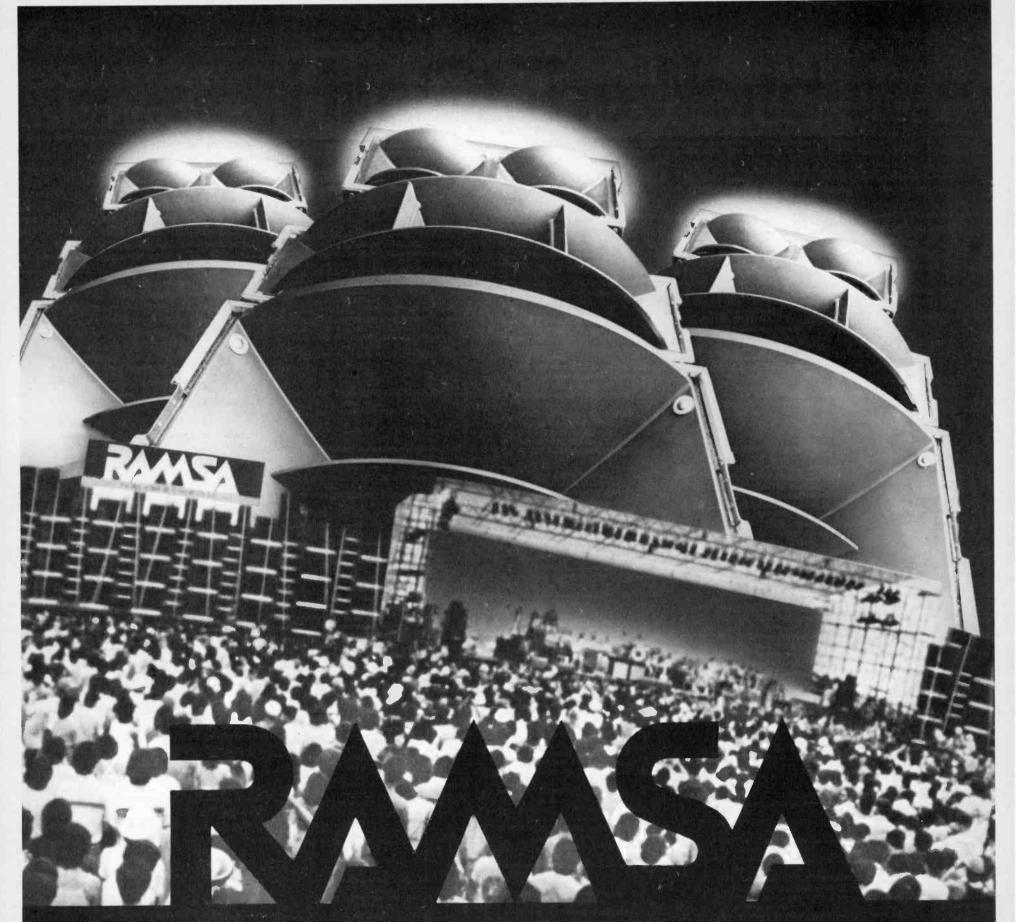
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Vol. 92 No. 50



\$5.98s: Bludgeon For Billing?

By MICHAEL SWANSON

Remember the movie with Steve McQueen about the blob that kept spreading and soon threatened to swallow everyone? Well, the record industry has a blob of its very own in the \$5.98 LP and it's growing every day. And I'm afraid trapping it in an ice arena won't stop this monster.

Anyone involved in the retail end of this business realizes that there has always been a dichotomy between the companies who supply the records on one hand, and the merchants who peddle them on the other. Yet, when it comes to \$5.98 product the paths of the two are so far apart as to be almost contradic-

'Much is old junk recycled for the third or fourth time'

First, we have the problem of merchandising these "new" LPs. Most salesmen tell me the best way to do this is via a separate section devoted exclusively to them, a suggestion that points out only too vividly their lack of understanding of how retail operates.

If you carried only one of each of the \$5.98 albums in a separate section that section could easily have 1,000 titles, and most salesmen feel you should carry three to five of each. This is all in addition to copies in your "regular" section, by the way.

Next, we have the area of handling the records themselves. Several companies (WEA, A&M, Arista) have released their \$5.98 lines merely by saying certain \$7.98s have now become \$5.98s. This leads to mispricing, employe confusion and, as pointed out in a previous commentary, often sticks the retailer with a loss. Capitol went everyone one better in this area by saying it was going to change all the numbers, and then release many of the old numbers at \$5.98 anyway.

But the biggest problem of all is the actual titles involved and the record companies' attitude toward them. Much of it is old junk being recycled for the third or fourth time. That's to be expected. But the record companies take it one step farther. Many old \$3.98 and \$4.98 LPs have been magically transformed into new "budget" \$5.98 albums.

A grand joke on the consumer, eh? But it doesn't stop there. You can find many of these spanking new \$5.98 titles on cut-out/overrun lists for \$1 or 75 cents. I guess they hoped we wouldn't notice.

Actually, I could go on and on, giving additional examples. But it all really boils down to the attitude of the record com-

No one will dispute the fact that selling catalog LPs at a lower price than new releases can be beneficial to the industry as a whole. But the companies see it as nothing more than a way to produce more billing. The idea, of course, is to get the retailer to buy, albeit at a lower price, the same album he already has in stock. Of course, you can always return the older, higher priced copies but since most distributors have a return percentage, this is playing right into their hands.

If you want a good laugh, try suggesting to a salesman that your old \$7.98 copies should be recalled. You'd probably throw him into hysterics.

Sure it's nice carrying a \$5.98 in inventory instead of a \$7.98. and yes, it's encouraging to see customers looking through an old catalog with new interest.

But until the companies stop using \$5.98s as a bludgeon for billing and until they demonstrate that they actually care about the problems they are causing retailers with their attitudes toward this product. I believe that \$5.98s cause far more problems for the merchant than they solve.

Michael Swanson is buyer for Spin-It Records, a four-store retail chain in the Chicago area.

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

Letters To The Editor

Perhaps this sort of incident can give the answer to the problems with the record industry today. I operate what is referred to in derogatory terms as a "ma & pa" record store. But I have again had a customer advise me that he was unable to locate, in 30 or more phone calls, an 8-track recording of a Luciano Pavarotti "O Sole Mio" tape

He found it in my store. He found it because I try to provide all of the items that my customers would buy even though I may not have them 100 at a time.

These so called record supermarkets may have 100 copies or 50 copies or 5 copies, of 100 or 200 top selections, but still a customer has a problem finding an item as important as this. It is not an isolated instance.

Lawrence G. Musielak President, Vitak-Elsnic Co. Downers Grove, III.

Dear Sir:

We would like to echo the sentiments expressed by Ben Bartel in his commentary of Nov. 8. He speaks for a great number of retailers, large and small, through out the country. Our only regret is that we had not written this most valid critique of manufacturer practices

> Alicia Wines & Harry Wolf Flip Side Inc. Lexington, Va.

I wish to write on Arista Records' "pay for play" policy. This is a stupid move that will hurt college radio in the immediate future, and will, whether they believe it or not, hurt Arista in the long run.

We at WRKC-FM have instituted a boycott. This not only means we will not pay the \$250-per-year for jazz and AOR product, but we will not play Arista-old jazz and AOR included. If we do not rate as important enough to receive new product from them, it is senseless for us to sell their old catalog product.

One thing Clive Davis has neglected to notice is that if those unheard-of and untested acts they sign (such as the As) don't get play somewhere (and it won't come from formatted AOR), they won't sell. Arista will cut them. This will give an advantage to other record companies in breaking new artists.

Another thing is that many of us who are already in, or are planning to get into commercial radio, will remember this action. They will not get a preferable shot at play from those of us who've been screwed by them

> LA. Tarone Music Director, WRKC-FM King's College Wilkes-Barre, Pa.

I can't believe the audacity of the major record companies and their underlings who make such ignorant statements as "disco is dead." As long as people enjoy dancing, this sound will survive. Today there is more sophisticated sound emerging from the discotheques. All songs no longer sound alike.

Record companies seem to think that people who are running to buy disco records are all of a sudden going to support the new wave sound. They are wrong. The record companies should realize that there is and for some time to come will be a market for disco prod-

With the economy being what it is, it's amazing how packed the discos are. Disco is not dead. It's maturing into a more sophisticated sound. It is as unique to the disco consumer as new wave is to punk and rock'n'roll, country, jazz and classical. It will survive as long as we like to dance.

Steven L Auerbach

As we are all aware, the price of a record album is rising quickly out of the reach of many people. This, of course, hurts the entire industry.

Why not adopt a no-name album cover and sell the package for perhaps 20% less, since one facet of high cost is the expensive glossy cover that accompanies the sometimes not so glorious album? Regular covers could be printed for those who desire them and can afford the extra cost.

Michael Beatty St. James' Stereo Centre Thunder Bay, Ontario

Concerning the article on 12-inch, 331/3 r.p.m. "EPs" (Billboard, Oct. 25, 1980), it is about time record companies introduce EPs, and treat the record buyer as a consumer, and not as a sucker who will buy

The article mentioned that 10-inch EPs would be handled badly by record stores, but they already have no problem operating with two sizes (7-inch and 12inch). After all, the automobile industry does not offer only one size of car, or a clothing firm one size or shirts or pants. Record stores could easily adapt to a midsize record holding four songs (two on each side).

As for myself. I believe 12-inch records should be discontinued and replaced by 10-inchers or cassettes. A 12-inch record uses lots of shelf space, and usually offers only one or two good songs, with the rest as fill

Many consumers probably turn to blank cassettes because they are not too interested in paying high prices for 12-inch LPs. By introducing 10-inch or smaller EPs, the industry could strike a big blow against sales of blank cassettes.

Marc Williams

Dear Sir:

I agree with Ben Bartel; the buying public is being ripped-off. Record prices are too high. No wonder people tape off the radio or, if they know where to go, buy promo records for between \$1.99 and \$3.99.

That's how I buy my records. There are stores in downtown Philadelphia where I can get new records for as low as 99 cents. And there are used record shops which sell albums after their original owners have taped them.

Bernard Cohen Upper Darby, Pa.

You hit the nail right on the head with your commentary by Peter Criss (Billboard, Oct. 25, 1980). I couldn't agree with it more.

I am the personal manager of Tennessee Ernie Ford and have been for many, many years. I now manage a new, up-and-coming young singer just starting out in the business in Las Vegas

I lived every word of Criss' story. Just this year we had a night off in between each of four one-night fair dates. Those relaxing dinners are few and far between. but so needed. I make each and every trip with Ernie Ford, so I do know how tough it is.

As they say, "Take Time To Smell The Roses."

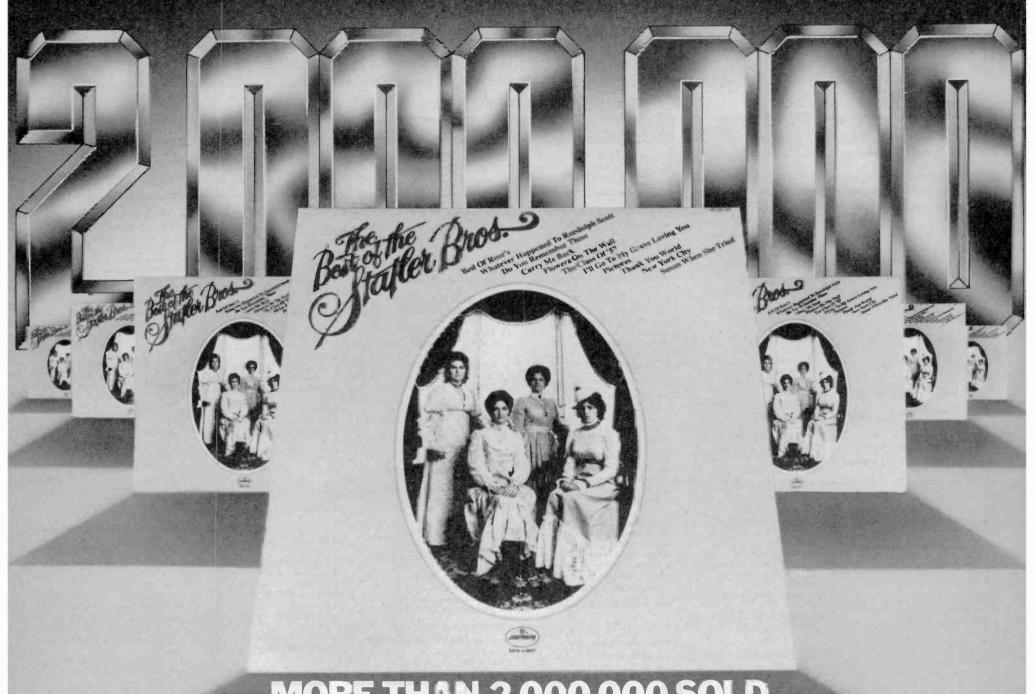
James L Loakes BetFord Corp. San Francisco

In response to a recent article about a programming battle between WNEW-FM and WPLJ-FM in New York (Billboard, Oct. 4, 1980), I would like to say that I can think of a lot more important things to do than fight with another station over music. After all, isn't it our job to entertain the listening audience?

My music service has just started getting better, and I'm so happy getting it that I can't understand how anybody can be doing what some of these bigger stations are doing.

Maybe the record companies should think twice before they waste music on people who carry out such practices as I've been reading about Especially when smaller market stations would give their left arms for some of this product.

> Dave Theriault Music Director, WAGM-AM Presque Isle, Me.



MORE THAN 2,000,000 SOLD.

And if the past is any indication, The Statler Brothers will be selling mi lions more for a long time to come. Again this year, The Statler Brothers were voted Most Popular Male Group. Four out of the last five years they've been awarded that distinct on. Their albums, "The Best of The Statler Brothers," joined the ranks of the best selling country albums ever. And it holds the record for the most consecutive weeks of any a burn on the country charts.

With three more Statler Brothers albums, "The Originals," The Best Of The Statler Brothers Rides Again, Volume II" and '10th Anniversary" rapidly approaching gold status, the message is clear, when t comes to

the Statler Brothers there just can't be too much of a good tning.

THE INCREDIBLE STATLER **BROTHERS. ON MERCURY RECORDS & TAPES**





PHONOGRAM, INC. APCLYGRAMCOMPANY

"10th Anniversary"

Billboard Singles Radio Action Playlist Prime Movers *

Based on station playlists through Tuesday (11/25/80)

PRIME MOVERS-NATIONAL

BARBRA STREISAND & BARRY GIBB-Guilty (Columbia) AIR SUPPLY-Every Woman In The World (Arista) PAT BENATAR-Hit Me With Your Best Shot (Chrysalis)

•• TIERRA-Together

DONNA SUMMER-Cold Love-D-30

POINTER SISTERS—Could I Be Dreaming
 STEELY DAN—Hey Nineteen—D-28

• DAN FOGELBERG-Same Old Lang Syne

** THE POLICE-De Do Do Do, De Da Oa Da

BOZ SCAGGS-Miss Sun-D-29

** HARRY CHAPIN-Sequel 14-10

ROD STEWART - Passion 28-18

STEELY DAN—Hey Nineteen
 RITA COOLIDGE—Fool That I Am

* THE KORGIS-Everybody's Got To Learn

* ROGER DALTREY-Without Your Love 18-14

BARRY MANILOW-I Made It Through The

DOOBIE BROTHERS-One Step Closer-D-29

OLIVIA NEWTON-JOHN/CLIFF RICHARDS-

BLONDIE—The Tide Is High $21 \cdot 13$

JOHN LENNON-Starting Over 14-10

•• DAN FOGELBERG—Same Old Lang Syne

ALAN PARSONS PROJECT—Games People

CHORAL-What Can You Get A Wookie For

** AIR SUPPLY—Every Woman In The World

* EDDIE RABBITT-I Love A Rainy Night 27-22

* NEIL DIAMONO—Love On The Rocks 6-2

• REO SPEEDWAGON - Keep On Loving You -

• DAN FOGELBERG-Same Old Lang Syne-D-

** AIR SUPPLY—Every Woman In The World

** BRUCE SPRINGSTEEN-Hungry Heart 12-

★ BARRY MANILOW—I Made It Through The

★ ROD STEWART—Passion 18-13
 ◆ DELBERT McCLINTON—Giving It Up For

• DAN FOGELBERG-Same Old Lang Syne

MICHAEL STANLEY BAND-He Can't Love

EDDIE RABBITT-I Love A Rainy Night-X

• REO SPEEDWAGON - Keep On Loving You

BOB SEGER-The Horizontal Bop-X

• JACKSONS-Heartbreak Hotel-D-30

KLUC-Las Vegas (D. Anthony-MD)

★ ROD STEWART - Passion 21-16

* BLONDIE-The Tide Is High 24-18

STEELY DAN-Hey Nineteen 26-21

•• DAN FOGELBERG-Same Old Lang Syne

Pacific Northwest Region

BLONDIE—The Tide Is High (Chrysalis)
JOHN LENNON—Starting Over (Geffen)
BARBRA STREISAND & BARRY GIBB—Guilty (Columbia)

■● TOP ADD ONS■

BREAKOUTS

STEVIE WONDER—Ain't Gonna Stand For It (Motown)
STEELY DAN—Hey Nineteen (MCA)
PETER GABRIEL—I Don't Remember (Mercury)

THE JACKSONS—Heartbreak Hotel (Motown)

DOOBIE BROTHERS—One Step Closer (WB)
EDDIE RABBITT—I Love A Rainy Night (Asylum)

PRIME MOVERS

EDDIE RABBITT-I Love A Rainy Night 23-20

• DONNA SUMMER-Cold Love-X

• STEELY DAN-Hey Nineteen-D-28

BOZ SCAGGS-Miss Sun-D-29

• ANDY GIBB-Time Is Time-D-26

TIERRA-Together

BLONDIE—Rapture—X

★ DOOBIE BROTHERS—One Step Closer 27-20

★★ STEELY DAN—Hey Nineteen 24-17

★ JOHN LENNON—Starting Over 13-10
• DONNA SUMMER—Cold Love—D-29

•• BOZ SCAGGS-Miss Sun-D-27

KENO-Las Vegas (B. Alexander-MD)

STARWARS INTERGALACTIC CHOIR &

KRQQ (KRQ) (Radio 94)-Tucson

(D. Van Stone-MD)

•• CLIFF RICHARD-A Little In Love-35

• DAVID ROWIE - Eashion

BARBRA STREISAND/BARRY GIBB-Guilty

ROGER DALTREY-Without Your Love 13-9

•• DAN FOGELBERG—Same Old Lang Syne

• EDDIE RABBITT-I Love A Rainy Night

• TEDDY PENDERGRASS-Love T.K.O.-X

KOPA—Phoenix (J. McKay—MD)

Sometime 23-17

Rain-D-30

Suddenly-D-28

KRUX-Phoenix (B. Rivers-MD)

★★ ROD STEWART—Passion 20-12

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

• ADD DNS-The two key products added at the radio stations listed as determined by station personnel are marked ••.

BREAKDUTS-Billboard Chart Depart ment summary of Add On and Prime Mover information to reflect greatest product activity at Region al and National levels.

Pacific Southwest Region

■★ PRIME MOVERS■

POLICE—De Do Do Do, De Da Da (A&M) BLONDIE—The Tide Is High (Chrysalis) PAT BENATAR—Hit Me With Your Best Shot (Chrysalis)

TOP ADD ONS

DOLLY PARTON—9 To 5 (RCA)
DAN FOGELBERG—Same Old Lang Syne (Full Moon/ TEDDY PENDERGRASS—Love T.K.O. (PIR) BREAKOUTS

STEELY DAN—Hey Nineteen (MCA)
KOOL & THE GANG—Celebration (Mercury)

KFI-Los Angeles (R. Collins-MD)

- ** THE POLICE-De Do Do Do, De Da Da Da
- ** BLDNDIE-The Tide Is High 19-9 * THE VAPDRS-Turning Japanese 21-11
- * BARBRA STREISAND/BARRY GIBB-Guilty
- * RDD STEWART-Passion 20-10
- •• EAGLES-Seven Bridges Road • DOLLY PARTON-9 To 5
- DELBERT McCLINTON—Giving It Up For Your
- TDMMY DEE-Here Is My Love-D-30 STEELY DAN - Hev Nineteen - D-28

KRLA-Los Angeles (R. Stancatto-MD)

KRTH-Los Angeles (KEARTH) (B. Hamilton-

- ** KOOL & THE GANG—Celebration 18-13 ** PAT BENATAR-Hit Me With Your Best Shot 10-6
- * BARRY MANILOW-I Made It Through The
- ★ ROD STEWART-Passion 21-17
- ★ HEART-Tell It Like It Is 27-22
- •• TEDDY PENDERGRASS—Love T.K.O. •• DOLLY PARTON-9 To 5
- DONNA SUMMER—Cold Love—D-28
- DIONNE WARWICK—Easy Love—D-27
- STEELY DAN Hey Nineteen D-29

- EDDIE RABBITT—I Love A Rainy Night
 FRED KNOBLOCK/SUSAN ANTON—Killin'
- KFMB-FM (B-100)-San Diego (G. McCartney-

** BARBRA STREISAND/BARRY GIBB-

- Guilty 11-8
- NEIL DIAMOND-Love On The Rocks 10-5 * AIR SUPPLY-Every Woman In The World 16-
- ★ THE KORGIS—Everybody's Got To Learn Sometime 14-11
- ★ BOZ SCAGGS-Miss Sun 29-24
- STEELY DAN—Hey Nineteen—D-25
 OLIVIA NEWTON-JOHN/CLIFF RICHARD—
- Suddenly-D-30

KGB (13K)-San Diego (P. Hamilton-MD) ** PAT BENATAR-Hit Me With Your Best

- ★★ THE POLICE—De Do Do Do. De Da Da Da
- IR SUPPLY—Every Woman In The World 28
- **★ BRUCE SPRINGSTEEN**—Hungry Heart 14-11
- * CHRISTOPHER CROSS-Never Be The Same
- ROD STEWART-Passion-D-30

KERN-Bakersfield (G. Davis-MD)

- ** THE POLICE—Do Do Do Do, De Da Da Da
- ** BARBRA STREISAND/BARRY GIBB-Guilty 12-6
- * AIR SUPPLY—Every Woman In The World 15-
- * NEIL DIAMOND-Love On The Rocks 10-5
- ★ ROD STEWART—Passion 22-16 .. KODL & THE GANG-Celebration

TOP ADD ONS -NATIONAL

THE JACKSONS-Heartbreak Hotel (Epic) DAN FOGELBERG-Same Old Lang Syne (Full Moon/Epic) **DELBERT McCLINTON**—Giving It Up For Your Love (Capitol)

KFRC-San Francisco (J. Peterson-PD)

- ** BARBRA STREISAND/BARRY GIBB-Guilty 28-23
- BLONDIE-The Tide Is High 25-20
- ★ AIR SUPPLY—Every Woman In The World 33-
- •• DOOBIE BROTHERS—One Step Closer—D-
- •• STEVIE WONDER-Ain't Gonna Stand For It
- DR. HOOK Girls Can Get It • DELBERT McCLINTON-Giving It Up For Your Love-0-31
- TEDDY PENDERGRASS-Love T.K.O.
- JOHN COUGAR—This Time—0.34
 DAN FOGELBERG—Same Old Lang Syne

KXOA-AM – Sacramento (C. Mitchell – MD)

- ★★ BARBRA STREISAND/BARRY GIBB-Guilty 7-6
- ** KENNY ROGERS—Lady 2-1
- ★ DONNA SUMMER—The Wanderer 9-8 THE VAPORS—Turning Japanese—D-12

KIOY (K104)-Fresno (M. Driscoll-MD)

- **★★ ROD STEWART**—Passion 24-15
- ** LATOYA JACKSON Shake Her Up 21-14 ★ KOOL & THE GANG—Celebration 5-3
- ★ AIR SUPPLY—Every Woman In The World 10-
- ★ TEENA MARIE—I Need Your Lovin' 7-2
- •• SHALAMAR—Full Of Fire • DAVID BOWIE-Fashion
- STEELY DAN-Hey Nineteen-D-30
- DON WILLIAMS—I Believe In You—D-23
- DOLLY PARTON-9 To 5
- CLIFF RICHARD—A Little Love

KGW-Portland, DR (J. Wojniak-MD)

KMJK-Portland (C. Kelly-MD)

- ** DOOBIE BROTHERS-One Step Closer 25-20 JOHN LENNON—Starting Over 15-10
- ★ BARRY MANILOW—! Made It Through The Rain 19-12 * HEART-Tell It Like It Is 21-15
- ★ ROGER DALTREY—Without Your Love 23-17
- ONNA SUMMER—Cold Love • ALAN PARSONS PROJECT-Games Peopel
- DELBERT McCLINTON—Giving It Up For Your
- STEELY DAN-Hey Nineteen-D-31
- EDDIE RABBITT—I Love A Rainy Night—D-32
- REO SPEEDWAGON Keep On Loving You
- EAGLES-Seven Bridges Road-D-30

KJR-Seattle (T. Buchanan-MD)

- ★★ JOHN LENNON—Starting Over 15-10
- * * STACY LATTISAW-Let Me Be Your Angel 24-16
- * BARBRA STREISAND/BARRY GIBB-Guilty 22-17
- * DIANA ROSS-I'm Coming Out 10-5
- ★ DEVO—Whip It 9-4

 EDDIE RABBITT—I Love A Rainy Night
- •• JACKSONS—Heartbreak Hotel
- DELBERT McCLINTON—Giving It Up For Your
- BARRY MANILDW—I Made It Through The
- REO SPEEDWAGON-Keep On Loving You OLIVIA NEWTON-JOHN/CLIFF RICHARD—
- Suddenly—D-28

 ANDY GIBB—Time Is Time—D-27

KYYX—Seattle (S. Lynch—MD)

- ** STEELY DAN-Hey Nineteen 21-13 ** BLONDIE—The Tide Is High 19-12

 * BARBRA STREISAND/BARRY GIBB—Guilty
- **★ BRUCE SPRINGSTEEN**—Hungry Heart 3-2 * HEART-Tell It Like It Is 6-5
- . KOOL & THE GANG-Celebration
- DAN FOGELBERG-Same Old Lang Syne PAT BENATAR—Hit Me With Your Best Shot
- BETTE MIDLER—My Mother's Eyes
- KJRB-Spokane (B. Gregory-MD)

** ROD STEWART-Passion 20-14 ★★ BLONDIE—The Tide Is High 25-19

- * AIR SUPPLY—Every Woman In The World 14
- **★ THE KORGIS**—Everybody's Got To Learn
- Sometime 17-13

 * EDDIE RABBITT—I Love A Rainy Night 16-12 •• AC/DC-Back In Black • JACKSONS-Heartbreak Hotel
- KODL & THE GANG—Celebration
- STEELY DAN Hey Nineteen D-26 DOLLY PARTON—9 To 5
- STEVIE WONDER—Ain't Gonna Stand For It BLONDIE—Rapture SUPERTRAMP—Breakfast In America—X

KTAC-Tacoma (S. Carter-MD)

- ** LED SAYER-More Than I Can Say 12-8 ** PAT BENATAR-Hit Me With Your Best
- ★ DON WILLIAMS-I Believe In You 18-15
- ★ ROD STEWART—Passion 29-23 ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—
- Suddenly 23-18

 •• BOZ SCAGGS—Miss Sun
- •• BARRY MANILOW-I Made It Through The Rain • DONNA SUMMER-Cold Love
- BARBRA STREISAND/BARRY GIBB-Guilty-D-29
- BLONDIE-The Tide Is High-D-30
- EARTH, WIND & FIRE-You-D-28 • SUPERTRAMP-Breakfast In America

KCBN-Reno (L. Irons-MD)

- ** AIR SUPPLY-Every Woman In The World
- BLONDIE-The Tide Is High 23-15 ★ THE POLICE—De Do Do Do, De Da Da Da 21
- ★ BARBRA STREISAND/BARRY GIBB—Guilty
- ★ BRUCE SPRINGSTEEN—Hungry Heart 12-6 •• ALAN PARSONS PROJECT—Games People
- •• BOZ SCAGGS-Miss Sun
- POINTER SISTERS—Could | Be Dreaming DR. HOOK — Girls Can Get It • MICHAEL STANLEY BAND—He Can't Love
- STEELY DAN-Hey Nineteen-D-32
- DON WILLIAMS-I Believe In You-D-35 ABBA-The Winner Takes It All

• ANDY GIBB-Time Is Time-D-38 KCPX-Salt Lake (G. Waldron-MD)

- ** OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly 25-18
- ** TIERRA—Together 37-33 ★ DOOBIE BROTHERS-One Step Closer 28-24
- ★ CHEAP TRICK—Stop This Game 32-29 **★ DOLLY PARTON**—9 To 5 26-23
- STEELY DAN Hey Nineteen • PETER GABRIEL-I Don't Remember
- DELBERT McCLINTON-Giving It Up For Your
- REO SPEEDWAGON Keep On Loving You-D-38
 • RONNIE MILSAP—Smokey Mountain Rain—

- JACKSONS—Heartbreak Hotel—D-39 • CLIFF RICHARD-A Little In Love
- CAPTAIN & TENNILLE—This Is Not The First

• EDDIE MONEY—Trinidad—D-40 KRSP-Salt Lake City (L. Windgar-MD)

- ★★ THE POLICE—De Do Do Do, De Da Da Da
- ** JOHN LENNON-Starting Over 5-2
- ★ ROD STEWART—Passion 25-15 ★ CHEAF TRICK—Stop This Game 10-6
- **★ BLONDIE**—The Tide Is High 24-13 •• REO SPEEDWAGDN—Keep On Loving You
- •• DELBERT McCLINTON-Giving It Up For Your Love • MICHAEL STANLEY BAND-He Can't Love
- STEELY DAN Hey 19-D-26
- BOZ SCAGGS—Miss Sun—D-27
 BOB SEGER—The Horizontal Bop—D-28
- KIMN-Denver (D. Erickson-MD)

North Central Region

■■★ PRIME MOVERS■ BLONDIE—The Tide Is High (Chrysalis)
AIR SUPPLY—Every Woman In The World (Arista)
BARBRA STREISAND AND BARRY GIBB—Guilty

■● TOP ADD ONS REO SPEEDWAGON—Keep On Loving You (Epic) ANDY GIBB—Time Is Time (RSO) DAN FOGELBERG—Same Old Lang Syne (Full Moon/

BREAKOUTS

** JOHN LENNON-Starting Over 6-3

CKLW-Detroit (R. Trombley-MD)

ROD STEWART-Passion 16-13 STEELY DAN—Hey Nineteen—D-29
 EDDIE RABBITT—I Love A Rainy Night

BREAKOUTS-NATIONAL

BLONDIE-The Tide Is High (Chrysalis) STEELY DAN-Hey Nineteen (MCA) KOOL & THE GANG-Celebration (Mercury)

- RED SPEEDWAGON Keep On Loving You -
- **QUEEN-Need Your Loving Tonight** HEART-Tell It Like It Is

- WDRQ-Detroit (J. Ryan-MD) ** THE KORGIS-Everybody's Got To Learn Sometime 28-19
- ** BLONDIE—The Tide Is High 12-7

 * OLIVIA NEWTON-JOHN/CLIFF RICHARD— Suddenly 19-15
- BOB SEGER—The Horizontal Bop 21·14
 RED SPEEDWAGON—Keep On Loving You
- •• DAN FOGELBERG-Same Old Lang Syne
- KOOL & THE GANG—Celebration • DDNNA SUMMER-Cold Love
- BARRY MANILOW-I Made It Through The
- BDZ SCAGGS-Miss Sun • THE BABYS-Turn And Walk Away-D-27

• EARTH, WIND & FIRE-You-D-30 WAKY-Louisville, KY (B. Modie-MD)

- WKJJ (KJ-101)—Louisville (B. Hatfield—MD)
- ** REO SPEEDWAGON-Keep On Loving You
- ★★ QUEEN—Need Your Loving Tonight 23-19
 ★ ALAN PARSONS PROJECT—Games People
- **★ ROD STEWART**—Passion 18-14 * THE KINGS-Switchin' To Glide 8-6 BLONDIE-The Tide Is High-23
- DOOBIE BROTHERS-One Step Closer-24 • STEELY DAN-Hey 19 DAN FOGELBERG-Same Old Lang Syne-D

• EAGLES-Seven Bridges Road • SUPERTRAMP—Breakfast in America

- WGCL-Cleveland (D. Collins-MD) ** AIR SUPPLY—Every Woman in The World
- ★★ BLONDIE-The Tide Is High 16-12 ★ MICHAEL STANLEY BAND—He Can't Love
- You 18-14 * BARRY MANILOW-I Made It Through The
- Rain 29-22
- ★ ROD STEWART—Passion 28-17
- •• DONNIE IRIS—Ah Leah—29
- •• EAGLES-Seven Bridges Road • DAVID BOWIE—Fashion—D-28 ALAN PARSONS PROJECT—Games People
- STEELY DAN-Hey 19-D-21 • PURE PRAIRIE LEAGUE-I Can't Stop The
- Feelin THE BABYS-Turn And Walk Away-D-30
- JACKSONS-Heartbreak Hotel • DAN FOGELBERG-Same Old Lang Syne

• SUPERTRAMP-Breakfast In America

- WKRQ (Q102)—Cincinnati (T. Galluzzo—MD) ** BARBRA STREISAND/BARRY GIBB-
- Guilty 21-15 ** HEART-Tell It Like It Is 28-21
- ★ CHRISTOPHER CROSS—Never Be The Same
- ★ DOOBIE BROTHERS—One Step Closer 29-25 ★ ROD STEWART—Passion 27-23
- •• ANDY GIBB—Time Is Time—D-33 • BLONDIE-The Tide Is High-D-32
- AC/DC—Back In Black—D-35 EAGLES—Seven Bridges Road—D-34
- WNCI-Columbus (S. Edwards-MD) ** AIR SUPPLY—Every Woman In The World BARBRA STREISAND/BARRY GIBB-
- Guilty 9-6 NEIL DIAMOND-Love On The Rocks 17-11
- **★ JOHN LENNON**—Starting Over 10-9 **★ HEART**—Tell It Like It Is 22-14
- .. BARRY MANILOW-I Made it Through The KODL & THE GANG-Celebration-D-24

•• ANDY GIBB—Time Is Time

- STEELY DAN-Hey Nineteen-D-23 **EDDIE RABBITT-I** Love A Rainy Night DIANA RDSS—It's My Turn
- HARRY CHAPIN-Sequel-X BLONDIE-The Tide Is High-D-25 • TIERRA-Together

WXGT (92X)-Columbus (T. Nudder-MD)

• EAGLES—Seven Bridges Road

WZZP-Cleveland, OH (B. McKay-MD)

No List

- WKWK-Wheeling (J. Armstrong-MD) * * AJR SUPPLY-Every Woman In The World
- ★★ DR. HDDK-Girls Can Get It 27-19
- ★ JOHN LENNON-Starting Over 23.18 * WAYLON JENNINGS-Theme From Dukes Of
- Hazzard 16-12
- •• STEELY DAN-Hey Nineteen
- •• DOLLY PARTON—9 To 5
 BETTE MIDLER—My Mother's Eyes CHARLIE DANIELS BAND-Carolina I Remember You

Southwest Region

m★ PRIME MOVERS

HEART-Tell It Like It Is (Epic) KENNY ROGERS-Lady (UA) BARBRA STREISAND AND BARRY GIBB-Guilty ■● TOP ADD ONS

TIERRA—Together (Broadwalk)
DIANA ROSS—It's My Turn (Motown)
THE JACKSOMS—Heartbreak Hotel (Motown) BREAKOUTS

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

BLONDIE – The Tide Is High (Chrysalis) DAVID BOWIE – Fashion (RCA) STEELY DAN – Hey Nineteen (MCA)

- ** BRUCE SPRINGSTEEN-Hungry Heart 12-
- ★★ KENNY ROGERS—Lady 1-1 ★ EDDIE RABBITT—I Love A Rainy Night 20-14 ROD STEWART-Passion 27-15 • BLONDIE-The Tide Is High 24
- •• DAN FOGELBERG—Same Old Lang Syne • ALAN PARSONS PROJECT—Games Peopel • STEELY DAN—Hey Nineteen—D-29
- REO SPEEDWAGON—Keep On Loving You
 CHEAP TRICK—Stop This Game—D-30 • CARLY SIMON—Take Me As I Am
- KFMK-Houston (J. Steele-MD) ** BRUCE SPRINGSTEEN—Hungry Heart 19-
- ** BARRY MANILOW-I Made It Through The
- Rain 30-22

 STEELY DAN—Hey Nineteen •• BLONDIE-The Tide Is High
- KOOL & THE GANG—Celebration • ANNE MURRAY-Could I Have This Dance-X • EDDIE RABBITT—I Love A Rainy Night—D-28
- ROD STEWART Passion D-26
 HEART Tell It Like It Is D-27
- COMMDDORES-Jesus Is Love-X
- KRLY-Houston (M. Jones-MD) ** KENNY ROGERS—Lady 6-4

 ** LEO SAYER—More Than I Can Say 10-8
- ★ CAMED Keep It Hot 21-17 •• DAVID BOWIE-Fashion •• DIANA ROSS-It's My Turn-D-28 • STARWARS INTERGALACTIC CHOIR &

CHORALE-What Can You Get A Wookiee For

• JACKSONS-Heartbreak Hotel-D-29 SHALAMAR—Feel The Fire

KNUS-Dallas (L. Ridener-MD)

Christmas

KVIL-Dallas (C. Rhodes-MD) No List

KFJZ-FM (Z-97) – Ft. Worth (G. Mack-MD)

KINT-El Paso (J. Zippo-MD)

★ ROD STEWART—Passion 28-26

* ABBA-The Winner Takes It All 27-25 ●● DAVID BOWIE—Fashion—40 •• DELBERT McCLINTON-Giving It Up For

★ DOOBIE BROTHERS—One Step Closer 30-27

• POINTER SISTERS—Could I Be Dreaming • HEATWAVE—Gangsters Of The Groove • SUPERTRAMP—Breakfast In America

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(Continued on page 20)

in a retrieval system, or trans-mitted, in any form or by any means, electronic, mechanical, photocopying, recording, or oth-erwise, without the prior written permission of the publisher.

DONNIE IRIS—Ah Leah (MCA

- * BARRY MANILOW-I Made It Through The Rain 29-16

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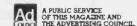
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Bilboard Singles Radio Action (M) Based on station playlists through Tuesday (11/25/80)

Playlist Prime Movers *

• Continued from page 18

KTSA-San Antonio (J. Walton-MD)

No List

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

- ** BARBRA STREISAND/BARRY GIBB
- ** NEIL DIAMOND-Love On The Rocks 9-4 **★ THE KORGIS**—Everybody's Got To Learn
- ROD STEWART—Passion 18-13
- ★ JOHN LENNON—Starting Over 16-10
 BOZ SCAGGS—Miss Sun
 RONNIE MILSAP—Smokey Mountain Rain

- DONNIE IRIS—Ah Leah
 DONNA SUMMER—Cold Love—D-30
 DELBERT McCLINTON—Giving It Up For Your
- ROCKPILE—Teacher Teacher
 BOB WELCH—The Girl Can't Stop
- TIERRA-Together-D-29
- THE BABYS—Turn & Walk Away—D-28
 DOLLY PARTON—⅔ To 5—D-27

KILE-Galveston (S. Taylor-MD)

- ** PAT BENATAR-Hit Me With Your Best NEIL DIAMOND—Love On The Rocks 14-9
- * BARBRA STREISAND/BARRY GIBB-Guilty
- 22-17
 EDDIE RABBITT—I Love A Rainy Night 17-12
- * BARRY MANILOW-I Made It Through The
- •• FRED KNOBLOCK/SUSAN ANTON-Killin
- ●● DOLLY PARTON—¾ To 5—37
- ABBA—The Winner Takes It All—D-33
 THE BABYS—Turn And Walk Away—D-39
- SHALAMAR-Full Of Fire
- STEELY DAN—Hey Nineteen—D-34
 BOZ SCAGGS—Miss Sun
- OUEEN-Need Your Loving Tonight-D-40

KBFM-McAllen-Brownsville (S. Owens-MD)

- ** AIR SUPPLY—Every Woman in The World

- 13-7

 ★ JACKSONS—Heartbreak Hotel 28-15

 ★ KOOL & THE GANG—Celebration 15-5

 ★ KENNY ROGERS—Lady 4-1

 ★ BLONDIE—The Tide Is High 25-13

 ◆ DELBERT McCLINTON—Giving It Up For
- Your Love ●● BOZ SCAGGS—Miss Sun
- STEELY DAN—Hey Nineteen—D-27
 REO SPEEDWAGON—Keep On Loving You
- BOB SEGER-The Horizontal Bop-D-29
- ABBA—The Winner Takes It All
 THE BABYS—Turn And Walk Away
 EAGLES—Seven Bridges Road—D-24

KOFM-Oklahoma City (C. Morgan-MD)

- ★★ STEELY DAN—Hey Nineteen 30-23 ★★ ROD STEWART—Passion 27-18
- * AIR SUPPLY-Every Woman In The World 18
- BRUCE SPRINGSTEEN—Hungry Heart 16-12
- ★ NEIL DIAMOND—Love On The Rocks 10-5

 ANDY GIBB—Time Is Time—29
- •• THE POLICE-De Do Do Do, De Da Da Da-
- BOZ SCAGGS-Miss Sun-30

WEZB (B-97) - New Orleans (T. Young - MD)

- ★★ KOOL & THE GANG—Celebration 15-9
 ★★ ROD STEWART—Passion 20-14
- * AIR SUPPLY-Every Woman In The World 26-
- ★ BLONDIE—The Tide Is High 24-18
- .. JACKSONS-Heartbreak Hotel
- STEVIE WONDER—Ain't Gonna Stand For It
 THE KORGIS—Everybody's Got To Learn
- STEELY DAN—Hey Nineteen—X
- BARRY MANILOW—I Made It Through The
- TEDDY PENDERGRASS—Love T.K.O.—D-25
- BOZ SCAGGS—Miss Sun
 DOOBIE BROTHERS—One Step Closer—D-30 OLIVIA NEWTON-JOHN/CLIFF RICHARDS— Suddenly-D-26
- ANDY GIBB-Time Is Time-D-29
- FOGELBERG-Same Old Lang Syne-X
- THE COLD-You-X

WTIX-New Orleans (G. Franklin-MD)

- ** DOOBIE BROTHERS-One Step Closer 20
- ** HEART-Tell It Like It Is 26-19 ★ THE POLICE—De Do Do Do, De Da Da Da 23-
- * BARBRA STREISAND/BARRY GIBB-Guilty
- 29-25
 ★ LTD—Shine On 21-18
- TIERRA-Together
- . JACKSONS-Heartbreak Hotel
- DIONNE WARWICK—Easy Love—D-40
 MICHAEL STANLEY BAND—He Can't Love
- MARCY LEVY/ROBIN GIBB-Help Me-D-38
- EDDIE RABBITT—I Love A Rainy Night—D-34
 FRED KNOBLOCK/SUSAN ANTON—Killin'
- TEDDY PENDERGRASS-Love T.K.O.-D-39
- RONNIE MILSAP—Smokey Mountain Rain
 ABBA—The Winner Takes It All

- KEEL-Shreveport (M. Johnson-MD)
- ** BARBRA STREISAND/BARRY GIBB-
- Guilty 14-8

 ★★ HEART—Tell It Like It Is 12-7
- ★ AIR SUPPLY—Every Woman In The World 21
- **★ BRUCE SPRINGSTEEN**—Hungry Heart 15-11 * WAYLON JENNINGS-Theme From Dukes Of
- Hazzard 8-3
 DIANA ROSS—It's My Turn
- •• TIERRA—Together
 BARRY MANILOW—I Made It Through The
- Rain—D-28
 DOOBIE BROTHERS—One Step Closer—D-32
- ROCKPILE-Teacher Teacher
- MAC DAVIS-Texas In My Rear View Mirror-
- ANDY GIBB-Time Is Time-D-34 ARETHA FRANKLIN—United Togethe
- JACKSONS-Heartbreak Hotel
- WFMF-Baton Rouge (W. Watkins-MD)
- ** OLIVIA NEWTON-JOHN/CLIFE RICHARD-
- Suddenly 28-20
 ★★ BLONDIE—The Tide Is High 20-12
- * KOOL & THE GANG-Celebration 18-15 ★ AIR SUPPLY—Every Woman In The World 24
- * HEART-Tell It Like It Is 27-24
- TIERRA—Together
 BOZ SCAGGS—Miss Sun
 STEELY DAN—Hey Nineteen—D-29
- REO SPEEDWAGON-Keep On Loving You
- ANDY GIBB-Time Is Time

Midwest Region

■★ PRIME MOVERS

AIR SUPPLY—Every Woman in the World (Arista)
REO SPEEDWAGON—Keep On Loving You (Epic)
CHRISTOPHER CROSS—Never Be the Same (WB)

■● TOP ADD ONS■

EDDIE RABBITT—I Love a Rainy Night (Elektra) STEELY DAN—Hey Nineteen (MCA) KOOL & THE GANG—Celebration (Mercury)

BREAKOUTS

CHEAP TRICK—Stop This Game (Epic) BLONDIE—The Tide Is High (Chrysalis) LEO SAYER—More Than I Can Say (WB)

WLS-Chicago-

No List

- WEFM-Chicago (J. Robbins-MD) ** REO SPEEDWAGON-Keep On Loving
- ★★ CHEAP TRICK—Stop This Game 29-23
 ★ BARBRA STREISAND/BARRY GIBB—Guilty
- ★ BRUCE SPRINGSTEEN—Hungry Heart 8.4
- DON WILLIAMS—I Believe In You 25-20

 KOOL & THE GANG—Celebration—D-25
- .. BARRY MANILOW-I Made It Through The
- THE KORGIS—Everybody's Got To Learn
- STEELY DAN—Hey Nineteen—D-30
- DOOBIE BROTHERS—One Step Closer—D-29
 DOLLY PARTON—9 To 5

WNAP-Indianapolis (D.J. Bailey-MD)

No List

WOKY-Milwaukee (D. Cole-MD)

No List

- WISM-Madison (S. Jones-MD)

- ★★ ROD STEWART—Passion 26-19 ★★ BLONDIE—The Tide Is High 25-18 ★ BRUCE SPRINGSTEEN—Hungry Heart 6-2 DOOBIF BROTHERS - One Sten Closer 24-17 BARBRA STREISAND/BARRY GIBB-Guilty
- ●● DELBERT McCLINTON—Giving It Up For
- CLIFF RICHARD—A Little In Love
 ALAN PARSONS PROJECT—Games People
- STEELEY DAN-Hey Nineteen-D-26 BOZ SCAGGS-Miss Sun-D-28
- DOLLY PARTON-9 To 5
- ROBBIE DUPREE-Nobody Else
- WSPT-Stevens Point (P. Martin-MD)
- * AIR SUPPLY-Every Woman in The World
- BLONDIE The Tide Is High 17-9
- ★ KOOL & THE GANG—Celebration 18-10

 ★ THE POLICE—De Do Do Do, De Da Da Da 13
- .. ROBERT PALMER-Looking For Clues
- ANDY GIBB—Time Is Time
 DELBERT McCLINTON—Giving It Up For Your
- MICHAEL STANLEY BAND—He Can't Love • STEELY DAN—Hey Nineteen—D-28

• DOLLY PARTON-9 To 5-D-30

 REO SPEEDWAGON - Keep On Loving You DOOBIE BROTHERS-One Step Closer-D-29

- KSLQ-St. Louis (T. Stone-MD)
 - No List

KXOK-St. Louis (L. Douglas-MD)

No List

KIOA-Des Moines (G. Stevens-MD)

- ** BARBRA STREISAND/BARRY GJBB-Guilty 13-8
- KDWB-Minneapolis (P. Abresch-MD)

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

- ** AIR SUPPLY-Every Woman In The World
- ** CHRISTOPHER CROSS-Never Be The Same 9-6
 DON WILLIAMS—1 Believe In You 14-12
- * BARRY MANILOW-I Made It Through The OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- Suddenly 19-16
- STEELY DAN—Hey Nineteen

 STEELY DAN—Hey Nineteen

 EDDIE RABBITT—I Love A Rainy Night

 DIANA ROSS—It's My Turn—D-18

 BLONDIE—The Tide Is High—D-20
- KEYN-FM-Wichita (L. Coury-PD)
- ** DOOBLE BROTHERS-One Step Closer 23-
- HEART-Tell It Like It Is 19-13 * BARBRA STREISAND/BARRY GIBB-Guilty
- BRUCE SPRINGSTEEN—Hungry Heart 9-6
- ★ BLONDIE-The Tide Is High 24-16 .. THE KORGIS-Everybody's Got To Learn
- THE POLICE—De Do Do Do, De Da Da Da
 STEELY DAN—Hey Nineteen—D-24
 REO SPEEDWAGON—Keep On Loving You
- JOHN COUGAR-This Time-D-22 ANDY GIBB—Time Is Time—D-23
 DOLLY PARTON—9 To 5

WOW-Omaha (J. Corcoran-MD)

- ** AIR SUPPLY-Every Woman in The World
- JIMMY HALL-I'm Happy That Love Has Found You 10-8 * BARBRA STREISANO/BARRY GIBB-Guilty
- * BARRY MANILOW—I Made It Through The * OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- .. DAN FOGELBERG-Same Old Lang Syne 26
- BOZ SCAGGS—Miss Sun 27
 THE POLICE—De Do Do Do, De Da Da Da
- RANDY MEISNER-Deep Inside My Heart-MICHAEL STANLEY BAND—He Can't Love
- You-NP

 PAT BENATAR—Hit Me With Your Best-
- BRUCE SPRINGSTEEN—Hungry Heart—NP
- REO SPEEDWAGON Keep On Loving You-
- FRED KNOBLOCK/SUSAN ANTON-Killin
- ROD STEWART—Passion—NP
- BILLY JOEL—Sometimes A Fantasy—NP

 HEART—Tell It Like It Is—NP

 THE BABYS—Turn And Walk Away—NP

Northeast Region

■★ PRIME MOVERS

BLONDIE—The Tide Is High (Chrysalis)
AIR SUPPLY—Every Woman In the World (Arista)
PAT BENATAR—Hit Me With Your Best Shot (Chrysalis)

■● TOP ADD ONS

TIERRA—Together (CBS)
DR. HOOK—Girls Can Get It (Casablanca)
RANDY MEISNER—Deep Inside My Heart (Epic) BREAKOUTS

LEO SAYER—More Than I Can Say (WB) KOOL & THE GANG—Celebration (Mercury) OLIVIA NEWTON-JOHN & CLIFF RICHARD—Suddenly (MCA)

Shot 23-14

- WABC-New York (S. Richards-MD) ** PAT BENATAR-Hit Me With Your Best
- ★★ KOOL & THE GANG—Celebration 26:16
 ★ BARBRA STREISAND/BARRY GIBB—Guilty * BARRY MANILOW-I Made It Through The
- Rain 41-24
 JOHN LENNON—Starting Over 10-6 .. RANDY MEISNER-Deep Inside My Heart DR. HOOK—Girls Can Get It—45
 STEELY DAN—Hey Nineteen
 BETTE MIDLER—My Mother's Eyes—D-37
- WNBC-New York (R. Frank-MD)

• ROD STEWART - Passion - D-44

No List

WXLO (99X)-New York (J. Knapp-PD)

- ** STYLISTICS-Hurry Up This Way Again 14-
- ** SLAVE-Watching You 26-9 * KENNY ROGERS-Lady 28-17
- TIERRA—Together
 MTUME—So You Want To Be A Star MANHATTANS—I'll Never Find Another—D

- EARTH, WIND & FIRE—You—D-29
- FANTASY—You're Too Late
 BLONDIE—Rapture—D-18
- WBLI-Long Island (B. Terry-MD)
- ★★ ROD STEWART—Passion 16-9 ★★ LEO SAYER—More Than | Can Say 8-6

 ★ BARBRA STREISAND/BARRY GIBB—Guilty
- ★ BLONDIE—The Tide Is High 21-16
 ◆ DELBERT McCLINTON—Giving It Up For
- ●● BOZ SCAGGS—Miss Sun
- DONNA SUMMER—Cold Love
 OLIVIA NEWTON-JOHN/CLIFF RICHARD—
- ANDY GIBB—Time Is Time—D-30
 EAGLES—Seven Bridges Road

WTRY-Schenectady (B. Cahill-MD)

No List

- WBEN-FM-Buffalo (R. Christian-MD) ** OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- Suddenly 15-8 ★★ BLONDIE—The Tide Is High 20-7
 ★ THE POLICE—De Do Do Do, De Da Da Oa 14
- ★ ROD STEWART—Passion 35-26
- ★ BOB SEGER—The Horizontal Bop 34-20
 ◆ DON WILLIAMS—I Believe In You—D-15
- TIERRA—Together—D-33
 KOOL & THE GANG—Celebration—D-22
 DELBERT McCLINTON—Giving It Up For Your • REO SPEEDWAGON - Keep On Loving You

D-38 • ABBA—The Winner Takes It All—D-39

- WKBW-Buffalo (J. Summers-MD) ** BARRY MANILOW-I Made It Through The
- LEO SAYER More Than I Can Say 18-6
- ★ DR. HOOK—Girls Can Get It 26-21 HEART-Tell It Like It Is 20-15 JOHN COUGAR—This Time 27-17 STEELY DAN—Hey Nineteen—X
- DIANA ROSS-It's My Turn-D-24 ROD STEWART—Passion—D-23
 ANDY GIBB—Time Is Time—X

TIERRA—Together—D-26

- WBBF-Rochester (D. Mason-MD)
- ★★ NEIL DIAMOND—Love On The Rocks 10-6
 ★★ BARRY MANILOW—I Made It Through The ★ THE POLICE—De Do Qo Do. De Da Da Da 16
- **★ THE KORGIS**—Everybody's Got To Learn
- Sometime 20-16

 ★ BARBRA STREISAND/BARRY GIBB—Guilty EDDIE RABBITT—I Love A Rainy Night

●● REO SPEEDWAGON—Keep On Loving You STEELY DAN—Hey Nineteen QUEEN—Need Your Loving Tonight

WFBL-Syracuse (T. Davis-MD)

- WOLF-Syracuse (B. Michell-MD)
- ** AIR SUPPLY-Every Woman In The World 13-7

 ★★ NEIL DIAMOND—Love On The Rocks 14-8
- ★ KOOL & THE GANG—Celebration 25-20
 ★ BARRY MANILOW BARRY MANILOW-I Made It Through The
- * BARKY MARILLOW—I Made It Through The Rain 39-36

 * BLONDIE—The Tide Is High 17-13

 MOTELS—Danger

 ROD STEWART—Passion 40

 POINTER SISTERS—Could I Be Dreaming—X

 ALAN PARSONS PROJECT—Games People
- DELBERT McCLINTON—Giving It Up For Your MICHAEL STANLEY BAND—He Can't Love
- MARCY LEVIN/ROBIN GIBB—Help Me—X
 DIANA ROSS—It's My Turn—D-38
 REO SPEEDWAGON—Keep On Loving You— • FRED KNOBLOCK/SUSAN ANTON-Killin
- BETTE MIDLER-My Mother's Eyes QUEEN—Need Your Loving Tonight JOHN LENNON—Starting Over—X CHEAP TRICK-Stop This Game-NP
- ROCKPILE—Teacher Teacher TIERRA—Together—D-39 • THE BABYS-Turn And Walk Away-NF . EARTH, WIND, & FIRE-You-X ■ DOLLY PARTON—9 To 5—D·37

WFLY-Albany (B. Mason-MD)

WVBF (F-105)-Boston (T. Connerly-MD)

- WRKO-Boston (C. Van Dyke-PD) ** DOOBIE BROTHERS-One Step Closer 30-
- ** ANDY GIBB-Time Is Time 23-17
- JOHN LENNON-Starting Over 8-5 ●● BARRY MANILOW—I Made It Through The
- RANDY MEISNER-Deep Inside My Heart-D

- WHYN-Springfield (A. Carey-MD) ** AIR SUPPLY-Every Woman In The World
- ★★ HEART—Tell It Like It Is 16-12
 ★ BARBRA STREISAND/BARRY GIBB—Guilty
- * OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- Suddenly 10-5

 ★ ROGER DALTREY—Without Your Love 14-11 .. CLIFF RICHARD-A Little In Love
- BOZ SCAGGS—Miss Sun
 THE KORGIS—Everybody's Got To Learn
- DELBERT McCLINTON—Giving It Up For Your Love—D-27

 ◆ STEELY DAN—Hey Nineteen—D-26
- DON WILLIAMS—I Believe In You
 BARRY MANILOW—I Made It Through The

DIANA ROSS—It's My Turn—0-24

Rain-D-22

BETTE MIDLER—My Mother's Eyes—E JOHN LENNON—Starting Over—D-23 WFTQ (14Q)-Worchester (S. York-MD)

- ** AIR SUPPLY—Every Woman In The World ** THE KORGIS—Everybody's Got To Learn
- Sometime 16-12

 * THE POLICE—De Do Do Do, De Da Da Da 19 * STEELY DAN - Hey Nineteen 30-26
- ★ HEART—Tell It Like It Is 22-14

 •• KOOL & THE GANG—Celebration—D-30
- •• BLONDIE-The Tide is High-D-29 WPRO-AM-Providence (G. Berkowitz-MD)

** OLIVIA NEWTON-JOHN/CLIFF RICHARD-

★★ NEIL DIAMOND—Love On The Rocks 12-3 ★ AIR SUPPLY—Every Woman in The World 19

Found You 16-7 STEELY DAN—Hey Nineteen

WPRO-FM (PRO-FM) - Providence (G. Vanni-

★ JMMY HALL—I'm Happy That Love Has

- No List WPJB (JB-105) - Providence (M. Waite - MD)
- ★★ BLONDIE—The Tide Is High 15-0
 ★★ BARBRA STREISAND/BARRY GIBB— ★ THE POLICE—De Do Do Do, De Da Da Da 21
- 14 ★ HARRY CHAPIN—Sequel 24-18 BOB SEGER—The Horizontal Bop 25-19
 STEVIE WONDER—Ain't Gonna Stand For It
 EDDIE RABBITT—I Love A Rainy Night—34
 ALAN PARSONS PROJECT—Games People
- REO SPEEDWAGON—Keep On Loving You . OAK-Set The Night On Fire
- WICC-Bridgeport (B. Mitchell-MD) ** OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly 15·10

 ★★ HEART—Tell It Like It is 20·13

 ★ THE KORGIS—Everybody's Got To Learn
- ★ STEELY DAN-Hey Nineteen 29-20

Your Love

.. IOHN COUGAR-This Time BOZ SCAGGS—Miss Sun—D-27
 BETTE MIDLER—My Mother's Eyes—D-30 MANHATTAN TRANSFER—Trickle Trickle

DAN FOGELBERG—Same Old Lang Syne—D

★★ AIR SUPPLY—Every Woman In The World

- WKCI-New Haven (D. Lyons-MD)
- 16-Í3 ★★ BARBRA STREISAND/BARRY GIBB-★ BOZ SCAGGS – Miss Sun 30-27

 ★ DOOBIE BROTHERS – One Step Closer 23-18
- ★ BLONDIE—The Tide Is High 22-15 STEELY DAN—Hey Nineteen—D-28
 BETTE MIDLER—My Mother's Eyes—D-29

LTD-Shine On-D-30

WTIC-FM-Hartford (R. Donahue-MD) ** BLONDIE-The Tide Is High 9-6

- WPST-Trenton (T. Taylor-MD)
- No List

- No List
- ★ KOOL & THE GANG—Celebration 14-11

 ★ BETTE MIDLER—My Mother's Eyes 26-21
- DAN FOGELBERG-Same Old Lang Syne-D

- Rain 24-20 ◆◆ DOLLY PARTON—9 To 5

- TIERRA—Together
 ANDY GIBB—Time is Time—D-28
 DIANA ROSS—It's My Turn—D-30
- WTSN-Dover (J. Sebastian-MD)
- ** BRUCE SPRINGSTEEN-Hungry Heart 11-
- ★★ JOHN LENNON—Starting Over 12-8.
 ★ AIR SUPPLY—Every Woman In The World 9-5
 ★ BARBRA STREISAND/BARRY GIBB—Guilty
- ★ LEO SAYER—More Than I Can Say 2-1

WGUY-Bangor (J. Jackson-MD)

- BOB SEGER—The Horizontal Bop
 PETER ALLEN—Fly Away • STEELY DAN-Hey Nineteen-D-29
- ** AIR SUPPLY-Every Woman In The World ★★ BLONDIE—The Tide Is High 29-21
 ★ PAT BENATAR—Hit Me With Your Best Shot
- ★ KOOL & THE GANG—Celebration 22-15 * ROD STEWART-Passion 21-14

WIGY-Bath (W. Mitchell-MO)

- ** PAT BENATAR—Hit Me With Your Best
- ROCKPILE—Teacher Teacher
 DELBERT McCLINTON—Giving It Up For Your
- BARRY MANILOW-I Made It Through The Rain-D-30
 DOLLY PARTON-9 To 5
- ★★ LEO SAYER—More Than I Can Say 2·1 ★★ WAYLON JENNINGS—Theme From the Dukes of Hazzard 7-5

* AIR SUPPLY-Every Woman in the World 15

WLBZ-Bangor (M. O'Hara-MD)

- •• THE ALAN PARSONS PROJECT—Games People Play

 •• BOZ SCAGGS—Miss Sun

MICHAEL STANLEY BAND—He Can't Love

You-D-37 STEELY DAN—Hey Nineteen—D-39 REO SPEEDWAGON—Keep On Loving You
THE BABYS—Turn and Walk Away
DOLLY PARTON—9 to 5—0-35

JACKSONS-Heartbreak Hotel-D-36 EAGLES—Seven Bridges Road

JOHN LENNON—Starting Over (Geffen) BARRY MANILOW—I Made It Through the Rain (Arista) HEART—Tell It Like It Is (Epic) TOP ADD ONS

BREAKOUTS ROD STEWART—Passion (WB)
BLONDIE—The Tide Is High (Chrysalis)
ALAN PARSONS PROJECT—Games People Play (Arista)

DELBERT McCLINTON-Giving It Up For Your Love

(Capitol)
OLIVIA NEWTON-JOHN & CLIFF RICHARD—Suddenly

(Continued on page 22)

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- * * NEIL DIAMOND-Love On The Rocks 7-3 ★ KOOL & THE GANG—Celebration 17-11
 - * THE POLICE-De Do Do Do, De Da Da Da 19
 - ★ AIR SUPPLY—Every Woman In The World 13-
 - •• STEELY DAN-Hey Nineteen-30
 - BARRY MANILOW—I Made It Through The Rain—D-28 DIANA ROSS-It's My Turn-D-29

 - 19-14

 ** JOHN LENNON—Starting Over 13-9

 * BLONDIE—The Tide Is High 23-19

 * STEELY DAN—Hey Nineteen 27-24

 * BARRY MANILOW—I Made It Through The

 - WFEA (13 FEA) Manchester (N. Jackson MD)

 - ** AIR SUPPLY-Every Woman in The World

- ** CHEAP TRICK-Stop This Game 19-12 ★ HEART—Tell It Like It Is 26-23
 ★ BLONDIE—The Tide Is High 25-21
 • ALAN PARSONS PROJECT—Games People
- MICHAEL STANLEY BAND-He Can't Love You-D-27 STEELY DAN-Hey Nineteen
- SKY—Tocatta
- * NEIL DIAMOND—Love On the Rocks 10-9

 ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—
- DELBERT McCLINTON—Giving It Up For Your

Mid-Atlantic Region

★ PRIME MOVERS

STEELY DAN—Hey Nineteen (MCA)

www.americanradiohistory.com

Sometime 26-19 ★ ROD STEWART—Passion 21-14 • DELBERT McCLINTON—Giving It Up For

Radio Programming

New Year's: Allman Bros. Out, Kinks In By DOUG HALL

NEW YORK-The Kinks are in and the Allman Bros, are out on the live Blair Starfleet Radio Network New Year's Eve show.

In deference to WNEW-FM New York program director Scott Muni, Allman Bros. manager Steve Massursky would not permit the live show to be carried in New York on a station competing with WNEW.

The blackout in New York made it impossible for Blair, the rep firm owner of Starfleet, to sell the show to a national advertiser, so the Allman Bros. deal fell through.

This caused some hard feelings and Massursky complains that "we feel we had a commitment to do the show. It seems like we've been strung out until they could find someone

But Starfleet vice president Sam Kopper denies there was any attempt to "string out" Massursky "We never had a signed contract," Kopper adds.

The kinks show will be broadcast live to 57 stations from the stage of the Palladium in New York. It will be the same hookup Starfleet put together for an Aerosmith concert Dec. 3, plus there will be additional Canadian stations tied in.

The Kinks show will also be taped

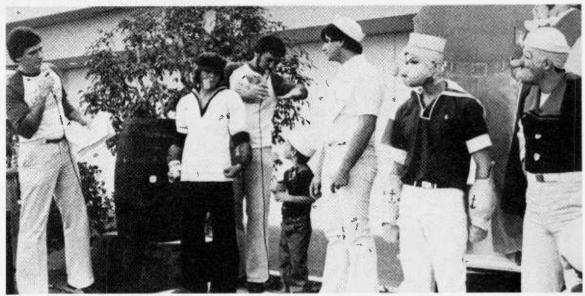
and distributed to Radio One in London and radio services in the Netherlands and Germany

Kopper says there are several reasons for the collapse of plans for the Allman Bros. show beside the New York blackout. "They wanted a talent fee that was not reasonable and they were not dealing easily on a second time airing, which we would have needed if we had to pay a substantial talent fee,"

Kopper also says that the tickets for the New Haven venue where the show was to originate, Veteran's Coliseum, have not been selling well. "I understand they may move the show to Waterbury (Conn.), which could have caused us difficult technical problems,"

Kopper said that he was told by Massursky that the decision to blackout New York "may have been a bad business decision, but it was good karma because the Allman Bros. and Muni have been friends for so long.'

So the Starfleet show featuring the Kinks will now be broadcast in New York on WPLJ, arch competitor of WNEW, while WNEW does its own special programming for the holi-



POPEYE CONTEST—KRTH-FM Los Angeles morning man John London, left, sizes up contestants in a KRTH Popeye look-alike contest to promote the new "Popeye" movie. Third from right with mike is London's partner Ron Engleman.

V-103 SOARS

Who's First In Atlanta: WSB Or WVEE? Fall Ratings Awaited

By BILL KING

ATLANTA-Will this market have a new number one station when the fall Arbitrons come out after the first of the year? Will the venerable WSB-AM surrender its crown to an upstart that most local observers call a disco station?

Disco is supposed to be dead on the radio, but you'd find it difficult to convince WVEE-FM (V-103) program director Scotty Andrews.

Plough's WVEE is a black-oriented station that by Andrews' estimate plays 30% disco. In the spring Arbitron, it came within a whisker of overtaking Cox's long-time Atlanta champ, WSB. The fall book will either prove or disprove WVEE's detractors that its jump from 7.6 to 11.9 was an Arbitron aberation.

WSB program director George Fischer sees V-103's showing as "an exaggeration based on Arbitron's methodology. This is really a stable market. There's nothing any station has done to drive off that many people. The ratings were flat except WVEE. Where were all those people all year? I think they (WVEE) topped out at a six and that's where

Andrews reaction is one of amazement. "That last book was unbelievable," he says. "It surprised me. I was looking for maybe a 7.6 or an 8.0, but going to an 11.9..." He shakes his head in amazement.

Andrews attributes the sudden rise to the cumulative effect of what the station has been doing for the last couple of years. "Overall, we were just doing a lot of things right," he says. "We had a good music format and did an outstanding job of marketing the station through billboards, taxi tops, bus cards and ads in local magazines. Our personalities were out on the streets and visible."

Even those who credit V-103 with a sizable and growing audience argue that its spring ratings were inflated by Arbitron's Expanded Sample Frame (which included people with unlisted phone numbers and military base personnel), a heavier than usual diary placement in black areas and the use of the callback retrieval system.

Under the latter, used almost exclusively with black and Latin homes. Arbitron holds the diary, rather than sending it to the household, and calls up every day to find out what the respondent has been

listening to. Naturally, that gives such diaries a better return rate than with households where it's up to the listener to fill in the diary and mail it

While WZGC-FM (Z-93) program director John Young wasn't quite so adamant, he did find it "odd they increased their ratings by four points without a major promotion. Generally in a market like this, when (that happens), you've got to have done something.

WQXI AM-FM general manager Jerry Blum sums up the argument succinctly. "It was a 'black book'," he says.

Andrews' response? "If the Expanded Sample Frame had been used years ago, black stations would have had those kinds of numbers before." Says V-103 ad salesman Howard Toole: "If it had been a 'black book' per se, you (WQXI) would have gone up, too. But their numbers held."

Competitors also play down the importance of V-103's showing by questioning the quality, if not the quantity, of its audience. "If WVee's the number 2 station," one said, 'why aren't they number 2 in (advertising) billings?"

"It's an image problem," Andrews says. "Most people in town still think we're a disco station."

That's just what V-103 was-a totally automated disco station-when tally automated disco station—when it went on the air Oct. 11, 1976, as the latest incarnation of many-formated WIND P. EM. Andrews ted WPLP-FM. Andrews, a veteran of eight years with Atlanta soul standard V-103 as an tion WIGO-AM, joined V-103 as an announcer in 1976 (he still does the $\vec{\omega}$ 6-10 a.m. show) and began programming it in 1977.

The 24-hour automation didn't last long, he says. "First, we started doing mornings live," he says. "Then, afternoons a year later. Now we're only automated five hours a day—from 10 a.m. to 3 p.m.—and we anticipate being completely live by anticipate being completely live by the first of December.'

The music also has changed, he says. "When we first came on we played pure disco 24 hours a day. But we reached our disco peak early in about June '77. In October '77, we started making adjustments, adding some jazz fusion music, pop crossover records and other black product. And we began to grow again. We recognized where we were in time to make the adjustment be-(Continued on page 23)

Wings' 'Coming Up' Heads Drake-Chenault 1980 List

LOS ANGELES-Bill Watson, producer of Drake-Chenault's "Weekly Top 30" show, reports that Paul McCartney and Wings' "Coming Up" will lead off the list in the end-of-year special countdown for

Watson says the record was selected with the assistance of his "countdown computer." He says a close second will be Blondie's "Call

Kenny Rogers comes out as the year's top male performer and Barbra Streisand wins as top female performer, edging out last year's winner Olivia Newton-John. Runnersup among the men were Billy Joel and Christopher Cross. The top group for 1980 is Queen.

The special end-of-year show will air on 300 stations Dec. 27 or 28. Watson is a member of Bill Drake's "History Of Rock 'n' Roll" production team. He's been producing the

"Weekly Top 30" since it began and is assisted by production engineer Mark Ford.

Meanwhile Bobby Rich, the new director of specialized programming consultation for Drake-Chenault, has extended the deadline for his "Top Five Talent Search" from Nov. 28 to Dec. 28.

"Response has been good and has been increasing in the last several weeks," Rich says. "Therefore, we don't want to miss some of those tapes that might not have been sent quite as promptly as others.'

Rich also says he is looking for more entries in the country and AOR categories, areas where response has been low.

Drake-Chenault plans to issue an album containing the top five airchecks in each of five format categories. This record will be available, free, upon request, early in 1981.

RKO Network Grows, Starts Second Year

NEW YORK-The RKO Radio Network enters its second year of operation pinning major hopes on a new overnight DJ show hosted by Bob Dearborn which debuts Jan. 1.

Dearborn, who made a name for himself as morning man at WCFL-

KWST-FM IN RATE CUT FOR LABELS

LOS ANGELES-In an effort to revive record label advertising on KWST-FM here, station sales manager Kyle Ermoian is offering a 25% discount off the station's regular time rates to labels advertising lower priced catalog product.

The lower rate applies to all product listed at \$5.98 per album, Ermoian explains. "We at KWST feel the responsibility to boost recorded music sales should be shared by records, retail and radio and any strides taken by one of these entities should be complemented by the other two," Ermoian says.

Station general manager Paul Cassidy says it is "too early to comment" on the response to the plan, but he is hopeful and notes that record advertising on his station "is not the factor it was a year ago."

Ermoian says the station has already made a commitment to "added awareness and increase in sales for new product and new artists in Southern California" with its "albums of the week" promotion.

These are albums featured as "picks of the week" in consultation with local retailers. This promotion is not tied-in with the station's playlist, however. To do so would invite Federal Communications Commission scrutiny of the station's air play of such albums as additional commercial time.

AM Chicago in the 1970s, was named to the job late last week by network program director Jo Interrante. He will host the five nights a week show out of New York.

Network vice president and general manager Tom Burchill hopes to sign up many of the 190 affiliates now on line for a satellite feed of this show. And he expects to round out the affiliates to 200 before year's

"We're in every one of the top 50 markets," he adds, describing the network as both a "programming and management resource.

Most of those markets take advantage of the network's stereo satellite feed that includes 300 newscasts and a series of 90-second "Lifesound" features a week. The RKO system is responsible for the installation of a receiving dish each day to its affiliates. The web uses Westar Three's Transponder One system.

Burchill estimates that 70% of the subscribing stations are adult contemporary outlets, with the rest split between several formats ranging from country to AOR.

"We're not geared to formats so much as to demographics," he notes. The range is 18-49, with 25-to-34year-olds a prime target.

Upcoming is RKO's ambitious "Nightime America" show, another satellite-delivered package that promises live feeds, mostly music,

RKO's engineers are crowing about the clean sound the Boz Scaggs' concert brought to participating stations. The full 15 kHz sound on each channel was sent from stage to sky with no processing.

"People were pleased with the sound quality," says RKO chief engineer Dave Pollard. "We sent out an unprocessed sound that sounded like a live album.'

Pollard's job was helped by the (Continued on page 23)

www.americanradiohistory.com

Bilboard Singles Radio Action (11/25/80)

Playlist Prime Movers ★ Playlist Top Add Ons

• Continued from page 20

WXKX-Pittsburgh (B. Christian-MD)

- ** ALAN PARSONS PROJECT—Games People
- Play 8-2

 ★★ EAGLES—Seven Bridges Road 19-15

 ★ MICHAEL STANLEY BAND—He Can't Love
- DONNIE IRIS—Ah Leah
 BOB WELCH—The Girl Can't Stop
- STEELY DAN-Hey Nineteen-D-30

WFIL-Philadelphia (D. Fennessy-MD)

WCCK-Erie (B. Shannon-MD)

- ★★ BILLY JOEL—Sometimes A Fantasy 14-4
 ★★ MANHATTAN TRANSFER—Trickle Trickle
- * THE KINGS-Switchin' To Glide/This Beat Goes On 22-18
- ★ ABBA—The Winner Takes It All 25-19
 •• ALAN PARSONS PROJECT—Games People
- OHFFN-Don't Try Suicide-D-38
- CLIMAX BLUES BAND-Gotta Have More
- DAN FOGELBERG—Same Old Lang Syne—D
- DIRE STRAITS—Skateway
- . OUTLAWS-Ghost Riders In The Sky

WFBG-Altoona (T. Booth-MD)

- ** BARBRA STREISAND/BARRY GIBB-
- ★★ BRUCE SPRINGSTEEN—Hungry Heart 6-1
- ROD STEWART Passion 27-17
 JOHN LENNON Starting Over 15-9
- OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- DELBERT McCLINTON—Giving It Up For
- .. REO SPEEDWAGON-Keep On Loving You
- ROCKPILE-Teacher Teacher
- JACKSONS—Heartbreak Hotel—D:31
 POINTER SISTERS—Could I Be Dreaming—D.

WKBO-Harrisburg (B. Carson-MD)

- ★★ HEART—Tell It Like It Is 18-12
- ** BLONDIE-The Tide Is High 17-9 * OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- Suddenly 15-10

 ★ BARRY MANILOW—I Made It Through The
- ★ DOOBIE BROTHERS—One Step Closer 25-22
- ROD STEWART Passion 23
 THE POLICE De Do Do Do, De Da Da Da-
- STEELY DAN-Hey Nineteen-26

WQXA (Q-106)-York (S. Gallagher-MD)

- ★★ LEO SAYER—More Than I Can Say 5-3 ★★ JOHN LENNON—Starting Over 6-5 ★ KOOL & THE GANG—Celebration 9-7
- * AIR SUPPLY-Every Woman in The World 11
- ★ BLONDIE—The Tide Is High 23·12
 ◆ REO SPEEDWAGON—Keep On Loving You
 ◆ BOZ SCAGGS—Miss Sun—D·30

- DONNA SUMMER—Cold Love
 STEELY DAN—Hey Nineteen—D-27
 BETTE MIDLER—My Mother's Eyes—D-29
- ANDY GIBB—Time Is Time—D-28
 STEVIE WONDER—Ain't Gonna Stand For It-
- JOHN LENNON→Woman—LP

WRQX (Q107)—Washington (R. Bowler-MD)

No List

WPGC-Bladensburg (D. Gerinomo-MD)

- ** BARRY MANILOW-I Made It Through The
- ** ROD STEWART-Passion 17-10

- ★ DR. HOOK—Girls Can Get It 16-12

 ★ STEELY DAN—Hey Nineteen 19-15

 ★ THE POLICE—De Do Do Do, De Da Da Da 8-4 OLIVIA NEWTON-JOHN/CLIFF RICHARD-

WCAO-Baltimore (S. Richards-MD)

- ** BRUCE SPRINGSTEEN-Hungry Heart 24
- * BARBRA STREISAND/BARRY GIBB-Guilty
- ★ LEO SAYER—More Than I Can Say 4-1
- ★ JOHN LENNON—Starting Over 11.6

 DELBERT McCLINTON—Giving It Up For
- BLONDIE—The Tide Is High—D-23
 FRED KNOBLOCK/SUSAN ANTON—Killin*
- ABBA-The Winner Takes It All-D-28
- ANDY GIBB—Time Is Time—D-30
 EARTH, WIND & FIRE—You—D-29
- DAN FOGELBERG-Same Old Lang Syne
- WFBR-Baltimore (A. Szulinski-MD) ** JOHN LENNON-Starting Over 11-7
- ** BARBRA STREISAND/BARRY GIBB-
- ★ BARRY MANILOW—I Made It Through The
- ★ ROD STEWART-Passion 22-17

- ▲ MEADT_Tall It Like It Is 15.11
- DONNA SUMMER—Cold Love
- BOZ SCAGGS-Miss Sun-29 . DELBERT McCLINTON-Giving It Up For Your
- ABBA—The Winner Takes It All—D-30
- TIERRA—Together

 DOLLY PARTON—9 To 5—D-28

 DAN FOGELBERG—Same Old Lang Syne
- EAGLES-Seven Bridges Road

WYRE-Annapolis (J. Diamond-MD)

- ** BLONDIE-The Tide Is High 15-10 DON WILLIAMS-I Believe In You 19-15
- ★ ROD STEWART—Passion 16-11

 DELBERT McCLINTON—Giving It Up For
- •• STEELY DAN-Hey Nineteen-D-14
- BOZ SCAGGS—Miss Sun MARCY LEVY/ROBIN GIBB—Help Me—D-28
- EDDIE RABBITT-I Love A Rainy Night
- ABBA—The Winner Takes It All THE BABYS—Turn And Walk Away—D-29
- DOLLY PARTON-9 To 5-D-25

WGH-Hampton (B. Canada-MD)

- ★★ DR. HOOK—Girls Can Get It 10-6 ★★ JOHN LENNON—Starting Over 12-5
- ★ ROD STEWART—Passion 20·16
 ◆ STEELY DAN—Hey Nineteen
 ◆ RONNIE MILSAP—Smokey Mountain Rain
- DONNIE IRIS-Ah Leah
- DIONNE WARWICK—Easy Love—X
 DAVID BOWIE—Fashion—X
 DELBERT McCLINTON—Giving It Up For Your
- MICHAEL STANLEY BAND—He Can't Love
- PURE PRAIRIE LEAGUE-I Can't Stop The BARRY MANILOW—I Made It Through The
- REO SPEEDWAGON Keep On Loving You X
- CHEAP TRICK—Stop This Game—X
 ROCKPILE—Teacher Teacher—X
- HEART—Tell It Like It Is—X BOB SEGER—The Horizontal Bop—X ANDY GIBB—Time Is Time—D·19
- EARTH, WIND & FIRE-You-X DOLLY PARTON – 9 To 5-X

 JACKSONS – Heartbreak Hotel – 0-23
- SKY—Toccata—X
- WQRK (Q-FM)-Norfolk (D. Davis-MD) ** STEELY DAN-Hey Nineteen 25-12
- * THE KORGIS-Everybody's Got To Learn Sometime 16-11

 DON WILLIAMS—I Believe In You 15-9
- * BARRY MANILOW-I Made It Through The
- DONNA SUMMER-The Wanderer 30-25
- UTOPIA—I Just Want To Touch You
 DIANA ROSS—It's My Turn
 DELBERT McCLINTON—Giving It Up For Your
- MICHAEL STANLEY BAND—He Can't Love
- EDDIE RABBITT—I Love A Rainy Night—D-31
- REO SPEEDWAGON—Keep On Loving You—X BETTE MIDLER—My Mother's Eyes—D-32
- JOHN COUGAR-This Time-X
- DOLLY PARTON—9 To 5
 JACKSONS—Heartbreak Hotel—D-27
 DAN FOGELBERG—Same Old Lang Syne

- WRVQ (Q-94)-Richmond (B. Thomas-MD)
- ★★ JOHN LENNON—Starting Over 5-3
 ★★ RANDY MEISNER—Deep Inside My Heart
- * THE POLICE-De Do Do Do, De Da Da Da 15
- ★ DOOBIE BROTHERS—One Step Closer 14.9 BLONDIE-The Tide Is High 23-14
- REO SPEEDWAGON Keep On Loving You
 DELBERT McCLINTON Giving It Up For
- ALAN PARSONS PROJECT Games People Play—D-22
 • STEELY DAN—Hey Nineteen—D-26
- BOZ SCAGGS-Miss Sun-D-23
- ANDY GIBB—Time Is Time—D-30
 THE BABYS—Turn And Walk Away—D-24

Southeast Region

■★ PRIME MOVERS

BARBRA STREISANO & BARRY GIBB—Guilty (Columbia)
NEIL DIAMONO—Love On The Rocks (Capitol)
ROD STEWART—Passion (WB)

TOP ADD ONS

THE JACKSONS—Heartbreak Hotel (Epic) DAN FOGELBERG—Same Old Lang Syne (Full Moon/ DELBERT McCLINTON—Giving It Up For Your Love

BREAKOUTS THE POLICE—De Do Do Do, De Da Da Da (A&M) BLONDIE—The Tide Is High (Chrysalis) HEART—Tell It Like It Is (Epic)

WOXI-AM - Atlanta (J. McCartney - MD)

- ** THE POLICE-De Do Do Do, De Da Da Da
- ROD STEWART—Passion 18-12 ★ EDDIE RABBITT - Love A Rainy Night 17-14 ★ DJANA ROSS-It's My Turn 23-15

- STEELY DAN—Hey Nineteen—D-24 RONNIE MILSAP—Smokey Mountain Rain

★ BLONDIE—The Tide Is High 19-13
◆ DELBERT McCLINTON—Giving It Up For

- .. BARRY MANILOW-I Made It Through The
- STEVIE WONDER—Ain't Gonna Stand For It-

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

- ** THE POLICE—De Do Do Do, De Da Da Da
- ** ROD STEWART-Passion 17-10
- ★ BETTE MIDLER—My Mother's Eyes 27-23
 ★ BLONDIE—The Tide Is High 23-17
- EAGLES-Seven Bridges Road 29-24
- DELBERT McCLINTON—Giving It Up For Your Love−LP
 • REO SPEEDWAGON−Keep On Loving You-
- RONNIE MILSAP-Smokey Mountain Rain-
- TIERRA-Together-D-30 • DAN FOGELBERG-Same Old Lang Syne-28

WBBQ-Augusta (B. Stevens-MD)

- ** NEIL DIAMOND-Love On The Rocks 12-7 ** DOOBIE BROTHERS-One Step Closer 13-
- ★ ROD STEWART—Passion 24-13
- ★ JOHN LENNON-Starting Over 15-9
- ★ HEART—Tell It Like It Is 22·16
 ◆ BOZ SCAGGS—Miss Sun
 ◆ REO SPEEDWAGON—Keep On Loving You ALAN PARSONS PROJECT—Games People
- DELBERT McCLINTON—Giving It Up For Your
- EDDIE RABBITT—I Love A Rainy Night—D-29
 TEDDY PENDERGRASS—Love T.K.O.
- LTD-Shine On-D-30
- DAN FOGELBERG—Same Old Lang Syne EAGLES—Seven Bridges Road—D-28 WSGA-Savannah (J. Lewis-MD)

No List

No List

WSGF (95SGF)-Savannah (C. Stevens-MD)

- WAYS-Charlotte (L. Simon-MD)
- ★★ BOZ SCAGGS—Miss Sun 30-25
- ** BLONDIE-The Tide Is High 16-8 ◆ DON WILLIAMS—I Relieve In You 23.18. * OLIVIA NEWTON-JOHN/CLIFF RICHARD-
- * ANDY GIBB-Time Is Time 25-20 STEELY DAN—Hey Nineteen—D-28
 CLIFF RICHARD—A Little In Love—HB

• EAGLES—Seven Bridges Road—D-30

Suddenly 18-13

WFLB-Fayetteville (L. Cannon-MD) * * AIR SUPPLY-Every Woman In The World

• EDDIE RABBITT-I Love A Rainy Night-D-29

- 14-10 ★★ DON WILLIAMS—I Relieve In You 18-12
- ★ EDDIE RABBITT—I Love A Rainy Night 21-15 ★ BLONDIE—The Tide Is High 32-22
- .. BOZ SCAGGS-Miss Sun
- .. BETTE MIDLER-My Mother's Eves DIONNE WARWICK—Easy Love—D-35
 RITA COOLIDGE—Fool That I Am—D-33
- STEELY DAN-Hey Nineteen-D-34
- CARLY SIMON—Take Me As I Am
 MANHATTAN TRANSFER—Trickle Trickle—D STARWARS INTERGALACTIC CHOIR & CHORALE—What Can You Get A Wookie For
- Christmas
 ROBBIE DUPREE—Nobody Else

- WISE-Asheville (J. Stevens-MD) ** THE POLICE—De Do Do Do, De Da Da Da
- ** HEART-Tell It Like It Is 15-5 DR. HOOK—Girls Can Get It 25-22
 DOOBIE BROTHERS—One Step Closer 22-19
 ROD STEWART—Passion 16-10
- .. CLIMAX BLUES BAND-Gotta Have More REO SPEEDWAGON-Keep On Loving You
- BARRY MANILOW—I Made It Through The Rain-D-36
- LTD—Shine On—D-34
 RONNIE MILSAP—Smokey Mountain Rain-ABRA-The Winner Takes It All-D-30
- MANHATTAN TRANSFER-Trickle Trickle-D • STARWARS INTERGALACTIC CHOIR-What
- Can You Get A Wookie For Christmas

 SUPERTRAMP—Breakfast In America

 WILLIS THE GUARD—Merry Xmas In The NFL

WKIX-Raleigh (R. McKay-MD)

- ★★ KOOL & THE GANG—Celebration 23-15
 ★★ NEIL DIAMOND—Love On The Rocks 26-★ AIR SUPPLY—Every Woman In The World 26
- * PAT BENATAR-Hit Me With Your Best Shot ★ JDHN LENNON—Starting Over 21-14

 • RONNIE MILSAP—Smokey Mountain Rain

.. BLONDIE-The Tide Is High

- . BARRY MANILOW-I Made It Through The
- DIANA ROSS—It's My Turn
- HEART-Tell It Like It Is-D-24
- ABBA—The Winner Takes It All
 ANDY GIBB—Time Is Time
- WSEZ-Winston-Salem (B. Sieglar-MD) ★★ STEELY DAN—Hey Nineteen 38-30
 ★★ NEIL DIAMOND—Love On The Rocks 8-4 * THE KORGIS-Everybody's Got To Learn
- Sometime 14-10
 KENNY ROGERS—Lady 3-1 * SPINNERS-I Just Want To Fall In Love 30-
- JACKSONS-Heartbreak Hote
- .. DAN FOGELBERG-Same Old Lang Syne • DR. HOOK-Girls Can Get It
- DELBERT McCLINTON-Giving It Up For Your . DON WILLIAMS-I Believe In You-D-39
- BARRY MANILOW—I Made It Through The Rain—D-33

 RONNIE MILSAP—Smokey Mountain Rain—

- WANS-Anderson (J. Evans-MD) ★ KOOL & THE GANG—Celebration 12-7
 ★ CLIMAX BLUES BAND—Gotta Have More
- STEELY DAN—Hey Nineteen 33-26 EDDIE RABBITT—I Love A Rainy Night 36-25 EAGLES-Seven Bridges Road 25-18
- ABBA—The Winner Takes It All
 DAN FOGELBERG—Same Old Lang Syne
 DONNA SUMMER—Cold Love—D-38
- REO SPEEDWAGON Keep On Loving You
- BOZ SCAGGS-Miss Sun-D-35 ANDY GIBB—Time Is Time—D-37
 STEVIE WONDER—Ain't Gonna Stand For It—

DIRE STRAITS—Skateway . IOF IACKSON - One To One • SKY-Toccata-0-33

- WTMA-Charleston (R. Tracy-MD) ** TEDDY PENDERGRASS-Love T.K.O. 19
- ** STEVIE WONDER-Ain't Gonna Stand For
- ★ LEO SAYER-More Than I Can Say 4-1 QUEEN—Need Your Loving Tonight 26-22 ROGER DALTREY—Without Your Love 21-17

• STEELY DAN-Hey Nineteen

.. DELBERT McCLINTON-Giving It Up For RITA COOLIDGE—Fool That I Am ALAN PARSONS PROJECT—Games People

- KLAZ-FM (Z-98)-Little Rock (D. Taylor-MD)
- ** BARBRA STREISAND/BARRY GIBB-Guilty 20-13
- ★★ LEO SAYER—More Than I Can Say 3-1
- TIERRA—Together 30-22
 EARTH, WIND & FIRE—You 37-29 STEELY DAN—Hey Nineteen—D-30
 BOZ SCAGGS—Miss Sun 37
 POINTER SISTERS—Could | Be Dreaming—
- CLIFF RICHARD—Dreamin RITA COOLIDGE—Fool That I Am
 TEDDY PENDERGRASS—Love T.K.O.
- BETTE MIDLER-My Mother's Eyes OAK—Set The Night On Fire—NP
 ROCKPILE—Teacher Teacher
 BOB SEGER—The Horizontal Bop—NP

● DOLLY PARTON—9 To 5—DE WWKK (KX-104) - Nashville (B. Richards - MD)

- ** THE POLICE-De Do Do Do. De Da Da Da
- 26-19

 ★★ HEART—Tell It Like It Is 16-9
- ROD STEWART—Passion 20-12 LEO SAYER—More Than I Can Say 1-1 BLONDIE—The Tide Is High 29-20 JACKSONS—Heartbreak Hotel
- . CLIMAX BLUES BAND-Gotta Have More DELBERT McCLINTON—Giving It Up For Your

REO SPEEDWAGON – Keep On Loving You
 BOZ SCAGGS – Miss Sun – D-30

 LTD—Shine On • EARTH, WIND & FIRE—You—D-29
• CLIFF RICHARD—A Little In Love

STEELY DAN—Hey Nineteen—D-28

WHBO-Memphis (C. Duvall-PD) ** BARBRA STREISAND/BARRY GIBB-

** NEIL DIAMOND—Love On The Rocks 17-

- * AIR SUPPLY-Every Woman In The World 19-* BARRY MANILOW-I Made It Through The * DLIVIA NEWTON-JOHN/CLIFF RICHARD-
- Suddenly 26-20 JACKSONS—Heartbreak Hotel DAN FOGELBERG—Same Old Lang Syne
 ROD STEWART—Passion—D-28 ARETHA FRANKLIN—United Together

WNOX-Knoxville (S. Majors-MD)

** HEART-Tell It Like It Is 26-16

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- ** AIR SUPPLY-Every Woman In The World
- 14-9

 ★ ROO STEWART—Passion 27-22

 ★ RONNIE MILSAP—Smokey Mountain Rain
- 25-23
 ★ ANDY GIBB—Time Is Time 29-26
- TIERRA—Together
 BARRY MANILOW—I Made It Through The
- POINTER SISTERS—Could | Be Dreaming—D
- DELBERT McCLINTON Giving It Up For Your
- STEELY DAN-Hey Nineteen-D-25

EDOIE RABBITT—I Love A Rainy Night—D-28 JOHN COUGAR—This Time—D-29

- WRJZ-Knoxville (F. Story-MD) ** BARBRA STREISAND/BARRY GIBB-
- Guilty 9-5

 ★★ ROD STEWART—Passion 15-7
- ★ AIR SUPPLY—Every Woman In The World 14-
- ★ KENNY ROGERS—Lady 1-1 ★ BLONDIE-The Tide Is High 20-15
- EAGLES—Seven Bridges Road
 DOLLY PARTON—9 To 5 OLIVIA NEWTON-JOHN/CLIFF RICHARD—
- DELBERT McCLINTON—Giving It Up For Your
- STEELY DAN-Hey Nineteen-D-27 WSKZ (KZ-106)-Chattanooga (D. Carroll-MD)
- ** ROD STEWART—Passion 24-13 ★★ BLONDIE—The Tide Is High 19-9
 ★ AIR SUPPLY—Every Woman In The World 10-
- ★ DOOBIE BROTHERS—One Step Closer 20-16 ★ ANDY GIBB—Time is Time 27-21
 ◆ DELBERT McCLINTON—Giving It Up For
- EDDIE RABBITT-I Love A Rainy Night-D CLIMAX BLUES BAND—Gotta Have More
- STEELY DAN—Hey Nineteen—D-20
 BOZ SCAGGS—Miss Sun—D-24
 DOOBLE BROTHERS—Dedicate This Heart—
- BRUCE SPRINGSTEEN—The River—LP WERC-Birmingham (M. Thompson-MD)
- ** KOOL & THE GANG-Celebration 19-12 ★★ ROD STEWART—Passion 21-16

 ★ NEIL DIAMOND—Love On The Rocks 4-2
- * OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly 20-13 ★ HEART—Tell It Like It Is 12-9
- .. JACKSONS-Heartbreak Hotel DELBERT McCLINTON—Giving It Up For
- Your Love

 STEELY DAN—Hey Nineteen—D-23 DIANA ROSS—It's My Turn—D-24 BOZ SCAGGS-Miss Sun LTD—Shine On
 ABBA—The Winner Takes It All—D-25

WKXX (KXX106)-Birmingham (M. Thompson-

WSGN-Birmingham (W. Brian-MD) ** BARRRA STREISAND / BARRY GIBB-

Guilty 10-3
BRUCE SPRINGSTEEN—Hungry Heart 6-1

- ★ BARRY MANILOW—I Made It Through The Rain 18-12
 HEART—Tell It Like It Is 15-8
 BLONDIE—The Tide Is High 13-7
 • RITA COOLIDGE—Fool That I Am
- •• DELBERT McCLINTON-Giving It Up For
- . EDDIE RABBITT-I Love A Rainy Night BOZ SCAGGS—Miss Sun—D-25

 EAGLES—Seven Bridges Road—D-24

 SUPERTRAMP—Breakfast In America—D-26
- WAAY-Huntsville (J. Kendricks-MD) ** AIR SUPPLY—Every Woman In The World

* BLONDIE-The Tide Is High 20-10

- BARRY MANILOW—I Made It Through The ★ ROD STEWART—Passion 27-18 ★ HEART – Tell It Like It Is 25-19
 ◆ JACKSONS – Heartbreak Hotel
 ◆ DAN FOGELBERG – Same Old Lang Syne
- ALAN PARSONS PROJECT—Games People DELBERT McCLINTON—Giving It Up For Your

MICHAEL STANLEY BAND—He Can't Love

- STEELY DAN—Hey Nineteen—D-27
 REO SPEEDWAGON—Keep On Loving You BOZ SCAGGS—Miss Sun—D-28
 LTD—Shine On—D-25
 RONNIE MILSAP—Smokey Mountain Rain—
- CARLY SIMON—Take Me As I Am—D-29
 ABBA—The Winner Takes It All ABBA—The Winner Takes It All
 EARTH, WIND & FIRE—You—D-30 WHHY-Montgomery (R. Thomas-MD)

- - * * BARBRA STREISAND/BARRY GIBB-
 - * CHRISTOPHER CROSS-Never Be The Same

Guilty 18-12

★★ BRUCE SPRINGSTEEN—Hungry Heart 22

- ★ BLONDIE—The Tide Is High 25-19
 ◆ DAN FOGELBERG—Same Old Lang Syne
 ◆ TEDDY PENDERGRASS—Love T.K.O.
- STEELY DAN—Hey Nineteen—D-25
 BARRY MANILOW—I Made It Through The
- BOZ SCAGGS—Miss Sun—D-22 ROD STEWART—Passion—D-21 • LTD-Shine On

Rain-D-24

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

- ●● IACKSONS—Heartbreak Hotel—D-37
- MANHATTAN TRANSFER-Trickle Trickle
- CAPTAIN & TENNILLE—This is Not The First
- Shot 2-1

 ★★ BRUCE SPRINGSTEEN—Hungry Heart 5-3 * THE POLICE - De Do Do Do De Da Da Da 23 STEELY DAN-Hey Nineteen 24-18
- DEVO—Freedom Of Choice
 AC/DC—Back In Black
 JACKSONS—Heartbreak Hotel
- KOOL & THE GANG-Celebration MARCY LEVY/ROBIN GIBB—Help Me
- ★ DIANA ROSS—It's My Turn 30-24 ROD STEWART—Passion 23-17
 ★ BLONDIE—The Tide Is High 24-16
 ◆ DELBERT McCLINTON—Giving It Up For
- OF DOLLY PARTON-9 To 5 DONNA SUMMER—Cold Love—D-28
 THE POLICE—De Do Do Do, De Da Da Da—D-
- STEELY DAN—Hey Nineteen—D-29
 TEDDY PENDERGRASS—Love T.K.O.—D-30
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- WJDX-Jackson (L. Adams-MD) * HEART-Tell It Like It Is 25-19
- BARBRA STREISAND/BARRY GIBB-
- * KOOL & THE GANG-Celebration 16-10
- BRUCE SPRINGSTEEN—Hungry Heart 12-7
- ★ BRUCE SPRINGSTEEN—Hungry Heart
 ★ ABBA—The Winner Takes It All 28-24

 DOLLY PARTON—9 To 5
- STEELY DAN—Hey Nineteen—28
 DELBERT McCLINTON—Giving It Up For Your
- EDDIE RABBITT-I Love A Rainy Night-D-30
- WBJW (BJ-105)—Orlando (T. Long—MO) ** BARBRA STREISAND/BARRY GIBB-

- Guilty 13-5
 JOHN LENNON—Starting Over 12-7

- ★ MARCY LEVY/ROBIN GIBB—Help Me 25.21
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WLCY—Tampa (M. Weber—MD)

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- WRBQ (Q105)-Tampa (P. McKay-MD)
- WAPE-Orange Park (P. Sebastian-MD)
- DELBERT McCLINTON-Giving It Up For Your
- TIERRA-Together-D-23
- ★★ HEART—Tell It Like It Is 22-16 ★★ BLONDIE—The Tide Is High 26-18 ★ THE KORGIS—Everybody's Got To Learn
- NEIL DIAMOND—Love On The Rocks 10-6
 ★ ANDY GIBB—Time Is Time 30-24
 ◆ DONNA SUMMER—Cold Love
- DELBERT McCLINTON—Giving It Up For Your TEDDY PENDERGRASS—Love T.K.O.—D-39
- DOLLY PARTON 9 To 5
 STEVIE WONDER Ain't Gonna Stand For It-CHARLIE DANIELS BAND-Carolina
- WKXY-Sarasota (T. William-MD) ** PAT BENATAR-Hit Me With Your Best
- ★ ROD STEWART—Passion 21-15 •• YELLOW MAGIC ORCHESTRA-Tighten Up
- WAXY-Ft. Lauderdale (R. Shaw-PD) * * AIR SUPPLY—Every Woman In The World 15-10

 ★★ LEO SAYER—More Than I Can Say 11-2

★ HEART-Tell It Like It Is 23-17

Country Show Will Play Most Top Markets

WASHINGTON—Mutual Broadcasting's "Country Music Countdown 1980." set to air on New Year's Day, will set a modern radio record by clearing 616 stations, including 142 in the top 150 markets.

These clearances break a record set by Mutual's "Johnny Cash Silver Anniversary Special," which cleared 506 stations when it aired last July 4 weekend.

"Country Music Countdown." hosted by Anne Murray, will feature the top country hits of the past year along with exclusive interviews with the stars who recorded the hits. The show is being produced by WHN-AM program director Ed Salamon.

While this special is receiving wide acceptance. Mutual is pulling the plug on its Mutual Radio Theatre Dec. 19. The five-nights-aweek dramatic series was heard on more than 320 stations.

Programming vice president Terry Hourigan says the program is being dropped because of lack of advertising support. Mutual took over the show last March, which had previously been distributed by CBS as the "Sears Radio Theatre."

Mutual is also closing down its Mutual Southwest Regional Network due to lack of ad support. The network has, however, signed up 12 new affiliates for its nationwide hookup. Mutual now has more than 900 affiliates.

Who's First In Atlanta: WSB Or WVEE?

• Continued from page 21

cause this company (V-103 owner Plough Communications) spends a lot of money on research.

"You can't say we're pure disco, because we're not. You can't say we're all black, because though the majority of our listeners in Fulton County are black, but the figure for our total audience is more like 60% black."

He estimated that disco records constitute only 30% of V-103's current music mix. So why does everyone still call it disco? Probably because Andrews and company haven't been able to come up with another suitable label.

What do you call a station that plays everything from disco and jazz fusion to Queen's "Another One Bites The Dust" and Barbra Streisand and Neil Diamond's "You Don't Bring Me Flowers"? Andrews has tried such tags as "stereo energy" and "contemporary rhythms," but it's easy to see why they haven't taken hold.

"It's a new kind of contemporary radio station," Toole says. "A new kind of mass appeal station. You can't really put a label on it."

While Andrews has plans to beef up V-103's news and public affairs programming to transform it from "musical background" to a "full service radio station," music is still V-103's forte.

New records are added once or twice a week to the playlist of 45 singles and at least that many album cuts, he says. Until recently, most of the music was programmed out of Plough's Memphis headquarters, but now Andrews also serves as music director.

In determining which new songs to play, he spends a lot of time in the city's black discos and nightclubs "keeping on the pulse. If they're dancing to it, they gotta like it."

He also looks at sales reports and watches what the stations he considers his primary competition are playing. "We've never been in the market for breaking records. I watch

WAOK-AM, WIGO, Z-93. 94-Q (WQXI-FM) and Quixie AM (WQXI-AM) very closely because they're playing basically the same thing we are. I find that since the last book, if it weren't for the call letters, you wouldn't know which station you were listening to at night."

The station is even considering an advertising pitch emphasizing that fact, he says, noting that Z-93 and 94-Q have played recent black hits by the SOS Band and George Ben-

son, while V-103 played records by British rockers Gary Numan and Paul McCartney.

"With 82% black listeners in Fulton County, we have to serve that audience." Andrews says, "but at the same time we have to serve whatever area listeners we cover. We do dances at a lot of predominantly white high schools."

V-103 is tied with WKLS-FM as second only to Z-93 among teen listeners. But Andrews says his target audience has mainly been 18-34. After the recent gains, he's upped that to 18-49 because "we looked so good there with both males and females."

Looking ahead, Andrews wants to "fine-tune" V-103 and "strengthen where we are right now."

"In a market with a black population as significant as Atlanta's," says 96 Rock program director Alan Sneed, "V-103's April/May rating is probably a realistic share."

Concurs Z-93's Young "WVEE is probably one of the top four because it's the only black FM and the only black station in the market with a decent signal. Because of the black population, they're not going to go

Andrews himself says he'd "like to think we could maintain it. though it'll be difficult to do. Other stations are counterprogramming us and playing more black product."

And if V-103 loses ground? "If we get beat," he says with a grin, "at least the competition has shown its hand and we'll know which way to go. Competing is what you're doing. It's all about getting the numbers."

Country FMer Goes A/C

PHILADELPHIA—Looking for the 25 to 54 age bracket. Joel Samuelsohn, general manager of WSNI, has dropped the country music format instituted three years ago by the FM station.

Its AM affiliate, WRCP, continues with country music and is now the only station in the area with that format. Instead of country-pop music, WSNI now goes for an adult contemporary sound with the music of Neil Diamond, Barbra Streisand, Melissa Manchester and the Bee Gees, interspersed with the standard sounds of Peggy Lee and Frank Sinatra.

Samuelsohn says the change is due to the fact that the number one demographic now is the 25 to 54 market instead of the 18 to 34 market, which is continuing to shrink. Another factor is that ad agency media buyers buy their radio time according to the numbers in Arbitron reports which have not been too

kind to WSNI's country music programming

To get out the word of its new for-

mat. WSNI will spend an estimated \$300.000 to \$400.000 in advertising with heavy use of billboards. The billboards list many of the artists whose records are now played such as Dionne Warwick, Barry Manilow, Billy Joel, Anne Murray and Elton John. As an attention-getter, the boards also carry a few non-names such as Billingsley T. Bananabender, Dramamina Z. Dizzbanger and Philatrina W. Phenderbender.

RKO Network

• Continued from page 21

fact that Bill Schnee, who engineered and produced Scaggs' latest LP, "Middle Man," actually mixed the sound himself in the back of the New York Record Plant's mobile unit before it went to the sky.

3

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'Thirsty Ear' To Broadcast 'Son Of Stiff'

LOS ANGELES—The college division of the nationally syndicated "Thirsty Ear" show is presenting the "Son Of Stiff Radio Tour '80" and Ziggurat over a national college network of more than 75 stations.

Airing Wednesday through Friday, "The Son Of Stiff Radio Tour" is produced in conjunction with the Son Of Stiff World Tour '80 which is appearing in cities in the Northeast.

Acts featured on both the radio program and the tour are Any Trouble, Dirty Looks, Joe "King" Carrasco, Equators and Ten Pole Tudor.

Posters and other promotional materials will be sent to 37 stations near the live dates for tie-ins with the event. The show was taped during early summer while the groups were touring the U.K.

touring the U.K.

Ziggurat, a Georgia band, is scheduled for Dec. 11-13.

Earlier this year. "Thirsty Ear" featured David Bowie. Hall & Oates, Bruce Cockburn. Polyrock and Ellen Shipley.

"Thirsty Ear" also has a syndicated show on AOR stations throughout the U.S.

FOCUS OF NEW BOOKS



NUMAN TOUR—Atco artist Gary Numan right, above, meets with KNAC-FM Long Beach, Calif., DJ Steve Snyder left, as Atlantic West Coast artist relations director Tony Mandich looks on. At right, Numan makes a point to KWST-FM Los Angeles jock J.J. Jackson. Both meetings took place during an appearance by Numan at the Forum in Los Angeles.

Bonneville Sets A 'Dallas' Actor

TENAFLY, N.J.—Larry Hagman, who plays J.R. Ewing in the television show "Dallas," has been added to a lineup of more than 30 country music and entertainment personalities who will be featured on Bonneville Broadcast Consultants' "American Country Holiday" specials

The specials. "An American Country Christmas" and "An American Country New Year." have been sold into more than 100 markets. Each show is four hours long and is available separately or as a package.

The talent lineup includes Barbara Mandrell. Charlie Daniels, the Oak Ridge Boys, Mickey Gilley and Anne Murray.



Avant-Garde Focus On 'Damage On Air'

By CARY DARLING

Studying Radio's Role In Society

"The Mighty Music Box-The Golden Age Of Musical Radio." By Thomas A. Delong. New World Communications/Amber Crest Books, Los Angeles, 335 pages, \$14.95.

"Radio In The Television Age." By Pete Fornatale and Joshua E. Mills. Viking Press/Overlook Press, New York, 211 pages, \$12.95.

NEW YORK—It's a marvelous coincidence that these two books are being issued at the same time, for they complement each other perfectly. Delong's "Mighty Music Box" is a personalized, highly anecdotal account of radio's early days, when wags in Tin Pan Alley called it "DeForest's prime evil." a pun on the inventor of the vacuum tube, and personalities, live music and networks ruled the ether.

WNEW-FM personality Fornatale and scholar Mills provide us with a more terse, but nonetheless exhaustive account that picks up where Delong leaves off—the mid 1950s, when rock and hype began to rule. Together, the two books provide a wondrous and studied view of radio, a medium that now awaits a chronicler for the age of narrow-casting.

"The Mighty Music Box" is personalized because the author obviously relied on extensive interviews with many of the personalities on both sides of the microphone who shaped the course of radio in the 1920s, '30s, and '40s.

Although Delong is attentive to historical fact, dates and the larger picture, it is his interest in the human element that makes this book more than a dry account of how commercial interests and public demand determined radio's course in its "golden age."

What makes Delong's account most interesting is the reflected light it sheds on today's radio scene. now that advertisers, networks and shifting, fragmented public tastes are combining to determine its future just when television (cable) and talk radio seem to threaten music's dominance of the airwaves once again.

Delong outlines the symbiotic relationship between music and radio programming, from the latter's inception to the entrance of rock'n'roll. In doing so, he correctly highlights the purely mercantile roots of radio's effect on the body politic while pursuing the reasons for its cause, which seems to involve a desire on the public's part for education and entertainment combined in one vehicle of expression. The result has been a mixed blessing, as he implies.

"The Mighty Music Box" traces the use and abuse of music as convenient, usually economical fodder for radio programs, and describes the tug of war that sometimes results between the two, whether it may arise from a dispute over lyrics or payments to copyright owners.

The book is also chock full of understated, often witty accounts of how today's vast networks were formed. The origins of CBS are notably pedestrian, for example, when one considers how William Paley acquired the Columbia Broadcasting System in the first place. As Delong puts it: "With no hesitancy, young William opted for a radio set over a cigar box." Paley's father, a cigar manufacturer, owned significant shares in the fledgling network.

The nice thing about Delong's attitude is that it bears no grudge towards the commonplace and revels in the elements of chance that shaped radio.

Every page of "The Mighty Music Box" is fascinating reading, whether the reader is old enough to remember the details evoked, or young enough of mind to be curious about a medium that continues to exert such a profound influence on anyone who reaches out to spin the dial.

Pete Fornatale's and Josh Mills' account of radio after the demise of "live" musical programming and the entry of a suspected adversary, television, is also a highly informative account that uses anecdotes to stress the human side of radio broadcasting in an era when the demands of Madison Avenue have as much to

do with program content as public

Their book also outlines the myriad ways radio not only survived television's growth, but prospered itself. The fact that people can listen to radio while performing other tasks is one of its greatest attributes.

As Fornatale and Mills quote author Tony Schwartz: "The content of radio is the interaction between the stimuli on the air and the stored material in the brain." This allows the medium of radio to provide subtle service to seller and buyer alike. People don't recognize radio's importance because it is so ubiquitous and that merely enhances its value. As the authors point out, you can ignore it, but nearly everybody listens to it at some time or another during the day.

"Radio In The Television Age" is an important book because anyone who wants to affect radio's future must understand what went before and this volume provides an insightful overview of radio in the past 25 years. The authors chart the rise of rock'n'roll, Top 40 formats and the high pressured, hard sell world of radio from the days when Gordon McLendon and Todd Storz ruled the ether and set the stage for generations still to come.

"Radio in The Television Age" offers a cram course in modern radio's history that doesn't exist anywhere else. The rise of FM programming is carefully examined, and so are news. talk. Top 40. adult contemporary, MOR and country formats. Interestingly, considering that Fornatale works for one of the country's leading AOR outlets, little is said about the philosophical and economic underpinnings of album-oriented radio. More could have been said about AOR.

about AOR.

"The Mighty Music Box" and
"Radio In The Television Age" are
must reads for anyone in radio
broadcasting. The general reader
might find the former more entertaining for its nostalgic content, but
both books are valuable additions to
understanding radio's role in oursociety. RICHARD M. NUSSER

LOS ANGELES—Avant-garde music is finding a new outlet through a new syndicated radio program heard over 35 college and non-commercial stations. Titled "Damage On The Air," it is an outgrowth of the new wave magazine Damage.

"We wanted to extend to a radio format what has already been done in print." says host Johnnie Walker. a veteran of former rocker KSAN-FM in San Francisco. With funding from the National Federation of Community Broadcasters, the San Francisco-based magazine went into the radio business.

The monthly one-hour show has been available since June. Stations subscribing include WMSC-FM Upper Montclair, N.J., KUOI-FM Moscow, Idaho, WYAP-FM Pittsburgh and WZRD-FM Chicago.

"Gradually, I think we'll get commercial signals." says Walker. "KZAM-AM in Seattle is interested. This new music could possibly revitalize the AM band since the music is not as concerned with fidelity."

The show is a mix of in-person interviews and recorded music. Guests have included the Gang Of Four, the Undertones. Delta 5. Madness. X and Magazine. "We try to strike a balance." says Walker of his guests. "We don't aim for the mainstream. But we use the big names as a hook to get the new music over. We've had the Liquid Idiots on and they are pretty way out."

pretty way out."
So far. Walker is keeping the focus

2 KGILS TOSS BAND PARTY

LOS ANGELES—KGIL-AM-FM air personalities Chuck Cecil, Keri Tombazian, Tom Brown, Mike Lundy, Dick Spangler, Ed Ziell Jerry Bishop and Joe Medina were hosts recently at the stations' second annual birthday party at the Hollywood Palladium.

Tagged as a "big band bash," the bands of Harry James and Bill Tole and singers Kay Starr and Mel Torme entertained. Last year's celebration featured Count Basie's band.

The two stations air a format ballyhooed locally as "ballads, blues and big bands too."

on new wave rock though he occasionally wanders into other territories. "We've done a ska special. We're open to putting reggae on," says Walker. "We haven't done any jazz though we have played James Ulmer. It's hard to put labels on some of the music."

Ulmer is a New York-based avant-garde guitarist who has alternately been described as jazz and new wave.

Promotion is handled through Damage Magazine and through the National Federation of Community Broadcasters' list of available programs.

Walker wants to go to twice a month and is considering chopping the show into several five-minute segments which would air throughout the day.

Dolly Parton Program Focus

NEW YORK—The CBS Radio Network fed its second "Between The Lines" feature to affiliates over the weekend (6-7), this one an interview with Dolly Parton.

The first interview with Carly Simon ran in July on 185 stations. Each of these shows is 20 parts of four minutes each. Stations are free to run them together as a weekend feature, strip them through the week or build a music program around the interviews with the station providing its own recordings.

In this latest show, Parton is inter-

In this latest show, Parton is interviewed by Christopher Ames and talks about her hopes for a much rumored country singer superstar album which would bring Parton, Emmylou Harris and Linda Ronstadt together.

She also discusses her film career including her roles in "9 to 5" and the planned filming of "The Best Little Whorehouse In Texas."

CBS is planning further "Between The Lines." but has not disclosed which artist will be featured next.

CBS is also offering a series of holiday music shows, which began with a Thanksgiving special featuring the Salt Lake City Tabernacle Choir. For Christmas CBS is offering eight 25-minute programs of seasonal music featuring various college choirs.

www.americanradiohistory.co

Radio Programming

Vox Jox

NEW YORK—Charlie and Harrigan, who have parlayed a morning drive gig in San Diego into a farflung syndication operation, have added their 18th and 19th affiliates:

KASK-FM Las Cruces, N.M., and WGNE-AM-FM Panama City Beach, Fla.

Jack Woods, "Charlie" of the duo, says, "These two stations prove the

wide acceptance of the show in a lot of ways because their formats are as far apart as their markets."

WGNE-AM-FM are personality-

oriented country stations while KASK is an automated adult contemporary station.

TM Programming of Dallas has

hired Phil Barry, WHND-AM Detroit program director, to be a programming operations consultant. Barry was also involved in programming WHND's sister station WMJC-FM. WHND and WMJC are Greater Media stations. Greater Media has renewed and expanded its contract with consultant Bob Henabery Associates. Greater Media programming general manager Julian Breen says that "in addition to continuing on-scene consultation for Greater Media stations, Henabery will also act as program development advisor to the company."

Bert West is named general manager of KRLA-AM Pasadena. West. who was with Golden West Broadcasters from 1957 to 1977. reports to senior vice president Art Laboe ... Justin Hoberg, general manager of PJS Enterprises' KNOX-AM/KYTN-FM Grand Forks, N.D.. has been promoted to executive vice president and general manager of his company's broadcast division. He will direct operations of the group's 11 stations.

When KRLY-FM Houston program director Michael Jones announced that vice president-elect George Bush had won \$94 and a case of a soft drink in a station promotion, he did not expect Bush to call to collect his prize. But Bush did call, did not accept the prize, but did wish KRLY listeners a happy Thanksgiving. Jones announced Bush as a winner during his morning drive show, which he does with John Alan Weitz.

Frank N. Magid Associates is looking for tapes and resumes to expand its radio talent placement service. Talent director Barbara Frye notes that Magid is interested in talent in all formats and from all market sizes. Those interested should send tapes and resumes to Frank N. Magid Radio Talent Placement Service, I Research Center, Marion, Iowa 52302.

WTAE-AM Pittsburgh morning drive team Larry O'Brien and John Garry are the subject on a cover story in the December issue of Pittsburgh Magazine ... KNAC-FM Long Beach, Calif., has installed a booster to its transmitter so that its signal can now cover the South Bay section of its coverage area ... WRIF-FM Detroit rasied \$1,853 for the Detroit Zoo through the sale of WRIF lapel pins.

Ron Harrison joins Drake-Chenault as vice president and general sales manager. He has worked at KROY-M Sacramento as promotion director and sales manager. Andy Barber has left his air personality position at KASH-AM Eugene, Ore., and is looking for a new position. He can be reached at (503) 726-3812 ... Chuck Cecil has added WDXR-AM Paducah, Ky., to his "Swingin' Years" syndicated lineup.

WHYI-FM Fort Lauderdale jock "The Madam" has started a locally developed top 25 countdown show based on local record sales and station requests. The show runs Saturdays from 2 to 4:30 p.m. The show keeps close watch on local developments, according to the host, who notes "Whip It' by Devo was at the top of the local chart as it was just beginning to break nationally."

BILLBOARD RADIO/TV: ALL OVER THE DIAL...

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Mike Harrison How Old Is Hip?

LOS ANGELES-For a brief period, while growing up as a pre-teen in Brooklyn, I believed that when people got old, they began speaking in a foreign language, or at least developed a thick accent.

After all, the numerous senior citizens who lived in my neighborhood all spoke extremely broken English. And that was, of course, if they

spoke English at all. They were immigrants who spoke among themselves in the native tongues of their old

countries.

From my limited perspective, seemed that if I didn't learn to speak

Yiddish or Italian, I would be inca-pable of conversing with my peers

I made the simple mistake of believing that just because old people of the day spoke foreign tongues. that all old people—past, present and future—did the same. Fortunately for me, I grew beyond

that limited perception and came to the revelation that the old people of 1951 were not the same individuals who would be old when my time came and that customs would, indeed, change.

There was a lesson to be learned in that simple understanding. Today, in both the radio and music fields, it is not unusual to see many a media purveyor making the exact same misjudgement in perception.

Here in late 1980, a number of us

still believe that the demographic stereotypes of the '50s, '60s and early

Bubbling Under The

- 101-SKATEAWAY, Dire Straits, Warner Bros.
- 102-TAKE ME AS I AM, Carly Simon, Warner Brns 49630
- 103-BACK IN BLACK, AC/DC, Atlantic 7301
- 104—PEOPLE WHO DIED, The Jim Carroll Band, Atco 7314 (Atlantic)
- 105-LOOKING FOR CLUES, Robert Palmer, Island 49620 (Warner Bros.)
- 106-ONCE A NIGHT, Jackie English, Venture
- 107-I DON'T REMEMBER, Peter Gabriel, Mer-
- cury 76086 108—LONG TIME LOVING YOU, McGuffey Lane,
- Atco 7319 (Atlantic) 109-I'LL NEVER FIND ANOTHER, Manhattans,
- Columbia 11-11398 110-LOVE TO RIDE, Keith Sykes, Backstreet

Bubbling Under The Top LPs

- 201-CREEDENCE CLEARWATER REVIVAL, The Royal Albert Hall Concert, Fantasy MPF-4501
- 202-THE J. GEILS BAND, Best Of the J. Geils Band Two, Atlantic SD 19284
- 203-GANG OF FOUR, Gang Of Four, Warner
- 204-JIMMY CLIFF, I Am The Living, MCA MCA-
- 205-CARRIE LUCAS, Portrait Of Carrie, Solar BXL1-3579 (RCA) 206-GIL SCOTT-HERON, Real Eyes, Arista AL
- -LOU REED, Rock and Roll Diary 1967-1980, Arista A2L-8603
- ENCHANTMENT, Soft Lights, Sweet Music, RCA AFL 1-3824
- 209-YARBROUGH & PEOPLES, The Two Of Us,
- Mercury SRM-1-3834
 210—THE BLACKBYRDS, Better Days, Fantasy

'70s are applicable to these new times-that only children are into rock'n'roll and that when a person advances past 30 he/she automatically turns their tastes toward music of the Las Vegas supper club ilk.

You see it and hear it in every-thing from the cultural environments of radio stations to the artistic focus of album jackets and record merchandising campaigns.

Surprise! We are entering a period in which most of the standard demographic taste patterns of our pop era's golden days are doing a



Billboard photo by Chuck Pullin CROCKER BENEFIT - WBLS-FM New York programmer and personality Frankie Crocker expresses his appreciation for the contributions from those who attended a benefit to raise funds for the Frankie Crocker Broadcast Scholarship Fund. The event, which also saluted other WBLS personalities, was cosponsored by Casablanca Records. At Crocker's side is Judith Wright of Wright Concepts, who organized the party at the Manhattan disco Magique.

SAN DIEGO-Not so long ago (less than a million "A" rotations, as we chart time), before the effective

radiated power of KSAN-FM and

KMEL-FM permeated Northern

California, an American Indian tribe called the Maidu roamed the

Not a sophisticated group really

but interesting linguistically in that

the tribe had only three words for all the colors of the spectrum. For a

Maidu, a color was lak (red), tit (any

shade of blue or green), or tulak (all yellows, oranges and browns). Yel-

low wildflowers, the dark earth, sun-

burnt grass, and the orange sunset

were all tulak . . . there was no differ-

Looking back, we can pity their limited language as primitive, and

talk about the three primary colors

we see with a substantially wider

group of descriptive terms... yet the human eye can distinguish 7.5 mil-

lion shades of color . . . a capacity in-

hills around San Francisco.

That often-discussed demographic bulge that gave us the famous youth culture of the past quarter-century is beginning to develop into somewhat of a middle-age culture as we begin this epoch's final lap.

The old generalized concept that youth is "hip" and old is "square" must be reevaluated. I spoke with a 17-year-old youngster the other day who told me that she thinks the Who is the greatest band in the history of all music. Interestingly, they've been together longer than she's been around. I also spoke with a 42-yearold man who told me that he still thinks the Grateful Dead is the best rock group of all time.

Ensembles such as the Rolling Stones, the Who and the Kinks have been playing together professionally now for almost 20 years.

Fractionalization is creating a widening mainstream of diverse ele-ments, many of which were hitherto relegated to the status of marginal or offbeat. We've reached a point of maturation where many a country and jazz musician credits his roots to rock. How's that for a turn-around?

As this new decade unfolds, music/culture-oriented radio formats of just about every type will have to adjust their audio environments (not to mention their ways of thinking) to a whole new multi-dimensional spectrum of demographic ster-

This, of course, extends far beyond just music, per se. encompassing the new demographic attitude patterns that are emerging on broadbased social and political levels. The '60s are not dead-just 20 years

We must obviously prepare our-selves for the rapidly approaching day when our interpretation of por culture (the "hip" here and now) will apply to an audience in its '20s through '60s, while, perhaps, the new youth culture will be into computerized music with a whole new array of instruments and a sociology that looks back upon the technology of "Star Wars" with nostalgic fondness for the good old days.

Maybe, what the world needs now

is a geriatric Howdy Doody

New On The Charts



BUS BOYS "Minimum Wage Rock'N'Roll"-13

When the Bus Boys emerged on the Los Angeles club circuit early last December they were initially viewed as somewhat of a novelty—black and Chicano faces are rarities on the new wave scene. But it didn't take them long to become one of the most talked about bands locally for a reason that had nothing to do with their appearance; the Bus Boys simply produced some of the most enlivening rock'n'roll around

Brian O'Neal, keyboardist and vocalist of the group, says "I was tired of the programmed beat and the programmed music and with much slickness had infiltrated r&b. It was like the Peter Principlethat vein had been exhausted. . . . at that point. '78, '79, the rock'n'rock thing really hit me. So the direction of the group was a natural reaction

to all that."

The Bus Boys came together as a rock'n'roll band in L.A. in 1979, following six years of working as a unit in various configurations. Drummer Steven Felix once auditioned for a position with the pre-Bus Boys and failed because his style was too rock'n'roll for the band, which was more jazz and r&b-oriented at the time. Along with O'Neal and Felix. the Bus Boys are: Kevin O'Neal, bass/vocals; Gus Louderman, vocals: Mike Jones, keyboards/vocals; and Victor Johnson, guitar.

The group is managed by Roger Perry, 7811 Waring Ave., Los An-geles, Calif. at (213) 655-6189. It is booked by Rick Bloom of the Rick Bloom Organization, 6338 Jackie Ave., Woodland Hills, Calif., 91364

at (213) 883-7160.



GILLAN "Glory Road"-185

finitely larger than the scope of the English language. All of which brings us to the crux of the matter... your reality is the language you choose. To restrict the capacity to see colors to three or eight or 50 is to screen out a completely different reality, one of infinite richness.

Goodphone Commentaries

Weeding Out the Maidu Syndrome

By LARRY BRUCE

To limit all discussion of format description to Modal rock. Top 40. AOR and femme-rock is to deny the gradations of experience that exist across the radio spectrum. Examine your language, folks, and weed out the Maidu syndrome. As for me, color my radio preference a deep burgundy ... what shade of tulak

(For a further discussion of structural linguistics, see "The Structure of Magic," R. Bandler.)

Larry Bruca is program director of KGB-FM San Diego and is a former contributing editor to the Goodphone Letter, recently acquired by Bill-

lan Gillan. an 18-year rock'n'roll veteran who achieved notoriety as lead singer of the British rock group Deep Purple in the early '70s, now fronts Gillan:

After leaving Deep Purple in 1973 and taking a two-year musical hiatus, Gillan re-emerged with the Jan Gillan Band. By 1977 the group had released three albums "Child In Time," "Clear Air Turbulence" and "Scarabus." Extensive personnel changes ensued and the group was restructured and titled simply Gillan in 1979. It is now comprised of lead vocalist Gillan, guitarist Bernie Torme, drummer Mick Underwood, bass guitarist John McCoy and keyboardist Colin Towns. Gillan says his band represents "the best assemblage of musicians since the days of Deep Purple."

Gillan's first album, "Mr. Uni-

verse," reached the top 20 on the

U.K. charts in 1979. "Glory Road." released in the U.K. three months before its U.S. release, reached the top three position on U.K. album

Although it probably best falls into the category of heavy metal. Gillan doesn't care for that tag. "Deep Purple were always slightly annoyed to be continually lumped in with all of the heavy metal bands as there was more to them than that. Gillan says. "Gillan is not merely a heavy metal band, but a group with other qualities. These are color, dynamism and melody."

Gillan's American contact and booking agent is Mark Heiman at the Diversified Management Agency, 17650 W. 12 Mile Road, Southfield, Mich. 48076. at (313) 559-2600. Phil Banfield, at 01-289-6161, is its manager in London.

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Billboard Album Radio Action

Playlist Top Add Ons ● Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Top Add Ons-National

ANY TROUBLE - (Stiff) REO SPEEDWAGON-Hi Infidelity (Epic) THE OUTLAWS-Ghost Riders (Arista)

ADD ONS—The four key products added at the radio stations listed; as determined by station

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

BREAKOUTS—Billboard Chart

Dept. summary of Add Ons and Requests / Airplay information to reflect greatest product activity at regional and national

Western Region

TOP ADD ONS

ican (Chrysalis) YES-Yesshows (Atlantic)

★TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
THE POLICE—Zenyatta Mondatta (A&M)
AC/DC—Back in Black (Atlantic)
ROD STEWART—Foolish Behaviour (WB)

BREAKOUTS

WHITESNAKE-Live in the Heart of the City (Mirage)
OONNA SUMMER—The Wanderer (Geffen) ABBA-Super Trooper (Full Moon)
THE OUTLAWS-Ghost Rider (Arista)

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

- THIN LIZZY—Chinatown (WB)
- DONNA SUMMER—The Wanderer (Geffen) * BRUCE SPRINGSTEEN—The River (Columbia)
- * AC/DC-Back In Black (Atlantic)
- * RANDY MEISNER-One More Song (Epic)
- * THE POLICE-Zenyatta Mondatta (A&M)

KLOS-FM-Los Angeles (R. Pinedo)

- MICHAELSTANLEY BAND—Heartland (EMI) ★ AC/DC-Back In Black (Atlantic)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ OUFFN-The Game (Elektra)

KSJO-FM-San Jose (F. Andrick)

- REOSPEEDWAGON—Hi Infidelity (Epic)
- YES-Yesshows (Atlantic)
- CHRIS SPEDDING—I'm Not Like Everybody Else (Rak)
- ANY TROUBLE-(Stiff)
- * RRUCE SPRINGSTEEN-The River (Columbia)
- + ROD STEWART-Foolish Rehaviour (WR)
- * THE POLICE-Zenyatta Mondatta (A&M)
- ★ HEART-Greatest Hits/Live (Epic)

KGB-FM-San Diego (T. Garcia)

- JON ANDERSON Song Of Seven (Atlantic)
- BLONDIE-Autoamerican (Chrysatis)
- . REO SPEEOWAGON-Hi Infidelity (Epic)
- . 999-Biggest Tour In Sport (Polydor)
- TALKING HEADS—Remain in Light (Sire)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- * AC/DC-Back In Black (Atlantic)
- * CHEAP TRICK -All Shook Up (Epic)

KOME-FM-San Jose (D. Jang)

- ANY TROUBLE-(Stiff)
- DONNY IRIS Back On The Streets (Midwest)
- THE OUTLAWS-Ghost Riders (Arista)
- ★ THE POLICE Zenyatta Mondatta (A&M)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- ★ PAT BENATAR—Crimes of Passion (Chrysalis)
- * THE BABYS On The Edge (Chrysalis)

KFML-AM-Denver (I. Gordon)

- ABBA—Super Trooper (Full Moon)
- * STEELY DAN Gaucho (MCA)
- ★ ALAN PARSONS PROJECT—The Turn Of A Friendly
 Card (Arieta)
- ★ BLONDIE—Autoamerican (Chrysalis)
- → RRUCE COCKBURN—Humans (Millenium)

KIŞW-FM-Seattle (S. Slaton)

- REO SPEEDWAGON—Hi Infidelity (Epic)
- ★ AC/OC-Back In Black (Atlantic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalls)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

KZEL-FM-Eugene (C. Kovarick/P. Mays)

- ANY TROUBLE-(Stiff)
- WHITESNAKE-Live in The Heart Of The City
- * ROD STEWART-Foolish Behaviour (WB)
- * THE OUTLAWS-Ghost Riders (Arista) * THE HM CARROLL BAND—Catholic Boy (Atco)

Midwest Region

TOP ADD ONS:

MMIE MACK & THE JUMPERS—(RCA) TES—Yesshows (Atlantic)
JIM CARROLL BAND—Catholic Boy (Atco)
ANY TROUBLE—(Stiff)

*TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN-The River (Columbia) AC/DC—Back in Black (Atlantic) STEELY DAN—Gaucho (MCA) EAGLES—Live (Asylum)

BREAKOUTS

WHITESNAKE-Live in the Heart of the City (Mirage)
GILLAN—Glory Road (Virgin/RSO)
McGUFFY LANE—(Atco)
REO SPEEDWAGON—Hi Infidelity (Epic)

WABX-FM-Detroit (J. Duncan)

- GILLAN-Glory Road (Virgin/RSO)
- THE IDOLMAKER-Soundtrack (A&M)
- JIMMIE MACK & THE JUMPERS—(RCA)
- * PAT BENATAR--Crimes Of Passion (Chrysalis)
- ★ AC/DC—Back In Black (Atlantic)
- * BRUCE SPRINGSTEEN—The River (Columbia)
- * THE POLICE—Zenyatta Mondatta (A&M)

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

- YES—Yesshows (Atlantic)
- WHITESNAKE—Live In The Heart Of The City
 (Missage)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- * REO SPEEDWAGON-Hi Infidelity (Epic)
- * ROD STEWART-Foolish Behaviour (WB)
- ★ EAGLES-Live (Asylum)

WMMS-FM-Cleveland (J. Gorman)

- WHITESMAKE Live In The Heart Of The City
- JIMMIE MACK & THE JUMPERS-(RCA)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ MICHAEL STANLEY BAND—Heartland (EM)
 America
- ★ EAGLES-Live (Asylum)
- * ROO STEWART-Foolish Behaviour (WB)

Based on station playlist through Wednesday (12/3/80) Top Requests/Airplay-National

BRUCE SPRINGSTEEN-The River (Columbia) THE POLICE—Zenyatta Mondatta (A&M) AC/DC-Back in Black (Atlantic) STEELY DAN-Gaucho (MCA)

WLVQ-FM--Columbus (S. Runner)

- THE JIM CARROLL BAND-Catholic Boy (Atco)
- ★ OFM96 2nd HOMETOWN ALBUM (OFM96)
- * AC/OC-Back In Black (Atlantic)
- * McGUFFEY LANE -- (Atco)

WYOD-FM-Pittsburgh (J. Kinney)

- . THE OUTLAWS Ghost Riders (Arista)
- LOVERBOY—(Columbia) RANDY HANSEN—(Capitol)
- JIMMIE MACK & THE JUMPERS—(RĈA)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- * KANSAS_Audio Visions (Kirshner)

★ FAGLES—Live (Asylum) WLPX-FM-Milwaukee (B. Beam)

- BAD BOY Private Party (Streetwise)
- MICHAEL STANLEY BAND-Heartland (EMI/
- THE OUTLAWS _Ghost Riders (Arista)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- RED SPEEDWAGON—Hi Infidelity (Epic) ★ HEART-Greatest Hits/Live (Epic)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy
- * STEELY DAN Gaucho (MCA) ★ BRUCE SPRINGSTEEN—The River (Columbia)

WEBN-FM—Cincinnati (C. Gary)

- * AC/DC-Back In Black (Atlantic)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)

Southeast Region

TOP ADD ONS

ANY TROUBLE—(Stiff)
JIMMIE MACK & THE JUMPERS—(RCA) YES-Yesshows (Atlantic)
OUTLAWS-Ghost Riders (Arista)

TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia)
THE POLICE—Zenyatta Mondatta (A&M)
TALKING HEADS—Remain in Light (Sire)
PAT BENATAR—Crimes of Passion (Chrysalis)

BREAKOUTS:

WHITESNAKE-Live in the Heart of the City (Mirage)
JONA LEWIE—On the Other Hand There's a Fist (Stiff)
CITYBOY—Heads Are Rolling (Atlantic)
THE DAMNED—Black Album (IRS)

WRAS-FM-Atlanta (D. Venable)

- ANYTROUBLE-(Stiff)
- . JIMMIE MACK & THE JUMPERS-(RCA)
- JONALEWIE On The Other Hand There's A Fist
- IOAN IFTT—Bad Reputation (Black Heart)
- MOTORHEAD—Ace Of Spades (Mercury) → TALKING HEADS—Remain In Light (Size)
- BRUCE SPRINGSTEEN-The River (Columbia)

WHFS-FM-Bethesda (D. Einstein)

- THE DAMNED—The Black Album (IRS)
- WHITESNAKE—Live In The Heart Of The City (Mirage)
- YES-Yesshows (Atlantic)

* YES-Yesshows (Atlantic)

- ★ BRUCE SPRINGSTEEN—The River (Columbia) * TALKING HEADS-Remain in Light (Sire)
- * STEVIE WONDER-Hotter Than July (Tamia)

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

- ★ RRUCE SPRINGSTEEN—The River (Columbia)
- * REO SPEEDWAGON—Hi Infidelity (Epic)

ZETA-7 (WORJ-FM)-Orlando (B. Mims)

- THE ALVIN LEE BAND-Free Fall (Atlantic)

- . THE KINGS-The Kings Are Here (Elektra) * RRUCE SPRINGSTEEN-The River (Columbia)
- * AC/DC-Back In Black (Atlantic)
- * STEELY DAN-Gaucho (MCA) * THE OUTLAWS-Ghost Riders (Arista)

WKDF-FM-Nashville (F. Buc)

- TALKING HEADS—Remain In Light (Sire)

★ PAT BENATAR—Crimes Of Passion (Chrysalis)

★ BRUCE SPRINGSTEEN - The River (Columbia)

- * EAGLES-Live (Asylum)
- * STEELY DAN-Gaucho (MCA)
- CITY BOY Heads Are Rolling (Atlantic)
- THE OUTLAWS—Ghost Riders (Arista) BLONDIE—Autoamerican (Chrysalis)
- ★ DELBERT McCLINTON—The Jealous Kind (Capitol)
- * STEVIE WONDER-Hotter Than July (Tamla)

TOP ADD ONS:

S—Yesshows (Atlantic) HN LENNON/YDKO ONO—Double Fantasy (Geffen)
REO SPEEDWAGON—Hi Infidelity (Epic)
ROD STEWART—Foolish Behaviour (WB)

★TOP REQUEST/AIRPLAY

BRUCE SPRINGSTEEN—The River (Columbia) STEELY DAN—Guacho (MCA) PAT BENATAR—Crimes of Passion (Chrysalis) THE POLICE—Zenyatta Mondatta (A&M)

SECTOR-27
JOEY WILSON-Going Up (Modern)
THE BUSBOYS-Minimum Wage Rock & Roll
(Arista)
GILLAN-Glory Road (Virgin/RSO)

KZEW-FM-Dallas (J. Dolan)

- SECTOR 27—(IRS)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

- ◆ RED SPEEDWAGON —Hi Infidelity (Enic) + RRIICE SPRINGSTEEN_The River (Columbia)

JONA LEWIE-On the Other Hand There's a Fist (Stiff) DESMOND DEKKER-Black & Dekker (Stiff) GILLAN-Glory Road (Virgin/RSO)

WHITESNAKE-Live in the Heart of the City (Mirage)

National Breakouts

- . JONA LEWIE On The Other Hand There's A Fist
- . ANY TROUBLE -(Stiff)
- YES—Yesshows (Atlantic)

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

DESMOND DEKKER-Black & Dekker (Stiff)

- * BRUCE SPRINGSTEEN -- The River (Columbia)

- YES—Yesshows (Atlantic)
- IAN MATTHEWS-Spot Of Interference (RSO)
- ROY BUCHANAN My Babe (Waterhouse)
- * STEELY DAN-Gaucho (MCA) * CHEAP TRICK-All Shook Up (Epic)
- ★ EAGLES-Live (Asylum)
- JIMMIE MACK & THE JUMPERS-(RCA)
- SECTOR 27—(IRS)
- DESMOND DEKKER-Black & Dekker (Stiff) ★ BRUCE SPRINGSTEEN—The River (Columbia)
- * EAGLES-Live (Asylum)
- WBCN-FM-Boston (J. Mack)
- . ANY TROUBLE-(Stiff)
- INNER CIRCLE—New Age Music (Mango)
- BRUCE SPRINGSTEEN-The River (Columbia)
- THE POLICE-Zenyatta Mondatta (A&M)
- YES_Vesshows (Atlantic)
- OUTLAWS-Ghost Riders (Arista)
- BILLY THORPE-21st Century Man (Elektra) BRUCE SPRINGSTEEN-The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)

* STEELY DAN-Gaucho (MCA)

- WBRU-FM-Providence (C. Berman)
- YES-Yesshows (Atlantic) • IAN DURY & THE BLOCKHEADS-Laughter (Stiff)
- VISAGE--(Polydor)
- ★ RRUCE SPRINGSTEEN—The River (Columbia)

* XTC-Black Sea (Virgin/RSO) WCOZ-FM-Boston (K. Ingram)

- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
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ROD STEWART-Foolish Behaviour (WB)

• RANDY HANSEN-(Capitol)

★ AC/DC-Back in Black (Atlantic)

* CHEAP TRICK-All Shook Up (Epic)

★ DIRE STRAITS—Making Movies (WB)

- ★ PAT BENATAR—Crimes Of Passion (Chrysalis) KBBC-FM-Phoenix (J.D. Freeman) • CHRIS MONTAN-Any Minute Now (20th Century)
- JOHN LENNON/YOKO ONO—Double Fantasy

* STEELY DAN-Gaucho (MCA)

* ROD STEWART-Foolish Behaviour (WB) KWFM-FM-Tuscon (J. Ray/J. Owens)

GILLAN—Glory Road (Virgin/RSO)

★ CLIMAX BLUES BAND — Flying The Flag (WB)

- ALVIN LEE BAND—Free Fall (Atlantic) REO SPEEDWAGON—Hi Infidelity (Epic) THE OUTLAWS—Ghost Riders (Arista)
- STINGRAY-(Carrere) ★ BRUCE SPRINGSTEEN—The River (Columbia)

* KEITH SYKES-I'm Not Strange I'm Just Like You

★ DIRESTRAITS—Making Movies (WB) Northeast Region

TOP ADD ONS:

* STEELY DAN-Gaucho (MCA)

YES—Yesshows (Atlantic) ANY TROUBLE—(Stiff) THE OUTLAWS—Ghost Riders (Arista) ROY BUCHANAN—My Babe (Waterhous

*TOP REQUEST/AIRPLAY BRUCE SPRINGSTEEN-The River (C THE POLICE—Zenyatta Mondatta (A&M)

SLONDIE—Autoamericae (Ch

BLONDIE—Autoamerican (Chrysalis)
ROCKPILE—Seconds of Pleasure (Columbia)

(Mirage)

JONA LEWIE—On the Other Hand There's a Fist

DESMOND DEKKER-Black & Dekker (Stiff)
IAN DURY & THE BLOCKHEADS—Laughter

the Heart of the City

BREAKOUTS:

- WNEW-FM-New York (M. McIntire)
 - SECTOR 27—(IRS) MONSTERS OF ROCK-Various Artists (Polydor) DESMOND DEKKER-Black & Dekker (Stiff)
 - THE CLASH Black Market Clash (Epic) IAN DURY & THE BLOCKHEADS—Laughter (Stiff) JAMES LEE STANLEY - Midnight Radio (Regency)
 - YES-Yesshows (Atlantic) WHITESNAKE—Live In The Heart Of The City
 - ROY BUCHANAN—My Babe (Waterhouse) • THE HITMEN-Aim For The Feet (Columbia)
 - * STEELY DAN-Gaucho (MCA)
 - ★ BRUCE SPRINGSTEEN—The River (Columbia)

- WHITESNAKE—Live In The Heart Of The City (Mirage)
- * BRUCE SPRINGSTEEN—The River (Columbia)
- WPLR-FM-New Haven (G. Weingarth/E. Michaelson)
- ANY TROUBLE-(Stiff)
- JOHN LENNON/YOKO ONO Oouble Fantasy
- ★ BLONDIE—Autoamerican (Chrysalis)
- IAN DURY & THE BLOCKHEADS—Laughter (Stiff)

DELBERT McCLINTON-The Jealous Kind (Capitol)

- VISAGE-(Polydor)
- BLONDIE-Autoamerican (Chrysalis)
- ROCKPILE Seconds Of Pleasure (Columbia) WMMR-FM-Philadelphia (J. Bonadonna)
- PAT BENATAR Crimes Of Passion (Chrysalis)
- JONA LEWIE -- On The Other Hand There's A Fist
- DESMOND DEKKER—Black & Dekker (Sliff)
- * TALKING HEADS-Remain In Light (Sire)
- FISHER Z-Going Deaf For A Living (U.A.)
- ★ BRUCE SPRINGSTEEN—The River (Columbia) LOVER BOY—(Columbia) * THE JIM CARROLL BAND—Catholic Boy (Atco) . JORY WILSON-Going Up (Modern) * ROCKPILE-Seconds Of Pleasure (Columbia) • THE OUTLAWS—Ghost Riders (Arista) ★ THE POLICE—Zenyatta Mondatta (A&M) ★ THE POLICE—Zenyatta Mondatta (A&M) * STEELY DAN-Gaucho (MCA) ★ AC/DC-Back In Black (Atlantic) ★ PAT BENATAR—Crimes Of Passion (Chrysalis) ★ PAT BENATAR—Crimes Of Passion (Chrysalis) WRNW-FM - Briarcliff Manor (R. Rizzi)
 - * BLONDIE-Autoamerican (Chrysalis) * ROD STEWART-Foolish Behaviour (WB)

- THE OUTLAWS-Ghost Riders (Arista)
- wQDR-FM-Raleigh (D. Brunty)
- * BRUCE SPRINGSTEEN-The River (Columbia)
- Southwest Region

BREAKOUTS:

- **★ THE POLICE**—Zenvatta Mondatta (A&M)
- → ROD STEWART _ Foolish Rehavious (WR)
- ★ CHEAP TRICK—All Shook Up (Epic)

* ROD STEWART-Foolish Behaviour (WB) → BRUCE SPRINGSTEEN—The River (Columbia) ★ THE POLICE—Zenyatta Mondatta (A&M) ★ FAGLES—Live (Asylum) CREEDENCE CLEARWATER REVIVAL—Live At Albert Hall (Fantasy) * STEELY DAN-Gaucho (MCA) ★ THE POLICE—Zenyatta Mondatta (A&M) ★ THE POLICE—Zenyatta Mondatta (A&M) KMOD-FM-Tulsa (B. Bruin/C. West) ★ STEELY DAN—Gaucho (MCA) JIMMIE MACK & THE JUMPERS—(RCA) RED SPEEDWAGON—Hi Infidelity (Epic) * ROCKPILE-Seconds Of Pleasure (Columbia) STEELY DAN - Gaucho (MCA) • ROY BUCHANAN-My Babe (Waterhouse) WOUR-FM-Utica (D. Edwards) HEART-Greatest Hits/Live (Epic) THE MICHAEL STANLEY BAND—Heartland (EMI/ THE OUTLAWS—Ghost Riders (Arista) JOHN LENNON/YOKO ONO—Double Fantasy. (Geffen)

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

. ROY BUCHANAN - My Babe (Waterhouse)

THE BUSBOYS—Minimum Wage Rock & Roll (Arista)

YES—Yesshows (Atlantic)

'Global Approach' By L.A. Alfa Label Begins

siderable growth shown in markets in Japan, South America and Africa

"What's important for us is having a reputation and identity in the global music marketplace. We are aiming for that," he adds.

According to Fead, a letter Murai

wrote to the U.S. staff (Billboard

Joe Bataan Hits Salsoul With Suit

NEW YORK-Salsoul Records and one of its publishing firms are being sued by Latin artist Joe Bataan in a \$5 million suit filed in state Supreme Court here that claims the label "willfully and maliciously" attempted to defraud and deprive him of royalties and other profits from his work

Bataan, who had an international hit with "Rap-O, Clap-O" most recently, says his contract reduced him to "an involuntary servant" rather than a partner with equity. He claims he wasn't represented by a lawyer when he signed the deal in October 1979, and therefore had no knowledge that the contract was loaded with clauses "contrary to standard industry practice and cus-

Among other things, Bataan alleges that the contract called for deduction of a "distribution fee" before royalties based upon domestic wholesale prices were computed, that royalties on tape sales were payable at one-half the disk rate and that foreign royalties were computed so that the label could select the country of sale, or manufacture or the U.S. as a royalty base in order to assure it of the lowest rate.

In addition, Bataan says, the deal was cut so that Salsoul didn't have to pay royalties on advances it col-lected overseas until such advances were recouped by the individual licensees. Container or package charges were also stacked against him, Bataan alleges, citing a 15% de-

(Continued on page 81)

Arista's Cassette Quality Upgraded

NEW YORK-As part of an effort to curb the home taping problem Arista says it has upgraded the quality of tape used in its prerecorded cassettes. The cassettes will not rise in price, however.

The increase in cost to us is not significant enough to warrant a price increase," says label vice president and general manager Elliot Gold-

The quality upgrading goes hand in hand with Arista's inauguration of the six-by-six cassette package format. Goldman believes that the battle against home taping must be fought on both the quality front and the merchandising front.

"Cassettes as a percentage of the business will continue to increase, he says, "but we have no overwhelming desire to get customers to buy cassettes instead of disks. We've heard enough complaints about the quality of prerecorded cassettes to know this is one of the causes of home taping. Certainly economics is another cause."

Arista's duplicator is the Columbia Record Production division of CBS. Columbia Magnetics supplies the tape. No technical information as to the new tape formulation is forthcoming from Arista.

ideas, thoughts and philosophy for the company. "What I think was significant about that personal letter, says Fead, "is that Murai says the

gest and best in terms of generating dollars.

Says Murai: "I want to produce good music for people, music that will be recognized 10 years from now."

Still, Alfa Records in the U.S. is just the beginning of the parent's plans for global expansion. "We

search and preparing reports on other foreign markets and we expect to open additional offices in the future." Murai explains.

Somebody's looking vou in Spot Television Rates and Data

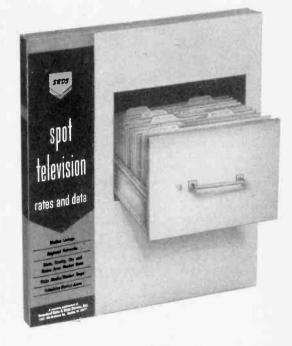
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DECEMBER 13,

Bob Marley Keeps On Promoting Jamaican Reggae Around The Globe



EW YORK-With 20 brightly dressed people—musicians, gofers roadies, security men, photog raphers, record company representatives, publicity representatives, and a local television news crew—trying to look like they all belong in the one over-priced New York hotel suite, the scene looks not much different than when any

Bloom categorically denies all reports that Marley has cancer

Nevertheless a second tour, playing with Stevie Wonder from mid-November is "definitely uncertain," according to an agent at Associated Booking Corp. which books Marley

As it now stands, Marley is not expected to get back on the road before January at the soonest.

Back in the hotel room, prior to his Garden show, Marley does not look particularly tired or ill. But he is wary.

"Marley is not easy to interview, especially if you are white and male," this reporter is warned before an interview. "He

America Remains a Holdout As Airplay & Sales Fail To Explode



stage and during an interview in which he discusses reggae mu-





Marley hits a hot lick onstage at Madison Square Garden, top, is pensive backstage, middle, and chats with Frankie Crocker at WBLS-FM in New York.

major act comes to town to play Madison Square Garden. But it is different. The man with the cascade of dreadlocks to his shoulders, chatting easily with the woman reporter from the local NBC-TV affiliate is not your everyday pop star.

Since 1962, when he recorded his first song, Bob Marley has become the leader, symbol and prime exponent of reggae music and Rastafarian culture. Part musician, part mystic and part shaman, he is a social and political force in his native Jamaica, as well as that troubled island's best known native

He is a true international superstar. But here in the U.S. he is better known for his influences on other artists. He is still pretty much a cult artist here, and though he has headlined it before, this time around he is not the top act at Madison Square Garden. He is opening two nights for the Commodores in concerts sponsored by WBLS-FM, primarily as a way of exposing him to a wider, and ironically—blacker—audience.

"The problem with America, I suppose, is that a black music act has to first make it in the black music market before it can cross over and sell in all markets," says Island Records founder Chris Blackwell who has sold about five million Marley albums worldwide since signing him in 1972.

Last year Marley played the Apollo Theatre in Harlem for a

week, but he usually plays to white audiences at rock halls and colleges in the U.S.

Part of the profits of the profits of the last tour were to go to a black manpower and training group in Philadelphia

There are, nevertheless, certain things Marley will not do to reach the black American community. Marley is, of course, a hero to the sizable West Indian community living in New York. It even staged an impromptu demonstration for him during the annual West Indian Festival Parade in Brooklyn. But when Marley is asked on television why he did not appear as promised at a voter registration rally, the people around him get

nervous.

"Why are they always trying to get him into politics?" whispers his representative from Island. "What does he have to do with voting in America? They are only trying to make controversy and trouble for him." More diplomatically, Marley himself says he couldn't make the rally because he was too tired from his trip to New York, his reply is an omen of events of the

Marley got through his dates at the Garden with no problems, but a week later while jogging in Pittsburgh, he collapsed, forcing cancellation of his tour. On returning to New York he checked himself into Memorial Sloan Kettering Cancer Institute, sparking reports that first he had cancer, and then, from Jamaica, that he was dead.

Not true, says Howard Bloom, spokesman for Marley. He says the artist is suffering from "serious exhaustion." The only reason Marley was at Sloan Kettering, says Bloom, was because his Jamaican doctor recommended a New York physician who happened to have his offices at the cancer center

has been known to either clam up completely or try to intimidate interviewers he doesn't like.

"No, you cannot say that he dislikes white people, that is not the case at all," says Blackwell, who has known Marley for 10 years. "He likes white people just fine. I think he takes everybody as he finds them

But though Marley can go on at length with people he trusts about his Rasta religion, and its own unique world view, those who know him say that, superstar ego notwithstanding, he is

basically a shy and quiet man.
"Marley tends to be the most quiet person in a room. If there are 10 there, he can be the last one noticed," says Bloom. "He is not an intensely verbal man. But get him started on Rasta or Jamaican issues. His religion is important to him. It is the power behind his music.

The controversial Jamaican religion, which Marley converted to in 1967, is the inspiration for many of his songs. But, beyond that, back home in Jamaica, Marley's Tuff Gong organization works actively to propagate his faith.

Tuff Gong Records International in Jamaica which started out as a record store operated by Marley and Rita, his common-law wife, has become a local center of Rasta culture. It is a record label and recording studio, whose output worldwide is released through Island Records.

Tuff Gong is linked to the Rasta Twelve Tribes organization. It built a 24-track studio last year, is working on building another 16-track studio, and presses all of its own records to market locally.

Signed to the label are the I Three's, Marley's backup singers; Melody Makers, consisting of Marley, Rita and their four children; Burning Spear; Dahima; 12-year-old Nadine Sutherland; Ken Boothe, and Junior Tucker.

The whole reggae/Rasta pathos has entered the main-stream of Jamaican politics, "Steppin' Out Of A Babylon" was the campaign slogan of incumbent prime minister Robert Manley's People's National Party during the recent election campaign, while election winner Edward P. G. Seaga promised that "Deliverance Is Near." And Marley's song, "Bad Card" was briefly adopted as a theme song by both parties. Marley, as the world's most famous Rasta, is himself a force in Jamaican politics. "You should see his office in Kingston when By ROMAN KOZAK

he is there," describes one colleague. "It is like a primitive court of King Solomon. People come in with their problems, and ask for adjudication of their disputes."

In a prior election campaign Marley tried to adjudicate political disputes between Manley and the Labor Party's Seaga, bringing both onstage during a concert in Jamaica in 1978. The get together made for a nice picture, but did little to stem political violence on the island. Marley himself was shot at his home in December 1976 by still unknown assailants.

This year's election campaign has resulted in between 500 and 700 politically related deaths. Now, even after his tour was cancelled, Marley has stayed away from his home isle. No rest for him on Jamaica's golden beaches. "It is too hot in Jamaica; too much gunfire," grimly jokes Lister Hewan Lowe, vice president of Island and head of Mango Records.

However, Marley is still involved in black affairs. Earlier this

year, when Zimbabwe declared its independence, Marley was invited to play, which he did, subsidizing the costs of bringing the Wailers, his backup band, to perform in the former colony of Rhodesia. In all of Africa, in fact, Marley is among the most popular of all international artists.

Europe, too, recognizes Marley's appeal. According to Marley's spokesman, during his tour of Europe last summer, Marley exceeded the draw of Led Zeppelin and Fleetwood Mac, and broke records set by Paul McCartney; the Eagles and Elton John. He played to more than 2.5 million people, selling out all 33 dates, and setting records at 11 venues.

Marley drew more than 80,000 paid fans at the San Siro stadium in Milan without incident and several thousand more



The Commodores and Marley exchange lauditory comments backstage at Madison Square Garden.

fans were admitted free when the show started. It was the largest live music concert in Italy this year.

His audience of 30,000 in Stockholm beat Sweden's own Abba, while a crowd of 45,000 at an outdoor venue at Le Bourget in Paris broke all previous outdoor attendance records in that city. In London's Crystal Palace an audience of 25,000 was larger than for Elton John or Eric Clapton. Marley also set attendance records in Grenoble, Dortmund, Brussels, Toulon,

Turin and Nantes, says Marley's spokesman.

Those are impressive figures for a reggae show, but after 10 years or more in the U.S., reggae has still not caught on. Why?

The problem, he says, is that in the U.S. virtually all the reggae artists are signed to one label, Island. This means that only one label is promoting reggae music. If every reggae artist would be signed to a different label, then all those labels would be out there promoting the music, making it that much

easier to break it big in the U.S.

Marley's Jamaican dialect gets some getting used to, which is also a factor as to why his music, with lyrics so different and often alien to U.S. ears has had trouble getting a mass audience here. But Island boss Chris Blackwell agrees that the cause of reggae would be better served in the U.S. if his label wasn't the only one promoting it.

Overall reggae is a joyous music, but sometimes its lyrics are disturbing: "It seems like total destruction / The only solution/ No use Can't stop them," read the lyrics of "Real Situation" on Marley's new "Uprising" LP. Is there really no hope? Yes, there is hope, he replies, but "hope for whom?" he

asks, answering his own question: "There is hope for those who have hope

Marley reiterates that he is not involved in politics, when asked whether musical artists should really get involved in political or religious questions.

Yet he is Rasta and proud of it. The 50th anniversary of the founding of the religion is coming up, and though Marley is doubtful he will be in Jamaica to celebrate it, nevertheless he says that wherever he is, he will mark the occasion.

At Madison Square Garden, at his show, it is obvious where his appeal as a singer lies. His timing and phrasing transcend his material, and he has a way with a song that rivals Dylan, Streisand, Willie Nelson or Stevie Wonder.

But there is more. There is a camp revival feeling to the show. Those who believe, obviously really believe, and those who don't, are tempted.

Marley is asked if ever he plans to give up music and devote

his time strictly to his obvious messianic call. "No," he says laughing. "It will never come to that."

Graphic layout: Bernie Rollins

Talent

Leber-Krebs: 'We're a Series Of Boutiques'

NEW YORK-"People tend to call us a supermarket, but we see ourselves as a series of boutiques," says David Krebs, who with Steve Leber owns Contemporary Communications Corp., a company that is involved in personal management, production, films, theatre and venue

operations.

"Basically we set up opportunities that are best for our artists. Whatever fits the needs of our artists comes first," adds Krebs.

Leber and Krebs manage Aerosmith, Ted Nugent, AC/DC, Rex Smith, Frank Marino & Mahogony Rush. Mothers Finest, the Scorpions, Humble Pie, Balance, Walter Egan, Def Leppard, Flash & the Pan, Michael Schenker, Joan Jett and they are working on projects for other artists.

The company produced the original Broadway "Beatlemania," and still has three "Beatlemania" companies playing around the country. It is also working on producing a "Beatlemania" film, among other film projects.

In the past year, the two partners have opened Privates at the Lexington Artists Center on the Upper East Side, which is an 800-capacity live music venue, rock dance club. theatre, restaurant and industry hangout.

Prompted by the political situation both in the country and in the music itself, they produced "America Live," a pre-election special for AOR radio stations urging rock fans to vote (Billboard, Nov. 15, 1980).

They also formed the Managers Roundtable (Billboard, Nov. 8, 1980), a new industry group of managers geared to fighting record piracy, home taping, merchandise bootlegging, and serving as a political lobbying group and "an RIAA

But for all their projects. Leber

quired them. We developed them and it also cost us lots of money in terms of our own investment.'

As an example of this, the two



Billboard photo by Chuck Pulin

Double Teaming: David Krebs, left, and Steve Leber field phone calls at the Contemporary Communications offices in New

and Krebs maintain a low media "David's policy is that the artist deserves the attention of the press more than we do," says Leber.

Krebs says that what is different about Contemporary Communications from other large management companies is that it develops all its artists from the beginning of their careers.

"We take the most pride in (the fact) that every one of our artists started with us before they made it," he says. "I think that most managers that have more than one artist acmanagers cite the career of Rex Smith, who cost the partners \$300,000. they estimate, as he moved his career from being a hard rock singer to a television film actor and teen idol via the "Sooner Or Later" tv film, and then onto a starring role opposite Linda Ronstadt in "Pirates Of Penzance." first in Central Park and now on Broadway.

"We had to carry Rex for three or four months while he was making \$400 a week with Joe Papp in 'Pirates' in Central Park. Expenses still went on, he had his apartment in New York. You couldn't tell him not to live anywhere because he was making \$400 a week," says Leber.

"On a scale of one to 100, if Rex is at 15, he will skip everything and will now be a 75 after this Broadway role," believes Krebs.

Leber and Krebs have similar hopes of broadening the careers of two of their top artists, Ted Nugent and Steven Tyler of Aerosmith, by developing film properties for both of them.

"We saw Tyler emerge when he did 'Sgt. Pepper,' and 'Come Together' was the highlight in the movie." Leber says. "You see any piece of film on Ted now, and you realize his phenomenal passed." realize his phenomenal personality

and all sorts of potential. Yet he's not recognized in the film community at this moment. All sorts of people are starting to become aware of Ted's value as a diversified movie

Despite legal efforts to stop them. Leber and Krebs are proceding with their own film property: "Beatle-

"It will be out shortly and we really can't say anything about it until it is announced. We had a lot of trouble with that. We got sued. But we really didn't deserve to get sued. I'll tell you that." says Leber.

'They sued us after their end of royalties was paid to the publishers. It must have been a half-million dollars," adds Krebs about his trouble with the rights to the "Beatlemania" material.

At the same time, Leber and Krebs have the rights to develop film and theatre properties from the first four Eagles albums and the Elton John catalog. They have developed a script for "Goodbye Yellow Brick Road" with MCA, which they are moving from Universal to another movie studio. They are now looking for a director.

At the same time, Ray Stark is the executive producer of a film to be called "Desperado" while Leber and Krebs are developing it as a rock opera, which, they say, will be staged within a year. They are also partners with Jerry Weintraub in a project to bring the "Archie" comics characters to the screen, probably to be

played by contemporary rock artists. "Everybody else was grabbing books, but basically David and I went out and signed the music of the Eagles, Elton John and the Beatles,"

says Leber.

Theatrical property the two are developing is "Zen Boogie," written by Peppy Castro, of a group called Balance, a Leber and Krebs client just signed to Casablanca. The play was produced experimentally in California two years ago, and now Leber and Krebs are thinking of bringing it to New York, maybe into their new club.

(Continued on page 33)

COMMODORES STAR

Sales Not Crucial To Ritchie's Work

LAS VEGAS-The Commodores songwriter and lead singer Lionel Ritchie Jr., says of his penchant for production: "You're either getting my frustrations or you're getting my joy. People say we go for the record sales, but it means more to me if people listen and understand what I'm trying to say.

Ritchie says he had doubts about creating a gospel song ("Jesus Is Love") for the Commodores' 10th Motown album. "I did not sit down to write a gospel song. I guess it was because of my frustrations from listening to the news every night. We've cluttered up our lives with money and wars, the hostage situation and the economy and I just felt

my inner frustration come out.

"And then I was in a conflict within myself as to whether I should use certain words and I found myself intimidated. Should I use Jesus? Should I use He? Then I said 'Wait a minute, the full value of the song is P'S WORK DECEMBED TO THE PROPERTY OF THE PROPE

The 31-year-old Tuskeegee. Ala.. $\vec{\omega}$ native has a deep seated distrust of media formats and programmers. "I want it known that when we write music it's called music; it's not called r&b, it's not called pop. These are marketing words that we put together to sell a product. I've always been opposed to categories. I've hated it since the day I first got into hated it since the day I first got into the business.

"My first major conflict . . . I went into a radio station and a program director said 'I can't play your song because it's too black.' The next song I put out was 'Easy' and it went across the board. I called her up and said 'Is that white enough now?' Then I realized that this one program director stood in the way of 41/2 million people hearing the song. It made me realize why it has taken the

(Continued on page 36)

Alabama Makes Its Mark By ROBYN WELLS

NASHVILLE-In an era when unknown acts must battle against tightened playlists and reduced rosters, country's hottest new band. Alabama, is enjoying exceptional

Initially launched on Dallasbased MDJ Records. a small independent label, Alabama has appeared in only five months' time on television shows ranging from Tom Snyder's late-night talk show, "Tomorrow." to Dick Clark's "American Bandstand." Recent concert highlights include performing with Willie Nelson, Emmylou Harris and Merle Haggard at the Anaheim festival before a crowd of 31,000-plus

Since signing with RCA in April, Alabama has seen its debut single release on that label, "Tennessee River," a rock-flavored, uptempo number, skyrocket to No. 1 on Billboard's Hot Country Singles chart. Its followup release, "Why Lady Why," holds the No. 1 position on the country chart, proving that the band's achievement is no fluke.

Benefit Show For Chicago Blues Spot

CHICAGO-Efforts by "Doc" Pelligrino to reopen his Kingston Mines blues club will be aided by a Sunday (14) benefit performance held at the On Broadway Club (formerly Banana's). Fenton Robinson. Junior Wells, Eddie Clearwater. Otis Clay and other Chicago blues artists

are expected to donate their services.

A roof collapse in November forced the close of the 10-year-old club located at 2354 N. Lincoln.

According to Randy Owen. Alabama's rhythm guitarist and lead vocalist, the key to the group's success (which has been labeled "overnight" by those unaware that the group has been together nine years) has been "strong songwriting and steady self-promotion.

"We laid the groundwork back in 1973 when we first started in music,' Owen explains. "In every town we'd play in, we'd go see the radio people and visit the record stores.
(Continued on page 60)

Molly Hatchet Gambling On 'The Rambler' By ED HARRISON LOS ANGELES-Molly Hatchet, "Beatin' The Odds," there was some trepidation because of the addition

the newest rock sensation from Jacksonville, Fla., is attempting to expand its mainly hard rock audience with the release of "The Rambler," a mellow ballad that goes against the grain of the band's previous releases

Although the six-man unit has been an AOR staple since the release of its debut LP in 1978, its triple guitar attack and rambunctious vocal style has kept it off Top 40 playlists.

But with the forthcoming release of "The Rambler," group manager Pat Armstrong is looking for exposure with pop audiences as well.

And to further broaden its AOR appeal, a live LP for radio only will contain five or six cuts that AOR has so far shied away from in their studio versions.

When the band's third LP was released earlier this year, titled of new lead vocalist Jimmy Farrar who replaced the ailing Danny Joe Brown

Says drummer Bruce Crump: "Jimmy's vocals are stronger and he changed the energy level of the band. He opened up new doors."

Farrar in fact, has led critics away from earlier comparisons of the band to Lynyrd Skynyrd (formerly managed by Armstrong) and that of the late Ronnie Van Zant, whom many compared Brown to. The band's triple guitar attack was another basis for comparision.

"There was a void when Skynyrd ended so it was easy to compare us to them," says Crump. "We're not a Southern rock'n'roll group but a rock'n'roll group from the South."

The other members of the band are Dave Hlubeck, guitar; Duane

Roland, guitar; Steve Holland, guitar and Banner Thomas, bass.

Molly Hatchet has an image of eing "rough and rowdy" says being "rough and rowdy" says Crump, "kicking ass onstage," al-though offstage "we're nice guys."

Manager Armstrong intends to take advantage of this with a well constructed promotion campaign geared to focus on the individual

members of the band.

Dubbed the "good, bad and ugly" campaign, Crump has emerged as the sex symbol of the group and will find himself the object of attention in teen-oriented rock publications. Hlubeck is the "bad" member while Farrarr is dubbed the "ugly."

One reason for the band's imme-

diate acceptance, according to Crump, is the resurgence of hard rock. "Timing is real important in this business," he believes. Helping the band's hard rock image was producer Tom Werman, who also produced Ted Nugent and Cheap Trick for Epic.

The band is also constantly on the road, taking time off only to return to the studio to record. Despite a soft market, Armstrong reports the band is doing "75%-100% business.

Armstrong is steering the band towards more television exposures with appearances on "Hollywood Heartbeat," "Rock Concert," two appearances on "Solid Gold," "Midnight Special," and a planned Home Box Office cable special.

Armstrong says he is entertaining offers for talk show appearances, but he is holding off, not sure if appearances on such shows are good for the

Molly Hatchet, incidentally, takes its name from a shady lady who lived in 17th century Salem named Hatchet Molly, who liked to decapitate her lovers with a hatchet.

PHILADELPHIA — Kenneth Gamble, co-owner of Philadelphia International Records is taking a leading role in the city's 300th anniversary celebration in 1982.

Gamble heads up an ad hoc committee to lay the groundwork for a pop music festival. Plans are underway to create an American Popular Music Festival, with the city planning to make it an annual event.

As part of the celebration of Philadelphia's founding, Fred Stein, coordinator of the city's official Century Four Celebration agency, plans for the city to host a festival that will run one, two and possibly three weeks.

Stein notes that in addition to local talent, national talent also will be scouted. No acts have been signed and a producer is yet to be selected.

Joining Gamble on the committee are local city officials and business-persons. City officers believe the festival could be a vehicle to unearth a lot of local talent through neighbor-

Shock Rock Opera Premieres In L.A.

LOS ANGELES — "Cosmic Spunk: A Shock Rock Opera." starring Paul Shock and the Shockettes. premieres Jan. 24 at the Odyssey Theatre here.

Producers are Charlene Keel and Barbara McCarter in association with Ron Sossi

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hood or community competitions tied into the celebration.

Stein plans on having the festival spread over many sites throughout the city, such as the Mann Music Center in Fairmount Park that seats 5,000 under a roof and another 10,000 outdoors; the Robin Hood Dell, also in Fairmount Park, with 10,000 accommodated; and the center city Academy of Music concert hall with 3,000 seats. He also indicates the possibility of adding a home-born "comedy component" for the festival with such native talents as Bill Cosby, Joey Bishop and David Brenner.

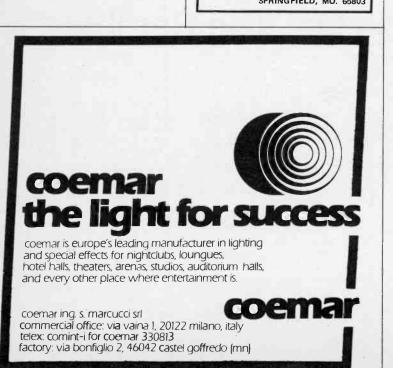
Stein reveals that Dick Clark, who put the Philadelphia pop sound on the musical map with his locally-based "American Bandstand" show in the '50s, has expressed an interest in filming segments of the festival for a two-hour television special.

The event is not viewed by Stein

The event is not viewed by Stein as a money-maker. He says Century Four is interested only in breaking even, with any profits from the various events to go into producing better and free events.

Gamble has proposed that some of the festival events be free, while other events would stand to generate profit for both the artists and the promoters. While local concert promoters are in competition with each other, city Councilman John Anderson expresses the hope that such major local concert promoters as Electric Factory Concerts, George Woods and Sherjam Productions will band together to handle the festival's production instead of going for an outsider to handle the production.







ROCKABILLY BURNETTE—Billy Burnette scorches a tune from his debut Columbia album during a recent showcase at the Exit/In in Nashville.

Travel Expert Adjusting To Belt-Cinching

By CARY DARLING

LOS ANGELES—As owner of TRT Travel Services and one of the organizers behind many rock festivals, it could be expected Lew Weinstock would have a pessimistic view of the 1980s. Catering to rock stars' every whim, which Weinstock does, may not seem to be in style anymore.

Large outdoor festivals and lavishly outfitted airplanes carry an aura of the seemingly oil-rich, recession proof 1960s. But Weinstock is not ready to throw in the towel.

"What's happening now is healthy." he says. "The days of excess are over. Still, acts need transportation." Weinstock's business is trans-

Weinstock's business is transporting artists from one location to the next. In addition, he helps stage such large-scale rock festivals as both California Jams, Canada Jam and most recently the Heatwave festival in Toronto.

Despite the fact Heatwave drew

Despite the fact Heatwave drew 50.000 people to the Mosport site near Toronto when close to 100.000 were expected, Weinstock still sees a market for the rock festival.

"People don't go to those just to hear the music," he says. "They're sailing frisbees and having a good time. It's a get-together." As for the artist, there's nothing like playing before 100.000 people. That's something I think most artists want to experience."

Talks are underway regarding a second Heatwave festival in California as well as another California Jam.

Due to rising costs of the road, Weinstock is getting fewer calls for the palatial Boeing 720 he has available. "There are still some acts which can afford it." he says. "but what we're seeing now are acts traveling as light as possible. Instead of four trucks, they take two if possible."

For the future, he sees more acts doing what Pink Floyd did earlier this year. The British band played a week of shows in Los Angeles and New York with no stops in between. "Can you imagine what it would have cost them to take that show on a regular tour? It would have been too much." he states.

While small and medium markets (Continued on page 33)

Talent Talk

Abba cancelled an appearance on the television program "Show Express" in Germany recently after police there received information about a plan to kidnap the group or individual group members. The Swedish foursome—Bjorn Ulvaeus, Agnetha Faltskog, Ann-Frid Lyngstal and Benny Angersson—decided to perform instead via live satellite from Stockholm with the cooperation of Swedish and German tv personnel.

Barbra Streisand was honorary chairperson of "Sunday Night Live," the third annual benefit for the Free Arts Clinic at the Roxy in L.A. Sunday (7). Kris Kristofferson, Billy Swan, Burt Bacharach, Carole Bayer Sager, Cheryl Ladd, George Segal, and the Beverly Hills Unlisted Jazz Band performed at the \$125 per person invitational event. Proceeds of the show went to the Free Arts Clinic. a non-profit organization that provides teachers of the creative arts to institutions housing battered, abused and abandoned children.

Kris Kristofferson will costar with Jane Fonda in "Roll-Over," a drama scheduled to begin shooting Jan. 5 in New York City. The film is an Orion Pictures release through Warner Bros. ... Vikki Carr's new Spanish album, "Y El Amor." is currently being shipped to Spanish-speaking countries throughout the world under contracts signed recently in Mexico City with CBS International, Mexico. It is Carr's first recording deal in five years.

Songwriter Sandy Pinkard wrote two of the songs featured in Clint Eastwood's upcoming film "Any Which Way You Can." His songs have also been used in "Every Which Way But Loose," "Smokey And The Bandit" and "Coast To Coast." One of his songs. "Idaho At Heart," was used by Congressman Steve Symms in radio and tv commercials in his successful bid to unseat Sen. Frank Church of Idaho.

The Beacon Theatre in New York will be the site of a bluegrass concert series sponsored by the Concert Arts Society. Inc. There will be three shows. The first, Jan. 18, will feature Doc and Merle Watson, and Seldon Scene. On March 7, there will be The Grand Old Opry Bluegrass Show: The Osborne Brothers, and Jim and Jesse and the Virginia Boys. And on April 25 there is scheduled "The Bluegrass Side Of David Grisman."

Chicago new wave act Special Affects is planning to do a film based on its "Too Much Soft Living" album. ... Entertainer Brad Mercer is playing at the new El Presidente restaurant in Cerritos, Calif. through Dec. 13. ... A Universal Recording Corp. demo session is first prize in a Ben's Lounge talent contest for amateur singers. The club is part of Ben Ezra's new restaurant in Chicago. Also, in Chicago, the Odd and the Front Lines entertained a live audience at WNUR-FM's 72-hour marathon broadcast to benefit muscular dystrophy.

Signings

Jeff Lynne, leader and lead singer/songwriter and producer of ELO and Bev Bevan, founding member and drummer of ELO have signed new deals with Jet Records' Don Arden. The new agreement calls for sizable increases in advances and royalties for the group. Lynn is working on ELO's next LP.

Peter Gabriel to Geffen Records

...Peter Gabriel to Geffen Records in the U.S. and Canada. Gabriel, formerly with Charisma Records, is putting together material for his debut Geffen LP. Tentative plans call for the album to be released late next

Singer/songwriter Moon Martin, country vocalist Susie Allanson, Broadway and nightclub perfomer Kelly Garrett and violinist Richard Greene to the Plain Great Entertainment Corp. in separate deals for management. . . Columbia recording artists Jules and the Polar Bears to Norman Epstein Management. . . . Heavy metal rockers Blind Date to Lloyd Segal Management. . . . Singer Clare Bathe to Posse Records. Her first single, "Forever." is scheduled for immediate release.

Levon Helm and MCA artist Terri Gibbs to Buddy Lee Attractions for booking.... Jan Howard and Juice Newton to Shorty Lavender Talent for booking.... Johnny, a five-piece band fronted by former Head East lead vocalist John Schlitt, to Management Associates for career direction and to Diversified Management Associates for booking.... Tom Nix to Arta Productions, Inc. for management.

Singer/guitarist Jody Payne to Kari Records. A member of the Willie Nelson Family, Payne has appeared in the movie "Honeysuckle Rose." ... Songwriter Layng Martine Jr. to Unichappell Music for exclusive publishing. Among his credits is "Way Down," recorded by Elvis Presley. ... RCA artist Zella Lehr to the Larry Gregg TCB public relations firm. ... Entertainer Leroy Van Dyke to artists Services Unlimited for bookings.

Artists Firmed For Inaugural

WASHINGTON—Frank Sinatra will produce and direct the entertainment at President-elect Ronald Regan's inaugural gala. Johnny Carson will be master of ceremonies.

The event, to be held on the eve of the inauguration at the Capital Centre in nearby Landover. Md., Jan. 19, will feature Dean Martin, Ethel Merman, Jimmy Stewart, the Osmond family, Rich Little, Charlton Heston, Robert Merrill, Mel Tillis, Debby Boone, Charley Pride and the U.S. Naval Academy Glee Club. Sinatra also will perform.

3 Star Names At Vegas Riviera

LAS VEGAS—Frank Sinatra. Waylon Jennings and Rich Little are set for three days each at the Riviera Hotel here next month. The trio will replace Liza Minnelli, who was forced to bow out of a 10-day engagement on orders from her doctor.

Sinatra is on loan to the Riviera from Caesars Palace where the

singer has an exclusive agreement. Says Tony Zoppi, the Riviera's entertainment director, "Sinatra will open in his home showroom as scheduled in late January."

Jennings, who recently signed a \$1 million, three-year pact with the Riviera for 1981-83, will follow up the three-day standing for Minnelli with his own two-week stint.

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Talent In Action

CARS KEITH SYKES

Memorial Auditorium, Buffalo, N.Y. Tickets: \$9.50, \$8.50

A high-energy keleidoscope of futuristic music and slick, stylish imagery was combined Nov. 17 by the Cars before a wild throng of 8,000-plus faces.

Handsomely packaged by Steve Bickford's integral lighting and ever-changing backdrop, the Boston-based band was adroitly led by composer-lead vocalist Rick Ocasek.

Capturing a varied spectrum of moods and subjects, Ocasek's unique singing style coupled with his creative writing, assured an itriguing event solidified by his fellow band members.

Bassist Benjamin Orr and his guttural singing complemented Ocasek's wails with lead guitarist Elliott Eastman's intricate executions electrifying throughout the set.

Keyboardist Gregg Hawkes notched impressive efforts on synthesizer and organ and enhanced by drummer David Robinson's timely percussion.

Among the hits performed were "Let's Go,"
"Bye Bye Love," featuring outstanding patterns
by Easton, and the anthem-like "You Wear
Those Eyes."

Other standout efforts during the Elektra/ Asylum group's 70-minute, 17-song set were Hawkes's stellar designs on "Shoobidoo" and "Movin' In Stereo"

"Movin' In Stereo."
"Double Life," "Gimme Some Slack" and the closing encore "Dangerous Type" rounded out the tightly-knit program.

Winding up its 45-city tour, which also included Japan, the Cars easily proved its mass appeal with catchy, substantive material ranging a broad musical spectrum.

ing a broad musical spectrum.

Whether from its second LP "Candy-0" or its latest "Panorama," the band constantly elevated its intensity throughout the set.

Meanwhile, Keith Sykes & the Revolving Band, called in at a moment's notice to fill in for the Romantics, opened the show with 45-minutes of basic southern rock.

The Memphis quartet, led by guitarist-singer Sykes, seemed out of place as the Cars warmup act and was politely tolerated. It scored best on Sykes's latest single "Love To Ride."

HANFORD SEARL

ALLMAN BROTHERS BAND ATLANTA RHYTHM SECTION

Municipal Auditorium, Nashville Tickets: \$8.50, \$7.50

Among the myriad of southern rock groups that emerged in the '70s, the Allman Brothers Band reigned supreme. In a superlative 130-minute, 14-number set Nov. 21, the band demonstrated that its legendary greatness is not founded upon myth.

Despite an early break for sound adjustment, the set flowed smoothly. Working around a core of old hits such as "Blue Sky," "One Way Out" and "Ramblin' Man," the band deftly executed new material and blues-infused instrumental pieces including "Mystery Woman" and "The Madness Of The West." Among the highlights were an electrifying rendition of "Whipping Post" and the soaring "Pegasus," featuring some lengthy drum interludes.

Midway through the program surprise guest Jimmy Hall matched his sizzling harmonica against Dickey Betts' searing guitar leads on "Southbound." Next, Johnny Cobb, who coproduced the group's latest LP, "Reach For The Sky," kicked in vocals on "Angeline."

Trading lead vocals were gravel-voiced Gregg Allman on organ and stellar guitarist Betts. Other standouts in the eight-man corps included drummer Butch Trucks and new member Mike Lawler, coproducer of the Allman's latest LP, on keyboards and synthesizer.

To the strains of "Tara's Theme," the Atlanta Rhythm Section opened the double-bill. Beginning with "Champagne Jam," the 70-minute, 13-number set included "Georgia Rhythm," "I Ain't Much," "Silver Eagle," "Spooky," "Doraville" and "Large Time," dedicated to Lynyrd Skynyrd.

Using an innovative approach to "Imaginary Lover," lead vocalist Ronnie Hammond threw in the opening lyrics to the Rolling Stones' "Miss You," while the band blended chords from both numbers.

Backing Hammond were guitarists Barry Bailey and J.R. Cobb, Paul Goddard, bass, Dean Daughtry, keyboards, and drummer Roy Yeager.

Although its three gold and one platinum LPs are testimony to the quality material the Rhythm Section produces, its live performance

was generally lackluster. While Jaggeresque gyrations are not appropriate for every vocalist, more movement from Hammond might prove to be the catalyst needed for his band to project a more dynamic image onstage. ROBYN WELLS

KENNY RANKIN

McCabe's, Los Angeles Tickets: \$7.50

Kenny Rankin alone onstage with just his acoustic guitar, his distinctive tenor voice and his uncanny ability to develop individualistic interpretations of other people's songs is a powerhouse attraction.

Rankin, whose career seems to be in a holding pattern, mesmerized a soldout house Nov. 22 with his songs, humor, delightful stage personality and uptempo mood.

If anyone had reason to be maudlin, it should have been Rankin who told the crowd he had just received his "pink slip" from his record company (Little David) because he didn't sell enough albums

Nonetheless, his one-hour show consisting of nine tunes moved swiftly. Rankin has polished the art of taking snippets of songs, gluing them together into mini-medleys and changing the lyrical emphasis so that the words emerge in a new deepsing.

He is a forceful performer despite the high tone to his voice which belies the intensity of his interpretation. His set showcased mostly works by other composers, although he did his own "Peaceful," the Helen Reddy hit. Rankin is smart enough to know that other composer's works can work for him because he creates in effect new songs for them

And this he did with "With A Little Help From My Friends," "Pardon Me Haven't We Met" and "When My Guitar Weeps," all strung together into one mini-medley.

A second medley consisted of "Penny Lane," "Why Do Fools Fall In Love" and "I Don't Know Why."

Rankin bowed a new work, "Leave The Driving To Us," by the Bergmans and Henry Mancini from the forthcoming movie, "Change Of Seasons"

sons."

"A House Of Gold," "You Are So Beautiful" connected with "Blackbird," "Lyin' Eyes," and "In The Name Of Love" were performed with a smoothness of tone to make Rankin's usage of scat vocal techniques all the more impacting. Rankin has a quasi-jazzy feel to his singing because of his scatting, but it fits in well with his interpretations. His long guitar intro and offbeat way with "You Are The Sunshine Of My Life" was one of the creative highlines. ELIOT TIEGEL

THE JAM

Rainbow, London Tickets: \$12, \$9

"Sound Affects," the new Jam album, wasn't due to hit U.K. stores until two weeks after this Nov. 15 gig. Yet even though nine of the 11 new on-disk tracks were played during this 18-song, 85-minute set, the frenzied audience treated them all as old favorites.

The fact is that anything the trio played was rapturously received. It was like a stroll in Bedlam when the Jam came onstage to rapturous applause, opening with "Dream Time," which led into the excellent "Monday." Other new songs featured included "Pretty Green," "But I'm Different Now," "Boy About Town," "Man In The Corner Shop" and "Scrape Away."

The frenzy-establishing singles, "Going Underground," "Start" and "Strange Town" were powered through, and title tracks from the first two albums, "In The City" and "The Modern World" were delivered with every last syllable of Paul Weller's venom and aggression.

Paul Weller's venom and aggression.

But if Weller is so clearly the inspiration, Foxton scored with backing vocals and superb bass riffs. In center stage there was Rick Buckler, drumming up a dream, and settled as the third part of this jamming jigsaw.

The lighting, as now regarded as usual, was a credit to the music and the group. Powerful, contrasting lights shone vividly, silhouetting each jam-man in turn. Two generous encores included "David Watts," climaxing with "Down In The Tube Station At Midnight." MARTIN JONES

JOE SUN & SHOTGUN

Exit/in-Nashville
Admission: \$5

Joe Sun sings country music like hard-ground rock salt and nails. One of Nashville's new breed of country stylists, Sun combines a rock-resinated flavor with a mix of blues and Texas honkytonk. His Nov. 21 show drew a sizable crowd for two sets.

Few country solo artists could sustain a 90minute show without dropping the intensity somewhere, but Sun's power and visual energy gave him a restless dynamic that was often riv-

Backed by Shotgun, his six-piece section, Sun exploded through a selection of songs from his first three ovation albums. Stalking the mike like a pent-up rebel, playing off his musicians on instrumental breaks, throwing himself into the feeling of each lyric, Sun came across rather like a country-rock James Dean onstage.

The loose cohesiveness of Shotgun added sass and additional power behind Sun, whose forte appears to be ballads. His version of "Old Flames (Can't Hold A Candle To You)" remains the quintessential one, while songs like "Please Pull Away From Me" and "I Came On Business For The King" take their toll with tensile vibratility.

Allowing his musicians—Ray Flacke and L.D.
Stamp on guitar, Rabbit Warren on bass, Neil
Flanz on pedal steel and Mark Edwards on
drums—to shine individually, Sun came off a
winner with flair.

KIP KIRBY

SARAH VAUGHAN

Grand Finale, New York Admission: \$15

She complained that she had a cold, but it didn't seem to interfere with her singing, which was, whether in a ballad or an upbeat scat, always the outstanding performance one comes to expect from Vaughan.

Backed by a solid trio of piano, bass and

Backed by a solid trio of piano, bass and drums, she opened with an effective "Fascinatin' Rhythm," that began out of tempo, but swung into a solid beat after a chorus.

Other tasty ballads were: "On A Clear Day,"
"There Will Never Be Another You" and "I'll Remember April." But the hour-long program Nov.
19 was balanced with some beautiful slow numbers such as the languid "Easy Living" and the thoughtful "Lush Life" by Billy Strayhorn.

thoughtful "Lush Life" by Billy Strayhorn.

She got a standing ovation for her encore performance of "Send In The Clowns," the last of her dozen selections. She commented, "You're such a nice audience. You've made me feel better, but I still have a cold."

DOUG HALL

Leber And Krebs

Continued from page 31

The two partners have had the club more than a year, but it was only this fall, after they fully sound-proofed it, that they were able to book live shows at the venue.

"It's not a club. It's not a theatre. It's an entertainment complex." says Krebs. "It's envisioned to use as many of the 160 hours of the week as possible, with contemporary music entertainment flowing on three or four different floors, seven or eight different places at once. It also solves problems for us in terms of giving a number of our acts a place to play and to develop their talents.

"It took us a longer period or time (to get the complex started) because we battled with the neighbors. Now we are converting it to what we intended it to be in the first place: a restaurant, theatre and music," says Leber.

Travel In 1980

• Continued from page 32

would not get the superstar acts by this process. he sees more medium sized acts playing small halls in various parts of the country. "Acts are still going to have to stay on the road but they will have to scale down the halls they play." he states.

When artists pare their entourage or visit fewer cities on a tour, that means less business for Weinstock. Yet he is not alarmed. "I'm working with some acts that I may not have worked with a few years ago," admits Weinstock, who in the past has provided his clients with such outlandish comforts as rickshaws from Thailand and custom art.

"But, in the long run, this is good. The 1960s were a fun time but that type of excess can't go on forever."

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Survey For Week Ending 11/30/80 Top Boxoffice

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Total Ticket

Kan	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Ticket Sales	Price Scale	Gross Receipts		
	Arenas (6,000 To 20	,000)				
1	BRUCE SPRINGSTEEN & THE E STREET BAND—Ron Delsener, Madison Square Garden, New York, N.Y., Nov. 27&28 (2)	39,860	\$10.50-\$12.50	\$465,000		
2	BRUCE SPRINGSTEEN & THE E STREET BAND— DiCesare Engler, Civic Arena, Pittsburgh, Pa., Nov. 30, Dec. 1 (2)	34,862	\$9.75	\$339,905*		
3	TEDDY PENDERGRASS/STEPHANIE MILLS/ ECTASY—Ron Delsener/Radee·Sun Song Prod., Madison Square Garden, New York, N.Y., Nov. 21	10,025	\$9.50	\$248,127*		
4	THE CARS—Don Law Co., Boston Garden, Boston, Mass., Nov. 30, Dec. 1 (2)	23,000	\$8.50-\$9.50	\$216,844*		
5	STEVIE WONDER/GIL SCOTT HERON—Tiger Flower & Co./Barry Weintrab/Dick Greffey, Capital Center, Largo, Md., Nov. 26	17,699	\$10.50-\$11.50	\$205,980*		
6	THE CARS/THE ROMANTICS—Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Nov. 24,25 (2)	20,285	\$8.50-\$9.50	\$185,659*		
7	THE BAR KAYS/CAMEO/BRICK/SWITCH/GRAND MASTER FLASH—Tiger Flower & Co./Jam Prod., Reunion Arena, Dallas, Tx., Nov. 29	16,604	\$9.50-\$10.50	\$166,554		
8	KANSAS—Tee Shirt Ltd Prod., Riverside Centroplex, Baton Rouge, La., Nov. 29	14,000	\$9.50	\$133,000*		
9	THE CARS —Ron Delsener, Nassau Colis., Uniondale, N.Y., Nov. 28	13,200	\$9.50-\$10.50			
10	THE BAR KAYS/CAMEO/BRICK/SWITCH—Tiger Flower & Co./Jam Prod., The Summit, Houston, Tx., Nov. 28	11,769	\$8.50-\$9.50	\$105,004		
11	KANSAS—Connie Rothman Prod., Mobile Municipal Aud., Mobile Ala., Nov. 28	10,300	\$9.50	\$97,850		
12	TEDDY PENDERGRASS—Entertainment Industries Ltd., Cleveland Aud., Cleveland, Oh., Nov. 22	10,025		\$92,340		
13	THE OUTLAWS/IRON CITY HOUSE ROCKERS/ JOHNNY VAN ZANT BAND—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., Nov. 28	10,063	\$7.75-\$8.75	\$87,057		
14	CHARLIE DANIELS BAND/HENRY PAUL BAND— Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Nov. 30	10,154	\$7.50-\$8.50	\$81,042		
15	THE COMMODORES/ZAPP—Star Enter./Turning Point, Mid-South Colis., Memphis, Tenn., Nov. 26	8,443	\$8.50-\$9.50	\$77,184		
16						
	Auditoriums (Under	6,000)				

16	ROSSINGTON COLLINS BAND/38 SPECIAL—Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Nov. 26	9,875	\$5.50-\$8.50	\$76,942
	Auditoriums (Under	6,000)		
1	FRANK ZAPPA—Jam Prod., Uptown Theatre, Chicago, III., Nov. 28, 29, (4)	17,524	\$10.50-\$11.50	\$187,733*
2	AL JARREAU—Ron Delsener, Uris Theatre, New York, N.Y., Nov. 26,28 29,30 (5)	8,973	\$9-\$22.50	\$160,361*
3	BOB HOPE—Revelation Prod., Kiel Opera House, St. Louis, Mo., Nov. 22	3,557	\$15-\$100	\$115,000*
4	STATLER BROTHERS/BRENDA LEE—Varnell Enter., Decatur Civic Center, Decatur, III., Nov. 24 (2)	6,466	\$7.50-\$8.50	\$53,953*
5	OAKRIDGE BOYS/MICKEY GILLEY/JOHNNY LEE/ LACY J. DALTON—C.K. Spurlock, Montgomery Civic Center, Montgomery, Ala., Nov. 29	6,562	\$7.50-\$8.50	\$53,351*
6	STATLER BROTHERS/BRENDA LEE—Varnell Enter., Municipal Aud., Greensboro, S.C., Nov. 23	6,284	\$7.50-\$8.50	\$ 51,236
7	MOLLY HATCHET—Jam Prod., Aragon Ballroom, Chicago, III., Nov. 28	4,677	\$9.50-\$10.50	\$46,400
8	BOZ SCAGGS/SEAWIND—Electric Factory Concerts, Stanley Theatre, Pittsburgh, Pa., Nov. 24	3,742	\$10-\$12.50	\$43,377*
9	BOZ SCAGGS/SEAWIND—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Nov. 28	3,072	\$8.50-\$15	\$40,850
10	ROSSINGTON COLLINS BAND—DiCesare-Engler, Johnstown War Memorial, Johnstown, Pa., Nov. 29	4,725	\$7.75-\$8.75	\$37,002
11	ROSSINGTON COLLINS BAND/38 SPECIALS— Monarch Enter., Capital Theatre, Passaic, N.J., Nov. 24	3,391	\$9.50-\$10.50	\$34,451*
12	BOZ SCAGGS/SEAWIND—Don Law Co., Orpheum Theatre, Boston, Mass., Dec. 1	2,800	\$10.50-\$12.50	\$32,559*
13	BOZ SCAGGS/SEAWIND—Don Law Co., Ocean State Theatre, Providence, R.I., Nov. 29	2,700	\$10.\$12.50	\$32,545
14	POLICE/THE FLESHTONES—Monarch Enter., Capital Theatre, Passaic, N.J., Nov. 29	3,362	\$8.50-\$9.50	\$30,785*
15	FRANK ZAPPA—Jam Prod., Civic Center, Des Moines, Ia., Nov. 30	2,735	\$11	\$29,370*
16	JOE COCKER—Brass Ring Prod., Royal Oak Theatre, Royal Oak, Mich., Nov. 28, (2)	2,890	\$10	\$28,900
17	AIR SUPPLY/DAVID POMERANZ—Albatross Prod./ Isle Of Man, Orpheum Theatre, Vancouver, B.C., Can., Nov. 25	2,632	\$8.50-\$9.50	\$25,775
18	THE BABY'S/OFF BROADWAY—Bill Graham Presents, Sacramento Memorial Aud., Sacramento, Ca., Nov. 26	3,020	\$6.95-\$8.75	\$25,759
19	THE BABY'S/OFF BROADWAY—Avalon Attractions, Santa Monica, Civic, Santa Monica, CA., Nov. 24	3,000	\$8.75-\$9.75	\$25,313*
20	POLICE/THE FLESHTONES—Don Law Co., Orpheum Theatre, Boston, Mass., Nov. 28	2,800	\$8.50-\$9.50	\$25,192
21	FRANKIE VALLI & THE 4 SEASONS—Monarch Enter., South Mountain Arena, W. Orange, N.J., Nov. 24	2,364	\$9.50-\$10.50	\$24,698

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Advertising Deadline: December 26, 1980



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LOS ANGELES-20th Century-Fox Records is in the midst of restructuring its r&b division and veteran broadcaster/music industry rep E. Rodney Jones is a victim of the label's realignment.

Although Neil Portnow. 20th's president, says the company is not slicing its staff, he admits that Jones' release was part of a belt-tightening process, with others taking on additional responsibilities.

Jones primarily worked the field where the label had no representatives. Bunky Sheppard, vice president of the r&b division and Donny Brooks the department's promotion director, will assume Jones' responsibilities.

Carol King, 20th's regional promo rep is not affected by the restructuring, although Portnow says further restructuring plans are still on the drawing board.

Elektra/Asylum's Lenny White held a special showing of the film "Superman" as a Thanksgiving

* *

"Superman" as a Thanksgiving present for a group of 50 kids.

White, an avid video buff with a large film library, showed the movie to his son Justin's classmates at the New World Education Center in Queens, N.Y., Thanksgiving eve. The kids are three to six years of age.

Thelma Houston and Sylvester are to headline a concert sponsored by the Gay & Lesbian Lifestyles Expo at the L.A. Convention Center 8 Friday (12).

The concert is part of the group's weekend expo. Other artists scheduled to appear during the three days (Friday-Sunday) are Patrice Rushen. Teresa Trull, the New Alice Stone Band, the L.A. Gay Men's Chorus and others.

Robert (Benson) Guillaume was to serve as host of the 13th annual Image Awards at the Hollywood Palladium Sunday (7).

Sammy Davis Jr., this year's honorary chairman, was to be honored at the presentation for his 50 years in the entertainment field.

Among those scheduled to present awards were Stephanie Mills, Andrae Crouch, Scatman Cruthers, Roxy Roker, Jayne Kennedy, Byron Allen, Marla Gibbs and numerous others. . . . Todd Bridges, one of the stars of NBC-TV's sitcom "Diff'rent Strokes," revealed on the "Mike Douglas Show" that he is in the process of recording an album that's a mixture of rock, disco, r&b-"everything," he said. Bridges is signed to ARC Records.

L.A.'s Freeway Records & Tapes will host a Christmas party for children, and the youngsters are urged to bring toys and food for those less fortunate for distribution by the Brotherhood Crusade. The party is scheduled for Saturday (13) at noon. ... Barbara Kennedy has returned

to the personal management field. with new offices in Beverly Hills.

Kennedy, former manager of the O'Jays, left the field shortly after she and the group decided to split. For the past couple of years she has worked outside the music industry:

She notes that her first two signings are a duo, Joseph & Jerusha and Sweet City's John Wilson.

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Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher. Week Week Weeks on Chart Weeks on Chart TITLE, ARTIST Last This Last Ę (Writer), Label & Number (Dist, Label) (Publisher, Licensee) MASTER BLASTER-Stevie Wonder 女 1 13 34 16 20 (S. Wonder), Tamia 54317 ((Jobete/Black Bull, ASCAP) 4 LOVE T.K.O. - Teddy Pendergrass 2 9 35 35 7 (C. Womack, G. Nobel), P.I.R. 9-3 (Assorted, BMI) 公 CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI) 36 7 3 9 40 LOVELY ONE—The Jacksons (M. Jackson, R. Jackson). Epic 9-50938 (Ranjack/Mijac, BMI) 37 19 4 11 17 4 血 **UPTOWN—Prince** (Prince), Warner Bros. 49559 (Ecnirp, BMt) 42 7 11 5 5 台 KEEP IT HOT-Cameo 7 8 ☆ 61 2 (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP) ****** 50 4 MORE BOUNCE TO THE OUNCE-Zapp 7 6 17 血 (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI) 44 5 ANOTHER ONE 8 8 17 BITES THE DUST—Queen ▲ (Deacon) (Queen/Beechwood, BMI), Elektra 47031 童 45 6 LOVE X LOVE—George Benson (R. Temperton), Warner Bros/Qwest 49570 (Rodsongs, ASCAP) 9 9 10 43 43 7 I'M COMING OUT-Diana Ross 10 10 14 (B. Edwards, N. Rodgers), Motown 1491 (Chic. BMI) 仚 48 5 REMOTE CONTROL-Reddings 血 12 10 儉 55 (N. Mann. B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) 3 (Last Colony/Band Of Angels, BMI) WHEN WE GET MARRIED—Larry Graham (D. Mogan), Warner Bros. 49581 (Big Seven. BMI) 仚 14 10 46 49 5 金 UNITED TOGETHER-Aretha Franklin 5 18 (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International 攽 Enterprises ASCAP) 62 3 I NEED YOUR LOVIN'—Teena Marie (T. Marie). Gordy 7189 (Motown) (Jobete, ASCAP) 14 11 16 山 I'LL NEVER FIND ANOTHER-Manhattans 15 6 仚 53 6 (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI) 49 33 11 YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell). ARC/Columbia 11-11407 (Saggifire/Rutland Road/Almo. ASCAP/Foster Frees/Irving, BMI) ₩ 23 4 100 56 5 血 LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Shownbreree/ASCAP) 19 8 山 LOVE UPRISING-Tavares 20 9 **₩** 64 2 (R. Moore, A. Winbush). Capitol 4933 (Moore And Moore/Right, BMI) か IT'S MY TURN-Diana Ross 21 6 (M. Masser, C. Bayer Sager), Moto 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia, BMI) 52 52 5 20 22 7 HAPPY ANNIVERSARY-愈 58 5 Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano). Polydor 2135 (Dark Cloud/H.A.B., BMI) 由 THE WANDERER—Donna Summer

(G. Moroder, D. Summer), Geffen 49563 (Warner)
Bros.) (Cafe Americana/Revelation/Ed Intro./
Intersong, ASCAP) 60 5 21 13 12 55 51 9 FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley). Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP) 血 25 5 56 36 15 23 26 6 LOVE OVER AND OVER AGAIN-Switch 童 63 4 (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP) 58 37 10 AGONY OF DEFEET-Parliament 38 4 (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI) 敢 66 GANGSTERS OF THE GROOVE—Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP) 政 27 7 60 67 4 COULD I BE DREAMING-Pointer Sisters 26 6 30 (T. Lawrance/M. Henderson/A Pointer), Planet 47920 (Elektra) (Tira. BMI/Carith ASCAP/Brain Tree, BMI) 山 68 4 28 27 8 WHAT CHA DOIN'-Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI) 如 69 4 20 31 FREAK TO FREAK-Sweat Band 8 (C. Small, J. Washington, G. Shider, W. Collins). Uncle Jam 9-9901 (CBS) (Rubber Band, BMI) 63 41 14 29 HOW LONG-Lipps Inc. 29 9 (P. Carrack), Casablanca 2303 (Anchor, ASCAP) 64 46 19 PROVE IT—Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP) 30 32 SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne). A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI) E 34 5 酋 70

TITLE. ARTIST Ę Last (Writer), Label & Number (Dist, Label) (Publisher, Licensee) FUNKIN' FOR JAMAICA-Tom Browne * 82 2 (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI) HAPPY ENDINGS-Ashford & Simpson 7697 2 80 (N. Ashford/V. Simpson), Warner Bros 49594 (Nick-O-Val, ASCAP) 血 77 3 HEAVENLY BODY-Chi-Lites (C. Davis, E. Record). 20th Century 2472 (RCA) (Angelshell/Six Continents, BMI) か WHERE DID WE GO WRONG-L.T.D. 78 3 (S. Dees, J.L. Osborne), A&M 2250 (Irving, Amo/Mcrovscod, ASCAP) 72 72 4 DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Mydinda Music, ASCAP) 由 79 3 HEARTBREAK HOTEL-The Jacksons TOO TIGHT-Con Funk Shun (M. Cooper), Mercury 76089 (Val-ie-Joe, BMI) 74 71 6 WE NEVER SAID GOODBYE-(I. Hayes, A. Anderson). Arista 0572 (Rightsong/ 85 山 2 IF YOU FEEL THE FUNK-LaToya Jackson 76 76 3 (K. Peterson, D. Pride). Polydor 2137 (Seitu/Dorie Pride, BMI) SHOOT YOUR BEST SHOT-Linda Clifford (I. Hayes, M. Hayes), Curtom/RSO 1053 (Rightsong, BMI) 如 2 86 ONCE IS NOT ENOUGH—0'Jays (B. Sigler, H. Scales), TSOP 6-4791 (CBS) (Mighty Three, BMI) 如 88 2 BOOGIE BODY LAND-Bar-Kays (J. Alexander, L. Dodson, C. Allen, C. Guy, L. Smith, M. Bynum, W. Stewart, H. Henderson, F. Thompson, M. Beard, A. Jones), Mercury 76088 血 89 2 (Bar-Kays/Warner-Tamerlane, BMI) INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix). MCA 51024 (Four Knights. BMI) 80 90 2 I JUST LOVE THE MAN—The Jone Girls (K. Gamble, L. Huff) P.I.R. 6-3121 (CBS) (Assorted, BMI) 81 73 10 LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP) 82 54 20 THE REAL THANG-Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlanti 3764 (Walden/Gratitude Sky. ASCAP/Brass Heart/Cotillion, BMI) 83 59 8 LITTLE GIRL DON'T YOU WORRY — Jermaine Jackson (J. Jackson, P.M. Jackson Jr.). Motown 1499 (Jobete, ASCAP/Boots May. BMI) 84 47 20 MAKE THE WORLD STAND 由 NEW ENTRY STILL—Roberta Flack and Peabo Bryson (R. Flack, P. Bryson). Atlantic 3775 (WB/Peabo/Very Every, ASCAP) RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings), T.K. 1039 (Third World, ASCAP) 敢 NEW ENTRY THE LOOK IN YOUR EYES-愈 NEW ENTRY Maze Featuring Frankie Beverly (F. Beverly). Capitol 4942 (Amazement. BMI) FEEL MY LOVE-Michael Wycoff 愈 NEW ENTRY (M. Wycoff), RCA 12108 (Crystalane, BMI) YOU DON'T KNOW LIKE I KNOW-Genty 鲍 (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI) MEW ENTRY HURRY UP THIS WAY AGAIN-Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI) NEW ENTRY 90 STRENGTH OF A WOMAN—Eloise Laws (P. Brown, J. Curiel), Liberty 1388 (EMI, ASCAP) 91 83 8 I GO CRAZY—Lou Rawls

/P. Davic). P.I.R. 9.3114 (CBS) (Web IV. BMI) 92 75 12 TOGETHER-Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI) 93 81 8 DON'T STOP THE MUSIC—Yarbrough & Peoples
(J. Simmons, A. Peoples, J. Ellis). Mercury 76085 (J. Simmons, A. (Total X, BMI) 94 84 11 I'M READY—Kano (S. Pulga. L. Ninzatti, M. Bonsanto), Emergency 4504 (Brasilia) (Emergency/Farfallo, ASCAP) 95 65 24 LET IT FLOW—Grover Washington Jr. (G. Washington), Elektra 47071 (G.W., Jr., ASCAP) 96 91 12 NOW THAT YOU'RE MINE AGAIN-Spinners NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume. R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI) 97 94

TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee) BURN RUBBER-Gap Band (L. Simmons, C. Wilson, R. Taylor). Mercury 76091 (Total Experience, BMI) MELANCHOLY FIRE—Norman Connors (D. DeMarco), Arista 0581 (Family/Arista, ASCAP) TAKE ME AWAY—The Temptations (F. Karlin, D. Pitchford), Motown 1501 (T.L./ Adamsongs, ASCAP/L-T/Pzazz, BMI) BABY, LET'S RAP NOW-The Moments (T. Keith, M. Moore), Sugar Hill 551 (Sugar Hill, BMI) HOW DO YA DO—Brass Construction (M. Grudge, J. Wong). Liberty 1387 (Big Boro/ Desert Rain, ASCAP) YOU'VE GOT TO LIKE WHAT

YOU DO—Shirley Brown (J. Banks, H. Thigpen, D. Weatherspoon), 20th Century 2473 (RCA) (Cessess/Swelka. BMI) I BELIEVE IN LOVE-Barry White

(B. White, A. Johnson, S. Hudman). Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Dake, BMI) AFTER LOVING YOU-Rockie Robbins (S. Dees), A&M 2287 (Irving/Medad. BMI)

SOMETHING IN THE PAST—One Way Featuring Al Hudson (A Perkins, C. Gregory, A. Hudson) MCA 51021 (Perk's/Duchess, MCA, BMI)

I JUST WANT TO FALL IN LOYE—Spinners (W. Hatcher, D. Omar, R. Ross), Atlantic 3765 (Hattress/Spinners, BMI)

HERE'S TO YOU—Skyy (R. Muller), Salsoul 572132 (RCA) (One To One, ASCAP)

SO YOU WANNA BE A STAR-Mtume (J. Mtume, R. Lucas, B. Fearington), Epic 19-50952 (not tisled)

WHEN I FALL IN LOVE-Revelation (V. Young, E. Heyman), Handshake 8-5305 (Chappell/Northern/Intersong, ASCAP)

FUNKDOWN — Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)

LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BM1)

GET IT—Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP) HE'S SO SHY-Pointer Sisters ●

(T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)

WATCHING YOU-Slave (M. Adams, R. Turner, D. Webster, S. Washington, S. Arrington), Cotillion 46006 (Allantic) (Salve Song/Cotillion, BMI)

BON BON VIE—T.S. Monk (S. Linzer, L.R. Brown). Mirage 3780 (Atlantic) (Unichappell/Featherbed/Larball, BMI)

PASSIONATE BREEZES-The Dells (C. Jackson, M. Yancey). 20th Century 2475 (RCA) (Chappell. ASCAP)

SHAKE IT UP-The Dazz Band (M. Calhoun, B. Harris), Motown 1500 (Jazzy Autumn/Three Go, ASCAP)

STRETCH—B.T. Express (E. Walker, W. Hall, Jr.), Columbia 11-11400 (Triple "0," BMI)

8TH WONDER-The Sugar Hill Gang (C. Cook, R. Lapread), Sugar Hill 753 (Commodores/Jobete, BMI)

THE GLOW OF LOVE—change (D. Romani, W. Gartield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)

S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9:5526 (CBS) (Interior, BMI) BOURGIE, BOURGIE-

Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O Val. ASCAP) THROUGHOUT YOUR YEARS—Kurtis Blow
Rinw). Mercury 76083

(W. Waring, J. B. Moore, K. Blow), (Original J.B./Neutral Gray, ASCAP) WIDE RECEIVER—Michael Henderson

(M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP) LET ME TALK-Earth, Wind and Fire

(M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey). ARC/Columbia 1-11366 (Saggifire/Verdangel/Cherubin/Sire G Trini/ Steelchest. ASCAP)

LET'S DO IT AGAIN-Fatback (B. Curtis, F. Demery). Spring 3015 (Polydor) (Clita, BMI)

PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown). Bang 9-4813 (CBS) (W.B./Good High, ASCAP)

95 98

99 93 7

100 87 3

17

I'M TALKIN' 'BOUT YOU-A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenae/Conducive/ASCAP, BMI)

THE FUNK IS ON-Instant Funk (R. Muller). Salsoul 7-2131 (RCA) (One To One, ASCAP)

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

NON STOP-Forecast

向 74

> 67 57

3

6

KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez). Elektra 47043 (Mehoma, BMI)

MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)

32 24 12

(A) 39 6 (R. Bell, F. Jackson, A. Bayyan). Ariola 811 (Arista) (Bayyan, BMI/Aminah, ASCAP)

ONE CHILD OF LOVE—Peaches & Herb (O. Fekaris, F. Perren), Polydor/MVP 2140 (Perren-Vibes, ASCAP)

SIZZILIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)

DECEMBER 13, 1980 BILLBOARD

James Brown Resurgence Blooming In S.F.

3 Keystone Club Dates **Big Draws**

SAN FRANCISCO - James Brown is pursuing a resurgence of his soul popularity. A reissue of his 18-year-old LP, "Live At The Apollo" on locally based Solid Smoke Records plus a concert tour swing through this area are among the enervating activities which are propelling "the godfather of soul" back into the public limelight.

Brown's 14-piece review drew an estimated 6.000 fans to a series of shows booked by Bobby Corona and Freddie Herrera at their three area Keystone nightclubs.

After doing a Nov. 19 show for the inmates at San Quentin prison-an event which earned wide press coverage-Brown did two more Nov. 20 at Keystone Palo Alto, two Nov. 21 at Keystone Berkeley and then two per night for the next three nights at the Stone on Broadway in San Francisco, with the final night added at the last minute to satisfy the voracious demand for tickets.

Each show opened with a halfhour's worth of music from Brown's astonishingly tight band, JB International, whose renditions of material like the "Star Wars" theme and "We Are The Funky Men" had the crowds in a frenzy even before the star appeared. Brown himself did about 75 minutes for the early shows each night and then drove himself to the limits with a two-hour-plus workout at the late shows.

"He's 20 years older than me." says Rico Tee, partner in Solid Smoke Records of the 47-year-old Brown. "I literally could not keep up with him. He's got a message that he wants to get across and he feels it's his job to do that as long as he has the energy in his body.'

The broad reach of Brown's "comeback" will be evident on a national level in coming weeks. He appears on "Saturday Night Live" Saturday (13). he expects to tape a Tom By JACK McDONOUGH

Snyder interview at that same time in New York, when he will also do a series of concerts; he'll be doing a one-hour special for Ted Turner's Atlanta station, and Brown and his troupe will be featured in the halftime show at the Sugar Bowl game in New Orleans New Year's Day.

the younger white fans who were misinformed and who were routed around James Brown starting around 1968.

"I want those people to know what I'm about and what kind of show I put on.

"These young people, like Rico



Billboard photo by Chester Simpson

Strong comeback: James Brown greets fans at Oakland's Record Factory as Rico Tee of Solid Smoke Records looks on.

Not to mention that Brown currently has three albums-on three different labels-on the market. Besides the Solid Smoke reissue there is Polydor's "Hot On The One," a livein-Japan set, and the just-released "Soul Syndrome" on TK, with its single "Rapp Payback."

Brown's appearances in San Francisco were his first in the city in 12 years and first in the area in five. and it is significant that these appearances were at clubs that normally feature only rock'n'roll.

"I chose to play the Keystones," says Brown, "because the owners are young and I knew they would work hard for me. I believed they could bring me the audience I wanted-all

and Bobby Corona, have good ideas. I'm glad they like my music because they gave me the avenue I've been looking for and I'm going with them all the way. It's what I've always expected from my country. that I'd have an audience of all citizens and not just black citizens."

Tee lined up local in-store appearances by Brown, split the costs of radio ads for the shows with the Keystones, and he will meet Brown in New York to do further promotional work on the Apollo album.

"He (Brown) feels." says Tee. "that the older people turned their backs on him and that was a reason his career started to falter. Then the record companies put pressure on

3 LPs And TV Shots Aid Appeal

him to do something different. The records (Quality) got worse and sales got worse because he was being forced to do material that wasn't natural. And James Brown has got to be natural or it doesn't work

In addition to Solid Smoke and the Keystones. Brown had special mention for Kansas City concert promoter John Katz and for John Belushi and Dan Ackroyd, "who got the ball rolling by giving me a spot in their 'Blues Brothers' movie."

Because of the reception he received at the Keystones, Brown says he is planning to work with Corona and Herrera again for a series of West Coast dates in the spring at 2.000-plus venues.

Brown also pays tribute to one older hand, Henry Stone of TK. The TK album came about, says Brown. because he had let his Polydor contract expire in favor of doing a project for Stone. "I didn't think ne was being treated fairly. He has helped so many people who have since forgotten him and passed him by. There was a need for him to have a James Brown on his label because we need people like him in this business. So this gave him the boost he needed and now he's got some hot acts coming up.'

Brown says that his next album will be for Polydor, but that album, and any future albums for any labels, will all be on a one-shot basis. The Solid Smoke material had been licensed from Polydor and Brown says he did not know of it until a week before the album went on sale.

Tee says that now that his company has established a rapport with Brown other reissue material will become available on Solid Smoke "because obviously Brown knows who owns all the old masters.'

Commodore Ritchie Looks

• Continued from page 31

world so long to understand the rest of the world.

"People say things like 'black people play the blues and r&b,' but when you go back and ask the Beatles who they patterned their music after, they didn't say Mozart. They said Chuck Berry and Muddy Waters. But the Beatles made the money.'

Ritchie turns to radio first to determine how successfully new songs and albums will move. He recalls the moment he learned "Still" would move across the board, "about five days after the first shipment to the disk jockeys. All you heard was 'Still.' Then I knew. The same was true for 'Three Times A Lady' and the same with 'Easy.'

If the future holds more gospel or other crossover successes for the Commodores. Ritchie is unwilling to predict. He is pondering writing stage plays, doing a solo album and additional work with other artists. "If you look at the Commodores' schedule, we've just never had enough time," he notes. "This year when one of our members had a motorcycle accident. Kenny Rogers called. Wonderful timing. We had just canceled a month out of our U.S. tour.'

The switch to working with another artist was "an eye opener. Kenny was so genuine, I see now

why he is where he is. Forget about this superstar stuff, he rolled up his sleeves and said 'whatever it needs to get what you want, just tell me.'

"I produced Kenny standing side by side with him in the booth, because I've always felt that as an artist there are days when I would like the whole world to be in there with me. To do two songs, he spent 81/2 hours in that booth and never really took a break. But we got 'em both in one night and he did a heck of a job." "Lady" is already a chart topper and the second song, "The Man," will be released shortly.

Despite a ready sense of humor. Ritchie takes himself seriously. "I'm a great believer in homework, I got that much out of school. Before I started writing songs, I hung around with people at Motown like Norman

Woodfield, James Carmichael and Gene Page. I think I interviewed every major artist I could get my hands

The Commodores studied the breakup of other groups before laying the ground rules for their own cohesiveness the past 12 years. "Communications has been our main focal point," he explains, "and we still look at ourselves as college students

'Whether you have a Rolls Royce, a Ferrari or a Maserati or 17 houses around the country, you leave all that outside the door when you come in to rehearsal. I can still curse you out, you can curse me out, because we're still approaching every album as if it was the first. These guvs can give criticism as well as take .t and that is the key."

Record Retailers

PHILADELPHIA - Richman Brothers Records staged a product show for area dealers Nov. 30 at its showrooms in nearby Pennsauken.

Retailers had an opportunity to see a variety of sales programs, including audio accessories, apparel carrying musical motifs, video products and other allied materials that could help push up sales during the holidays.

Joining in the display was Sound

Odyssey, locally-based retail record chain represented by Richard Richman and Aram Boorazian, who discussed sales ideas and exchanged package ideas regarding merchandising and marketing.

Booths were also set up to display assorted audio accessories from Pfanstiehl, cases for LPs and tapes from Dynasound and Savoy, and a video booth presenting both blank and prerecorded tapes distributed by the hosting Richman Bros.





JAMES BROWN-Rapp Payback

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BARRY MANILOW
OUTLAWS
STEVIE WONDER
DIANA ROSS
PEACHES & HERB
JON ANDERSON
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JERMAINE JACKSON
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Survey For Week Ending 12/13/80

Publishing

PLACES 7 IN 1980 Deutch a Broker For Soundtrac By IRV LICHTMA NEW YORK—Looking to release a soundtrack album? Eager to make such arrangements for labels is veteran music published in the such arrangements of the such

music consultant and coordinator of music for Columbia Pictures, has been the man-in-themiddle in placing seven major soundtracks with various labels.

But, Deutch's activities extend beyond the placement of tracks. It includes setting up screenings for labels and coordinating with the releasing company both advertising and promotion. His non-exclusive deal with Columbia may also involve him with the actual scoring of the film and/or the creation of a title

Deutch says he will outline to label executives the importance of the film project and the offer in most instances of world rights.

He likes to showcase at least some of the music, but may screen a print for a label that has yet to be scored. With acceptance by a label of a track album. Deutch then sets up a budget for record exploitation.

Once approved by Columbia. Deutch provides the releasing firm with playdates and hires independent promotion men to work along with the label's own promotion staffers to work on the

vertising. Goldberg held a similar position at United Artists Pictures when Deutch was associated with United Artists Pictures, a slot that gave Deutch vears of experience in dealing with soundtrack music.

Deutch, who says he's encountered little resistance to the payment of re-use fees to the American Federation of Musicians, an amount equal to the costs of recording all music heard on the LP, has made the following deals over the past year: "Electric Horseman," scored by Dave Gruson to Columbia Records; "The Competition," scored with Lalo Schifrin with classical themes added to Columbia Masterworks; "Stir Crazy," scored by Tom Scott with songs by Michael Masser to the Posse Records; "It's My Turn," with a hit theme song by Masser and Carole Bayer Sager sung by Diana Ross to Motown: "Blue Lagoon," scored by Basil Poledouris to TK (with international rights to CBS), "Seems Like Old Times." a Neil Simon film scored by Marvin Hamlisch to Audiofidelity Records; and "Used Cars," scored by Pat Williams to Columbia.

2 'Parallel Priority' Paths At UA Music

NEW YORK-United Artists Music is adopting two "parallel pri-ority paths" to maintain a growth pattern in recorded uses and copyrights in all ancillary areas.

They will be the focus of national meetings Tuesday through Thursday (9-11) at the company's Los Angeles offices dubbed "Full Spectrum Marketing Of The Copyright."

"Considering the realities of to-day's music-record scene," maintains Harold Seider, president, "we feel that the most positive response is to move beyond the traditional music publishing practices. Publishers today can no longer maintain a forward posture by focusing only on a cut-to-cut exploitation of their music for recorded use.'

Seider says that a "new set of organizational and marketing dynamics" is required for copyright usages

Williams To Fox

LOS ANGELES-Composer/ performer Joseph Williams has signed an exclusive longterm publishing agreement with 20th Century-Fox Music, according to Herb

Eiseman, president.

Manager Barry Bregman of B-Line, Inc. is in the process of concluding major label negotiations.

Williams is the son of Academy Award winning film scorer/conductor John Williams. He is also completing work on his debut rock album, produced by Barry Fasman.

in commercials, theatrical and television properties, films, concert presentations and video, as well as in music print.

The push strategies will be implemented through new professional staff techniques and a flow of new marketing concepts backed by support materials.

During the past year. UA took its first steps in this direction as the company introduced its new image graphics on special presentation kits and matching design cassettes.

UA also launched a marketing "reach program" of sampler volumes distributed to more than 1,000 professional contacts in the advertising agency field, film, tv and theatri-

At the conclave, staffers will conduct professional meetings and hear from such executives as Seider, Victor L. Guder, vice president of professional division/standard catalog: Frank F. Banvai, vice president of international; Stephen Cotler, vice president and general manager of the Big 3 print division.

Also. Ed Slattery, special projects consultant; Jay Leipzig, public relations and ad consultant from the Music Agency Ltd.:

Also: Jimmy Gilmer, vice president of Nashville operations: Barry Bergman, vice president of creative affairs; Linda Whol, business affairs staffer, Loretta Munoz, West Coast professional manager; Nashville's Buzz Arledge and Steve France, the music print division's licensing coor-

Geffen & Kaye Off Quickly

NEW YORK-Only two months old, the music publishing wing of Geffen Records has moved quickly in making deals and in getting its writers and copyrights on major re-

Geffen/Kaye Music, helmed by Chuck Kave, former chief of A&M's publishing interests, has made the following deals:

It has signed an agreement to represent John Lennon and Yoko Ono's Lenono Music on a worldwide basis. The agreement includes the current hit, "(Just Like) Starting Over," as well as all the material on their "Double Fantasy" album debut for the Geffen label.

It has secured writer Burt Bacharach in an agreement which covers both catalog and future copyrights. Properties including Blue Seas catalog and new material under Bacharach's Hidden Valley Music banner are part of the arrangement.

It has signed Gregg Phillinganes. a writer who had been in Stevie Wonder's band for three years and has played keyboards for George Benson. As an artist, he has signed a deal with Planet Records.

Among the upcoming releasing featuring works by Geffen/Kaye-associated writers are three songs by Andrew Kastner on the Nicolette Larson album (Warners), by Barry & Renee Ruff & March Kaplan cut by Chaka Khan (Warners), by Burt Bacharach cut by Thelma Houston (RCA), by Stewart Levine cut by Brenda Russell (A&M) and six songs by Dr. John & Doc Pomus by B.B. King (MCA).

Also, Geffen/Kave coadministers Aretha Franklin's "United We Stand," her first single for Arista, in addition to two other songs on the album penned by Phil Perry and

Along with Kaye, the Geffen/ Kaye staff consists of Ronny Vance. general professional manager, with Janice Pober assistant to Kaye. Kathleen Carey has been retained to work on special projects and representation of the Burt Bacharach and Tom Snow catalogs.

Scarborough In Chappell Pact

NEW YORK-Chappell Music has negotiated a copublishing deal with writer/producer Skip Scarborough between his Alexcar Music and Unichappell Music, Chappell's BMI affiliate.

Scarborough has penned such successes as "Love Ballad." cut by LTD and George Benson. "Lovely Day," cut by Bill Withers, "Don't Ask My Neighbors," cut by the Emotions and Ahmad Jamal and 'Can't Hide Love," covered by Earth, Wind & Fire.

He has also just finished coproducing an album with Webster Lewis for Epic and is producing. writing and arranging an album for Polydor group. Alton McLain and Destiny. He's also produced albums by ConFunkshun, Phyllis Hyman, Patti LaBelle, Blue Magic, Mother's Finest, Freda Payne and Bobbi Humphrey.

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E S	Fest Fest	Weeks	Artist, Label & Number (Dist. Label)	The state of	TS P	Weeks	Artist, Label & Number (Dist. Label)
女	1	5	HOTTER THAN JULY Stevie Wonder Tamla T8-373M1	39	37	26	ONE IN A MILLION YOU ●
☆	2	3	(Motown) FACES				Larry Graham, Warner Bros. BSK 3447
~			Earth Wind & Fire ARC/Columbia KC2-36795	40	26	9	VICTORY Narada Michael Walden
3	3	8	CELEBRATE Kool & The Gang, De-Lite DSR	41	41	13	Atlantic SD 19279
办	5	18	9518 (Mercury)		7		THE GAME ▲ Queen, Elektra 5E-513
H	,	10	Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	42	38	15	Minnie Riperton
5	4	9	TRIUMPH The Jacksons	13	48	3	Capitol SOO-12097 THE DRAMATIC WAY
		.	Epic FE-35424	44	43	9	The Dramatics, MCA MCA-5146 ONE STEP CLOSER
饭	8	5	Cameo, Chocolate City CCLP 2016	"	13	,	Doobie Brothers Warner Bros. HS 3452
女	7	6	(Casablanca) DIRTY MIND		60	2	ULTRA WAVE Bootsy, Warner Bros BSK 3433
8	6	13	Prince Warner Bros. BSK 3478 ZAPP	46	47	4	MR. HANDS
2	10	8	Zapp, Warner Bros. BSK 3463 ARETHA				Herbie Hancock Columbia JC 36578
10	9	19	Aretha Franklin, Arista AL 9538 GIVE ME THE NIGHT	位	57	2	SWEET VIBRATIONS Bobby "Blue" Bland
10	3	13	George Benson Warner Bros. HS 3453	48	45	21	MCA MCA 5145 ADVENTURES IN THE
山	13	10	HURRY UP THIS WAY				LAND OF MUSIC Dynasty, Solar BXL1 3576 (RCA)
			AGAIN Stylistics, TSOP JZ 36470 (CBS)	49	44	25	HEROES Commodores Motown M8-939M1
12	12	6	THE WANDERER Donna Summer Geffen GHS 2000	50	NEW E	TRY	JERMAINE
13	11	8	(Warner Bros.) AT PEACE WITH WOMAN				Jermaine Jackson Motown M8 948M1
14	14	15	The Jones Girls, P.I.R. JZ 36767 SHINE ON	51	46	26	THIS TIME Al Jarreau
	16	,	L.T.D., A&M SP 4819 INHERIT THE WIND	52	49	16	Warner Bros. BSK 3434 THE YEAR 2000
血			Wilton Felder MCA MCA-5144			3	O'Jays, TSOP FZ 36416 (CBS)
ill	17	6	14 KARAT Fatback, Spring	政	59		HEAVENLY BODY Chi-Lites 20th Century T-619 (RCA)
血	19	4	SP-1-6729 (Polydor) WINELIGHT	54	51	8	TAKE IT TO THE LIMIT
ESCA.			Grover Washington Jr Elektra 6E 305	55	52	18	Norman Connors, Arista At 9534 NO NIGHT SO LONG
18	18	26	DIANA Diana Ross Motown M8-936M7	56	53	19	Dionne Warwick, Arista AL 9526 I TOUCHED A DREAM
19	15	9	KURTIS BLOW Kurtis Blow	"	33		The Delis 20th Century T-618 (RCA)
₩	39	3	Mercury SRM-1-3854 FANTASTIC VOYAGE	57	54	22	CAMERON Cameron, Salsoul SA 8535 (RCA)
21	23	8	Lakeside, Solar BXL1-3726 (RCA) STONE JAM	58	58	17	A MUSICAL AFFAIR
			Slave. Cotillion COT-5224 (Atlantic)				Ashford & Simpson, Warner Bros HS 3458
22	22	6	TWENNYNINE Twennynine With Lenny White Elektra 6E-304	59	56	10	PUCKER UP Lipps Inc., Casablanca NBLP 724
23	25	8	SEAWIND	血	NEW ER	1147	SKYYPORT Skyy, Salsoul SA 8537 (RCA)
24	24	6	Seawind A&M SP-4824 CARNAVAL	61	61	22	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
25	30	4	Spyro Gyra, MCA MCA 5149 THIS IS MY DREAM	62	62	3	RODNEY FRANKLIN
26	21	20	Switch, Gordy G8-999MI (Motown) LOVE APPROACH				Rodney Franklin Columbia JC 36747
27	27	14	Tom Browne, Arista/GRP 3008	63	42	8	HOLY SMOKE Richard Pryor, Laff 212
LI	21	14	Teena Marie Gordy G8-997M1 (Motown)	64	65	2	INTERVALS Ahmad Jamal
28	28	17	WIDE RECEIVER	65	63	25	20th Century T-622 (RCA) S.O.S. ●
00	00	10	Michael Henderson Buddah BDS 6001 (Arista)				S.O.S. Band Tabu NJZ 36332 (CBS)
29	20	10	RAY, GOODMAN & BROWN II	66	67	2	SOFT LIGHTS, SWEET MUSIC
			Ray, Goodman & Brown Polydor PD-1-6299	67			Enchantment RCA AFL1-3824
30	35	4	THE AWAKENING The Reddings, Believe In A. Dream	67	55	5	Roy Ayers, Polydor PD-1-6301
31	29	33	JZ 36875 (CBS) SWEET SENSATION	68	64	7	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
			Stephanie Mills 20th Century T-603 (RCA)	69	66	34	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros
血	36	4	ODORI Hiroshima Arista AL 9541	70	69	9	WORTH THE WAIT
血	40	3	POSH Patrice Rushen Elektra 6E-302				Peaches & Herb Polydor/MVP PD-1-6298
34	31	20	JOY AND PAIN	71	70	26	LOVE TRIPPIN' Spinners, Atlantic SD 19270
	50	3	Maze, Capitol ST-12087 SWEAT BAND	72	71	25	ONE WAY FEATURING ALL
			Sweat Band Uncle Jam JZ 36857 (CBS)	70	70	10	MCA MCA 5127
36	34	10	LA TOYA JACKSON La Toya Jackson	73	73	10	THE FUNK IS ON Instant Funk, Saleguel SA 8536 (RCA)
37	32	28	Polydor PD-1-6291 LET ME BE YOUR ANGEL	74	74	6	Salsoul SA 8536 (RCA) HERE TO CREATE MUSIC
			Stacy Lattisaw Cotillion SD 5219 (Atlantic)	75	68	11	Leon Huff, P I.R. NJZ 36758 (CB IN SEARCH OF THE
38	33	17	SPECIAL THINGS	1.			RAINBOW SEEKERS



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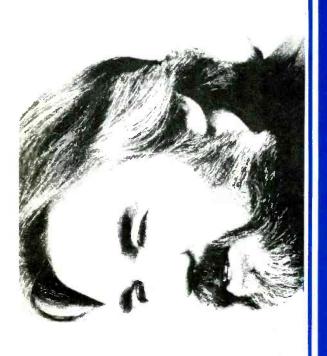
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GREATEST HITS Kenny Rogers Liberty LOO 1072



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TITLE-Art	9 TO 5 AND ODD J Dolly Parton RCA AHL1-3852	SONGS LOVE TO Slim Whitman
WKS ON		œ
MEEK FV21	WH I	27 25
MEEK	2	27
TITLE-Artist-Label	GREATEST HITS—Kenny Rogers Liberty LOO 1072	GREATEST HITS—Anne Murray ▲ Capitol S00 12110
WKS. ON	co	Ξ
MEEK	-	7
MEEK	女	2

I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC—Razzy Bailey

TITLE-Artist-Label

BLUE BABY BLUE—Lynn Anderson Columbia 1-11374

AN OCCASIONAL ROSE— Marty Robbins

Columbia 1-11372

ACAPULCO—Johnny Duncan Columbia 1-11385

tist-Label

27 25 8 SONGS I LOVE TO SING— Slim Whitman	Epic JE 36768 REST YOUR LOVE ON ME—	Conway Twitty MCA 5138 THE DEST OF EDDIE DADDITT	Eddie Rabbitt © Elektra 6E-235	TAKE ME BACK—Brenda Lee	ENCORE—Mickey Gilley Epic JE 38851
∞	7	7.7	5	4	က
25	28 30	30 33 57	76	40	31 33
27	28	20	E)	40	31
2 2 11 GREATEST HITS—Anne Murray ▲ Capitol S00 12110	GREATEST HITS—Ronnie Milsap RCA AHL1-3772	I BELLEVE IN YOU-Don Williams MCA 5133	GREATEST HITS—The Dak Ridge Boys	FAIR—Barbara Mandrell	7 6 12 THESE DAYS—Crystal Gayle
=	6	17	9	Ξ	12
7	ro Lo	3 17	7	2	9
2	1	4	rc	4	7

SMOOTH SAILIN'—T.G. Sheppard Warner/Curb BSK 3423

32

HONEYSUCKLE ROSE—Soundtrack

THESE DAYS—Crystal Gayle Columbia JC 36512

I FEEL LIKE LOVING YOU AGAIN— T.G. Sheppard Warner/Curb 49615

DANCE THE TWO STEP-

Susie Allanson Liberty/Curb 1383

GIRLS, WOMEN AND LADIES— Ed Bruce MCA 51018

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General News

Goldman's Address **Targets Basic Costs**

• Continued from page 9

now in the same place that many other businesses have long since reached: namely, one that requires specific analysis of the overall costs to be expended on each piece of product before that money is spent, so that the difficult choices of how much and where to spend your investment dollars made before the fact.

"Absent that kind of analysis and approach, coupled with meaningful discipline of monitoring actual expenditures against that before-thefact analysis, the record business will truly become the kind of 'boom or bust' industry the financial and consumer press say we are and more and more corporate managements will throw up their hands in disgust at the uncontrollable nature of our business.'

Goldman maintained, however, that the industry is not "uncontrollable." "There's no reason why basic, good business practices can't be applied to our operations if there is the will and desire to do so. It requires new approaches and disciplines by the record manufacturers and, in equal parts, new understanding and sophistication on the part of the artist, their management and their business representatives, because today, more than ever, both creatively and financially, both sides are truly in partnership.

Goldman said he believed that the "variable marketing cost area is the one on which we should focus our attention as it is the area which has the largest percentage of absolute dollar increase over the last four years and is the area that is the most uncontrolled and unanalyzed in our business ... the marked failure in

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the record business is the lack of applying (the principle of a certain percentage of sales dollars for marketing of a release) on a consistent and disciplined basis because the marketing of records has somehow gotten all wrapped up in the concept of 'creativity,' which somehow gets translated as 'profit-to-sale percentages don't apply."

Goldman advised that "taking it down to its simplest terms, what every record company should be doing is sitting down with its basic gross profit figure, deducting from that gross profit the fixed overhead of the company, allocating a portion of the balance to the desired profit level on a percentage basis and, lo and behold, we have a remaining percentage of the sales dollar that can be spent on average" on a release

Goldman admitted that the "simple mathematical calculation" was "easy to do but terribly difficult to apply on a day-to-day basis amidst all the cries, both within and outside a record company, that any particular record will break if we'll only put more money behind it, or under it, or over it, or, preferably, all around it."

But, the executive stated that it was his "firm belief that the days of deciding which tools will work to break an artist and then doing all of them are gone, forever ... it is no longer sufficient to decide that you believe in product.

"Once having made that judgment, a record company must now move to the next and more important decision, which is to decide which of the available marketing methods can be cost effective at a particular time and life of a record, with direct reference to the sales expectations and realization of the particular product."

He said that the industry had stopped asking such "hard questions" as. "When has specific sales activity generated enough additional dollars to broaden the marketing program for a specific piece of product? In what few, select instances can a company anticipate sales?

He said the risk-taking in the marketing area should be limited to those monies needed to creatively expose new product from new artists where even the limited budgets will be well beyond the established guidelines on a percentage basis.

"Any other expenditures should be consistent with the guidelines established and generated by the sale of the particular piece of product in the marketplace." Goldman added that "in reality, it is the marketplace that will tell us whether we have a hit artist or a hit record. not the executive of a record company.

He said the concepts he cited had been put into practice at Arista for almost a year and while further "discipline and understanding" still required, they had produced 'extraordinary results without any lessening of market impact.'

In a question-and-answer session, Goldman said that while he doesn't see a "precipitous climb" to a general \$9.98 list, he didn't see how it could be avoided within a year or so; that the \$5.98 lines were a "noble experiment," but that should be seen in the light of profitability with all but fully amortized product: that the tour support may have been looked upon as a "panacea," but there are only certain artists who can "break this way. If it's not appropriate.

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THIS	LAST WEEK	MK2 ON	Artist-TITLE-Label	THIS	LAST	WKS. ON	Artist-TITLE-Label	MEEK	NEEK	WKS. ON	Artist-TITLE-Label	MEEK	MEEK LAST	CHART	Artist-TITLE-Label
4	2	en en	KENNY ROGERS Greatest Hits, Liberty LOO-1072	8	31	ro.	ROCKPILE Seconds Of Pleasure, Columbia JC 36886	99	25	5	THE CARS APPORTED Panorama, Elektra 5E-514	43	66	8	DOLLY PARTON 9 To 5 and Odd Jobs, RCA AHL1-3852
2	_	2	BARBRA STREISAND Guilty, Columbia FC 36750	8	34	က	BOZ SCAGGS Hits, Columbia FC 36841	57	23	23	SOUNDTRACK Xanadu, MCA MCA-6100	85	76 1	12	ZAPP
A	m	6	STEVIE WONDER Hotter Than July, Tamla T8-373M1 (Motown)	<u>ج</u>	32	19	GEORGE BENSON A Give Me The Night, Warner Bros. HS 3453	28	28	91	POINTER SISTERS Special Things, Planet P-9 (Elektra)	86 100	8	2	BOOTSY
4	4	7	BRUCE SPRINGSTEEN The River, Columbia PC-2-36854	E	35	4	NEIL YOUNG Hawks and Doves, Reprise HS 2297	A	65		HARRY CHAPIN Sequel, Boardwalk FW 36872 (CBS)	1	8		Ultra Wave, Warner Bros. BSK 3433
4	n n	17	17 AC/DC A Back In Black, Atlantic SD 16018	33	Č.	Œ	(Warner Bros.) DONNA SUMMER	09	09	=	DON WILLIAMS I Believe In You, MCA MCA-5133	1	χ Σ	N	Andy Gibb's Greatest Hits, RS0 RX-1-3091
4	7	17	PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275	3			The Wanderer, Geffen GHS 2000 (Warner Bros.)	包	70	က	AEROSMITH APPROXIMITY Columbia EC 3686	88	92	85	WAYLON JENNINGS A Greatest Hits, RCA AHL1-3378
4	00	က	EAGLES Eagles Live, Asylum BB-705 (Elektra)	34	8	=	KENNY LOGGINS • Alive, Columbia C2X-36738	13	NEW CHINY		REO SPEEDWAGON Hinfidality Fair EF 36844	89	79	9	SPLIT ENZ True Colours A&M SP 4822
A	6 0	••	THE POLICE Zenyatta Mondatta, A&M SP-4831	35		21 11	DAVID BOWIE Scary Monsters, RCA AQL1-3647	3	78	က	LAKESIDE	06	87	39	WILLIE NELSON
6	9	22	QUEEN The Game, Elektra 5E-513	36	36	15	SOUNDTRACK Honeysuckle Rose, Columbia S2-36752	43	NE CHIEF		ABBA	;	1		Stardust, Columbia JC 35305
2	10	4	EARTH, WIND & FIRE Faces, ARC/Columbia KC-2-36795	THE STATE OF THE S	40	31	AIR SUPPLY CLost in Love, Arista AB 9530	65	49	=	Super Trouper, Atlantic SU 18023 JOHN COUGAR	16	73	6	Civilized Evil, Atlantic SD 16020
有	12	က		E	4	က	BETTE MIDLER Divine Madness, Atlantic SD 16022					92	61 2	28	WAYLON JENNINGS • Music Man, RCA AHL1-3602
4	25	2	JOHN LENNON/ YOKO ONO	39	20	10	SUPERTRAMP Paris, A&M SP-6702	99 1			BRUCE SPRINGS I FEN Born To Run, Cilumbia JC 33795 R-57'S	93	94 2	23	CARLY SIMON Come Upstairs, Warner Bros. BSK 3443
+	2	^	Double Fantasy, Geffen GHS 2001 (Warner Bros.)	40	22	27	DEVO Freedom Of Choice, Warner Bros. BSK 3435	89)c	2 0	Wild Planet, Warner Bros. BSK 3471 GEORGE THOROGOOD &	94	95 1	14	YES Drama, Atlantic SD 16019
4	29	2		41	42	9	JOE JACKSON BAND Beat Crazy, A&M SP-4837				THE DESTROYERS More George Thorogood & the Destroyers, Rounder 3045	95	299	23	EDDIE RABBITT Horizon, Elektra 6E-276

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LP Scotti Bros. SB7111 GIBB, ANDY Greatest Hits
LP RSO RX13091 GILLAN Glory Road LP Virgin VR11001

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VON SCHMIDT, ERIC	\$7.98
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Accardo, Concertgebouw C	rch.,
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LP Columbia M 3359 TO (3)	\$26 94
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GOULD, GLENN Silver Jubilee Album LP Columbia M2X35914	. \$11 98
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–Charles Darwin Naturalist

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JAZZ

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

LAST	CHART	TITLE-Artist-Label	THIS	MEEK LAST	CHART
	=	LADY—Kenny Rogers Cliberty 1380	E C	45	က
7	12		36	13	13
က	18	ANOTHER ONE BITES THE	37	26	21
9		Elektra 47031 STARTING OVER—John Lennon	E	42	9
5		MASTER B	39	20	14
	7	LOVE ON THE ROCKS—Neil Diamond Capitol 4939	40	33	19
∞	9		41	41	23
4	15		E	46	9
14	7	GUILTY— Barbra Streisand & Barry Gibb Columbia 11-11390	43	4	17
Ξ	=	HIT ME WITH YOUR BEST SHOT—Pat Benatar	•	L	
91	60		I di	. 99	ဂ က
12	12		46	37	19
18	4	TELL IT LIKE IT IS—Heart	47	47	12
6	5	FPIC 19-50950 I'M COMING OUT — Diana Ross Motown 1491	48	48	9
5	2		E	57	5
19	~		20	20	9

TITLE-Artist-Label	2 GIVING IT UP FOR YOUR	Capitol 4948	Warner Bros. 49601		FOUND YOU— Jimmy Hall	2 GAMES PEOPLE PLAY— The Alan Parsons Project Arista 0.573	3 TRICKLE TRICKLE—Manhattan Transfer Atlantic 3772		18 OUT HERE ON MY OWN—Irene Cara BSO 1048	2 FASHION— David Bowie RCA 12134	Pure Prairie League		Tamla 54320 (Motown) 15 YOU SHOOK ME ALL NIGHT	Atlantic 3761		Supertramp A&M 2292
LAST WEEK	96		49		5	83	74	NEW ENTRY	53 18	87	8	MEW ENTRY	22		NEW ENTRY	NEW ENTRY
MEEK	\$		2	I	72	1	74	包	92	有	78	13	80		=	2
TITLE-Artist-Label	3 HEY NINETEEN—Steely Dan MCA 41036			_				THE HORIZONTAL BOP—Bob Seger		Elektra 47006 TUBN AND WALK AWAY—The Babus	Chrysalis 2467 9 TO 5— Dolly Partor	RCA 1213; LET Stacy Latt	Cotillion 4601 (Atlantic) TURNING JAPANESE—The Vapors United Artists 1364	6 STOP THIS GAME—Cheap Trick Epic 19-50942	GOTTA HAVE MORE LOVE—	Warner Bros. 49605 6 HELP ME—Marcy Levy and Robin Gibb
MEEK MEEK CHART		3 13	6 21	2 6	0 14	3 19	1 23		4 17	_		7 19	7 12			
MEEK	45	36 13	37 26	42	39 20	40 33	41 41	46	43 44	<u></u>	A	46 37	47 47	48 48	57	50 50
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X			7 5

Abba Atlantic 3776	COULD I BE DREAMING— Pointer Sisters Planet 47920 (Elektra)	YOU—Earth, Wind & Fire ARC/Columbia 11-11407	SHINE ON—L.T.D. A&M 2283	HE CAN'T LOVE YOU— Michael Stanley Band EMI-America 8063	TEACHER TEACHER—Rockpile Columbia 1-11388	KILLIN' TIME—Fred Knoblock & Susan Anton Scotti Brothers 609 (Atlantic)	MY MOTHER'S EYES—Bette Midler Atlantic 3771	NEED YOUR LOVING TONIGHT— Oueen 47086	LOVELY ONE— The Jacksons Epic 9-50938	COLD LOVE —Donna Summer Geffen 49634 (Warer Bros.)	EASY LOVE—Dionne Warwick Arista 0572	I NEED YOUR LOVIN'—Teena Marie Gordy 7189 (Motown)	MISS SUN—Boz Scaggs Columbia 11-11406	SMOKEY MOUNTAIN RAIN— Ronnie Milsap RCA 12-84	LOVE T.K.O.— Teddy Pendergrass P.I.R. 9-3116 (CBS)	KEEP ON LOVING YOU— REO Speedwagon Frig 19-5063	ON THE ROAD AGAIN—willie Nelson Columbia 1-11351
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IF YOU SHOULD SAIL—Neilsen/Pearson

73 14

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WHAT CAN YOU GET A
WOOKIEE FOR CHRISTMAS—
The Star Wars Internalactic Droid Choir & Chorate

91

5 REMOTE CONTROL—The Reddings Believe In A Dream 9-5600 (CBS)

90 TENTER AH LEAH—Dunne Ins

88 Machan A LITTLE IN LOVE—Cliff Bichard EMI-America 8068

78 15 REAL LOVE—The Double Brothers

56 13 DREAMER—Supertramp

98

EVERYBODY'S GOT TO LEARN SOMETIME—The Korgis

21 10

IT'S MY TURN—Diana Ross Motown 1496

18 23

17 17 16 WHIP IT—Devo

THEME FROM THE DUKES OF

14

24

HAZZARD—Waylon Jennings

THE TIDE IS HIGH—Blondie Chrysalis 2465

32

DEEP INSIDE MY HEART—

22

22

SS TOTAL STATE NIGHT ON FIRE—oak

84 68 6 MORNING MAN—Rupert Holmes

LOOK WHAT YOU'VE DONE TO

82 17

94

JESSE— Carly Simon Warner Bros. 49518

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SPEND THE NIGHT IN LOVE—

GYPSY SPIRIT—Pendulum

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96

95

96

ME—Boz Scaggs

THAT GIRL COULD SING—

12

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86

LOVE A RAINY NIGHT—Eddie Rabbitt

GIRLS CAN GET IT—Dr. Hook Casablanca 2314

36

DREAMING—Cliff Richard

14

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33

ONE STEP CLOSER— The Doobie Brothers Warner Bros. 49622

34

IME IS TIME—Andy Gibb

SUDDENLY—Olivia Newton-John & Cliff Richard MCA 51007

I MADE IT THROUGH THE

39

E

30

RAIN—Barry Manilow

BELIEVE IN YOU—Don williams

12

29

THIS TIME— John Cougar Riva 205 (Mercury)

12

27 27

CELEBRATION—Kool & The Gang

PASSION—Rod Stewart Warner Bros. 49617

31

SEQUEL—Harry Chapin Boardwalk 8-5700 (CBS)

25 25

BRITE EYES—Robbin Thompson Band

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88

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ALL OUT OF LOVE—Air Supply Arista 0520

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The "One" To Watch WE ARE ONE

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DECEMBER 13, 1980 BILLBOARD

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NEW ENTRY

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NEW ENTRY

NEW ENTRY

These are best selling middle-of-the-road singles compiled from

	Week	Week	ts on C	radio station airplay listed in rank order.
	Ę	Last	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	☆	2	9	NEVER BE THE SAME
	2	1	11	Christopher Cross, Warner Bros. 49580 (Pop'N'Roll, ASCAP) LADY ■
	1.			Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
	宜	3	10	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
	4	4	11	WITHOUT YOUR LOVE
	☆	5	7	Roger Daltrey, Polydor 2121 (H.G. ASCAP) EVERY WOMAN IN THE WORLD
				Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
	4	6	8	SUDDENLY Ofivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
	女	7	7	LOVE ON THE ROCKS
	4	9	11	Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP) I BELIEVE IN YOU
			1	Don Williams, MCA 41304 (Cook House, BMI)
	中	10	7	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
	山	11	6	IT'S MY TURN
				Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
	金	14	5	I LOVE A RAINY NIGHT
		16	4	Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI) I MADE IT THROUGH THE RAIN
			`	Barry Manilow, Arista 0566 (Unichappell, BMI)
	13	8	15	WOMAN IN LOVE ● Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
	14	12	12	ON THE ROAD AGAIN
	由	18	6	Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI) EASY LOVE
		10	"	Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
	16	13	17	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
	17	17	7	ONE TRICK PONY
	☆	22	4	Paul Simon, Warner Bros. 49601 (Paul Simon, BMI) FOOL THAT I AM
			•	Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
	迎	40	3	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
	207	33	4	KILLIN' TIME
				Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
	21	23	6	MORNING MAN
	由	25	7	Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP) GOODBYE MARIE
	由	26	5	Bobby Goldsboro, CBS/Curb 5400 (Music City. ASCAP/Combine, BMI) EVERYBODY'S GOT TO LEARN SOMETIME
		20	,	The Korgis, Asylum 47055 (Elektra) (Warner Bros., ASCAP)
	政	28	5	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
1	5257	new e	11117	THE TIDE IS HIGH
	26	19	10	Blondie, Chrysalis 2465 (Gemrod, BMI) YOU'YE LOST THAT LOVIN' FEELING
				David Hall 9 John Oates DCA 12102 (Second Comp Fail David

Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)

COULD I HAVE THIS DANCE

Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)

DREAMING Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP) CHIN RICHARD, EMI-AMERICA 8057 (ATV/BM)
REAL LOVE
The Doobie Brothers, Warner Bros. 49503
(Tauripin Tunes/Monosteri/April, ASCAP)
PM HAPPY THAT LOVE HAS FOUND YOU
Jimmy Hall. Epic 9-50931 (ATV, BMI)
STARTING OVER
LICENSIA

Cleveland Orchestra manager Kenneth Haas says Bravo's use of stereo recording, indicative of a commitment to quality, was an important factor in the decision to enter the video agreement.

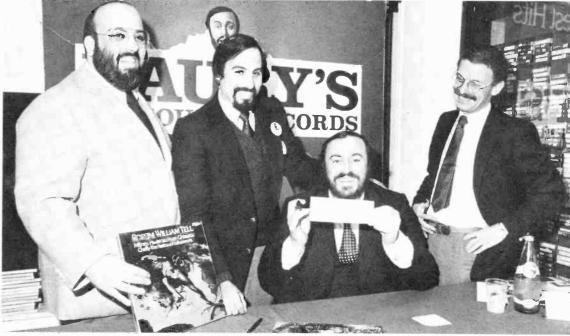
The Cleveland deal brings the new program service its most prestigious U.S. orchestra affiliation to-Symphony. St. Louis Symphony. American Symphony. Milwaukee Symphony and Aspen Festival Orchestra also have been recorded.

Chamber Music Meet

NEW YORK-Speakers at the Chamber Music America winter meeting will include Marta Casals Istomin, Kennedy Center artistic director: Gunther Schuller, composer and National Music Council president. and Ezra Laderman. composer and director of the music program of the National Endowment for the Arts. The annual conference is scheduled for Monday and Tuesday (15-16) at the Prince George Hotel

Topics to be addressed include ested businesses, educational institutions and individuals.

Classical



Billboard photo by Alan Penchansky ITALIAN FUND—Luciano Pavarotti clasps a \$400 check presented by Laury's Discount Records, Chicago and London Records for the Italian earthquake disaster relief fund. The amount was raised during Pavarotti's lengthy Dec. 1 Chicago in store appearance from profits on sales of the new London Records complete "William Tell" opera recording. Making the presentation are, from left, Jon and Art Shulman, managers of the store and John Harper, PolyGram Classics marketing executive. Pavarotti also was set to star with other artists in a Sunday (7) special Lyric Opera of Chicago concert to benefit Italian disaster victims.

CABLE TV

Bravo Ends Production In Cleveland

CHICAGO—Taping of Cleveland Orchestra concerts for cable television showing has been completed by Bravo, the first U.S. pay to service exclusively devoted to performing arts. The Bravo service is scheduled to begin operation this month (Bill-

board. Nov. 29, 1980).
The concerts. Nov. 19 and 20, featured pianist Emanuel Ax and conductor James Conlon. The program is Mozart Piano Concerto No. 22. Mozart Adagio and Fugue in C Minor for Strings, K. 546, and Berlioz "Symphonie Fantastique."

date. Concerts of the Baltimore

Speakers Named For

audience building, fundraising, block booking and traveling with bulky instruments. Membership in the organization includes 350 performing ensembles. 130 concert presenters and more than 200 interBARNES & NOBLE

N.Y. Chain Expands Classic Repertoire

CHICAGO-New York's Barnes & Noble Book Stores chain is putting classical records into two additional outlets this month, including a new store in the World Trade Cen-

Opening of the new 2,000-square foot lower Manhattan outlet is expected to take place the second week of December, says Ben Belarista, head of the chain's classical record division. Initial inventory is between \$75.000 and \$100.000 at retail.

Barnes & Noble has become one of the leading New York classical product retailers and recently its store at 600 Fifth Ave. was the site of a Luciano Pavarotti London Records appearance lasting eight hours. Chain record and tapes retailing activity centers almost entirely on classical product with some jazz in the

Belarista says the new World Trade Center outlet is the chain's first store stocking records and tapes exclusively. It is located in the ground level shopping mall com-

Another expansion move is stocking of records and tapes at the 57th St. Barnes & Noble location, near Carnegie Hall, Belarista reports.

An entire mezzanine now is being devoted to records and tapes with about \$65,000 in retail goods stocked initially. The store is open until 9 p.m. four nights a week, with later closings on weekends.

An estimated 20% jump in product ordering volume will result from the latest expansion moves, predicts

Belarista says the new World Trade Center outlet is the only record store in the giant mall. He expects the shop to remain open throughout the week despite a Saturday and Sunday traffic fall-off.

Classical records also are carried by Barnes & Noble in Boston, and Barnes & Noble operates college book stores which stock budget classics. Belarista adds that the "cream" of Christmas albums are carried by mall stores in the chain.

Hungarians Hail Solti & London

BUDAPEST-Among key awards made for new recordings of works by Franz Liszt, all presented at a major concert staged here by the Hungarian Liszt Society, is the orchestral prize for the Decca-London package of "Symphonic Poems" played by the London Philharmonic conducted by Sir Georg Solti.

The "Grand Prix du Disque' series of awards, set up by the society, included two in the piano category: the L'Oiseau-Lyre and Decca joint production of concert etudes and the "Don Juan Fantasy" by soloist Jorge Bolet, and the Decca recording of Sonata in B Minor performed by Alicia de Larracha.

Also picked out from 26 albums from 21 different record companies in the vocal section was Electrola Records' "Baritone Songs" performed by Hermann Prey, with Alexis Weissenberg (piano).

Moss Planning Full-Priced Line

NEW YORK-The addition of a full-price line to the Moss Music Group list will occupy much of the attention of Marvin Saines, former CBS Masterworks chief who has joined Moss as executive vice presi-

Major artists and orchestras are promised in the new line, which will list at \$8.98 and is expected to be ready for introduction in about six

months. "It will be competitive with every other major line both technically and artistically," says Saines.

Moss Music manufactures its long-time midprice (\$4.98) Turnabout, Vox and Candide series, as well as the more recent \$7.98 MMG line, on which the firm's licensed King's Singers material has been featured.

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

Geffen 49604 (Warner Bros.) (Lenono, BMI)

John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)

ONE STEP CLOSER

The Doobie Brothers, Warner Bros. 49622 (Noodle Tunes/No Aff/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)

MY MOTHER'S EYES

Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav. ASCAP)

IF YOU EYER CHANGE YOUR MIND

Crystal Gavle, Columbia, 1,11359

Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)

Wood, 20th Century 2470

YOU
Earth Wind & Fire, ARC/Columbia 11-11407 (Saggifire/Rutland Road/Almo.
ASCAP/Foster Frees/Irving, BMI)
HE'S SO SHY ●
Pointer Sisters, Planet 47916 (Elektra)
(ATV:Mann & Weill/Braintree/Snow, BMI)
LOOK WHAT YOU'VE DONE TO ME
BOZ Scaggs. Columbia 1-11349 (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)
LFT MF BF YOUR ANGEL

Boz Scaggs, Columbia 1-11349 (Boz Scaggs, rocc...

LET ME BE YOUR ANGEL

Stacy Lattisaw, Cotillion 4601 (Atlantic) (Walden/Gratitude. ASCAP/Cotillion/

Brass Heart, BMI)

Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)

SEQUEL Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI)

Harry Chapin, Boardwalk 8:5700 (CBS) (Chapin, BMI) 9 To 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI) YOU

SEND A LITTLE LOVE MY WAY
Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI)
ONCE A NIGHT

ONCE A NIGHT Jackie English, Venture 135 (Carollon/Cooperstown, ASCAP) NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)

Arista 0552 (Frabjous/Approcimate, BMI)

lissa Manchester, Arista 0551 (Unichappell/Rocket, BMJ)

Como. RCA 12088 (United Artists/Roncom, ASCAP)

Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)

Dionne Warwick, A MIDNIGHT ROCKS

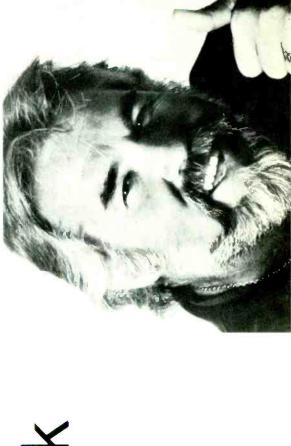
IF THIS IS LOVE

WHEN

JESSE

SMOKEY MOUNTAIN RAIN
Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
IS THIS THE WAY OF LOVE
Chris Montan With Lauren Wood, 20th Cei
(RCA) (Special/Old Sock, ASCAP)

-		-			-								
96 97 14 GAMIMA Gamma 2, Elektra 6E-288	97 72 28 SOUNDTRACK • Fame, RSO RX-13080	98 88 18 THE KINGS Are Here, Elektra 6E-274	99 101 4 OAK RIDGE BOYS Greatest Hits, MCA MCA-5150	JERMAINE JACKSON Jermaine, Motown M8-948M1		NEW & HOT	HEATWAVE, Candles	THE JIM CARROL BAND. Catholic Bo	Atco SD 38-132 (Atlantic)	GON FUNK SHUN, Touch Mercury SRM-1-4002	PATRICE RUSHEN, Posh	SWITCH. This Is My Dream	Gordy G8-999M1 (Motown)
Glass Houses, Columbia FC 36384	2 2	75 5	73 74 7 RANDY MEISNER One More Song, Epic NJE 36748	74 62 18 THE VAPORS New Clear Day, United Artists LT-1049	B3 18 DARYL HALL &	Voices, RCA AQL1-3646 Samet Sensation 20th Century T-603 (RCA)	93 4 XTC Black Sea, Virgin VA 13147 (RSO)	78 69 15 L.T.D. Shine On, A&M SP-4819	80 4	180 90 10 CLIFF RICHARD I'm No Hero, EMI-America SW-17039	45 6	Night Passage, ARC/Columbia JC 36793 83 54 22 THE ROLLING	STONES Emotional Rescue, Rolling Stones-COC 16015 (Atlantic)
Hold Out, Asylum E-511 (Elektra) 43 40 BOB SEGER & THE	N 141	46 17 I EUUY PENDERGRASS A TP, P.I.R. FZ 36745 (CBS)	55 9 LEO SAYER Living In A Fantasy, Warner Bros. BSK 3483	44 11 KANSAS Audio Visions, Kirshner FZ36588 (CBS)	47 8 ARETHA FRANKLIN Aretha, Arista AL 9538	38 14 TEENA MARIE Irons In The Fire, Gordy G8-997M1 (Motown)	Canaval, MCA MCA-5149 RARRY MANII OW	48 31	Urban Cowboy, Full Moon/Asylum DP 90002 (Elektra)	Times Square, RSO RS-2-4203	WASHINGTON JR. Winelight, Elektra 6E-305	64 2 CAMEO Feel Me, Chocolate City CCLP 2016 (Casablanca)	55 51 15 PAUL SIMON One Trick Pony, Warner Bros. HS 3472
	ANNE MURRAY Anne Murray's Greatest Hits, Capitol S00-12110	THE DOORS Greatest Hits, Elektra 5E-515	ROD STEWART Foolish Behaviour, Warner Bros. HS 3485	THE TALKING HEADS Remain In Light, Sire SRK 6095 (Warner Bros.)	BLONDIE Autoamerican, Chrysalis CHE 1290	THE DOOBIE BROTHERS A One Step Closer, Warner Bros. HS 3452	DIRE STRAITS Making Movies, Warner Bros. BSK 3480	CHRISTOPHER CROSS ▲ Christopher Cross, Warner Bros. BSK 3383 51		KOOL & THE GANG Celebrate, De-Lite DSR 9518 (Mercury)	LINDA RONSTADT Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card, Arista AL 9518	DIANA ROSS Diana, Motown M8-936M1
15 9	16 11	7 71	39 2	19 7	NEW ENTRY	10	27 5	23 44	24 5	28 9	26 6	30 5	14 27
_	_	_	m	_	u	_		, v	1.4		.,,		
15	91	17	=	19	8	21	<≅	23	24	4 %	56	₹ ≅	28





Greatest Hits Liberty LOO-1072

Give the gift of music.

AFTER 50 ATLANTIC LPs

Alternative Label Started By Mann

LOS ANGELES-Having gotten his belly full of compromised music, Herbie Mann is forming his own label, the Alternative and he plans to record pure jazz. Which is something his many fans will appreciate, considering the disco and crossover LPs which marked his final projects for Atlantic for whom he recorded 50 LPs over a 20-year period.

Mann plans recording with his small band in the studio, using direct-to-disk techniques and selling the LPs at his concerts.

Since last April he has been working with some sympathetic players they do personals, including a harsh string of one-nighters last Au-

Mann is emphasizing blues and Latin jazz, playing flute and tenor

The influential flutist says there is much more improvisation to his stage presentation now. The concept is for a looser ensemble sound with Mann setting the rhythm, playing on top of the rhythm (as has been the case in the past) or laying down background passages.

He is also using a Roland Chorus Echo device to add new impressions for his soloing.

Mann's concern is reestablishing himself with the jazz audience which may have turned the other cheek because of his last commercial LPs which took him out of the jazz vein.

Today Mann's repertoire ranges from Miles Davis to Charlie Parker He has no guitar or piano in his quintet, only lots of percussion so he is the lead melody instrument

Survey For Week Ending 12/13/80 Billboard® Best Selling Weeks on Charl Week Week ¥eek ۶ TITLE Artist, Label & Number (Dist. Label) Weeks E S Last Last This 26 OUTUBRO 32 19 GIVE ME THE NIGHT Warner Bros. HS 3453 29 HIDEAWAY 2 CARNAVAL Sanborn. Bros. BSK 3379 Spyro Gyra, MCA MCA-5149 30 THE SWING OF DELIGHT 公 28 6 4 WINELIGHT Grover Washin Elektra 6E-305 29 28 12 LARSEN-FEITEN BAND ☆ 5 MR. HANDS 9 rsen-Feiten Dans, Irner Bros. BSK 3468 30 26 INTERVALS INHERIT THE WIND Wilton Felder, MCA MCA-5144 T-622 (RCA) 31 24 12 HOW'S EVERYTHING **80/81**Pat Metheny, ECM ECM-2-1180 (Warner Bros.) 6 4 7 31 CATCHING THE SUN 32 38 Spyro Gyra, MCA MCA-5108 USE THE STAIRS FAMILY Hubert Laws, Columbia 3C 36396 7 9 33 33 Fantasy F-9604 8 8 4 SPLENDIDO HOTEL SPLENDIDO COlumbia C2X 36270 ODORI 34 36 24 CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020 3 35 34 12 NEW YORK SLICK LOVE APPROACH Tom Browne, Arista/GRP 5008 10 10 22 M-9096 (Fantasy) 36 35 TENORSHOES TWENNYNINE With Lenny White 仚 12 Elektra 6E-304 37 37 3 SOMETHING LIKE A BIRD 12 11 25 THIS TIME 38 38 17 STRIKES TWICE Jarreau, Warner Bros. BSK 3434 Bros. BSK 3379 仚 14 RODNEY FRANKLIN 39 41 THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 ney Franklin, Imbia JC 36747 14 13 23 RHAPSODY AND BLUES Causaders, MCA-MCA-5124 42 31 ONE BAD HABIT 15 15 10 SEAWIND Seawind, A&M SP-3113 IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.) 41 44 16 16 8 TOUCH OF SILK : Gale, umbia JC 36570 45 QUINTET '80 17 17 23 Bob James, Tappan Zee/Columbia IC 36422 THERE AND BACK 43 15 18 18 20 MAGNIFICENT MADNESS John Klemmer, Elektra 6F-284 Jeff Beck, Epic FE-3658 THE OTHER WORLD 40 19 19 VICTORY Narada Michael Walden Atlantic SD 19279 39 KANSAS CITY SHOUT Count Basie, Joe Turner, Eddie "Cleanhead" Vinson, Pablo 2310-859 (RCA) 20 20 NIGHT CRUISER SOLO Ralph Towner, ECM ECM-1-1160 (Warner Bros.) 46 21 21 14 BADDEST Grover Washington Motown M9-940A2 47 47 26 INFLATION 22 22 LOVE AT FIRST SIGHT entine, Elektra 6E-269 DIGITAL III AT MONTREUX Ella Fitzgerald, Count Basie, Joe Pass, Neils Pedersen, Pablo D-230 48 Milestone M-9098 (Fantasy) 23 23 19 ROUTES Ramsey Lewis, Columbia, JC 36423 49 LANDSCAPE LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009 25 24 11 Pepper, axy GXY 5128 (Fantasy)

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50 50

NIGHT SONG
Ahmad Jamal, Motown M7-945R1

25

27

RUSH HOUR David Chesky Band Columbia JC 36799

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

Silver Feted At the Vegas **Desert Inn**

LAS VEGAS-An artist-packed ensemble played tribute to composer Horace Silver Nov. 24 for a 500-plus crowd in the Desert Inn's Crystal showroom. The show was funded by the National Endowment for the Arts and taped by KNPR-FM for possible later release to National Public Radio.

Silver was in the audience for the program, which was produced by the Las Vegas Jazz Society

Joe Williams emceed and also sang "Come On Home" and "Let The Good Shine Through." The jazz vocalist had fun reading several of

Silver's lyrics as well.

Trumpeter Carl Saunders and tenor saxophonist Hadley Calliman kicked off the 10-number set with "Cookin' At The Continental." The 79-minute show was punctuated frequently with applause for solo riffs.

Other guests included vocalist Joe Darrow and Donald Byrd on trumpet. Rudy Aikels on bass. Roy McCurdy on drums and Kirk Stuart piano. Arrangements were by Bob Hammer and Jimmy Manone, who took turns conducting the Russ Cantor String Ensemble, a seven-piece string and brass band, behind the guest artist.

azz Beat

bling going on in the New York area over WRVR-FM's switch to country from jazz. Genne Yates, a DJ at WWUU-FM in Long Branch, N.J., for example, feels the station should be half jazz-half country as a sort of compromise. She also suggests the Supreme Court decide in favor of the public over the interests of broadcasters who want to change formats, often to the detriment of a minority type listening audience.

'If you leave decisions solely to the discre tion of the broadcasters," she writes, "the con cern of the public may be misrepresented or overlooked because of monetary gain. Although broadcasters possess the right to profit within the business, they also possess the responsibility to protect the rights of the people they are allowed to service.

Singer/composer Gil Scott-Heron will tour the U.S. in February in commemoration of Black History Month. His tour will be guided by the American Program Bureau, the Boston-based lecture firm. He will work the tour sans his Mid-

night Band, reciting his poetry and music. The "Jazz At Eagle Rock" High School series features David Stone, John Rinaldo, Dolo Coker, Dave Koonsa, Frankie Capp, Bobby Bryant, Buster Cooper and Gary Foster Sunday (14) at 6:45 p.m. at the L.A. area school. . . . Trumpeter Manny Duran and singer Carla White have formed their own quintet with Joe Giglio, Frank Canino and Taro Okamoto the backup musicians. The group is working Mostly Magic on Car mine St. in Manhattan. . . . The Bob Stewart, John Clark Ensemble plays Seventh Ave. South in Manhattan Tuesday and Wednesday (9-10), with Gary Bartz featured on alto.... And Jackie and Roy Kral play Marty's on Third Ave. in Gotham for two weeks starting Monday (8) and running through Dec. 20.

The Eddie Daniels Trio is followed into Bechet's in Manhattan by the Kenny Davern Trio and the Widespread Depression Quintet

Mendoza On Stand

NEW YORK-Chico Mendoza and his Latin American band played William Paterson College's fourth annual jazz room series Sunday (7). The free concert took place at 4 p.m. in the Wayne Recital Hall. Wayne. N.J. Mendoza is a member of the college's faculty. He also hosts WBGO-FM's twice weekly "88 Latin Jazz Place.

General News

Solar Translates Its Hits

• Continued from page 4

sound as opposed to a hard funk sound may be put on a separate disk within the English language pack-age or released as the flip side of an English single.

Griffey says he has considered the possibility of signing Spanishspeaking artists but that, at this point, the concentration is going to

be on getting current English-speaking Solar acts recognition in Latin

In addition, he is encouraging his artists to appear on Spanish-speaking television music shows. "The one problem is it requires the artist to learn to at least sing those particular songs in a foreign language," states Griffey. "So far, they've adapted quite well."

RIAA's Video **Group Expands**

council of the Recording Industry Assn. of America met here Nov. 20 and formally structured five indepenent committees. They are: bar coding, legal, security (antipiracy) engineering and market research.

The committees will make recommendations for funding at the Jan. 7 hudget review meeting in Las Vegas.

New video council members include: All Star Video, American Radio and Television Products. N.A Philips and Warner Communications Records Group. Applications from Karl Video Corp. and Walt Disney Telecommunications are pending.

Registration Brisk For 1981 MIDEM

NEW YORK-Registrations at MIDEM 1981 from U.S. companies are proceeding apace, according to the local organizer. John Nathan. for all the controversy currently surrounding the event.

American company registration has now passed the 110 mark. Nathan reports. Among recent reservations: Polish Records, Roy B. Rec ords. Reno/Metz and Request Records.

New reservations include Scotti Bros. Records. Beserkley Records. Alfa Records. De-Lite Records. Vanguard Records, Mirus Music and Jack Music.

MIDEM 1981 is in Cannes France, from Jan. 23-29.

Survey For Week Ending 12/13/80

	MIAMI (Pop)	L	OS ANGELES (Pop)
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422	1	VICENTE FERNANDEZ 15 CBS 20422
2	LUPITA DALESIO !nocente pobre amiga Orfeon 16044	2	EMMANUEL Intimamente Arcano 3535
3	JOSE LUIS RODRIGUEZ Atrevete TH 2095	3	ESTRELLAS DE ORO Vol. = 3 America 1013
4	ROCIO JURADO Sra. Arcano 3485	4	JOSE LUIS RODRIGUEZ Atrevete TH 2095
5	JULIO IGLESIAS Hey CBS 50302	5	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079
6	ROBERTO CARLOS	6	JUAN GABRIEL Con mariachi Pronto 1080
7	ESTRELLAS DE ORO Vol. #3 Telediscos 1013	7	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
8	SOPHY De mujer a mujer Velvet 3014	8	JULIO IGLESIAS Hey CBS 50302
9	JUAN GABRIEL Recuerdos Pronto 1076	9	ROCIO DURCAL Con mariachi Pronto 1078
10	NELSON NED Primayera de una vida Al 10501	10	NAPOLEON Lena Verde Raff 9079
11	CAMILO SESTO 15 exitos mas grandes. Telediscos 1011	11	RIGO TOVAR Con mariachi Profono 3034
12	LOLITA Seguir sonando CBS 60302	12	CAMILO SESTO Horas de amor Pronto 1071
13	ROCIO JURADO De ahora en adelante Arcano 3429	13	MERCEDES CASTRO Polvo de auscencia Musart 10815
14	RAPHAEL Y sigo mi camino Al 60149	14	LOS FELINOS El show Musart 10813
15	CLOUD Common cause 13004	15	LUPITA DALESIO Inocente pobre amiga Orfeon 16044
16	EMMANUEL Intimamente Arcano 3535	16	CARLOS Y JOSE El chubasco TH mex 2099
17	RAFAELA CARRA Latino CBS 55304	17	INDIO 14 super exitos Mercurio 1921
18	ANGELA CARRASCO Ouererte a ti Pronto 1069	18	JOSE LUIS RODRIGUEZ TH 2021
19	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079	19	JUAN GABRIEL Recuerdos Pronto 1076
20	ROLANDO OJEDA	20	LOS HUMILDES Mas de lo que merecias Fama 595
21	CHUCHO AVELLANET Velvet 3012	21	LOS HERMANOS FLORES
22	VIKKI CARR CBS 20463	22	JOAN SEBASTIAN Alma de nina Musart 1795
23	PEDRITO FERNANDEZ La de la mochila azul CBS 20311	23	BEATRIZ ADRIANA Adios y bienvenida Pertess 2145
24	AGAPE Tu cancion Caytronics 6007	24	ROCIO JURADO Sra. Arcano 3485
25	CAMILO SESTO	25	LOS SOLITARIOS

www.americanradiohistory.com

Columbia 36476	FRIDAY NIGHT BLUES—John Conlee	ALWAYS—Patsy Cline MCA 3263 ROSES IN THE SNOW—	Emmylou Harris Warner Bros. BSK 3422 STARDUST—willie Nelson ▲	10TH ANNIVERSARY— The Statler Brothers Mercury SRM1-5027	WILLIE AND FAMILY LIVE—Willie Nelson A	Columbia KC 2-35642 LIGHT OF THE STABLE—	Emmylou Harris Warner Bros. BSK 3484	SONS OF THE SUN— The Bellamy Brothers Warner/Curb BSK 3491	THE GAMBLER—Kenny Rogers ▲ United Artists UA-LA 934 H	TEN YEARS OF GOLD— Kenny Rogers ▲ United Artists UA-LA 835-H	ANY WHICH WAY YOU CAN—Soundtrack	Warner Bros. HS 3499 FAMILY BIBLE—Willie Nelson MCA/Sonnhird 3258	GIDEON—Kenny Rogers ▲ United Artists L00-1935	SOUNDTRACK— Smokey and the Bandit 2	MCA 6106 WHO'S CHEATIN' WHO—	Charly McClain Epic 36760	DREAMLOVERS—Tanya Tucker MCA 5140	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. Elektra/Curb 6E-237
-	22	7 29	136	8	106	ນ		2	105	151	1	=	35	16	NEW ENTRY		9	57
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of music.



General News

Holiday Chain Sales Warm Retailers' Hearts

• Continued from page 1 stores in the Bay Area, for example, favors the shorter period, pointing out that the prime volume for the holidays always occurs for him be-tween the Friday prior to the holiday and Dec. 25. That period is two days longer in 1980. Thus far, he is 35%

Retailers feel they have mapped out their budget for this most important annual period more prudently The monster 473-store Musicland chain ran a four-color, eight-page tabloid supplement in newspapers in "50 to 60 cities," executive vice

president of retail for Pickwick Jack Eugster states. Eugster points out that the overall shorter holiday period occurs every six years, so retail must make the most of the golden opportunity.

Lou Fogelman, who pioneered tabloid supplements along with Roundup Music, Seattle, is up to 16 pages Sunday (14) with a more than one million press run. Fogelman. who notes a 10% hike early this holiday season for the 26-store Music Plus chain, emphasizes that each day has to be better.

Chuck Blacksmith of Roundup.

which serves 52 Fred Mever record departments and eight Music Market full-liners, is running a tabloid within a tabloid, with a 1.25 million run for Oregon, Washington and Alaska.

The 12 Cavages outlets in the greater Buffalo area will probably print more than 100,000 copies of a six-page, 9 by 12-inch color tabloid. John Grandoni of Cavages, like his peers, feels label support is about equal to last year and notes he has been able to supplement the ad allowances with bucks of his own. Again, he like others notes pretty

good tag support on label tv spots shown in his area.

The 13 Harmony House stores in Detroit put in \$30,000 to \$40,000 of their own money to create a strong local tv campaign, which features an institutional format with an actual visit to the various departments of one store as focal point for the 30seconder.

Despite a very sluggish local economy, owner Carl Thom is heartened because the early holiday period is 20% ahead of last year.

Product this season is far superior to 1979, all agree. The Kenny Rogers

hit compilation, spurred by an outstanding new single, is almost unani-mously the top seller of all contacted

Rock accounts like Full Moon, the four-store chain out of suburban Detroit, find country music generally getting far more buyer attention this season.

Behind the Rogers smash, which spans a wide demographic, are Barbra Streisand, AC/DC, and "The Jazz Singer" soundtrack. Others mentioned as spurring traffic are: Queen, Rod Stewart, Anne Murray and Steely Dan. The latter album, a pioneer \$9.98 list entry, ranges at retail from \$7.29 to \$8.69 in the surveved chains.

Two Chicago chains report strong starts. The four-outlet Big Daddy's skein got off to a good start when a storewide sale butted right into the holiday period, according to owner Ben Bartel.

And Art Shulman of the five Laury's stores there staged an amazing eight-hour Luciano Pavioratti in-store appearance Monday (1) which appears to have ignited a traf-

The 103 Camelot stores appear to be ahead from 12% to 20% early in this year's game, executive vice president Jim Bonk feels.

Bill Golden, executive vice president of the 109-outlet Record Bar. calls the holiday start "excellent." Like many others, Golden mentions weather conditions have been advantageous to bring early shoppers

Both Camelot and the Record Bar have closely allied their holiday advertising with the NARM "Gift Of Music" campaign.

Thus far, the almost 70 National Record Mart/Oasis stores out of Pittsburgh are "slightly ahead" for 1980, according to Jim Grimes.

Jay Jacobs of the five Music Jungle stores in Knoxville ran 21/2 consecutive pages in the Sunday entertainment section of the local daily with half pages from each of the \$5.98 midrange album vendors. Jacobs mirrors a spreading trend nationally when he points up that good retail requires a constant ad thrust until Christmas.

Like most of his contemporaries contacted, print ads are scheduled which highlight specific repertoire

Ad copy this year is more catalogformatted than in recent years, most dealers report.

Bestway Opens Production Arm

NEW YORK-The Bestway Group has formed a new subsidiary. Randee International Productions as a full-service operation to fill various needs of smaller labels and individuals

Randee, according to Howard Massler, president of Bestway, will arrange for singles and albums pressings. 8-track and cassette duplication, art work, printing, fulfill-ment and mailing, music publishing. local, national and domestic distribution and promotion.

Allen Sherman, a music industry veteran, will serve as vice president of operations at the company. He says that the need for such a company arose from "the surge of small. 'boutique' and ethnic labels and the desire of individuals who have something they want to get on record.

Randee International Productions is located here at 870 Seventh Ave.

*

Just Published! THIS BUSINESS OF DISCO

By Radcliffe Joe, introduction by Bill Wardlow, Associate Publisher and Chart Director of *Billboard*. With over twenty thousand discos throughout the world, and over thirty-six million devotees dancing to the disco beat, the disco business has skyrocketed into a multi-billion dollar industry. Here for the first time, Billboard disco editor and reporter Radcliffe Joe takes you inside the dance halls, and behind the scenes in the recording industry to examine in depth every facet of this music industry phenomenon. • its twenty year history! • the role record companies have played! • the musical talents that have shaped the business! • types of discos! • how to operate a successful disco! • and more!

This Business of Disco is written in a breezy, easy-to-read style with all the benefits of the author's first-hand knowledge of the industry. For disco professionals and disco patrons alike, or anyone who aspires to share in the business, this new book is required reading. 192 pages, 6 x 9. Index. #0-7756-X. \$14.50

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By Joseph Csida. Since its original publication, *The Music/Record Career Handbook* has proved to be an indispensable guide for all those interested in careers in the music industry. This newly revised edition provides updated information on this expanding industry: • the growth in music career courses offered countrywide! • the new areas of videocassettes and videodiscs! • the current personalities domination the music world and videodiscs! • the current personalities dominating the music world and changes within the corporate structures of the industry giants! • the effects of the new copyright law! • the disco boom!

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By X M. Frascogna, Jr. and H. Lee Hetherington. This book offers valuable assistance to everyone involved in the development of an artist's career The text is particularly helpful for those performing in club, lounge, and college circuits who may, as yet, be unable to afford professional management, but are eager to start developing into successful national or international attractions. 256 pages. 6 x 9. #0-5000-9. \$17 50

provides expert information about every phase of the legal and business side of music publishing, performance, recording, and sales." Choice THIS BUSINESS OF MUSIC

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"Fills a long-existing gap on the subject of radio programming . . ." Choice THIS BUSINESS OF RADIO PROGRAMMING

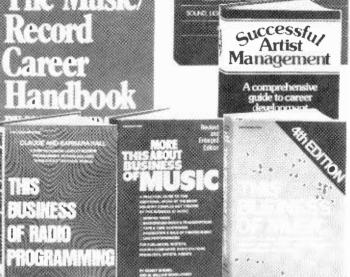
By Claude and Barbara Hall. Here for the first time is a comprehensive study of nearly every facet of modern radio programming, research, promotion, production, engineering, statistics, broadcasting schools, ratings, the relationship of disc jockey to management, payola, salaries, and how to get a job. 360 pages. 6×9^{1} 4. Appendices. Index. #0-7760-8. \$16.50

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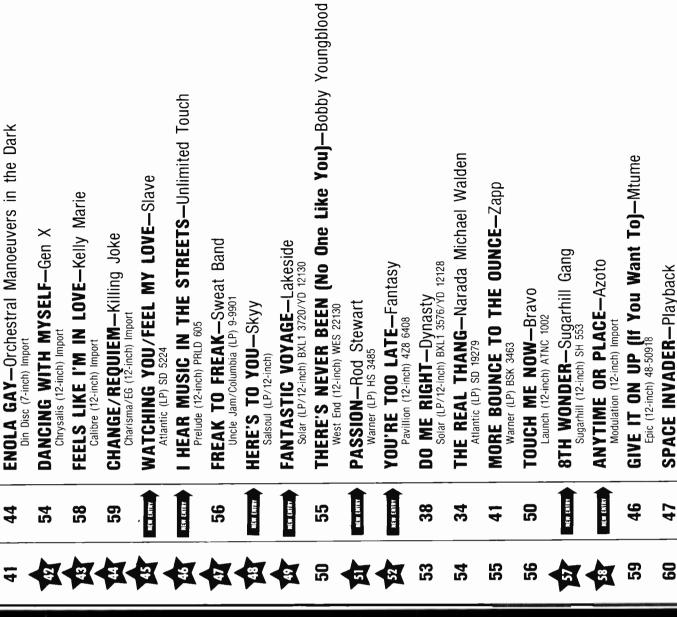
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Ariola (12-inch) 0P 2201

ELY ONE/CAN YOU FEEL IT, Single This Week **WALK RIGHT NOW** Epic (LP) FE36424 The Jacksons

Give the git of music,

General News

Whirlwind Of Activity Seen At Berlin IMIC

• Continued from page 1

Producers and Phonograms and Videograms and the German Record Industry Assn. (Bundesverband Der Phonographischen Wirtschaft)

This will be the first IMIC to be held in West Germany-a country whose record industry turnover is

listed at \$1.2 billion-and the German music industry is preparing to take full advantage of the opportunity to welcome to the Federal Re-

public representatives of the worldwide music industry

A special organization committee has been appointed by the German industry: Wilfried Jung, EMI directhe Bundesverband: Roland Kommerell, managing director of Phonogram, representing the German Phono Academie: and Siegfried Loch, managing director of WEA, representing the IFPI.

A public relations committee headed by Herbert Winter of Polygram and completed by M.S. Dorit Adenauer (EMI), Jochen Albrecht (DRG) and Albert Czapski (Ariola) also has been appointed

Among the topics under consideration for the conference are opportunities for the present and the fu-ture, the role of Anglo-American music in the '80s, the fight against home taping and music thievery, public controlled radio and television versus public broadcasting, the changing role of artists touring, satellite communications, prerecorded home video, protecting property rights in an age of boundless tech-nological development and new talent, where will it be found.

Video will be a major element in the program of the International Music Market Seminar which is being organized by Dr. Klaus Mueller-Neuhof of Complan and sponsored by the German Radio Television Dealers Assn., the Federation of German Radio and Television Wholesalers and the Berlin Exhibition Company, AMK.

The seminar, to be conducted in German and English, is expected to attract between 400 and 600 dealers, disco and media people.

The 1981 IMIC will be the seventh to be held in Europe. Previous locations on this side of the Atlantic have been Palma, Montreux, London, Amsterdam, Venice and Monte Carlo. Western Hemisphere events have been in the Bahamas, Acapulco, Honolulu and Washington.

Promotions For Martin

pronged marketing attack has been launched for Moon Martin's "Street Fever" album including a guitar giveaway in selected cities.

The first phase of the Capitol artist's campaign is a world tour, of which the European leg has been completed. In the U.S., Martin is touring with Rockpile for a 30-day. 19-city tour.

A nationwide contest is being conducted in conjunction with the tour. Guitars will be given away by AOR stations in major markets that have showed early support for the album. Stations are free to conduct their own contests though a typical element will be a tie-in with a local record store which displays the guitar and gives out entry blanks.

The type of guitar being given away is a Fender Lead One which is pictured on the cover of the "Street Fever" album.

The radio station deemed to have given the most satisfactory promotional effort on behalf of Martin receives 100 complimentary albums from Capitol. Second prize is 50 albums, third is 25 and runners up receive plaques.

Rego Irish Moves

NEW YORK-Rego Irish Records and Tapes Inc., a manufacturer and distributor of Irish records, has moved to 64 New Hyde Park Road, Garden City, N.Y. 11530, (516) 328-

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Make sure they hear you at MIDEM. Tell them where you'll be if you're going. Tell them who you are and who to contact if you're not. Either way, when you talk to them in Billboard, you're speaking their language.

Contact your nearest Billboard advertising rep today.

Issue Date: January 24, 1981

ADVERTISING DEADLINE: January 9, 1981

DECEMBER 13, 1980 BILLBOARD

Disco Business

DJS ORGANIZE Group Achieves Community Visibility And Label Attention



Billboard photo by Chuck Pulin

CLOSE ENCOUNTERS—No, it's not a scene from some new space movie, but these young punkettes share a close encounter of a musical kind at the highly popular Manhattan rock disco, the Ritz.

N.Y. Okays Fleischman's Liquor Bid

NEW YORK—The State Alcoholic Beverage Control Board has approved a liquor license application for millionaire entrepreneur Mark Fleischman that paves the way for an eventual reopening of the long closed Studio 54 disco here.

However, contrary to recent newspaper reports. Fleischman will not be able to take advantage of the ABC's favorable ruling until the slate has been wiped clean of existing litigation brought against the previous owners of Studio 54 by the State Liquor Authority.

Lawrence Gedda, chief executive officer of the Liquor Authority says that this litigation could drag out in the courts for some time as Steve Rubell and Ian Schrager, now serving 3½-year prison terms for tax evasion, are contesting the Authority's move to revoke their liquor license.

Gedda brands as inaccurate recent reports in local newspapers which indicated that with the Alcoholic Beverage Control Board approval of Fleischman's license application, the once-trendy night spot was on the verge of reopening. Gedda insists that nothing could be farther from the truth, and re-emphasizes that existing litigation between the liquor body and Rubell and Schrager must be cleared up before the final green light for a reopening is granted.

Fleischman, who has a significant stake in the venture, refuses to comment on the protracted battle that is forcing him to back-burner his plans for the club and probably lose money on the venture as well.

Peppermint Lounge Open Again In N.Y.

By RICHARD M. NUSSER

NEW YORK—The club that launched the dance craze of the 1960s has reopened here under its original name—the Peppermint Lounge.

The venerable nightspot is still located in a seedy block off Times Square, the original site that attracted the jet set and the trendsetters of the rocking, rolling '60s. The address, 128 W, 45th, was immortalized in Joey Dee's hit "Peppermint Twist."

New managers are Jim Fouratt and Rudolph of Danceteria, one of the more popular new wave discos that is temporarily closed pending action on a liquor license. The new club has "all licenses." Fouratt notes.

The Peppermint Lounge site had been occupied for the past two years by the G.G. Barnum Room, which has expanded into the marble lobby of the old Knickerbocker Hotel next door, giving the club two dance floors, for a total area of 6.000 square feet. Otherwise, the layout remains the same as the original.

Bump Lighting Techniques. Scott Thurm and Jim Siano are responsible for the light fixtures, installation and design. These include a variety of disco effects as well as stage lighting for the shows that are to be held in the lobby, which runs two stories high and includes a balcony, where the DJ booth is located.

David, long-time spinner at the Mudd Club, is the new man in the booth at the Peppermint Lounge.
Fouratt and Rudolph were able to

Fouratt and Rudolph were able to hire the same contractor who

(Continued on page 55)

BUFFALO—Stepping up community activities and receiving more product from record companies, this city's first-ever disco D.J. group is bullish about the future.

Established 18 months ago as the Buffalo, N.Y. Disk Jockey Assn., the 25-member group has scheduled "Disco Skate '81" for Jan. 8 to benefit Children's Hospital here

efit Children's Hospital here.
"We're a part of this city. Disco is alive and well here." maintains Tony Spencer, the group's chief administrator. "We're getting better record company response but most still consider Buffalo vulnerable since it's a secondary market."

According to Spencer, the Western New York-Niagara Frontier area caters to a potential five million clientele for discos and record buying which is enhanced by Sunday club closings in nearby Canada.

Warner Bros. Emergency and Brunswick Records have provided the bulk of servicing product for the 25 city-wide discos. 10 of which are considered major outlets.

Limited service is supplied by both 20th Century-Fox and Pacific West Records, reports Spencer. An aggressive mailing campaign is underway to insure maximum servicing despite industrywide cutbacks.

A monthly publication circulates Top 40, new wave, picks and LP spotlights while mandatory meetings are held every other week. Monthly \$15 dues, which may be

Monthly \$15 dues, which may be increased to \$25 Jan. I with full servicing from record companies, defrays costs for the publishing of Mix-

By HANFORD SEAR

down, the group's monthly playlist.

Presently printing 2,500 copies, the detailed music report, headed by "Dr. John" Bisci, may be increased to its normal circulation of 5,000, says Spencer.

"Our active D.J.s must complete feedback sheets at each meeting as well as followup with personal and club responses to each new release." Spencer adds. "Two missed meetings without notification and you're out."

About 20 affiliate and formerly active members comprise a waiting list. The association has contact with a total of about 50 D.J.s in the immediate area, reveals Spencer.

Four administrators, including Spencer, make up the group's officers, each with varied duties in directing association policies and coordinating major decisions.

Part-time radio D.J. Dave Gillen.

at WGRQ-FM, compiles and distributes the Top 40 playlist while handling local radio promotions for the group. He spins records at Uncle Sam's, the largest disco in town.

Charlie Anzalone, a D.J. at the Libraries BBC disco. takes charge of communications with record companies and summarizes members' responses to new releases.

responses to new releases.

Meanwhile, Charlie Cimino circulates playlists to record companies, radio stations and all national record pools when he's not in charge of the turntables at J.P. Morgans in Niagara Falls.

Spencer, who also handles D.J. duties at a club in the Falls, the Late

Show, as chief administrator tackles promotions, written correspondence, coordinates parties and handles the group's financial matters.

Len Silver, president of Transcontinent Records here, a major distributor, is credited with helping the association receive product and respect while WUFO-AM is cited as helping to break new releases.

Kevin Sutter with Epic Records and Carl Holman of A&M Records. both local promotion agents, were pointed out as key help in getting product for newly-reorganized DJ effort.

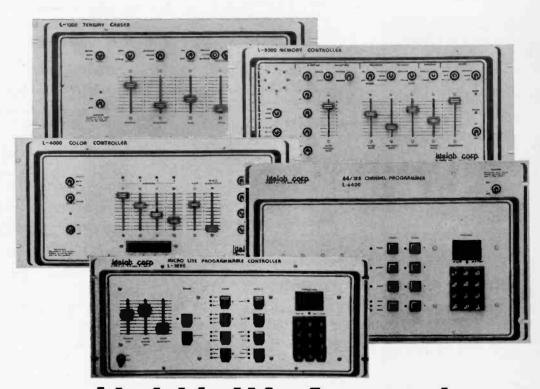
WFXZ-FM broadcasts a weekly program from midnight Saturdays to 4 a.m. Sundays at Mulligan's, one of many popular nightspots along Buffalo's "Strip" of clubs in the Hertel-Elmwood Aves, which reaches from downtown to the Univ. of New York, Buffalo city campus.

Major retail outlets and chains, such as Cavages, National Record Mart and the Record Theatre post and request the monthly Mixdown publication which receives wide readership among store patrons.

After two record pool attempts in 1976 and 1977 with Marty Angelo. Spencer and fellow administrators studied results from a circulated questionnaire sent to DJs four months ago and then formed the new association.

new association.

"Ideally we'd like to be recognized as a viable record pool by the companies while maintaining our Democratic DJ membership setup." concludes Spencer.



Litelab's U.L. Approved Entertainment Lighting Controllers: The Best Keeps Getting Better

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The shootout at the Park Circle rink followed a fight between two rival neighborhood gangs, The Dirty Ones and The Unknown Bikers. When the air finally cleared, 20-year-old Jose Orriz of the Red Hook section lay mortally wounded from gunshot wounds, and 16-year-old David Perez was rushed to a nearby hospital with leg wounds.

According to eyewitness accounts of the gun battle, shooting irons were drawn when the Unknown Bikers started losing their fist fights with the Dirty Ones. As Perez recounts, "Within 30 seconds, I saw about 10 guns being drawn, and then I felt a sting in my leg."

Although no known gangs were involved in the gun play at the Utica Skating Arena, the scenario was much the same. It resulted in the hospitalization of two young men and two young women who were reported to be in stable condition at Kings County Hospital.

In this incident, an 18-year-old suspect was arrested on charges of assault and weapons possession.

At presstime, Brooklyn police were still tracking down the com-batants in the Circle Roller Rink

There is only one line of high quality disco light and sound equipment.

DECEMBER 13,

The name is Meteor.



Billboard's Disco Action ...

ATLANTA

- This Week

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

 2 IT'S A WAR/ARJIA/NOW BABY NOW—Kano—
 Emergency (LP/12-inch)
- 3 IF YOU COULD READ MY MIND-Viola Wills-Ariola
- 4 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/ . 12-inch)
- 5 PRIVATE IDAHO/PARTY OUT DF BOUNDS—The B-52's—Warner (LP/12-inch)
- 6 LOVELY ONE/CAN YOU FEEL IT-The Jacksons-Epic
- WHIP IT/GATES OF STEEL-Devo-Warner (LP/12-
- THE WANDERER-all cuts-Donna Summer-Geffen
- 9 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/
- ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-
- 11 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
- 12 BOOGE TO THE BOP-Mantus-S.M.I. (LP)
 13 I MEED YOUR LOVIN'-Teena Marie-Motown (LP/12-inch)
- THROW DOWN THE GROOVE-Bohannon-Phase II
- 15 COULD I BE DREAMING/HE'S SO SHY-The Pointer Sisters-Planet (LP)

BALT./WASHINGTON

- This Week
 1 ALL MY LOVE—L.A.X.—Prelude (12-inch)
- 2 SELL MY SOUL/I NEED YOU/FEVER—Sylvester-Fantasy (LP/12-inch)
- 3 IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch)
- 4 HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)
- 5 YOU OUGHT TO BE DANCIN'—People's Choice— Casablanca (LP)
- 6 ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Record/Brasilia (12-inch)
- SHOOT YOUR BEST SHOT—Linda Clifford—Capitol
 (LP)
- 8 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
- 9 LOVELY ONE/CAN YOU FEEL IT/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
- 10 IF YOU COULD READ MY MIND-Viola Wills-Ariola (12-inch)
- 11 CELEBRATION-Kool & the Gang-DeLite (LP/12-inch)
- 12 VOICES IN MY HEAD-The Police-A&M (LP)
- 13 CAPRICORN—Capricorn—Emergency (12-inch)
- 14 TAKE OFF-Harlow-G.R.A.F. (LP)
- 15 THERE'S NEVER BEEN-Bobby Youngblood-West End (12-inch)

BOSTON

- This Week

 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
- 2 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol
- 3 LOVELY ONE/EVERYBODY-The Jacksons-Epic (LP)
- 4 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
- 5 ALL MY LOVE-L.A.X.-Prelude (12-inch)
- 6 IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch) 7 CAN'T FAKE THE FEELING—Geraldine Munt—Prism (LP/12-inch)
- 8 EVERYBODY/THE FUNK IS ON-Instant Funk-Salsoul
- 9 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
- 10 THE WANDERER/LOOKING UP/NIGHTLIFE—Donna Summer—Geffen (LP)
- 11 IF YOU COULD READ MY MIND-Viola Wills-Ariola
- 12 ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-
- 13 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 14 I MEED YOUR LOYIN'/CHAINS—Teena Marie—Motown
 (LP/12-inch)
- 15 LOOK UP-Patrice Rushen-Elektra (LP)

CHICAGO

- This Week

 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown
 (LP/12-inch)
- 2 ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-
- 3 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL-The Jacksons-Epic (LP)
- 4 CELEBRATION-Kool & the Gang-DeLite (LP/12-inch)
- WHAT CHA DOIN'-Seawind-A&M (LP)
- ALL MY LOVE-L.A.X.-Prelude (12-inch) SHOOT YOUR BEST SHOT-Linda Clifford-Capitol
- 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
- 9 LOOK UP-Patrice Rushen-Elektra (LP) MASTER BLASTER-Stevie Wonder-Tamla (LP)
- 11 UPTOWN/HEAD/DIRTY MIND/PARTY UP—Prince— Warner (LP/12-inch)
- 12 YOU OUGHT TO BE DANCIN'—People's Choice— Casablanca (LP)
- 13 THE WANDERER/BREAKDOWN/COLD LOVE-Donna Summer-Geffen (LP)
- 14 EVERYBODY GET DOWN—Mouzon's Electric Band— Vanguard, (12-inch)
- 15 IF YOU COULD READ MY MIND-Viola Wills-Ariola (12-inch)

DALLAS/HOUSTON

- This Week

 1 SEABISCUIT IN THE FIFTH—Belinda West—Panorama
 (12-inch)
- HOW LONG/TIGHT PAIR-Lipps Inc.-Casabianca (LP)
- IF YOU COULD READ MY MIND-Viola Wills-Ariola (LP/12-inch)
- SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
- 5 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL-The Jacksons-Epic (LP)
- BOOGIE TO THE BOP-Mantus-S.M.1. (LP)
- IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch) THE WANDERER/COLD LDVE/NIGHTLIFE—Donna Summer—Geffen (LP)
- COULD I BE DREAMING/HE'S SO SHY—Pointer Sisters—Elektra (LP)
- 10 IT'S NOT WHAT YOU GOT-Carrie Lucas-Solar (LP/ 12-inch)
- ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-
- MASTER BLASTER-Stevie Wonder-Tamla (LP)
- CELEBRATION-Kool & the Gang-DeLite (LP/12-inch) CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet
- WHAT CHA DOIN'-Seawind-A&M (12-Inch)

DETROIT

- This Week
 1 SMOOT YOUR BEST SMOT—Linda Clifford—Capitol
 (LP)
- 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
- IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch)
- CHERCHEZ PAS/BOOGIE TALK-Madleen Kane-Chalet (LP)
- HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
- ALL MY LOVE-LAX.-Prelude (12-inch)
- ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-inch)
- YOUR PLACE OR MINE-Ouinella-Becket (12-inch)
- THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP/12-inch)
- 10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
- MASTER BLASTER-Stevie Wonder-Tamla (LP)
- UPTOWN/HEAO/PARTY UP/DIRTY MIND-Prince-Warner (LP/12-inch)
- 13 LOVELY ONE/WALK RIGHT NOW/CAN YOU FEEL IT— The Jacksons—Epic (LP)
- YOU'RE TOO LATE-Fantasy-Pavillion (12-inch)

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

LOS ANGELES

- This Week

 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola
 (LP/12-inch)
 - HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)
- CAN YOU FEEL IT-The Jacksons-Epic (LP)
- SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
- 5 SEABISCUIT IN THE FIFTH-Belinda West-Panorama.
 (12-inch)
 6 IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch)
- UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince-Warner (LP/12-inch)
- 8 CHERCHEZ PAS/BOOGHE TALK—Madleen Kane—Chalet (LP)
- ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-
- 10 IT'S NOT WHAT YOU GOT-Carrie Lucas-Solar (LP/ 12-inch)
- 11 MONDO MAN-Roni Griffith-Vanguard (12-inch)
 12 COULD + BE OREAMING/HE'S SO SMY-The Pointer
 Sisters-Elektra (LP)
 13 CANT FAKE THE FEELING-Geraldine Hunt-Prism
 ((19.12-inch))
- YOUR PLACE OR MINE-Quinella-Becket (12-inch)
- 15 EVERYBODY GET DOWN-Mouzon's Electric Band~ Vanguard (12-inch)

- This Week

 1 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP/12-inch)
- 2 CELEBRATION-Kool & the Gang-DeLite (LP)
- IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch)
- 4 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 5 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol
- 6 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
- 7 MASTER BLASTER-Stevie Wonder-Tamla (LP)
- LOOK UP-Patrice Rushen-Elektra (LP/12-inch)
- EVERYBODY/FUNK 'N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP/12-inch) 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/
- 11 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch) 12 GET DOWN, GET DOWN/ACTION SATISFACTION— Melody Stewart—Roy B. Records/Brasilia (12-
- 13 UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP/12
- 14. THE WANDERER-all cuts-Donna Summer-Geffen
- 15 PRIVATE IDAHO/PARTY OUT OF BOUNDS-The B-52's-Warner (LP/12-inch)

NEW ORLEANS

- This Week
 1 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
- LOOK UP-Patrice Rushen-Elektra (LP)
- HOW LONG/TIGHT PAIR-Lipps Inc.—Casablanca (LP)
- THE WANDERER/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
- 5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
- CELEBRATION-Kool & the Gang-DeLite (LP/12-inch)
- UPTOWN/HEAD/PARTY UP/DIRTY MIND-Prince-Warner (LP/12-inch)
- 8 LOVELY ONE/WALK RIGHT NDW/CAN YOU FEEL IT— The Jacksons—Epic (LP)
- ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-
- 10 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol
- 11 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
- 12 ALL MY LDVE-L.A.X.-Prelude (12-inch)
- 13 YOUR PLACE OR MINE—Quinella—Becket (12-inch)
 14 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet
- YOU OUGHT TO BE DANCING—People's Choice— Casablanca (LP)

NEW YORK

- This Week
 1 ALL MY LOVE-L.A.X.-Prelude (12-inch)
- HOW LONG/TIGHT PAIR-Lipps Inc.-Casablanca (LP)
- IF YOU COULD READ MY MIND/UP ON THE ROOF— Viola Wills—Ariola (LP/12-inch)
- 4 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN ...-The Police-A&M (LP) IT'S A WAR/AHJIA-Kano-Emergency (LP/12-inch)
- CHERCHEZ PAS/BOOGIE TALK-Madleen Kane-Chalet (LP/12-inch) CELEBRATION-Kool & the Gang-DeLite (LP)
- PRIVATE IDAHO/PARTY OUT OF BOUNOS/GIVE ME BACK MY MAN/OIRTY BACK ROAD—The B 52's— Warner (LP/12-inch)
- CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
- 10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
 (LP/12-inch)
- 11 I NEED YOU/SELL MY SOUL/FEVER—Sylvester— Fantasy (LP/12-inch)
 12 THE WANDERER/LOOKING UP/COLD LOVE/ BREAKDOWN—Donna Summer—Geffen (LP)
- 13 EVERYBODY/THE FUNK IS OM—Instant Funk—Salsoul (LP/12-inch) 14 MASTER BLASTER-Stevie Wonder-Tamla (LP)

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

- **PHILADELPHIA**
- This Week

 1 CELEBRATION—Kool & the Gang—DeLite (LP)
- LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT—The Jacksons—Epic (LP) 3 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
- 4 SHOOT YOUR BEST SHOT-Linda Clifford-Capitol
- 5 EVERYBODY/FUMK N' ROLL/THE FUMK IS ON—Instant Funk—Salsoul (LP/12-inch) 6 FREAK TO FREAK—Sweat Band—Uncle Jam/CBS (LP)
- REMOTE CONTROL—The Reddings—Believe in a Dream (LP) 8 DOUBLE DUTCH BUS-Frankie Smith-WMOT (12-
- 9 IS IT IN-Jimmy "Bo" Horne-Sunshine Sound (12-
- 10 UPTOWN/DIRTY MIND/HEAD-Prince-Warner (LP/12-
- 11 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
- KEEP IT HOT-Cameo-Casablanca (LP)
- ALL MY LOVE-L.A.X .- Prelude (12-inch) MORE BOUNCE TO THE OUNCE—The Zapp Band— Warner (LP/12-inch)
- 15 CAN'T FAKE THE FEELING—Geraldine Munt—Prism (LP/12-inch)

- ' PHOENIX
- This Week

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

 2 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/
 12-inch)

 3 The First—Dalinda West—Panorama
- 3 SEABISCUIT IN THE FIFTH-Belinda West-Panorama
- UPTOWN/HEAD/PARTY UP/OIRTY MIND-Prince-5 MASTER BLASTER-Stevie Wonder-Tamla (LP/12-
- THE WANDERER/COLD LOVE/LOOKING UP/ BREAKDOWN-Donna Summer-Geffen (LP/12 LOVELY ONE/HEARTBREAK HOTEL—The Jacksons—
- IT'S NOT WHAT YOU GOT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch) VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN-The Police-A&M (LP) SHOOT YOUR BEST SHOT-Linda Clifford-Capitol
- BOOGIE TO THE BOP-Mantus-S.M.I. (LP)
- EVERYBODY GET DOWN-Mouzon's Electric Band-Vanguard (12-inch) YOU OUGHT TO BE DANCING-People's Choice-Casablanca (LP) 15 TOUCH ME NOW-Bravo-Launch (12-inch)

- 6 YOUR LOVE IS A LIFESAVER—Gayle Adams—Quality (12-inch)
- 8 ANYTIME OR PLACE-Azoto-Modulation (12-inch)
- THE FUNK IS ON-Instant Funk-Salsoul (LP)
- 13 AIN'T GOT TIME-Holt-Alta (12-inch)

- This Week

 1 MASTER BLASTER—Stevie Wonder—Tamla (LP) CELEBRATION-Kool & the Gang-DeLite (LP) ACTION SATISFACTION/GET DOWN, GET DOWN—
 Melody Stewart—Roy B. Records/Brasilia (12)
- 4 LET'S GET FUNKY TONIGHT—Evelyn "Champagne' King—RCA (LP)

PITTSBURGH

- 5 HOW LDNG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
- THE REAL THANG-Narada Michael Walden-Atlantic
- 7 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
- 8 IT'S NOT WHAT YOU GOT/CAREER GIRL—Carrie
 Lucas—Solar (LP)
- PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
- 10 UPTOWN/DIRTY MIND/HEAD/PARTY UP—Prince— Warner (LP/12-inch)
- 11 SHOOT YOUR BEST SHOT-Linda Clifford-Capitol
- 12 ALL MY LOVE-L.A.X.-Prelude (12-inch) WHAT CHA DOIN'-Seawind-A&M (12-inch)
- PARTY IS THE SOLUTION-Floyd Beck-Precision (12-inch)
- 15 IS IT IN-Jimmy "Bo" Horne-Sunshine Sound (12-inch)

SAN FRANCISCO

- This Week

 1 SEABISCUIT IN THE FIFTH—Belinda West—Panorama
- 2 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/ 12-inch)

- BOOGIE TO THE BOP-Mantus-S.M.I. (LP) CHERCHEZ PAS/BOOGIE TALK-Madleen Kane-Chalet
- 10 PRIVATE IOAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNOS—The B-52's—Warner (LP/12-inch) 11 GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch)
- MONDO MAN-Roni Griffith-Vanguard (12-inch) 13 ACTION SATISFACTION/GET DOWN, GET DOWN— Melody Stewart—Roy B. Records/Brasilia (12-inch)

- SEATTLE/PORTLAND This Week
 1 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic
 (LP)
- IT'S A WAR/AHJIA/NOW BABY NOW-Kano-Emergency (LP/12-inch)
- 8 SEABISCUIT IN THE FIFTH—Belinda Wesl—Panorama
 (12-inch)
- 9 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) 10 PRIVATE IDAMO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
- 11 THE REAL THANG-Narada Michael Walden-Atlantic

14 YOUR PLACE OR MINE—Quinella—Becket (12-inch) 15 LOOK UP—Patrice Rushen—Elektra (12-inch)

- MONTREAL
- 3 HOT LEATHER-Passengers-Uniwave (12-inch)
- 5 CHERCHEZ PAS-Madleen Kane-Uniwave (LP/12-
- 9 LOVE RESCUE-Project-Uniwave (12-inch)
- 11. THE LADY IS A TRAMP-The Zebras-PBI (12-inch)
- 14 LOVE CHRISTMAS LOVE—Cols Magic—September (12-
- Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the ½6 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

- 14 CAREER GIRL-Carrie Lucas-Solar (LP/12-inch) 15 MASTER BLASTER-Stevie Wonder-Tamla (LP)
- CELEBRATION-Kool & the Gang-DeLite (LP)
- EVERYBODY GET OOWN-Mouzon's Electric Band-Vanguard (12-inch) 5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/ 12-inch)
- 6 THE WANDERER/COLD LOVE/BREAKOOWN/LOOKING UP—Donna Summer—Geffen (LP/12-inch) 7 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol
 (LP)
- MASTER BLASTER-Stevie Wonder-Tamla (LP) 13 IF YOU FEEL THE FUNK-LaToya Jackson-Polydor

- 15 HOT FEET-Tschai Prender-Rio (12-inch)

DECEMBER 13, 1980 BILLBOARD

Disco Business

Disco Mix

NEW YORK-Viola Wills has undoubtedly chosen the right material whether current or from the past for her debut Ariola LP. The album title, "If You Could Read My Mind" as well as her current hit "Up On The Roof" are included. The Bachrach/David classic "There's Always Something To Remind Me" starts off slowly but builds to a danceable momentum and is sung with as much feeling as contained in the Dionne Warwick origin. This selection has proved to be the most popular in the clubs. Other highlights penned by the artist include "Let Me Be Your Rock," "Don't Ever Stop Loving Me" and "Something About You." The album produced by Jerry McCabe, is first rate quality from beginning to end.

Another remake that works is Edwin Starr's original hit "25 Miles" on 20th Century Records. Staying close to the original hot melody, Starr gives a dynamic performance on this 12-inch 33½ r.p.m. The tracks increase in tempo and with a drum break added towards the end. The flipside, an instrumental, should not be overlooked. Produced by the artist and Joe Long, the mix is by Rick Gianatos.

Abba's track record is unbeatable by any current standards. Their latest LP, "Super Trouper" continues the string of winning melodies. Their

* * *

Peppermint Lounge Reopens In N.Y.C.

• Continued from page 53

worked on the original layout to help them recapture the original design, although they point out that they weren't trying to recreate the original "as a museum piece."

Jim Toth installed and operates the sound system, a job he has performed before at Hurrah's and Trax. two other rock clubs.

Fouratt wants the ambience at the new club to resemble the original. which drew a mixed crowd of celebrities, tourists and representatives of Gotham's art and music scenes.

sound, sometimes considered too sweet and commercial for American audiences, has proved incredibly popular elsewhere. Their current At lantic Records outing is highlighted by "On And On And On" and "Me And I" both of which are catchy and infectious. "Lay All Your Love On Me" has the most potential for disco play. Produced by two of the members, Benny Andersson and Biorn Ulvaeus, the result is delightful. The album was recorded live last year in London.

* *

The Trammps have returned with a 12-inch 33½ r.p.m. two-sided pleaser from Atlantic Rec ords. Taken from an upcoming album "Slippin" Out," the disk was produced and arranged by Mass Production. "Lookin' For You" has a funky good time sound with intense horns as a dominant factor. The flipside, "Mellow Out," is softer and easily playable for starting and ending an evening. The group's familiar vocals are easily identifiable and contain the full-bodied sassiness that has made them a favorite for so long. "Is There Any Room For You" and "Groove an Mighty" should not be overlooked for possible * * *

"Bon Bon Vie (Gimme The Good Life)" by T.S. Monk is funk/jazz midtempo number with a sleazy beat. This three-member group includes Thelonius Monk, Jr., son of the famous jazz musician. This Mirage 12-inch 33½ r.p.m. disks is distributed by Atlantic. It moves with a bumpy and nitty-gritty style that counterpoints the smooth harmonies. A brass, bongo and hand clapping backbeat is effective. The easygoing vocals give way to haunting scat riffs. Producer Sandy Linzer has lifted this 12-incher from the group's forthcoming "House Of Music" album.

Located in the east of France in the town of Lazou is a leading disco called The Miami Club. Its deejay, Jean-Claude Berthon, reports his top favorites as follows: "Lovely One," "You Are The One," "Celebration," "The Wanderer," "How Long" and "Shoot Your Best Shot." Even some rock material such as Abba, The Police and Blondie are included on his playlist. Disks unfamiliar to American audiences are "Buena" by Joe King Carrasco (Barcley), "Amourex Solitaries" by Lio (Eurodisc) and "L'Amour Au Telephone" Sheila (Carrere).

* * *





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Survey For Week Ending 12/13/80

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
众	2	10	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW— The Jacksons—Epic (LP) FE 36424	愈	NEW E	177	PASSION—Rod Stewart—Warner (LP) HS 3485
2	3	16	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507	愈	MEW E	STRY	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 4Z8 6408
☆	5	11	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	53	38	5	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128
4	4	10	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	54	34	9	THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279
金	6	7	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	55	41	13	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463
6	1	11	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE— Linda Clifford—Capitol (LP) ST 12131	56	50	5	TOUCH ME NOW—Bravo—Launch (12-inch) ATNC 1002
7	7	8	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	血	67	2	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
8	8	12	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/ LOOKING UP/COLD LOVE—Donna Summer—Geffen (LP)	130	68	3	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
9	9	9	GHS 2000 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia	59	46	14	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918
10	10	9	(12-inch) RBDS 2512 MASTER BLASTER—Stevie Wonder—Tamla	60	33	13	SPACE INVADER—Playback—Ariola (12-inch) OP 2201 FUNTIME—Peaches & Herb—Polydor
11	15	15	(LP) T8 373 M1 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/				(LP) PD 1 6298
\	16	10	Prelude (LP) CHO 701 UPTOWN/DIRTY MIND/HEAD-Prince-Warner	62	62	14	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import
13	11	20	(LP) BSK 3478 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—	63	37	18	UNOERWATER—Harry Thuman—Uniwave (LP/12-inch) Import
14	17	10	Prism (LP/ 12-inch) PLP-1006/PDS-405 SEABISCUIT IN THE FIFTH—Belinda West—Panorama	64	48	15	SLEEPWALK - Ultravox - Chrysalis (LP) CHR 1296
15	12	16	(12-inch) JD 12095 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK	65	66	3	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132
16	18	10	MY MAN-B-52's-Warner (LP/12-inch*) BSK 3471 EVERYBODY GET DOWN-Mouzon's Electric Band-	100	76	2	IT'S TIME TO PARTY NOW-Ray Parker Jr. & Raydio- Arista (12-inch) SP 102
		9	Vanguard (12-inch) SPV 36	面	77	2	HEAVEN ABOVE ME—Frankie Valli—MCA (LP) 5134
17 ^_	19		IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	68	43	13	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511
金人	28	5	LOOK UP-Patrice Rushen-Elektra (LP) 6E 302	69	69	4	YOUR DRAGGING FEET/ROMANTIC ME—Polyrock—RCA (LP) APL 1 3714
1	29	6	YOU OUGHT TO BE DANCIN'-People's Choice— Casablanca (LP) NBLP 7246	70	70	3	WE'VE GOTTA DANCE—Sylvia Mason—Carrere (LP) Import
20	22	27	CAREER GIRL/IT'S NOT WHAT YOU GOT Carrie Lucas-Solar (LP/12-inch) BSK 1 3579/YD 12015	71	51	5	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
沙	31	5	VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWNThe Police-A&M (LP) SP 4831	72	52	6	THROW DOWN THE GROOVE—Bohannon—Phase II Records (LP) JW 36867
22	23	8	EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP) SA 8536	73	49	17	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008
23	21	11	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	74	74	11	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
24	20	9	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	75	80	2	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 4Z8 9804
25	13	14	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	76	72	10	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511
26	14	13	I NEED YOU/SELL MY SOUL/FEVER—Sylvester + Fantasy (LP) F 9601	77	71	14	NIGHT CRUISER/GROOVITATION-Deodato-Warner (LP) WBSK 3467
27	30	6	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875	血	NEW E	17	SETTIN' IT OUT/ARE YOU READY FOR LOVE— Enchantment—RCA (12-inch) JD 12113
28	27	11	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King— RCA (LP) AFL1 3543	79	79	5	KEEP IT HOT-Cameo-Chocolate City (LP) CCLP 2016
29	26	13	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6	100	NEW ER		LET'S HANG ON—Salazar—First American (12-inch) FA 1203
30	3 9	5	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	81	61	11	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597
金	45	11	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	82	NEW EI		ROLL/NOT TONIGHT—Macho—Uniwave (12-inch) Import
32	32	12	HOT LEATHER—Passengers—Uniwave (LP) Import	83	NEW E	111	ARE YOU READY/STAY THE NIGHT—Billy Ocean—CBS (LP) Import
33	24	24	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo— Warner (LP/12-inch*) BSK 3435	84	83	6	START—The Jam—Polydor (7-inch) Import
34	25	15	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	85	90	2	TOO MANY CREEPS—The Bush—Tetras 99 (7-inch) Import
35	35	7	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131	86	86	9	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602
36	40	6	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791	87	87	38	THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438
愈	42	7	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218	88	82	31	BREAKAWAY-Watson Beasley- Warner (LP/12-inch*) BSK 3445
A	53	3	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer— Island (LP) ILPS 9595 GIVE ME A BREAK/REMEMBEB—Vivien Vee—Launch	89	89	8	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202
40	36	9	(12-inch) 1003 MONDO MAN—Roni Griffith—Vanguard	90	88	9	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
41	44	7	(12-inch) SPV 37 ENOLA GAY—Orchestral Manoeuvers in the Dark—Din Disc	91	91	16	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammed—Fantasy (LP/12-inch*) F 9598
127	54	4	(7-inch) Import DANCING WITH MYSELF-Gen X-Chrysalis (12-inch)	92	92	9	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
由	58	4	Import FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre	93	73	19	ANOTHER ONE BITES THE DUST-Queen-Elektra (LP) 5E 513
山	59	4	(12-inch) Import CHANGE/REQUIEM—Killing Joke—Charisma/EG	94	64	23	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch*) HS 3453
血	63	4	(12-inch) Import WATCHING YOU/FEEL MY LOVE—Slave—Atlantic	95	81	14	FREEDOM—Grand Master Flash—Sugarhill (12 inch) SH 549
4	65	2	(LP) SD 5224 I HEAR MUSIC IN THE STREETS—Unlimited Touch—	96	95	11	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) ILPS 49547
血	56	3	Prelude (12-inch) PRLD 605 FREAK TO FREAK—Sweat Band—Uncle	97	94	19	HANDS OFF SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire
☆	78	2	Jam/Columbia (LP) 9-9901 MERE'S TO YOU—Skyy—Salsoul (LP/12-inch)	98	85	23	(LP/12-inch*) SRK 6091 TURNING JAPANESE—The Vapors—United Artists
	75	2	SA 8537/SG 339 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1	99	60	21	(LP) T 1049 LOVE SENSATION—Loleatta Holloway—Salsoul
50	55	5	3720/YD 12130 THERE'S NEVER BEEN (No One Like You)—Bobby	100	84	19	(LP) GA-9506 WE GOT THE BEAT—The Go Go's—Stiff
			Youngblood—West End (12-inch) WES 22130			ilea	cts *non-commercial 12 inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

*non-commercial 12-inch

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

Country

Flash & Pizazz Infiltrate **Country Acts' Productions**

• Continued from page 8
McCready, who handles artist development for CBS Records in Nashville, sums it up this way "Today's public attending country concerts wants more of a show for its money. Hay bales and a flat spotlight just aren't enough."

Contemporary country performers exposed to rock and pop concerts are starting to look with increasing interest at those professionals with the ability to advise them on their staging, set and lighting design, show pacing, sequencing of material, costuming, choreography and other related areas of visual and aural entertainment.

Among the chief reasons cited are more expensive admission prices necessitating stronger shows, consumers' insistence on visual excitement as well as good music, competition with other kinds of music for ticket-buyers' dollars in a tightened economy, more audience awareness, more sophisticated ur-ban country fans and-perhaps most critical-the established link between effective onstage performing and record sales.

Under the guidance of CBS' McCready, that label became the first Nashville-based record company to begin putting its acts with professional stage producers. To-date, nearly 30% of the CBS Nashville roster has worked with someone in this field. McCready believes it's impossible to underestimate the value of a strong live performance on album sales.

"Live shows are a great tool to elongate an act's impact," she explains. "An artist's retail strength can be measured these days by his stage show's impact as well. Artists have the responsibility outside the studio to provide visual excitement to go along with their records. Having a hit on the radio isn't enough anymore.

Echoing this sentiment is consultant Barbara John who says, "Eight number one hits don't make a good stage show. Country artists deserve better than being placed on a stage in front of a curtain and told to sing their latest record.'

KRST-FM Switches

NASHVILLE-KRST-FM in Albuquerque, N.M., has changed for-mats from AOR to country and is in need of record service from all country labels. Address: Sam Cornish, music director, P.O. Box 3280, Albuquerque, N.M. 87110. (505) 884-5778.



The general consensus in the in-dustry is that the picture's perspec-tive began changing around 1978, as country started emerging as a viable entry across national airwayes and more Nashville artists turned up on Las Vegas stages.

Working most closely with country acts in the past two or three years have been New York's Small, Warren Baker, of W.B. Productions in Manhattan, Kevin Carlisle of Kevin Carlisle & Associates in Los Angeles. and Nashville's Kent Cathcart and Barbara John



Small Talk: Robert Small of Robert Small Enterprises in New York works on a set design for one of his clients. Small is currently consulting on stage production concepts with Nashville acts Razzy Bailey, Alabama and Helen Cornelius.

Cathcart's long list of in-town credentials since he brought his theatrical and staging know-how to Nashville includes Jessi Colter. Ronnie McDowell, Lacy J. Dalton, Johnny Rodriguez and currently, new Epic group Nightstreets.

Carlisle, who choreographs tv's "Solid Gold" dancers, is no stranger to Nashville, having been brought in for stage consultant work with Janie Fricke, Charley Pride and Charly

Baker's credits span seven years staging Anne Murray's concerts and a stint with Charlie Rich last year (he's also worked with Joel Grey and Tim Curry).

John created a first-time country showcase series for Florida's Sea World resort in 1979, and her plaudits includes lighting and staging concepts for Johnny Cash, T.G. Sheppard, Conway Twitty and Terry McMillan.

Small is finding himself flying into Nashville with increasing frequency; since finishing an extensive staging project with Epic's Don King, he's now consulting on staging with RCA's Alabama.

That the country music community has willingly opened itself up to outside influences for incorporating staging concepts is indicative of the contemporary winds sweeping

through Nashville.
"In the '80s," says Cathcart, "stage shows will play an increasing emphatic role in the career of country artists. They are realizing they need more impact visually, more dimension to their performances, more subtextural variations to hold an audience's interest.

From the label viewpoint, putting

consultant makes longterm sense

"The past few years have proven the explosive force of country music, but they're also put tremendous pressure on artists to perform to ever-higher standards." comments RCA's Nashville marketing vice president. Joe Galante. "Bringing in outside staging and constuming consultants not only presents your artists in a better light but also adds to their confidence.

Galante adds that labels often prefer to turn these services over to experts outside the company with an in-house artist development executive overseeing the total project "Remember, our strength is in promoting and selling of records. Reinforcing our strengths with professionals in other fields adds to our effectiveness."

Consultants based outside Nashville such as Small, Carlisle and Baker stress that they enjoy working with country entertainers and be-lieve that the industry as a whole can only benefit from more polished, professional Nashville talent in today's competitive marketplace.

"Once country performers begin to understand the correlation between delivering a dynamic stage show and selling more records, I think we'll find more receptiveness in Nashville to hiring staging con-sultants," notes Warren Baker. "The time when country artists could get by with less onstage has passed."

Bob Small pins some of the blame for residual resistance on country talent buyers and promoters. "I still don't see the breakthrough yet for new artists in country music," he explains. "Promoters and bookers buy artists and then turn around and expect them to play the same old songs by Hank Williams.

"No artist should ever be told by any promoter or talent buyer what he should be singing onstage. If the buyers and concert bookers don't start committing themselves more strongly with these young artists, they're going to lose them to other kinds of music, doing there what they could have been doing in country

Small admits he experienced a certain degree of negativism from his rock clients when they found out he was planning to work in Nashville. But he chalks that up to basic shortsightedness and lack of vision.

"People hear country music and they think it always has to have a certain sound. But it's much too diversified and exciting these days to fall into anyone's narrow concept.

"Today's breed of country performers are willing to cross barriers, bridge gaps, to make contact with audiences. It's one of the main reasons country music is becoming increasingly popular, and why country performers are developing into outstanding across-the-board performers, regardless of category.

Concurs Nashville's John "I feel there's a new movement afoot in the coming years to strengthen our artists' shows as they find themselves increasingly playing to crossover and pop audiences. For the first time in country music, we'll be seeing performers developing two, three, maybe four different shows for Las Vegas, tv. nightclubs and concert halls. It's the only answer to the new

demands."



CHECK MATE—Epic artist Johnny Paycheck checks out Paycheck look-alike John O'Leary at the Time Machine/Dallas, a Des Plaines, Ill., country disco. Bookending the pair are Time Machine owner Gene Galinski, right, and Epic/ Portrait Chicago local promotion director John Sykes.

20,000 DETROIT FANS

3-Way Promo Involves WCXI, Retailer & CBS

NASHVILLE—How do you beef up sales of country product in an urban city known mainly for rock and r&b?

By appealing directly to country music fans.

That's the premise behind a new cross-merchandising effort being coordinated by WCXI-AM in Detroit, CBS Records' Detroit branch and the local Harmony House retail chain.

The unusual approach is a take-the-bull-by-the-horns campaign that's designed to zero in on Motor City's lesser-known country target demographics. The idea is the spin-off from a WCXI promotion last spring asking country listeners to mail in for information about joining the station's new "country lovers club" which would allow members to receive discounts on country concerts, records and promotional items such as Tshirts and posters

Although WCXI anticipated a sizable response to this "country lovers" invitation, it didn't expect an avalanche of 20,000 mail-in

"We recognized that WCXI was sitting on a gold mine with this list," explains John Farr, CBS Detroit branch manager They had compiled a solid listing of persons who were willing to take time to write to the station expressing their loyalty and support of country music. We felt this made a powerful sales tool which could be used effectively to encourage retail activity."

With CBS agreeing to underwrite the costs of the initial computerization, artwork, printing and expenses, Farr, Harmony House general manager Jerry Adams, WCXI program director Bill Ford and station promotion

manager created the concept for the "country club" retail cam-

paign.
Every registered "country lover" receives a six-sided foldout mailing piece this week that features an extensive listing of classic and current CBS country product. This mailer depicts mini-graphics on 20 current label items while listing a total of more than 100 titles available through the promotion.

The mailer contains four timedated coupons running through mid-January, each good for discounts of \$2 apiece on up to four different CBS country LPs. These coupons are redeemable through any of the 13 area Harmony House record outlets, which will carry special in-store displays tieing in with the WCXI/CBS merchandising ef-

Albums normally retailing at Harmony House for \$7.98 and \$5.98 lists will be sold to "country lovers" members for \$5.94 and \$3.94, and coupon-holders must write in the titles of their pur-chases for followup sales research

Also included in the mailing brochure will be an entry blank enabling WCXI club members to register for special drawings at Harmony House outlets. Selected winners chosen at the end of January will receive two CBS country albums of their preference every month through the end of 1981.
"We think this campaign is go-

ing to show that country sales can be much stronger in the Detroit area." says CBS' Farr. "The success of WCXI's initial effort proved that. Now we want to see if country buyers will respond to a direct sales pitch at the retail level." KIP KIRBY MINDI

Urban Cowboy Craze Lassos the East; Pittsburgh Club Premiered

PITTSBURGH-The urban cowboy craze is establishing Eastern roots with the Dec. I opening of Johnny Dollar's Saloon and Dance

Located near the Greater Pittsburgh International Airport, the 18.000 square foot club holds 1.600 patrons, with seating for 1.200 persons. Its main room features two bars, a spacious dance floor and a stage equipped for live radio and television broadcasts.

For patrons desiring a more intimate environment, a cabaret type lounge is available. A separate room

houses a mechanical bull, a punching bag machine and electronic games.

An in-house band, Johnny Dollar's Urban Cowboys, performs seven nights a week. Name acts will be scheduled at least once a month. Open from 4 p.m.-2 a.m., admission is \$2 with an additional price for guest acts.

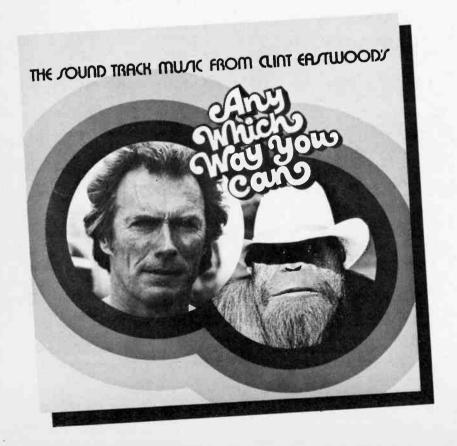
Negotiations are already underway for setting up a chain of Johnny Dollar night spots. Plans call for an additional three clubs in the Pittsburgh area, six throughout the U.S three in Europe and one in Japan.

Here for the holidays, the sound track to Clint Eastwood's "Any Which Way You Can" has arrived—loaded with the spirit of giving.

And you're the one who's gettin'.
Three singles have already jumped onto the airwaves:

Ray Charles & "Beers To You" (WBS 49608) *63 59 64
Clint Eastwood
Glen Campbell "Any Which Way You Can" (WBS 49609) *45 *49 *48
Johnny Duncan "Acapulco" (11-11385) *Johnny Duncan courtesy Columbia Records *27 *29 *31

Heading for the charts is the Fats Domino single "Whiskey Heaven" (LUBS 49610), the Jim Stafford single "Cow Patti" and still to come are new singles by Gene Watson, David Frizzell & Shelly West, and Sondra Locke.



Get it all.

On The Sound Track Music From Clint Eastwood's Any Which Way You Can. (HS 3499)

Produced by Snuff Garrett
On Warner/Viva Records & Tapes







Country

AUDITIONS EXTENDED

NASHVILLE – Country radio programmers interested in participating in Drake-Chenault's "Top Five Talent Search" are urged to send 10-minute airchecks to Bobby Rich at Drake-Chenault Enterprises, P.O. Box 1629, Canoga Park Calif. 91304.

Rich, director of specialized programming consultation for the firm, notes the deadline for the competition has been extended from Nov. 28 to Dec. 28 to increase entries. Rich says Drake-Chenault is seeking more country air checks to be in-cluded on its LP that will feature the top five air checks in each of five separate categories. The album of winning entries will be available free upon request early next year.

'Nashville Live' Starting In Jan.

NASHVILLE-"Nashville Live," a new nationally syndicated radio program spotlighting country artists, is scheduled to debut on more than 100 country stations across the U.S. in late January.
Produced by PM/TD Productions

in Montreal and Metro Communications of New York, the 60-minute weekly series will feature four major country artists (two contemporary. two traditional) in concert locations taped in Nashville. Fanta Sound will handle the on-site recording, and WJRB-AM will serve as the flagship Nashville station for the new venture.

The show's format includes three cohosts who will interview the featured artists and members of the live audience at the concert setting. Among the artists slated to perform on "Nashville Live" are Barbara Mandrell. Sonny James, the Statler Brothers, Connie Smith, Larry Gatlin and Billy Grammer. Negotiations are underway for appearances of more than 200 of country's top

News-

- sellout reaction to Tom T. Hall's recent concert here with the Houston Pops Orchestra, plans are now in the works for a special "Hall Evening" slated for 1981. Hall appeared with his band, the Storytellers, accompanied by the full Houston Pops
- BIRMINGHAM, Ala. Gov. Bob James recently acknowledged the efforts of RCA recording group Alabama in bringing international focus on the state. James declared Oct. 29 as "Alabama Band Day" throughout the state, with representatives from the Alabama Dept. of Publicity and Information presenting the group with a framed proclamation. The event took place during the grand opening ceremonies of Alabama's new Birmingham headquarters in the Old Morris House.

Bandy At Brewery

SAN ANTONIO-In a recent celebration. CBS artist Moe Bandy hosted more than 700 guests at the Pearl Brewery. While duet partner Joe Stampley tended bar, Bandy performed, backed by the Rodeo Clowns.

Billboard® Hot Country Singles® Survey For Week Ending 12/13/80

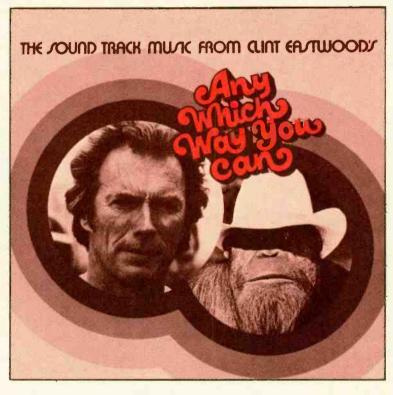
TITLE—Artist
(Wester). Label & Number (Dist. Label) (Publisher, Licensee) TITLE — Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee) TITLE-Artist Last This Last This Last Label & Number (Dist. Label) (Publisher, Licensee) WHY LADY WHY—Alabama

G. Gentry, R. Scott), RCA 12091 (Millhouse, BMI) YOUR MEMORY—Steve Wariner
1 Schweers), RCA 12139 (Chess, ASCAP) TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem. BMI) 食 4 13 42 49 36 69 15 台 3 THAT'S ALL THAT MATTERS WHO'LL TURN OUT THE LIGHTS-Mel Street 37 39 ANYTHING BUT YES IS 70 TO ME-Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI) STILL NO-Stephanie Winslow
(L. Pearl), Warner/Curb 49628 (Michael O'Connor, BMI) 公 ONE IN A MILLION-Johnny Lee 45 WHO'S CHEATIN' WHO-Charly McClain 7 8 血 ARE YOU HAPPY BABY? - Dottie West (C. Rains), Asylum 47076 (Times Square/Unichappell/Bundin, BMI) I'LL BE THERE (If You Ever 46 4 5 12 YOU ALMOST SLIPPED Want Me)—Gail Davies
(R. Gabbard, R. Price), Warner Bros.
49592 (Ernest Tubb, BMI) 12 78 JUST WANT TO BE WITH YOU-Sammi Smith MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor. BMI) SWEET RED WINE—Gary Morris
Dubois), Warner Bros. 49564 40 41 9 TAKE ME TO YOUR LOVIN' 5 11 6 73 50 14 THAT'S THE WAY A COWBOY ROCKS AND PLACE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin). Columbia 1-11369 (Larry Gatlin, BMI) (Sweet Dreams, BMI) ROLLS—Jacky Ward
(T.J. White), Mercury 57032 (Swamp Fox, ASCAP) LOST IN LOVE—Dickey Lee 血 265 43 I THINK I'LL JUST STAY HERE AND 14 74 COULD I HAVE THIS DANCE-Anne Murray 52 15 DRINK—Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI) 2425 1959—John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI) 女 LOVERS LIVE LONGER-Bellamy Brothers 8 10 山 80 2 IT TOOK US ALL NIGHT LONG TO SAY (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP) SILENT TREATMENT—Earl Thomas Conley
(F. Co-lon) Suphird 7556 (Blue Moon/April, ASCAP) 13 GOODBYE—Danny Wood (B. McDill, W. Holyfield), RCA 12123 (Hall-Clement/ Maplehill/Vogue, BMI) THE BEST OF STRANGERS—Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi Gem, BMI) 9 10 TAKE IT LIKE A WOMAN — Debby Boone

WARE (Curb 49585 (Al Gallico, Turtle, BMI) 44 44 面 GETTIN' OVER YOU—Tim Rex and Oklahoma (C.L. Rutledge). Dee Jay 107 (Big Crush/Phono, SESAC) 1 A BRIDGE THAT JUST 10 9 ANY WHICH WAY YOU CAN—Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet, BMI) 45 51 WONT BURN—Conway Twitty (R. Murrah, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI) COLORADO COUNTRY MORNING-Pat Boone 77 60 5 andina, BMI/Glenwood, ASCAP) 10 TEXAS IN MY REAR VIEW 53 3 FOLLOWING THE 12 10 MIRROR—Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI) FEELING -- Moe Bandy & Judy Bailey (C. Craig), Columbia 11-11395 (Screen Gems-EMI, BMI) 78 69 4 THAT SILVER-HAIRED DADDY OF MINE—Slim Whitman (G. Autry, J. Long), Epic 160784 (Duchess, BMI) SMOKEY MOUNTAIN RAIN-Ronnie Milsap LADY—Kenny Rogers (1. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP) 47 2 10 79 79 MUSTA DIED AND GONE A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH—Charlie Rich (A.P. Jordan, B. Brabham, L. Brown), Elektra 47047 (Chess, ASCAP) TO TEXAS—The Amazing Rhythm Aces (R. Smith), Warner Bros. 49600 (Bad Ju-Ju, ASCAP) 13 10 血 54 THERE'S ALWAYS ME—Jim Reeves
(D. Robertson), RCA 12118 (Gladys, ASCAP) \$ P 62 DON'T YOU EVER GET TIRED (Of Hurting A LOSER'S NIGHT OUT-Jack Grayson 2 HEW ENTRY (Temar, ASCAP/Hinsdale, BMI) I LOVE A RAINY NIGHT—Eddie Rabbitt

Standar D Mallov). Elektra 47066 Me)—Willie Nelson & Ray Price (H. Cochran), Columbia 11-11405 (Tree, BMI) 愈 15 6 YOU ARE A LIAR—Whitey Shafer (S.D. Shaffer), Elektra 47063 (Acuff-Rose, BMI) 血 50 11 14 IF YOU EVER CHANGE GIVING UP EASY—Leon Everette YOUR MIND—crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BM/Silver Nightingale, ASCAP) 由 16 8 TEN ANNIVERSARY PRESENTS-Jim Owen 82 83 由 DOWN TO MY LAST 18 BROKEN HEART—Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains. BMI) 愈 I'LL LEAVE THIS WORLD 55 5 LOVING YOU - Wayne Kemp (W. Kemp), Mercury 57035 (Tree, BMI) 16 83 YOU RETTER MOVE NO ONE WILL EVER KNOW-Gene Watson 23 7 N — George Jones and Johnny Paycheck Alexander). Epic 19-50949 (Oeva, BMI) COUNTRYFIED—Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Parlner, BMI) 12 63 3 山 22 10 SOMEBODY'S KNOCKIN'-Terri Gibbs SILVER EAGLE—The Atlanta Rhythm Section (Ruise Cohb). Polydor 2142 (Eufaula/James Cobb. 8MI) 84 86 (E. Penney, J. Gillespie), MCA 41305 (Chiplin/Tri-Chappell, ASCAP/SECAC) 59 WHEN IT'S JUST YOU AND ME-Kenny Dale 53 THERE'S ANOTHER WOMAN—Joe Stampley
(1. Stampley) Fric 9-50934 (Mullet, BMI) 18 19 THE LAST TIME—Johnny Cash
Scientification), Columbia 11-11399 (Resaca, BMI) 11 85 85 CHEATER'S TRAP—John Wesley Ryles (R. Murrah, S. Anders), MCA 51013 (Blackwood, Magic Castle, BMI) 54 57 6 19 20 9 I CAN SEE FOREVER IN YOUR EYES—Reba McEntire (R. Dipiero), Mercury 57034 (Combine, BMI) SONG OF THE SOUTH—Johnny Russell
Marchity 57038 (Hall-Clement/Welk, BMI) 100 NEW ENTRY WHATEVER HAPPENED TO THOSE DRINKING SONGS—Foxfire (D. Hall, D. Miller, R. Birmann), Elektra/Curb 47070 (Raindance/Caseyem, BMI) 55 56 5 20 21 9 A REAL COWBOY—Billy "Crash" Craddock
(D. Heavener) Capitol 4935 (Achord ASCAP) LOVE FIRES—Don Gibson (K. Walker), Warner Bros. 49602 (Acuff Rose, BMI) 血 金 BEAUTIFUL YOU—The Oak Ridge Boys
(D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP) 25 56 17 13 FAT 'N' SASSY—Pacific Steel Co. (J.D. Maness), Pacific Arts 111 (Pac. Arts/Peaceful/Warner-Tamerlane, BMI) NORTH OF THE BORDER—Johnny Rodriguez 88 90 22 CHEATIN' ON A CHEATER—Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP) 24 8 57 58 6 A LITTLE BITTY TEAR—Hank Cochran GOODBYE MARIE—Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 23 89 70 26 8 13 BROKEN TRUST—Brenda Lee
(J. Hinson), MCA 41322 (Goldline, ASCAP) 58 77 2 DON'T LOOK NOW (But We Just Fell In DRINK IT DOWN, LADY—Rex Allen Jr.
Warner Bros. 49562 (Tree, BMI) Love) - Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI) 90 71 24 27 IF YOU GO. I'LL FOLLOW YOU—Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119 (Velvet Apple, Porter, BMI) 59 SOUTHERN RAINS-Mel Tillis PICK UP THE PIECES, JOANNE-Bobby Hood 89 91 DON'T FORGET YOURSELF—The Statler Brothers
(D. Beid) Marcury 57037 (American Cowboy, BMI) 25 6 28 60 61 4 HOLD ME. THRILL ME. KISS ME—Micki Fuhrman /H. Noble), MCA 51005 (Mills, ASCAP) 92 72 CAN'T KEEP MY MIND OFF To To 32 I KEEP COMING BACK/TRUE LIFE OF HER-Mundo Earwood (R. Squires). GMC 111 (Sabal, ASCAP) COUNTRY MUSIC—Razzy Bailey (J. Slate, J. Hurt, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI; ASCAP) 由 NOBODY'S FOOL—Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/ Van Hoy/Unichappell/Cross Keys. BMA; ASCAP) 65 4 93 92 2 I'VE GIVEN UP GIVING IN TO 血 ACAPULCO—Johnny Duncan (L. Collins, M. Leath), Columbia 1–11385 (Senor. ASCAP) THE BLUES—Brenda Frazier (). Dowell. L. Shell), Tyro 1004 (Tulsa Girl/Tyro, ASCAP; BMI) 33 6 YELLOW PAGES - Roger Bowling
C Nowak), NSD 71 (ATV, BMI) 64 62 3 BLUE BABY BLUE—tynn Anderson (M. Ciark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI) 28 29 8 73 94 WILLOW RUN—Randy Barlow (R. Barlow, F. Kelly), Paid 110 (Frebar, BMI) 63 BEERS TO YOU-Ray Charles & Clint Eastwood (S. Dorff, J. Durrill, S. Pinkard, S. Garrett) Warner/Viva 67 4 AN OCCASIONAL ROSE—Marty Robbins (D. Burgess), Columbia 111372 (Single Tree, BMI) 29 30 49608 (Peso/Wallet, BMI) 75 THEME FROM THE DUKES OF 95 17 KILLIN' TIME—Fred Knoblock and Susan Anton (J. Harrington, J. Penning). Scotti Bros. 609 (Flowering Stone, ASCAP) HAZZARD—Waylon Jennings (W. Jennings). RCA 12067 (Warner-Tamerlane/Rich Way, BMI) GIRLS, WOMEN AND LADIES—Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree. Sugarplum, Gingham, ASCAP, BMI) 530 74 34 6 公 37 96 76 I FEEL LIKE LOVING 65 4 SOMEBODY'S GOT TO DO 16 ON THE ROAD AGAIN—Willie Nelson (W. Nelson). Columbia 111351 (Willie Nelson, BMI) 2 66 THE LOSING—Stephanie Samone (C. Shedd, J. Dickson), MDJ 1006 (Shedd House, IF I HAD IT MY WAY—Nightstreets 97 81 血 DANCE THE TWO STEP—Susie Allanson (L. Holdridge, M.A. Leikin), Liberty/Curb 1383 (World Song, Hot Cider, ASCAP) 6 36 66 68 WHERE COULD YOU TAKE ME-Sheila Andrews ong/Chappell, ASCAP) MY LADY LOVES ME—chris Waters
(C. Wildow & Stepail) RIO 1001 (Blackwood, BMI) 98 82 3 33 NOBODY IN HIS RIGHT MIND—Dean Dillon (D. Dillon). RCA 12109 (Pi-Gem. BMI) 35 0 HILLBILLY GIRL WITH NEW ENTRY THE BLUES—Lacy J. Daiton
(L.J. Daiton), Columbia 11-11410 (Algee, BMI) I'M NOT READY YET-George Jones 99 84 17 金 9 TO 5-Dolly Parton (D. Parton), RCA 12133 (Velvet Apple/Fox Fanfare, BMI) 40 3 SHE CAN'T SAY THAT SWEET CITY WOMAN— Tompall And The Glaser Brothers (R. Dodson), Elektra 47056 (Covered Wagon, CAPAC) 31 14 100 87 133 38 ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP) (D. Allen, R. Van Hoy), RC/ (Duchess/Posey/Tree, BMI)

THE FILM AND SOUND TRACK ALBUM DESTINED TO BECOME THE BLOCK BUSTER EVENT OF THE SEASON



HS 3499

LOOK WHAT THEY'RE SAYING

"'Any Which Way You Can' has a fight scene that surpasses anything in 'Rocky.' Fats Domino's 'Whiskey Heaven' is sure to light up the phones."

Tim Bird—WHK—Cleveland

"We're proud to be a part of the radio promotion on 'Any Which Way You Can'. The picture represents the right demographics for all of our markets."

Craig Scott—V.P. of Programming, Plough Broadcasting, Memphis

"Any movie that can make me laugh at ten in the morning has got to be a smash and the music measures up all the way."

Bill Templeton — KWJJ — Portland

"I loved it—laughed all the way through—and I can't wait to share it with my audience."

Hal Jay—KPLX—Dallas

"Here is another great movie that will introduce country music to even more people especially with Glenn Campbell, Fats Domino and Johnny Duncan on screen with their great music."

Pam Green—WHN—New York City

"Even funnier than 'Loose' and it was great seeing and hearing the hit music of Glenn Campbell, Johnny Duncan and Fats Domino."

Scott Jeffries—WVOJ—Jacksonville

"As a sequel to 'Loose,' 'Any Which Way You Can' is even better and it's loaded with hit music."

Joe Flint — KSOP — Salt Lake City

"Clyde (that crazy orangutan) blew us away and this picture is even better than 'Loose'."

Dan Dixon and Bill Ford—WCXI—Detroit

"We really enjoyed the picture and we're proud to be associated."

Moon Mullins and Stephanie Pflumm—WDAF—Kansas City

"The picture is a smash—it's a great sequel. I just loved it."

Mike Carta—WIL—St. Louis

"Loved the picture and music from 'Loose', but 'Any Which Way You Can' should surpass even that success."

Pete Porter—WJJD—Chicago



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Hot Country LPs

Survey For Week Ending 12/13/80



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71

75 72 41

DON'T IT BREAK YOUR HEART

TOGETHER •

BSK 3474

9 Years' Work Precedes

Alabama's Rise To Fame



CLONING AROUND-RCA act Alabama gets some one-dimensional backup support from cardboard likenesses at the grand opening of its Birmingham headquarters, the Home of Alabama.

Continued from page 31

"These people are a definite part of our success story." he continues. "They've progressed along with us. Now, they're the programmers and the record store owners.'

But without quality, original product, promotion becomes meaningless. Keeping this in mind, the nucleus of the band, comprised of Owen and his two cousins, guitarist Jeff Cook and bass player Teddy Gentry, strived to write their own material.

"Nobody's going to give an unknown a song that an established artist can turn into a hit," reasons Owen. With the implementation of drummer Mark Herndon several years ago, Alabama firmly established its strong instrumental style, relying heavily on bass and rhythm instruments.

"My Home's In Alabama," the title track of the band's debut RCA album, served as a catalyst in establishing the band's identity. Released in early 1980 on MDJ, the song peaked at 17 on the country chart, leading to Alabama's contract with **RCA**

You have to excite people within the industry, especially in country music," claims Owen, "And even though 'My Home's In Alabama' is long and autobiographical, it proved to be a turning point for us. It gave people a song they could identify us with

With RCA's financial backing and its promotion division, Ala-bama is garnering increased expo-

Seek 2 Femmes On Brown Show

NASHVILLE-In an effort to re design the structure of the Jim Ed Brown Show. Top Billing. Inc., Brown's booking agency and man-agement firm, has been accepting audition tapes from female vocalists.

Brown's stage show is being re-

vamped to include two female singers as a replacement for his former partner, Helen Cornelius, who left sevral months ago to pursue her own

With the addition of the two female backup singers, Brown's show will feature eight performers/musicians. According to Top Billing's president, Tandy Rice, his office has been swamped with an avalanche of tapes, and a decision will be made prior to the first of the year.

"We use the same marketing techniques with Alabama that we use with all of our artists," states Joe Galante, vice president of RCA's marketing division here. "It might have been more difficult to break the act had it been a single artist rather than a band. But it has all the elements for success, strong writing talents and good instrumentals. Plus, the band performs well onstage and in the stu-

The only band on RCA's country roster. Alabama enjoys a good deal of creative freedom. An example of this was the release of "Why Lady Why," despite the fact that the song was not recommended by any of the trade publications or radio programmers as a potential single.

"We knew the song would be a hit," says Owen. "We'd been performing it onstage for about five years with tremendous response. It was a critical time for us to release a different type of song before we got locked into a stereotype of only singing about states and rivers."

Noting that it would be tempting to jump on the cowboy craze bandwagon. Owen cautions young, unknown acts against compromising their own style.

"We're country first and crossover second," states Owen. "If crossovers come, that's great, but we'd rather have a No. I country song than be lost in the middle of both country and pop charts.

Chalk up another No. 1 record for Alabama jumping over Mickey Gilley at starred 2 following Ronnie Milsap's reign with "Smokey Mountain Rain." "Why Lady Why" is the second single for this energetic group to top Billboard's Hot Country Singles chart in just four months.

the number 3 position with dynamic energy

from 72. ... Willie Nelson and Ray Price move 13 spots to starred 49 with "Don't You Ever Get Tired (Of Hurting Me)." Mel McDaniel makes a nice jump of 11 places to starred 52 while Fred Knoblock and Susan Anton move up 10 places to starred 64. Other prime movers include-Eddie Rabbitt, Gene Watson, the Oak Ridge Boys, Razzy Bailey, Ed Bruce, T.G. Sheppard, Dolly Parton, Charly McClain, Gail Davies, John Ander son, Moe Bandy and Judy Bailey.

Mel Tillis breaks ground with "Southern Rains" at starred 59, then Lacy J. Dalton at 67 Other debuts include-Stephanie Winslow, Dottie West, Tim Rex and Oklahoma, Jack Grayson, Whitey Shafer, George Jones and Johnny Pay-

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:

SONG OF THE SOUTH-Johnny Russell-WKKN-AM, Rockford; WYNK-AM, Baton Rouge; WSDS-AM, Ypsilanti; WKCW-AM, Warrington KDJW-AM, Amarillo; WKMS-AM, Flint; KRMD AM, Shreveport; KKYX-AM, San Antonio; WMC-AM, Memphis; KBUC-AM, San Antonio; KSOP AM, Salt Lake City; KEBC-FM, Oklahoma City; KUZZ-AM, Bakersfield; WMAY-AM, Springfield; WHIM-AM, Providence; WDXB-AM, Chattanooga; WQQT-AM, Savannah.

LOVE FIRES-Don Gibson-WSHO-AM, New Orleans; WSDS-AM, Ypsilanti; WKCW-AM, Warrington; KBBQ-AM, Ventura; KRMD-AM, Shreveport; WBAP-AM, Ft. Worth; WSAI-AM, Cincinnati; WIRK-FM, West Palm Beach; KSOP-AM, Salt Lake City; KUZZ-AM, Bakersfield; KTTS-AM Springfield; KLAK-AM, Denver; KOYN-AM, Billings; WCBX-AM, Eden; WYTL-AM, Oshkosh, Wis.; WCMS-AM. Norfolk

BUBBLING UNDER THE TOP 100:

101-WHISKEY HEAVEN-Fats Domino (Warner) 102-THE KING OF WESTERN SWING-Hank Thompson (MCA)

103-SLIP AWAY-Jim West (Macho) 104-LONG TIME LOVIN' YOU-McGuffey Lane

105-HONKY TONK SATURDAY NIGHT-Becky Hobbs (Mercury)

"Lookin' Good" Loretta Lynn's new LP spans 16 notches to starred 22 after six weeks of chart action. Brenda Lee and Slim Whitman each span 10, and Razzy Bailey spans 8 to starred 16

Debuts include-"9 To 5 And Odd Jobs." Dolly Parton; "Any Which Way You Can," Sound-track; "Who's Cheatin Who," Charly McClain; and "The Best Of The Kendalls."



TRUST BRENDA-Brenda Lee belts out "Broken Trust" at the MCA show case during the recent deejay week festivities. Providing background support for the song, as they do on the recorded track, are fellow MCA artists, the Oak Ridge Boys.

Country

Chart

"One In A Million" by Johnny Lee takes over while Merle Haggard makes waves with "I Think I'll Just Stay Here And Drink" at starred 6.

Eddy Arnold is the prime mover at starred 58

check, Johnny Russell and Don Gibson.

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Nashville Scene

By KIP KIRBY

Actors have been chosen to play the leading roles in a made-for-tv movie based on singer Tammy Wynette's autobiography, "Stand By Your Man." Actress Annette O'Toole will portray Wynette, while Tim McIntire, an L.A. musician, has been tapped for the part of George Jones. As Jones, McIntire will sing a number of songs in the CBS-TV film, including several duets with O'Toole. To prepare for his role, McIntire will meet with Jones on the road to learn his mannerisms and singing style. (McIntire isn't a complete unknown, by the way: he played deejay Alan Freed in the movie, "American Hot Wax." appeared as Huey in "Brubaker" and scored the

soundtracks for "Jeremiah Johnson" and "Kid Blue"). . . . Meanwhile, in preparation for her role, Annette O'Toole recently met backstage with Tammy during her engagement at the Frontier Hotel in Las Vegas. . . . The film will be shot on location in Nashville and Hollywood.

When Alabama appears on "The Mike Douglas Show" in February, cohost will be Lily Tomlin. . . And when T.G. Sheppard appears on the same show in mid-January, his cohost will be Susan Anton. Also in January, Sheppard will be seen on the ABC-TV Cerebral Palsy telethon taped several weeks ago in Nashville with host Paul Anka. Other guests on the Dick Clark pro-

duction will be singers Cristy Lane and Sonny

Getting acclimated to being a solo headliner, Helen Cornelius has been busy taping "The Ronnie Prophet Show" up in Canada, then back to Nashville for "Hee Haw." Helen has begun her own road tour, and surprised members of her new band with blue satin jackets as a goodwill gesture.

The legendary "Grand OI" Opry" star Ernest Tubb is heading out for his 25th annual live tour of the West Coast in January backed, of course, by his ever-faithful Texas Troubadors.

Looks like December is the month for birth-

days in MCA Records country division. . . . John Wesley Ryles had his on Dec. 2, Brenda Lee's is Dec. 11, Barbara Mandrell is a Christmas Day baby, and Ed Bruce wraps up the month with a Dec. 29 birthday. Also, Don Breland of the Rockland Road Gang (the Oak Ridge Boys' backup band) celebrates a Dec. 19 birthday; Katie Gillon, secretary to MCA's Nashville president Jim Fogelsong, has a Dec. 17 birthday, and MCA producer Ron Chancey's secretary Jan Butler was born Dec. 26.

The Tennessee Folklore Society recently sponsored a private screening of "The Uncle Dave Macon Show" at the Country Music Foun-

dation Library and Media Center. This documentary, featuring interviews, archival footage and musical performances from country music's earliest days, will be aired nationally on PBS stations Jan. 3, 1981. Anyone who professes to be a true fan of country (or wanting to learn more about its beginnings) should tune in.



POWERFUL MOMENT—Singer Ronnie McDowell delivers a moving version of his Epic single, "Gone," during a recent showcase at Nashville's Stockyard restaurant.

Crystal Gayle is adding modeling to her already busy schedule. The beautiful CBS singer is featured on the cover and all through the pages of a Christmas catalog for Avon cosmetics and jewelry. Gayle also visited the "Tonight Show" the night before her second CBS-TV special, which featured Eddie Rabbitt, the Charlie Daniels Band and Dionne Warwick. . . . And Slim Whitman turned up with Tom Synder on a recent "Tomorrow Show" broadcast.

Earl Thomas Conley and his producer Nelson Larkin flew to Dallas for an interview with KLPX-FM air personality Hal Jay. Later on that night, they dropped by two local cowboy discos where the club deejays spun cuts from Conley's new "Blue Pearl" LP on Sunbird Records, including its single, "Single Treatment."

Johnny Duncan makes his film debut in the newly-released Clint Eastwood sequel, "Any Which Way You Can." He'll be seen in the movie singing "Acapulco," his current single. . . . Moe Bandy brings his brand of honkytonk country to the "Tomorrow Show" Dec. 22. At this time, it is not known whether the famous Bandy mechanical bucking armadillo will also be along for an appearance, but if it is, we're sure that host Tom Snyder will get the first ride.

Saddle Rack's 4th Year Feted

SAN JOSE, Calif.—The Saddle Rack, reportedly the West Coast's largest country music nightclub, recently celebrated its fourth anniversary. The club contains four bars, three dance floors and a capacity of 1200.

Open seven nights a week, the club operates with two house bands, the Saddle Rack Riders and the Clack Brothers Band, performing on a rotation basis. Additional live music is provided through headline acts, including Loretta Lynn, Ray Charles, Johnny Paycheck, Rick Nelson, Jerry Lee Lewis and Hank Williams Jr.

The club's "Belly Bucking" contest appeared as a segment on NBC's "Games People Play." Other recent promotions include a Dolly Parton look-alike contest, held in conjunction with KEEN-AM in San Jose.

American Expands

NASHVILLE — California-based American Management is opening a local branch office. Heading the Nashville operation is Alan Lawler. Address: 1300 Division St., Suite 200. Nashville, Tenn. (615) 256-6898.



Sound Business



Spencer's Studio: Spencer Proffer, right, founder of the Pasha Music Organization, sits behind the console at his Hollywood Pasha Studios along with his chief engineer Larry Brown.

PROFFER'S PHILOSOPHY

Pasha Pushing 8 Acts Its Own Way

LOS ANGELES-"This is kind of a rock'n'roll Motown," says Spencer Proffer, founder of the four-year-old Pasha Music Organization here. What Pasha offers is record production facilities, management and opportunities for the signed artists to work on each other's projects.

"I wanted to start an independent production/management company whose scope and function was to be artist-oriented but to give the record companies some type of follow through and creativity that I found was lacking, to a certain degree," explains Proffer, who had been a national director of a&r at United Artists Records.

Currently, there are eight artists signed to Pasha including Billy Thorpe, Devin Payne, ex-Hollie Allan Clarke, Roderick Taylor, the Wolves. Alan William Green, Diana Harris and Randy Bishop & the Underdogs. Each has separate distribution deals

Tucked in its Hollywood location, Pasha has two 24-track recording studios fitted entirely with MCI equipment. Ironically, despite the futuristic themes of the albums made by Pasha's biggest seller, Billy Thorpe, Proffer is not a big fan of

"We've taken the electronics and transformer out of our board and gone for a much more open sound. There is a degree of sterility in digital, I believe.

One of the prime pushes for Proffer now is the just-released "21st Century Man" album on Elektra by

digital equipment. "We're basically organically-ori-ented in sound," states Proffer.

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Thorpe which if all goes according to plan could be a major multimedia event. One of the initial promotions was a special pressing of 3,000 disks featuring Shakespearean actor Paul Savior narrating the story behind each song on the album. The record was premiered last Halloween on approximately 100 AOR stations.

"We're negotiating with several cable companies and networks about adapting the album for television," says Proffer. "Originally, we were thinking of taking the '21st Century Man' story and making it into a motion picture. But, given the physical time it would take and the public's current fascination with science fiction, the sooner we do this, the fresher it would be.'

The soundtrack would also be simulcast over a network of FM stations in markets where the program is shown. The storyline of '21st Century Man,' the followup to Thorpe's 'Children Of The Sun' album of 1979, involves benevolent aliens visiting Earth. Interlocking with this theme are laser shows in planetariums, a possible videodisk, video and pinball games and a promotional tie-in with Moog synthesizers.

Despite the plans for '21st Century Man,' the record itself follows Proffer's philosophy of "organic" music. There are only five main persons involved in the album: producer Proffer, engineer Larry Brown, guitarist/vocalist/keyboards player Thorpe, bassist Leland Sklar and drummer Gil Matthews. Still, the project took five months to complete using two 24-track, MCI-JH 16 tape recorders.

To achieve many of the special effects, director of engineering Mike Sanders devised his own synthesizer, the 'Sandicron,' which is a modified PAIA synthesizer.

Sanders, as director of engineering, is part of the 12-member staff at Pasha which includes general manager Diana Kaylan, executive director of administration Ann Sumner-Davis, Proffer's assistant Coral Browning and chief engineer Larry Brown.

Though most of the work being done at Pasha Studios, is that of Pasha artists, Proffer notes the facility is open to outsiders. "Most of the people that come in here are those who Larry (Brown) and I know personally but it is definitely open to outside business.

"Willie Nelson mixed his last (Continued on page 66)

41/2-INCH, 60-MINUTE RECORD

Japanese OK Philips Mini-Disk

NEW YORK-The Digital Audio Disk Standardization Committee in Tokyo last week put its seal of approval on the Philips Compact Disk

The Compact Disk is a digital audio player which uses laser optical technology to play back a 41/2-inch 60-minute per side disk.

The technology is owned jointly by Philips and Sony, although Philips showed the first prototype in 1979. Commitments to provide software for the format have already been forthcoming from the Siemens group in Europe and CBS/Sony in Japan.

The standardization decision does not mean that the Philips format will necessarily be the only digital audio player on the market, nor does it mean that product introduction plans will be speeded up.

North American Philips vice president John Messerschmitt sticks to the company's original target of a 1982 rollout. The player, which can be hooked up to any hi fi system, will cost "a few hundred dollars." Messerschmitt says.
"We recognize that the music

business needs all the help it can get," Messerschmitt says. Philips' plans call for eventual manufacturing of the player in the U.S. for the domestic market. The first players will be imports, however.

Lee And Ellis LPs Will Use dbx Code

NEW YORK-Albums by Peggy Lee and Anita Ellis will be released on dbx-encoded disks. The Peggy Lee Album is "Close Enough For Love," on DRG Records. Orion will bring out "A Legend Sings" by Anita Ellis.

The Peggy Lee disk includes songs by Melissa Manchester and Marvin Hamlisch, as well as her own work. Anita Ellis sings works by Frank Loesser, Stephen Sondheim, Cole Porter and Rodgers and Hart. among others.

Packaging Updated

NEW YORK-Transcriber Co. is introducing new packaging for its record care products. Classic I and the Cylinder. The new designs feature black, beige and silver graphics. Suggested retail prices are \$15 for Classic I and \$6.95 for the Cylinder.

Messerschmitt says Philips will "encourage record labels to put in compact disk replicating facilities." Although the compact disk is not compatible with the optical videodisk, mastering and replicating technology is similar.

"By the time we introduce our hardware," says Messerschmitt, "we will have improved our replicating knowledge a great deal." He says that compact disk replicating equipment is now being manufactured in Optical videodisk replicating plants run by MCA DiscoVision here and by Sony in Japan are now in operation. In addition, a plant run by 3M will be on stream soon.

Even though CBS/Sony in Japan is behind the system, CBS Records here is cool. The new CBS pressing plant in Carrollton, Ga., will have the capability to make videodisks, but only in the RCA CED format.

CBS here also says its encoded disk program offers similar improvements in quality to the consumer at a nominal additional cost.

Mobile Fidelity Gearing Up For Global Market Assault

LOS ANGELES-Audiophile record and cassette manufacturer Mobile Fidelity is expanding significantly into the international market, according to Herb Belkin.

In line with the expansion is Michael Dion, now director of national sales, moving to the position of director of international sales and

Select catalog now from Mobile Fidelity Sound Lab is now distributed in the U.K., Germany, Switzerland, Austria, France, Italy, Finland, Denmark, Sweden, Norway, Holland and Australia.

Chatsworth, Calif.-based Mobile Fidelity has been one of the leading U.S. half-speed mastered audiophile record firms and just recently introduced high-end, prerecorded cassettes utilizing BASF chromium dioxide tape.

The firm also plans to market a limited version of audiophile disks utilizing JVC's Ultra high-performance quality record vinyl. Those disks, because of the more expensive disk pressing technology employed, are expected to retail in the U.S. for approximately \$45.

Talent Firm Buys Studio In Nashville

NASHVILLE-Farris International Talent, Inc. is moving into the studio business with the recent

acquisition of Music City Recorders. Description of Music City Recorders. Equipped for 24-track recording, the studio is available for day and might sessions. Jack Logan serves as studio supervisor and head enging

Housed together, the firm's ad- w dress is: 821 19th Ave. South, Nashdress is: 821 19th Ave. South, Nash-ville, Tenn. 37203. The telephone & number for Farris is (615) 329-9264, while the studio line is (615) 327-



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JVC Cutting Center a Modern Technology Showcase Facility Upgrades Its L. A. Studios

LOS ANGELES-The JVC Cutting Center here-long acknowledged as one of the premier disk mastering facilities—is now more of a showcase of JVC technology than ever before, according to Tom Nishida, vice president.

In addition to its two cutting rooms, the Center is converting one other room into an editing suite for digital editing employing new JVC digital equipment.

Other JVC updates include its own new metal tape formulation with prerecorded metal tapes of various repertoire now being marketed in Japan with some titles now appearing in the U.S.; JVC's new UHQR (Ultra High Performance Quality Record) super vinyl is now being employed by audiophile record companies; and in Japan JVC continues to develop its videodisk system as both a video and high end audio medium.

Among titles available in Japan on JVC metal tape are Spyro Gyra's "Morning Dance," Berlioz's "Symphone Fantastique," Sadao Watanabe's "Morning Island," Irakere's "Chekere Son," Dave Grusin's "Mountain Dance" and a classical music sampler.

The Irakere, Crusin and Watanabe tapes are available in the U.S. through Audio Source, a Foster City. Calif.-based audiophile record distributor.

The tapes, which are duplicated at a 16-1 ratio, according to Nishida, will retail for approximately \$30 in

Audio Source also expects to issue

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good, it feels good. Superbly

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utilizing capillary action to main-

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velvet fiber surface. And when

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a jazz-oriented title called "Heritage" featuring Kenny Burrell and other jazz artists at the upcoming CBS. It will be a simultaneous release of both an audiophile disk and

a prerecorded cassette using JVC

metal tape.

The metal tapes are significant. emphasizes Nishida, in that they are the first prerecorded metal tapes to be made available in the U.S. Right now, indicates Nishida, JVC in Japan is the only duplicator of prerecorded metal tapes. JVC has about 30% of both the cassette duplication and disk pressing markets in Japan.

By JIM McCULLAUGH

"If there seems to be a demand," says Nishida, "in the U.S. for prerecorded metal, then we might consider having a metal duplicating fa-

Nishida acknowledges that both the audiophile record and cassette market is still a limited one but "there's certainly growing interest. Interest primarily is coming from Japan and the U.S."

Another factor fueling metal tape interest is that most cassette deck manufacturers have added a metal setting, although metal tapes can be played on any cassette deck that has a chromium dioxide switch. But the cost of metal tape remains high.

"Our super vinyl compound." continues Nishida, "was originally developed for CD-4 four channel

The UHQR disks are approximately 80% heavier than conventional audio disks. Nishida points out, but are highly resistant to wear, improve low frequency range distortion as well as improve mid and high frequency characteristics.

Audiophile record manufacturer Mobile Fidelity is having limited amounts of disks pressed using UHQR disks. Expected retail price of those disks, however, is \$45. The longer pressing cycle and more expensive materials account for the high manufacturing costs.

Other audiophile labels are also discussing custom pressing ultra high performance disks through JVC, Nishida confirms.

which was demonstrated at the recent AES in New York, consists of the BP 90 digital audio recording processor. a professional 2-channel PCM processor with 16 bit linear quantization for a suggested \$39,000; the AE-90 digital audio editor used in tandem with the BP-90 and two 34-inch U-type VCRs at a suggested \$36,900, and the CD-90 digital audio preview unit at a suggested \$20,000.

The DAS Series 90, as the JVC digital equipment is dubbed, is available at the JVC Center for demonstration. The system is both available for sale and/or rental with Nishida indicating that a number of major label digital projects are already underway. EMI London already has a system and has been recording numerous classical projects utilizing the system.

While Nishida acknowledges the various digital camps, he does not foresee any digital standardization in the near future.

(Continued on page 65)



JVC Digital: JVC's New DAS Series 90 digital audio mastering system.

AKG To Distribute Aphex

• Continued from page 9

and 8-track studio and home audiophile. The domestic price is \$450. Aphex markets this semi-pro unit throughout the rest of the world not covered by Orange County and AKG.

In addition to these two licensing agreements, Marvin Caesar also notes the four-year-old firm is working with an unnamed Japanese stereo and component manufacturer on installing the sound enhancer in a car radio, which would be the first time this piece of equipment would be used in the car stereo field.

And in still another expansion move, Aphex has sold an enhancer to ITV, the television production firm in Edmonton, Canada, which is doing sound mixdown for MCA/ Philips DiscoVision videodisks. ITV recently produced a Bernadette Peters special for NBC-TV which had Aphexed sound.

ITV also has its own tv station in Edmonton, CITV, which has bought a sound enhancer for its own productions

And in nearby Burbank, Compact Video has acquired two sound enhancers for its sweetening rooms. In Washington, D.C., Rodell Audio is

using an Aphex sound enhancer for its custom work for the U.S. government's International Communication Agency.

ABC-TV in Hollywood is using an Aphex sound enhancer while taping the "Lawrence Welk" show with three of the programs already airing with the increased fidelity device.

In the radio area, Aphex has sold units to CJCA-AM in Edmonton, Canada, WMAD-AM in Madison, Wis., and to Capitol Radio in Transki, Africa. There are now approximately 40 U.S. radio stations either owning or testing the radio model of the sound enhancer, according to Caesar.

New ITA Policy

NEW YORK-The International Tape/Disk Assn. inaugurates a new registration policy with its 1981 Audio/Video Update seminar to be held in Hollywood, Fla., March 15-

Under the new policy only registrations from ITA members will be processed until Jan. 25. After that date, registrations from non-members will be processed on a firstcome-first-served basis. ITA is based here at 10 W. 66 St.

Video Variable Speech Control

SAN FRANCISCO-The VSC Corp. here, which manufactures tape recorders employing a variable speech control circuit, will introduce an adaption of that for videotape recorders and videodisk players.

The VSC audio circuit developed by the company allows the cassette tape user to play back audio material at faster than normal speeds without the so-called "Donald Duck" distortion effect.

The new device will combine speed listening and speed viewing for variable speed video viewing, according to company president Marvin Flaks.

The device incorporates a new custom integrated circuit utilizing large scale integration technology. Playback speeds will be between normal and double.

The unit, which takes the form now of a remote control device hooked up to a VCR, will be demonstrated at the upcoming CES in Las Vegas. The circuit can also be built into VCRs.

Infinity, KLH, Kyoto Ceramic Tie

LOS ANGELES-Infinity Systems, Inc. and KLH, jointly owned by Electro Audio Dynamics, have reached an agreement in principle to form a 50/50 joint venture with Kyoto Ceramic Co., Ltd. of Japan.

According to Arnold Nudell, president of Infinity, marketer of hi fi loudspeakers, the move will provide additional resources, including some of the most automated and advanced electronic manufacturing facilities in the world

Infinity will continue to be run by the same Canoga Park, Calif.. management team with Nudell the chief operating officer of the new com-

Announcement of new products coming from the joint venture will be forthcoming.



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DECEMBER 13, 1980 BILLBOARD

Sound Business

Studio Track

LOS ANGELES-Stewart Levine is producing Brenda Russell for A&M at the Capitol Studios, Al Schmitt mixing

At Sunset Sound: Frankie and the Knockouts mixing a new LP for Millennium Records, Steve Verroca with Warren Dewey at the board and Richard McKernan assisting; Frank De Caro Music Service doing an LP project for Japanese artist Char, Steve Lukather producing with Humberto Gatica engineering, assisted by Steve McManus and Richard McKernan; and Fools doing vocal overdubs for a new EMI/UA LP, Vini Poncia producing with Bobby Schaper engineering with an assist from David Leonard. A new tracking room is now also slated at Sunset with full operation expected during the first quarter of 1981. Also new at Sunset is a EMT-251 digital

Rocky Burnette working on a new LP at Wally Heider Recording, Bill House with Jim Seiter, Burnette's manager, coproducing. Also there, the Plimsouls recording a new LP with Richard Digby Smith engineering and Tchad Blake assisting, Danny Holloway producing. And Karla DeVito working on a new Epic LP, Bill House producing, Biff Dawes engineering with Dennis Mays assisting.

At Fifth Floor recording studios, Cincinnati, Dayton recording a debut LP for United Artists, Gary Platt engineering, Greg McNeily assisting. and Shawn Sandridge of Dayton producing.

*

Terry Brown producing Rush at Le Studio, Morin Heights, Quebec, Canada. . . . Luxury finishing tracks for Angry Young Records at ASI Studios, Minneapolis, with Rick Swan producing and Dan Holmes and Bryce Chips engineering.

The Spinners overdubbing a new Atlantic LP at Sigma Sound, Manhattan, with producers Michael Zager and Jerry Love, Michael Hutchinson engineering with John Potoker assisting. Also there is Tanya Woods recording for Roy Ayers Productions and Uno-Melodic Records, Roy Ayers producing, along with engineer Carla Bandini who is assisted by Matthew Weiner.

At Sigma Sound, Philadelphia, Blue Magic finishing up a new Capitol LP with producer Norman Harris, Arthur Steppe engineering with help from Vince Warsavage.

Action at Sound Emporium, Nashville: Tom Dowd producing the Marshall Tucker Band, Kevin Herron at the board; Jim Fogleson producing the Thrasher Bros. for MCA, Jim Williamson engineering; and Rex Allen working on a Warner Bros. project.

At the CBS recording studios, Nashville, Suzanne Mitchell, director of the Dallas Cowboy Cheerleaders, working on tracks for a Cheerleaders single called "We Love The Cowboys." Also there, Jerry Reed, with Bill Justis, overdubbing on the new "Concrete Cowboy" soundtrack; and Ray Baker overdubbing and mixing Moe Bandy and Joe Stampley.

The ADC Band producing M&M at Studio A, Dearborn Heights, Mich., with Hohnnie Mae Mathews, Eric Morgeson engineering. Also

L.A. JVC Center

• Continued from page 64

"I do see coexistence," he notes. "One thing is certain. Digital record-

ing is superior and it is the future."
Nishida also discloses that JVC may unveil a multi-track digital unit at the AES next May in Los Angeles.

At the recent AES also, as well as the Oct. 15 Japan Audio Fair, JVC demonstrated its AHD digital audio disk system. JVC, indicates Nishida, has been engaged in the research and development of the AHD (Audio High Density) digital audio disk system compatible with the VHD (Video High Density) videodisk player. The newly developed AHD system has 3-channel stereo capabilities with a still picture playback function.

Last June at the Digital Audio Disk Conference in Japan, the firm proposed its AHD system as the system upon which a standard could be based upon.

The object of the AHD development, concludes Nishida, is to employ the latest advances in videodisk and digital audio technology as an entirely new hi fi stereo disk which will have wide dynamic range and freedom from noise and distortion.

there, Kamau Kenyatta laying down final tracks for a solo project, Morgeson engineering.

At Ardent Recording in Memphis, Allen Jones producing Shirley Brown, William Brown engineering; Joe Simon producing an LP with Porter

Wagoner, Robert Jackson at the board: Homer Banks and Chuck Brooks producing Ann Peebles for Cream Records; Denise LaSalle recording and producing a new LP for MCA, Robert Jackson engineering and Dave VanDepitte arrang-

ing; and Mylon LeFevre recording a new album for Mercury, Joe Hardy, Ed DeGarmo, Dana Key and LeFevre producing.

Artisan Recorders, Inc., Ft. Lauderdale, Fla.. cut Ronnie Montrose and Gamma live at the Curtis Nixon Convention Center, Tampa, for a video production by Media Intermix. Mixing taking place at Triiad Recording Studios, Ft. Lauderdale. Also, Scott Strawbridge becomes general manager of Artisan.





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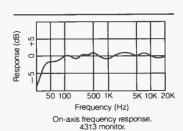
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SOLID STUDIO-Terry Brown, left, producer for the group Rush, chats with Paul Northfield, recording engineer at Le Studio, Morin Heights, Quebec, Canada, over a recently installed Solid State Logic console. The scenic Canadian facility has also expanded to 48-tracks with video interlock.

JBL Augments Via 2 Speakers

LOS ANGELES-JBL is adding two loudspeaker products to its pro-fessional series: the 4690 and 4695 extended range playback systems. Applications include a variety of permanent and portable uses, including nightclubs, discos and theatres

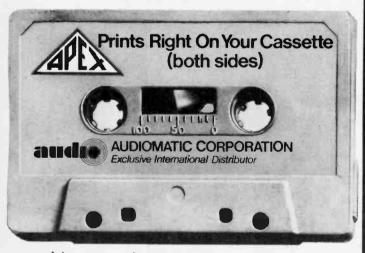
Additional new products in the pro series are the two 18 inch 2240H and 2245H low frequency loudspeakers. Both transducers feature JBL's recently developed sym-metrical field geometry flux-stabilized magnetic structures, new high temperature adhesives and composite voice coil formers. The 2245H is

designed for use in custom studio monitors or other applications requiring high sensitivity and great power handling capbility, as well as low distortion.

Add 3d Cartridge

NEW YORK-Dynavector Systems is introducing a third moving coil cartridge to its line, the DV/1DX Mark 2. Like the other Dynavector moving coil cartridges, the company says the Mark 2 requires no head amp for use. Suggested retail price is about \$120.

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MCA'S COMING SOON

Interactive Disk of the Future?

NEW YORK-Although the bulk of videodisk programming in the initial stages of product introduction will consist of feature films, virtually no one in the budding industry believes that will be the case in a few

One of the most promising programming areas outside the film cat-egory is the so-called interactive disk, which uses the unique features of the videodisk player to entertain,

inform, instruct or quiz the viewer.
The first interactive disks for consumers will be on the market in time for Christmas, according to MCA DiscoVision, which distributes programming for the laser optical players manufactured by Magnavox and U.S. Pioneer.

In addition to a disk designed for children, NFL Films, which has exclusive film rights to National Football League games, worked in conjunction with Optical Programming Associates to produce "How To Watch a Pro Football Game." The disk was previewed for the first time at the Billboard International Video Music Conference in Los Angeles.

The disk took almost six months to produce, says NFL Films producer-director Bob Smith. The first step of the process, he says, was learning the machine and what it could do. The hardware manufacturers, he says, insisted that the disk utilize all the features of the machine, which include random access, stereo sound, frame by frame advance and freeze

"I saw that the machine would allow me to execute some ideas I'd had for a long time," says Smith. One of these was putting an entire playbook, page by page, onto the disk. Run at regular speed, several hundred pages flash by in about 15 seconds for an interesting visual effect. With freeze frame and random access, however, the viewer can study

any page in the book individually.
"We'd done instructional films before," says Smith, "but it was never possible to achieve the amount of viewer participation we have here.'

A quiz, for example, presents films of football plays with questions on one audio channel and answers on the other. An even more ambitious use of the stereo capabilities of the disk player is found on the "Goal Line" section of the disk. Here a series of football plays is presented with commentary on the offense from coach Marv Levy on one channel and defensive analysis from Don Shula on the other. Says Smith: "Even the background music is different on the two channels."

Much of the film footage used on the disk has previously been shown only to teams and coaches, says Smith. "Network coverage concen-

single in here. England Dan & John

Ford Coley, Firefall and John

McVie have all been in." he explains. "The 'Unicef' album with Earth, Wind & Fire, the Bee Gees

and Olivia Newton-John was mixed

In terms of management, Proffer

wants to keep the roster small. Since

Pasha assists the record company an

artist is signed for various areas.

from album art to hiring independ-

ent promotion, Proffer doesn't want to spread Pasha too thin. Also, he

wants to keep open the possibility of

• Continued from page 63

here by Larry Brown.

Pasha Music Pushes 8 Acts

trates on the close shot," he says. "We made extensive use of the coaching camera, which covers the entire field. Most fans know the term 'zone defense' but until now probably never saw what it looked like."

From a technical standpoint, says Smith, the most difficult part of making the disk was the optical scenes-those involving arrows, circles, and other aids in following a

play.

Superimposing these optics is a time-consuming and difficult process, he says, and the disk has 150 optical scenes. Smith says that this is almost twice as many as in any other NLF production.

More difficult, perhaps, is the conceptual work involved in organizing the material. Smith says he played with his videodisk player for five months before starting to work on the disk

Because in the case of the videodisk more than in film or tape the medium really is the message, Smith says he did not show any of the footage to his colleagues at NFL Films in film or tape form. "It's not that exciting until you realize what you can do with it," he says.

Smith also believes the next project should be easier. He is considering a beginner's football disk and perhaps a tennis disk. NFL Films does the footage for the U.S. Open tennis tourney as well. Swimming and baseball are other sports that NFL Films has recorded on camera.

Another benefit that may arise from the disk revolution, Smith hopes, is improved network com-mentary of live games. "When the fans are more aware of what is actually going on on the field, they won't accept what passes for play by play coverage of a game."

Harrison Systems Latest To Affiliate With CAMEO

LOS ANGELES-Harrison Systems of Nashville, a major recording studio console manufacturer, has joined CAMEO, the Creative Audio and Electronics Music Organization, according to Larry Blakely, president of the trade group.

CAMEO, a non-profit manufacturers association, was formed in 1978 with its main focus on the entry level user of professional audio and music electronics equipment

In addition to Harrison, CAMEO now consists of members: AKG Acoustics, Altec Lansing. Biamp Systems, Bose Corp., Beyer Dynamics, Cetec Gauss, Cerwin-Vega, Dallas Musical Instruments, dbx, Inc., Eastern Acoustic Works, Electro-Voice/TAPCO. EXR, Fender Musical Instruments, JBL, Kustom Electronics, MICMIX Audio Products, MXR Innovations, Peavey Electronics, QSC Audio Products, Roland-Corp U.S., SAE, Sequential Circuits, Inc., Sescom, Inc., TEAC Corp. of America, Unicord and Yamaha International

CAMEO sponsors educational seminars held in conjunction with the National Assn. of Music Merchants and the Audio Engineering

Society.

CAMEO is writing brochures on the basics of multi track recording and the basics of sound reinforce-ment systems. Additionally, the organization is working on other methods for providing educational information to the industry

The organization has published the "Dictionary Of Creative Audio Terms" which contains more than 1.000 definitions of terminologies that are frequently used in record-

artistic interchange such as Devin Payne playing on Thorpe's album

"The roster will probably grow no larger than 10." he says. "I personally can produce only two or three of

"Now, I've got some of the artists

and vice versa

them each year.

ing, sound reinforcement and music electronics.

The dictionary, like other educational materials, is available in national advertising and through member manufacturers and their dealers. Headquarters of the association is in Framingham, Mass.

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producing each other and writing with each other. It's very much in an early Motown context. It's much in the same way Berry Gordy, Marvin Gaye. Smokey Robinson and Stevie Wonder started their early association, except that we're doing it in rock'n'roll."

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Video

LONDON VIDEO HUDDLE

Conference Takes On Royalty Issue

By NICK ROBERTSHAW

LONDON—Optimism for a quick resolution of outstanding rights negotiations was notable at Nord Media's second International Video Rights Conference, held here Nov. 24-25.

Mostly it emanated from the U.K. contingent, who see the establishment of the new British Videogram Assn. as a watershed development. Michael Kuhn. PolyGram Leisure's legal director and a Videogram council member, says the association was unique, the first anywhere in the world to fully represent all aspects of the infant video industry.

try.

"We feel immensely proud, having hoped so long for such an organization. There's hard work ahead, but prospects are good because interests in a healthy video industry coincide. The unions are anxious to help all they can, and though negotiations with the Videogram Assn. haven't yet started I'm hopeful for quick agreement."

And Gillian Davies of the International Federation of Producers of Phonograms and Videograms, while observing that video had developed far less quickly than the federation expected, was sufficiently encouraged by the Videogram Assn.'s example to propose for the first time the establishment of an informal liaison committee of international bodies connected with video, many of whom, she added, were represented at the conference.

The attitude of the talent unions was well documented, first in Martin Roberts' sympathetic—some felt too sympathetic—account of the U.S. actors strike, later by Ian Rowland Hill and John Coleby of the Writers Guild and Equity, respectively.

Producers generally accepted that actors deserved some residuals, said Roberts, but feared a precedent other craft unions would use for leverage. In the end, neither side had got all it wanted, and in view of the damage inflicted by the toe-to-toe confrontation, Roberts queried whether action might not have been better delayed till three years from now, when the incomes at stake would be more significant.

Damaging effects could be expected. More money for some often meant less work for others. Network execs had sensed the public would accept fewer new programs. With home video seemingly recession-proof, a battle for the viewers' eyeballs would soon be under way. An erosion of network viewing times was inevitable.

John Coleby cited heavyweight support for the performer view. Last year, a trade union symposium in Geneva declared new technology should enrich cultural expression and improve prospects for the performer professions. In fact, it was reducing employment opportunities.

Since then, an inter-governmental committee of the Rome Convention had recommended over videograms that governments should overcome the difficulties for performers arising from Article 19 of the pre-video convention.

And in Belgrade this October, a UNESCO general congress had invited member states to ensure remuneration for artists, establish performing rights vis-a-vis the new technologies and provide artist control over exploitation. Despite these

clear statements of principle and intent. Coleby commented, little solid progress had been achieved toward establishing performers' rights in law. In the U.K., such agreements as had been made—with the independent television companies on videogram residuals, for instance—provided for remuneration but not for control. The Performer Protection Acts were of limited use and in need of revision; the Whitford Committee report was, in effect, silent on the subject of performers rights.

Levies on soft- and/or hardware sales are of course key elements. if the video industry is to thrive. From West Germany, Dr. Adolf Dietz described that country's 15-year experience of operating an audio hardware levy, and from Austria, government advisor Dr. Robert Dittrich talked about the new legislation for a blank tape levy, effective January 1981 for audio tape, July 1982 for videotape.

It was pointed out that thanks to the free flow of goods within the Common Market, there would be nothing to prevent consumers buying their software in neighboring countries with no levy.

Also vital to video interests is the control of piracy worldwide. Jim Bouras of the Motion Picture Assn. of America offered some thoughts. "Pirates take a broad, worldwide view," he said. "To combat them successfully, we have to have constant international cooperation at governmental and individual levels."

He had some practical tips, too: do as much of the investigating as you can yourselves. Be resourceful; the police in many areas don't take piracy too seriously, but there are many other offenses. Get them for 'failure to give a legally proper sales receipt' if you have to. To defeat counterfeiters, make packaging as sophisticated as possible.

Bouras noted that film piracy could not be equated with the audio disk variety. Sequential distribution through theater, cable and other channels meant pirates could threaten not only current markets but those the software had not yet reached. Film piracy was most prevalent in areas where there were few entertainment alternatives and

(Continued on page 69)

Metavision Looks To Videodisks L.A. Firm Launching Label And a 'Home Consortium'

By JIM McCULLAUGH

LOS ANGELES—Metavision, a four-year-old firm based here specializing in various media, is forming its own independent videodisk label as well as spearheading a 'creative home entertainment consortium'—an association of video producers for the emerging videodisk and videocassette formats.

The label is believed to be the first independent music-oriented video-disk label.

The company plans releasing several laser optic videodisks in 1981 employing different video music and video entertainment approaches it has and will develop.

The consortium, explains Theo Mayer, president and managing director of Metavision, is expected to be a reality sometime next year.

"We were discussing." says Mayer, "the fact that there is no organization of producers of video. We are going to get together with an associate of ours, Harry Marx, a media designer, to write the by-laws and the basic organizational structures."

Who will make up this group?

"The producers and designers," states Mayer, "who are going to be trying to put together original programming for the home video market."

"The idea of the consortium," he continues, "is to start the dialogs. And we want to go beyond video with it. What happens when you hook up your computer to your television set? What about the videodisk as an audio-only medium. What's really missing in the whole video industry right now is definition. That's what this group will try and address itself to. And it's what we are trying to do with our own videodisk label."

Mayer adds that when Metavision was first formed, "it was our original intention to have a videodisk label. What we have chosen to do with the Metavision label is to put out product which we feel is right for now.

Metavision plans on going into videodisk production in June of 1981. Mayer indicates he will have laser optic disks custom pressed by either DiscoVision Associates, 3M, Sony or the Pioneer plant in Japan. The name of the label, to be set up as a separate division of the company, will be called Metavision Videodisk.

Initial disks will consist of a demo disk, which will showcase the different software approaches possible on videodisk, with the other two a 'classical adventure' series featuring, for example. a contemporary treatment to a classical piece of music, and a 'montage' series. featuring such approaches as video music compendiums.

Distribution of the disks, Mayer points out, will be through a record label with a strong international network. Negotiations for that are taking place, he confirms.

Another new element for Metavision is a video a&r department for the development of music-oriented videodisks.

"There's a lot of talent out there." says Mayer, "that isn't being exposed right now and the montage series is a vehicle for precisely that. It's a place to take chances and try new artists. And it can be a home for established recording artists.

"But we are not trying to be a record label. Mayer emphasizes. "We will try to do deals with record companies. If an artist is under contract to a record label, we will negotiate for the video rights. And if we discover an artist for the video medium, then a record label might be interested in signing that artist for the audio rights. It's not our wish to

become an audio record label in any

way, shape or form.
"What we are trying to do is come up with new ideas and approaches for the video medium. Any one idea may not work."

Metavision's services still continue to cover all aspects of production in a wide variety of media, including multi-image, video, film, photography, music and print.

Clients have included Capitol Records. Warner Bros. Records, the National Assn. of Record Merchandisers, Concerts West, KNBC-TV, Mitsubishi, NASA/Jet Propulsion Laboratory, Rockwell International, Vivitar, Hitachi, Kenwood, TEAC and Yamaha.

The initial former of the company is Peter Inebnit, the firm's creative director, Peter Chernack serves as director of operations.

Concludes Mayer: "We know that videodisk probably won't become an economically viable force in the consumer market until at least 1983-84. However, when the time comes, we hope and intend to be one of the leading producers of innovative audio/visual product, especially for the video music industry."

Musexport Deal Could Put Reeves In Strong Position

By GEORGE KOPP

NEW YORK—Reeves Communications has agreed in principle to purchase the publishing and mailorder businesses of Musexport Ltd. The deal, once finalized, could help make Reeves a major international force in the home video market.

Reeves is a leading independent video production company with revenues of \$44 million for its 1980 fiscal year. Terms of the sale call for payment in cash, notes and stock worth about \$70 million, according to Reeves.

Musexport, founded by brothers Samuel and David Josefowitz, is a publishing, direct marketing and real estate company with a broad international base. The company specializes in marketing leisure products such as books and records and reported sales last year of \$202 million in the aspects of the business acquired by Reeves.

The Josefowitz brothers also founded Concert Hall Records, one of the first lines of classical LPs. In addition to his business interests. David Josefowitz is also a musician and conductor. Musexport's management will remain after the sale is completed.

Musexport's mailing lists include the names of more than 10 million customers, according to Reeves chairman and president Marvin Green. The households on the list would be based primarily in Europe and Japan.

"Musexport has only recently entered the U.S. market." Green says. "This makes it very exciting for us because we feel that through our television work we have a very good idea what sort of product will appeal to the domestic audience."

Green says that Reeves will be in the home video market "in a couple of years" at the earliest. He feels direct-mail marketing will be an important force in home video.

But besides direct mail, Musexport's publishing interests also make it an attractive deal to Green. "They own the rights to many properties we would like to adapt for network tv," he says. In addition, the Musexport book interests, which Green says include encyclopedic series. could be adapted toward what Green terms "video reference publishing."

Financing for the deal has been arranged with Reeves' commercial banks and with L.F. Rolthschild, Unterberg, Towbin.

U.K. Firm Sells Movies Via Mail

LONDON—Cream Mail Order Movies Ltd. is a new company here offering a by-mail purchase and exchange service in videocassettes. This involves the outright purchase of one product at approximately \$95, returnable within three months in exchange for another title at a price of \$19.

All videocassettes are available in VHS and Beta systems and the initial batch of 64 productions includes "Woodstock." Blondie's "Eat To The Beat," "Saturday Night Fever," "Grease" and the David Essex features "Stardust" and "That'll Be The Day."

Pittsburgh Company Grabs Video Prize

NEW YORK—TPC/First Star Productions of Pittsburgh received first prize for independent video at the Houston Film Festival for its rock video: "The Silencers: Rock 'n' Roll Enforcers." The tape was orginally made for Precision Records. The Silencers album is distributed by CBS.

Sharing credits on the prize-winning piece are Guido D'llia, executive producer; John Sutton, producer; John Harrison, writer-director; Joe Wittofski, director of photography; David Belkin, editor.

NARM's 10-Part Program

• Continued from page 1

NARM helping retailers understand and utilize the most effective media for video merchandising. Supplemental to that will be the creation of special promotions, local community and public relations tie-ins, and how to design a video store with emphasis on most effective use of store space.

On the legal front, NARM will disseminate information to video stores that clearly spell out the legal consequences of selling pirated video material, for example. Other legal aspects of video merchandising will also be disseminated.

Among current problems and issues facing the young video industry are home videotaping and the thorny rent/sell controversy. NARM plans to help in solving these and other problematical video issues.

Management training and placement will involve NARM scouting and placing students in video retail posts.

Cost reduction programs will employ the institution of a national bank card program for video retailers such as the one already instituted for NARM record retail members. Supplemental to that would be group insurance programs and a check guarantee service.

NARM's redesigned and improved monthly newsletter has already begun to dedicate more space to video.

Operational considerations would involve adapting a bar coding-like approach to merchandising home video software.

Finally, NARM expects, via its conventions, to provide a forum for more video supplier/retailer dialogs.

www.americanradiohistorv.com

International

Hong Kong's **Philharmonic Opens Season**

By KEITH ANDERSON

HONG KONG-The new season of the Philharmonic Society opened here Nov. 7 in happy forgetfulness of the multimillion-dollar lawsuit brought against the management and music director, after the failure to renew the contracts of some musicians the season before last.

In spite of alleged disapproval from musicians' unions in the U.S. and the U.K., the Philharmonic Orchestra has succeeded in filling the vacancies left by the departure of so many new players, at the end of the first year of office of Ling Tung, the Chinese conductor from Philadelphia and Grand Teton, whose changes in orchestral personnel had first led to trouble.

The orchestra now has a new concert master, replacing the South African Vincent Frittelli, who returns to the U.S. This is the English violinist Carl Pini, son of the cellist Anthony Pini, and a former leader of London's Philharmonia.

Pini. who is also to double as assistant conductor during the frequent absences of Ling Tung from Hong Kong, is assisted by another London Philharmonia player, Benedict Cruft, scion of the family of the great Eugene Cruft.

New players have taken over most of the key positions in the orchestra, and, with new contracts, the management hopes to secure some stability. In the past, the orchestra has had difficulties in reconciling feelings of local patriotism with artistic achievement, a difficult tight-rope from which previous conductors and managers have fallen.

The present season draws, as usual, on the support of friends of the music director, Ling Tung, from his Grand Teton Festival in Wyoming. Programs are conservative, although a concentration on Brahms is a novelty for Hong Kong. The new composer of the year follows a surefire box-office draw in last year's Beethoven. Brahms, however, is not high in local esteem. Beethoven had sufficient following to earn official disapproval in Peking in the days of the cultural revolution.

Ling Tung, Shanghainese in origin, if American by passport, speech and marriage, has recently conducted in his own city of Shanghai, and has accepted an invitation to conduct in Peking, where there is now encouragement for a revival of Western classical music.

Danes Demand Blank Tape Tax

COPENHAGEN-Danish composers, record producers and artists are now firmly united in demanding a levy on each unit of blank tape sold here, to counter home copying from the radio and records.

A tax of 50 cents per tape would be appropriate, they think, and lawyer Johann Schluter heads up the team working on the demands to be presented to the minister of culture here. There are signs that the ministry is in agreement.

Blank tape sales in Denmark have hit an annual five to six million units, which would translate into a levy yield of \$4 million. But it seems that the three interested groups will not split the revenue equally, for composers feel they deserve more than a third of the total.



DROPPING BY-Veteran French superstar Johnny Hallyday, left, visits the Phonogram International offices in Baarn, Holland, to discuss upcoming projects with general manager Jan Corduwener, center, and vice president Aart Dalhuisen. The singer has sold more albums than any other contemporary

Swiss Phonogram To Merge With Polydor

ZURICH-Phonogram and Polydor in Swizterland will merge from Jan. 1, 1981. The move has long been rumored here.

The two companies become Poly-Gram Records AG, and Wolfgang Zimmermann, managing director of Phonogram at present, is heading up the new enterprise. In the interim. he assumes operational responsibilities for Polydor's activities, following the resignation of Jurg Schwarz as managing director.

It's thought that Schwarz' move brought matters to a head. In any case, the two companies have worked closely together since they were formed in 1969, sharing the same headquarters in Schlieren, near Zurich.

Zimmermann has been with the PolyGram group since 1951, and this merger is seen as one more tough job in a long career. He set up Polydor France in 1956, then Phonogram here 13 years later. His aim now is to get the joint operations going as quickly as possible.

He admits: "The departure of

Jurg Schwarz influenced our actual timing. But the two companies have cooperated in administration, accountancy, stocks and purchasing. In other areas, sales, distribution, marketing and promotion, we've

"In more recent years, the idea of the one company has been much supported at corporate level, and Switzerland is one of the last small markets where the idea has been realized.

The new joint management team includes Ernst Anderegg handling special projects, Karl-Heinz Fahrni on marketing. Martin Stucki on promotion, an a&r team of Rene Wicky and Victor Pelli, Hans Ulrich Ruetschi as chief of distribution.

Says Zimmermann: "We'll get more efficiency and greater sales power. On the cost side, we'll be saving a lot, with personnel reduced by at least 10% on expenditure. Switzerland has to live with high labor costs, so the merger will really matter in this area. We intend to look at stockpiling strategy, and reduce stocks by 30% to 40%.

He said the merged companies would offer a special indenting service for retailers, with orders processed in Germany direct from Hanover with Polygram Switzerland acting only as handling agent.

The two companies have built many local acts in recent years, some going on (Kilby, Emil, Polo Hofer) to international recognition. The merger, says Zimmermann, will not affect investment on local artists and he adds: "local product is not affected, remember, by parallel imports." He sees greater emphasis on

He also sees greater emphasis on radio, television and retail promotional outlets, plus general media coverage. In-store promotion and retail contacts will be important, too.

PolyGram Switzerland will not only be the leading record distributor in the German sector of Switzerland, but the acquisition of the Barclay Geneva will, after legal finalities, be integrated into the all-Swiss PolyGram operations.

And Zimmermann, in perhaps his last big challenge before retirment, says: "Compared with the recession of 1979, the sales of the last two quarters of 1980 have improved. Maybe 1981 won't be easy, but the new PolyGram organization here is equipped to feel confident."

AT LONDON CONFAB

Video Group Grapples With Royalties Issue

broadcast tv remained undeveloped. The world's highest density of video hardware ownership, 22%, was in the Grand Cayman Islands where there was no broadcast tv at all.

Peter Funk of IVS gave a graphic, first-hand account of business in one such area, the Midddle East, where pirates had 95% of the market and IVS controlled half the remainder.

No copyright laws existed in the region. There were around 700 pirate companies making \$40-50 million a year. Even totally banned programs appeared on videocassette 24 hours after broadcast continents away. "Death Of A Princess," the British tv documentary that almost destroyed diplomatic relations between Britain and Saudi Arabia, reportedly sold 10,000 copies in that state within a month of being shown.

Funk concluded: "The answer for any copyright holder has to be economic, not legal." He made four suggestions: Control the release of programs; ensure simultaneous release worldwide or the pirates will do it for you; don't be afraid of the rental/sales debate; develop specialized programs for a medium that is presently living off the fat of other media's productions.

Barrister Hugh Laddie indicated what could be done with legal weapons, citing the new practice in U.K. courts of granting ex parte orders and search and seize facilities to plaintiffs. It was most un-British, most unsporting, he said, but wonderfully effective. Always, always move fast, he urged.

Agne Henry Olsson of the Swedish government's legal department discussed the dangers of UNESCO's compulsory deposit recommendations. There were fears that if producers had to deposit copies in an

archive, rights holders might stand to lose their rights. Countries that showed interest in requiring them to provide a master tape might be those where piracy was most rife. A voluntary system, at least initially, might be a compromise.

Denis De Freitas, representing the Performing Right Society, examined the topic of blanket and compulsory licenses, outlined the work of the PRS in the audio music field and stressed the need for similar organizations to administer videogram

It had been said performers should settle for a flat rate now. because years would be needed to set up a royalty system. during which they would collect peanuts. But there was partial precedent. Musicians on film have a continuing right to participate in proceeds. Such an arrangement could obviously be ex-

tended, though whether it should be was a matter of debate.

The 100 or so delegates attending the three half-day sessions in London's Piccadilly Hotel absorbed all this volume of information as best they could, along with frequent outbursts of figures from the more statistically minded panelists and a stically minded panelists and a bod deal of fairly arcane lawyers' lk on the interpretation of copyght law within and outside the Euppean Economic Community.

Tangible and dramatic results are good deal of fairly arcane lawyers' talk on the interpretation of copyright law within and outside the European Economic Community.

not the province of such conferences. But by bringing together key video organizations and companies from around the world, Word Media showed plainly the momentum that is building up, to get rights problems resolved and the industry on its feet. The breathing space, as conference chairman Anthony Slingsby said at the outset, is rapidly being used up, and solutions are now a matter of commmercial urgency.

SENSITIVE SUBJECT

'Political' Song Halted In Japan

TOKYO-A Korean singer-songwriter born and raised in Japan can't have his first album sold here because one of the songs on the disk has been ruled in contravention of standards laid down by a subcommittee of the Japan Phonograph Record Assn. (JPRA).

The artist concerned is Haku Ryu. and the song in question is "Kwangju City," which he composed after seeing television news broadcasts about the South Korean riots earlier this year.

The JPRA panel is the record production standards control committee, which includes 20 representatives of Japanese record labels, who meet monthly to check on new repertoire due for imminent release.

"Kwangju City" was produced by local independent Kitty Records as part of an album recorded by Ryu in August at the Polydor studios here, then the package was sold to the latter label for release.

Manufacture of the LP was proceeding for sale Oct. 28, but on Oct. 2, Polydor contacted Ryu and said that "Kwangju City" was "not desirable." This was the day after the prestigious Asahi Shimbun newspaper (circulation seven million) carried an article about the songs of Haku Ryu.

The label appears to have anticipated problems with the tune, for on the Oct. 9 meeting of the record production standards control committee, it was agreed by the majority that "Kwangju City" was too politi-

Polydor announced during the meeting that it would refrain from selling the song, so as not to contravene article four of the production standards, which states, in effect, that "record companies will not handle songs which can hurt the honor of a country, a race, an organization or an occupation, and which can possibly have adverse effects on international friendly relations.

In a subsequent letter to Ryu's production firm, the label explained its move by pointing to the delicate nature of Japanese/South Korean relations at this time.

The matter is now deadlocked. with the JPRA subcommittee rejecting Ryu's request for an explanation of its ruling. Says the panel, "The committee is an agency for giving advice to record companies, and there is no need for us to give an explanation to a singer."

Polydor, meanwhile, has suggested that Ryu appeal further to the

subcommittee. Kitty Records has apparently considered selling the album without "Kwangju City," but Ryu has vetoed the idea, saying, "If I buckle under to the standards, it will weigh on my conscience. It would also mean denying my own existence as a second generation Korean in Japan singing in this country.'

Ryu continues, "Demo tapes of the song were given to radio stations in September and October, and disk jockeys played it, resulting in strong listener response. Actually, TBS radio and NHK-FM are continuing to play 'Kwangu City.' As for myself, I now use it as more or less my theme song when I appear in concerts and

"Kwangju City" is a medium rock tune, with reggae influences. Most of Ryu's songs are ballads. He has been singing for five years, and formed his own band two years ago. He's scheduled to appear in concert in Nagoya Dec. 24 and Tokyo Dec. 25.

The record production standards control committee of the JPRA was formed in 1955. There have been 28 cases in which it's recommended the suspension of sale of a record during the past 25 years and no cases in the last six years or so.

Haku Ryu's case came to public notice because the artist himself decided to make it an issue.

Disco's New Wave Program Future Uncertain Of Successful In Philippines

By CES RODRIGUEZ

MANILA-The first new wave rock program attempted by a regular disco was launched here recently with encouraging results. Introduced at a small club called On. the format attracted an initial crowd of 110 persons-a pretty good average, claims owner manager Sonny Tanchangeo, since the club has an SRO capacity of 200.

Tanchangco has set aside Friday nights for his new wave program. Despite the favorable reception, the program remains experimental. The club owner is still careful not to alienate the regular disco crowd that packs his club Saturday nights.

"If the idea catches on, I might consider adding another day to accommodate the program." Tanchangco says. "but definitely not on Saturdays yet."

Tanchangco first entertained the idea of introducing the format after observing several European discos late last year. "I've gotten rather bored with the music," he explains. Because of the limited exposure of

and the extreme dearth in locally distributed new wave records. Tanchangeo relies heavily on the efforts of Dante David, a disco jockey at DZRJ, the highly rated and only

Singer Dies

TOKYO-Fubuki Koshiji, Japan's best known chanson singer and musical actress, died of stomach cancer in Tokyo No. 7. She was 56.

rock AM station in Metro Manila David, whose daily late night show consists mainly of new wave material, also spins his own imported records and tapes at the club. together with On's regular disk jockey, Larry Arellano.

The B-52s, the Clash, the English Beat. Devo, XTC, the Police, Marianne Faithfull, as well as the Rolling Stones, were among several disk acts that were very popular with the crowd. A local live rock group called the Victims also played that evening. Fronted by veteran rock performer Joey Smith, the group was later replaced by another band called the Jerks, which Tanchangco says, doesn't charge as much as the Victims. Both groups play cover versions of new wave songs.

A good number of the opening

night crowd were foreigners who came dressed in regulation denims and T-shirts. Tanchangeo, however, is mulling the possibility of using clothes as a standard by which admittance is gauged once the program starts attracting a bigger crowd. Tanchangco's idea seems to be, the more "punk looking," the better.

Apart from the casual plugs over station DZRJ, Tanchangco plans to promote his new wave night by picking out the strangest-looking dancing couple of the evening and having them appear the following Monday night at Odyssey 2, a local television dance show sponsored by

Seoul Music Contest

By JAMES WADE

SEOUL-South Korea's second World Song Festival, which was held in Seoul Nov. 21-23 and attracted entries from 17 countries around the globe, may have warbled its swan song, at least under the present management, since the sponsoring Tongyang Broadcasting System (radio and television subsidiary of the Joongang Daily News empire) is due to be merged on short notice with the government KBS network.

Anyway, the festival went out in grand style, and someone may pick up the idea next year, things in Korea being highly uncertain these days, and not just in show business.

The 4,000-plus seats of the Sejong Cultural Center were filled for the preliminaries Nov. 21 and the finals Nov. 23, the latter event being transmitted by satellite to some adjacent countries with entries, and filmed

(It was one of Korea's first attempts at color video, the initial effort having been the Miss Universe pageant in July. Color tv was due to come on line here Dec. 1. The color looked fine on the monitors.)

As in some similar events in Japan, record companies, artist managers and talent agents in various countries were approached to nominate entrants, who were expected to sing either their own songs or those of fellow countrymen.

Six foreign nabobs and four locals were appointed judges, including people from the music industry and some not. Eight cash prizes ranging from \$1,000 to \$10,000 were awarded, as well as four non-cash trophies, among the 19 entries (Korea had three).

Production values were judged good overall, with some reservations over erratic sound amplification and a fog machine which spewed its Hound-of-the-Baskervilles mists over part of the audience during one of the big production numbers that were interspersed with contest en-

The big, expert TBC band was boosted with several members of the Eighth U.S. Army band, a few New York musicians, and a massed drums-and-bugle corps of high school girls who provided fanfares for the awards. Everything sounded good except for some shaky intona-tion in the violins, which were probably augmented for the occasion.

Korea won three awards. The Rainbow Trio took the foreign jurors' award (no cash), female vocalist Park Kyung-hee received the most outstanding performer prize (\$2,000) and male singer Cho Yongpil, a hot act locally, got the gold prize of \$5,000.

Mozambique's Miss Shoody was given the grand prix of \$10,000 for her number (she's active in Europe mostly). America's Judy Cheeks won best composition (\$2,000) for her own song. Japan's Hirota Mieko received the bronze prize (\$2.000) for a professional rendition of an Ebika Takegi song, and the silver prize went to Miss Rodokya of Yugoslavia (a rare "Iron Curtain" entry in anti-Communist Korea), whose composer-conductor. Alfi Rebiljo, was on hand to help her collect the trophy and \$3,000.

Miss Sophie of Belgium, sporting a Streisand-based style, got one of the \$1,000 outstanding performer awards.

All the entrants seemed to be youngish, but outstanding professionals of their respective nations. Pierre Bachelet of France was on hand to sing his title song from "Emmanuelle." a movie that never, never will be shown openly in South Korea, with its prudish censorship of

French vocalist Adamo, popular here from previous visits, was on hand as guest performer to belt out his solid, Sinatra-esque ballads, while Japan's popular Pink Lady vocal duo did an elaborate set of numbers with the afore-mentioned fog machine and strobe lights.

· Among the members of the international jury at the second World Song Festival was Bobby Weiss, international vice president of Cream Records U.S. Weiss, his wife and guest artist George Greeley were originally booked to fly into Korea on the Korea Air Lines 747 which crashed at Seoul airport Nov. 19. killing 16 people. But he cancelled seats on the flight to better fit in with the festival's timetable and to avoid travel fatigue, arriving in Seoul the day before the crash.

Official Chart?

HELSINKI-A test-run for what is likely to become Finland's first "official record industry chart" has been carried out here by Aani-ja Kuvatallennetuottajat, the Finnish group of International Federation of Producers of Phonograms and Videograms (IFPI).

Wholesaler **Draws Fine** Of \$24,000

LONDON-A record wholesaler who had admitted distributing counterfeit cassettes of Beatles mate rial has been ordered to pay roughly \$24,000 for failing to comply with a High Court order to name his supplier of the illegal product.

The judge decided that a receipt shown to the court by the dealer, Ian Cameron Wallace, allegedly naming his supplier was a forgery.

Wallace was said to have faked the signature on the document showing he had purchased 3,600 tapes. The receipt was produced as part of his court undertaking to give details of his deals to EMI Records, which had initially sued him, in collaboration with the British Phonographic Industry (BPI), to track down the source of the counterfeits.

The recordings involved were the Beatles' cassettes "1962-1966" and "1967-1970," and the case came to light when a BPI investigator visited the HMV retail outlet in London's Oxford Street and found the counterfeit product. The cassettes emanated from Stage One (Records) Ltd, and the manager there said he had bought them from Wallace's company, Unit 4, of Yorkshire.

Wallace was ordered to pay \$6.000 agreed costs to BPI, alongside the undertaking to reveal his sources. He eventually offered a receipt showing a signature thought to be "J. Silver" or "J. Siliner." Wal-lace had said he visited a wholesaler in East London, met a man named "John" for the first time, and paid around \$24.000 for 3.600 Beatle cas-

EMI had the receipt checked out by a handwriting expert, who decided Wallace had written the signature himself. Despite evidence by two handwriting experts on behalf of Wallace, the judge ruled that Wallace had forged the signature.

"I can't believe Wallace doesn't know the person who provided the cassettes, or his whereabouts." He granted Wallace a 14-day stay of execution, but awarded full indemnity costs additionally to BPI, some

BRAZIL PLANS NEW CHARTS

RIO DE JANEIRO-From January, the Brazilian Assn. of Record Producers is hiring an independent market research firm to compile official record and tape sales charts in this city and Sao Paulo.

What's unusual is that the sales data will not come from retail stores, but directly from consumers. They will be asked by pollsters stationed outside the stores to reveal what product they've purchased, and what motivated that purchase.

The information is expected to be helpful to the association in identifying consumer trends as well as simply documenting disk sales.

The sales charts will be published weekly in Rio and Sao Paulo newspapers, and made available internationally. The industry association, which represents all the major Brazilian record companies, also plans to extend the market surveys to other

Says its president, Joao Araujo, "I think that by making these official industry rankings public, we will have a clear picture of the reality of sales in the Brazilian market."



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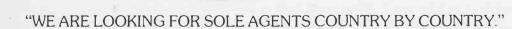
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Caracas Apartado No. 8 Caracas, Venezuela 1010-A By TONY BYWORTH

LONDON-A further development into the European marketplace, together with the packaging of country names whose appeal stretches across to wider audiencesthat's promoter Mervyn Conn's format for his 1981 series of international festivals.

And it's backed by Conn's unflagging conviction that country is the music most capable of surviving these recessional bad times.

In assembling the forthcoming round of festivals, set to take place in six European locations during the period April 17-26. Mervyn Conn has collected together many of the music's top attractions whose box office appeal stretches beyond the basic country ticket buyers. Among the artists booked for appearances are Tammy Wynette, Johnny Cash. Ronnie Milsap, Marty Robbins, Billie Jo Spears. Jerry Lee Lewis and Hoyt Axton.

At a press conference announcing the festival names Nov. 25, Conn outlined his plans for the further international developments at his organization, which includes the setting up of a new London office. as well as speaking out against the recession and its effects on the indus-

"Everybody is preaching doom and depression for 1981-our company is going against the grain." he said. "We're looking at country music in a very positive way, both within Europe and internationally across the world."

The major developments of next year's festivals will be the expansion of the Swiss and Swedish events, in Zurich and Stockholm respectively, to two days each and coming in line with the other festivals in Rotter-dam. Holland; Paris. France; and Frankfurt, Germany. The London show at the Wembley Arena remains a four-day event, completely stretching over the Easter vacation (April 17-20). Mervyn Conn anticipates a potential audience of around 200,000 for the six festivals.

Then, looking ahead to 1982, he announced that festivals are to be additionally sited in Yugoslavia and Austria, thus bringing the potential ticket sales to near the quarter of a million mark.

An innovation of the London festival comes during the Friday evening concert, April 17, when 90 minutes will be given over the rockabilly with performances by such as Jerry Lewis, Carl Perkins, Wanda Jackson and British chart act Match-

The lineup for the London festival is: Friday, April 17-Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Gene Watson, Wanda Jackson, Match-box, Hank Thompson, Skeeter Davis and Wally Whyton (another headlining act is to be announced for this evening).

Saturday, April 18—Marty Robbins, Billie Jo Spears, Don Gibson, Nashville Superpickers, Marvin Rainwater, Melba Montgomery, Pete Sayers, Ray Lynam, Philomena Begley and Doc Watson.

Sunday, April 19-Tammy Wynette. Hoyt Axton, Bill Anderson. Vernon Oxford. Max Wiseman. Susie Allenson, Raymond Froggatt, Vern Gosden, Susan McCann. Brendan Quinn and Gloria.

Monday, April 20-Johnny Cash. June Carter, Joe Sun, Jimmy C. Newman, Jim & Jesse and the Virginia Boys, Tennessee Eight, George Lindsay. Diane Pfeifer, Frank Ifield and American Express.

With London as the base of operation, many of the artists will be commuting into Europe for appearances at the other festivals

U.K. Union Irks Members With U.S. Strike Support

• Continued from page 6

who is also president of the International Federation of Musicians. and they claim that none of the musicians' unions in Europe is following the U.K. lead.

As a result. U.S. work is being assigned to continental studios. Some complaining musicians are attempting to rally support for a breakaway professional guild to act as a pressure group and seek a greater say in union decisions.

Many studio managers are in open support of the session men's stand. Peter Harris, managing direc tor of the Music Centre complex, and chairman of the Assn. of Professional Recording Studios says: "We're quite sure the Americans would prefer to have the work done in the U.K. while the U.S. strike is on, but as a result of the union action we're slowly bleeding to death."
But Stan Hibbert, assistant secre-

tary of the Musician's Union, rejects totally the suggestion that the decision to black the U.S. work was taken unilaterally by secretary Morton. "It was taken by a full executive committee meeting in August and confirmed at another meeting only

last week," he says.

"Anyway, the pressure to stop the transfer of sessions from the U.S. comes primarily from the International Federation of Musicians, which represents 26 countries

"Action has been taken to stop sessions in Holland, Australia and Italy. Strenuous efforts are also being made in France. The fact is the main center for this U.S. work is Munich, where it is being undertaken by a freelance maverick orchestra.

"However, the German union is isolating this group and we think it'll

succeed in ending the sessions."
Hibbert says he's surprised that if so many members of the Central London branch were up in arms about the boycott the matter was not raised at recent branch meetings.

'We know some session men are not pleased that the union has taken a decision not to legalize 'blackleg' work," Hibbert says. But it should be remembered that this is not U.K. work, but work that has come here because of a strike elsewhere.

"Accusations that it's a political decision are nonsense. It is purely practical to support the stand of the American Federation of Musicians because if it wins its fight to get increased fees and a share of the proceeds from cable television and videogram use, then it must be good for musicians everywhere.

"Certainly such a victory would add weight to the claims of our own union now over video productions But on the other hand, if the AFM lose its fight, it'll have an adverse effect on musicians worldwide.'

BRITAIN

(Courtesy of Music W As of 12/5/80 SINGLES

his	Last
Veek	Week

SUPER TROUPER, Abba, Epic THE TIDE IS HIGH, Blondie, Chrysalis

Chrysalis BANANA REPUBLIC, Boomtown

Chrysails
BANANA REPUBLIC, Boomtown
Rats, Ensign
EMBARRASSMENT, Madness, Stiff
TO CUT A LONG STORY SHORT,
Spandau Ballet. Reformation
I COULD BE SO GOOD FOR YOU,
Dennis Waterman, EMI
NEVER KNEW LOVE LIKE THIS
BEFORE, Stephanie Mills, 20th
Century
CELEBRATION, Kool & Gang, De-Lite
DO YOU FEEL MY LOVE, Eddie
Grant, Ensign
STARTING OVER, John Lennon,
Geffen

Geffen THE EARTH DIES SCREAMING, UB40, Graduate FASHION, David Bowie, RCA I'M COMING OUT, Diana Ross,

Motown WOMAN IN LOVE, Barbra Streisand,

CBS STOP THE ÇAVALRY, Jona Lewie,

THERE'S NO ONE QUITE LIKE
GRANDMA, St. Winifred's School
Choir, MFP
ROCK 'N' ROLL AIN'T NOISE
POLLUTION, AC/DC, Atlantic
ACE OF SPADES, Motorhead, Bronze
PASSION, Rod Stewart, Riva
I LIKE WHAT YOU'RE DOING TO
ME. Young & Co., Excalibur ME, Young & Co., Excalibur DON'T WALK AWAY, Electric Light

Orchestra, Jet LADY, Kenny Rogers, United Artists RUNAWAY BOYS, Stray Cats, Arista SAME OLD SCENE, Roxy Music,

Polydor SPECIAL BREW, Bad Manners, Magnet ENOLA GAY, Orchestral Manoeuvers

13 In The Dark, Dindisc LOVE ON THE ROCKS, Neil 27 31

Diamond, Capitol
DOG EAT DOG, Adam & Ants, CBS
LONELY TOGETHER, Barry Manilow,

Arista FLASH, Queen, EMI ANT MUSIC, Adam & Ants, CBS WHAT YOU'RE PROPOSING, Status Quo, Vertigo LOOKING FOR CLUES, Robert

Palmer, Island LIES, Status Quo, Vertigo BLUE MOON, Showaddywaddy,

Arista
KISS ON MY LIST, Daryl Hall &
John Oates, RCA
IF YOU'RE LOOKIN' FOR A WAY
OUT, Odyssey, RCA
OVER THE RAINBOW, Matchbox,
Magnet 24

Magnet
DECEMBER WILL BE MAGIC, Kate
Bush, EMI
THE CALL UP, Clash, CBS

ALBUMS
SUPER TROUPER, Abba, Epic
SOUND AFFECTS, Jam, Polydor
GUILTY, Barbra Streisand, CBS
AUTOAMERICAN, Blondie, Chrysalis
GREATEST HITS, Dr. Hook, Capitol
CHART EXPLOSION, Various, K-tel
NOT THE 9 O'CLOCK NEWS,
Various, BBC
INSPIRATION, Elvis Presley, K-tel
FOOLISH BEHAVIOUR, Rod Stewart,
Riva

ZENYATTA MONDATTA, Police.

10 MANILOW MAGIC, Barry Manilow, 11 10

MANILOW MAGIC, Barry Manilov Arista BARRY, Barry Manilow, Arista KING OF THE WILD FRONTIER, Adam & Ants, CBS 20 NO. 1 HITS, Brotherhood of

14 37 Man, Warwick THE JAZZ SINGER, Neil Diamond,

15 18 Capitol
COUNTRY LEGENDS, Various, Ronco 20 12 ABSOLUTELY, Madness, Stiff HOTTER THAN JULY, Stevie

Wonder, Motown
AXE ATTACK, Various, K-tel
THE LOVE ALBUM, Various, K-tel
MAKING WAVES, Nolans, Epic
CLASSICS FOR DREAMING, James

Last, Polydor SCARY MONSTERS, David Bowie, 23 23

RCA SIGNING OFF, UB40, Graduate DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
ACE OF SPADES, Motorhead, Bronze
GAUCHO, Steely Dan, MCA
RADIO ACTIVE, Various, Ronco
BEAUTIFUL Sunday, Lena Martell,

Ronco
THAT'S ORGANIZATION, Orchestral

Manoeuvers In The Dark, Virgin THE RIVER, Bruce Springsteen, CBS NEVER FOREVER, Kate Bush, EMI

LIVE, Eagles, Asylum LITTLE MISS DYNAMITE, Brenda Lee, Warwick

35 34 THE VERY BEST OF ELTON JOHN. LOONEY TUNES, Bad Manners, 36 NEW

Magnet
LIVE IN THE HEART OF THE CITY,
Whitesnake, United Artists
THE STRONG ARM OF THE LAW,
Saxon, Carrere
FLESH AND BLOOD, Roxy Music,
Polyador 31

Polydor JUST SUPPOSIN', Status Quo, Vertigo 33

CANADA

rtesy CBC's 60 Minutes With A Bullet) As of 12/6/80 SINGLES

This Last

1 WOMAN IN LOVE, Barbra Streisand,

Columbia
LADY, Kenny Rogers, United Artists
DREAMING, Cliff Richard, EMI
(JUST LIKE) STARTING OVER, John
Lennon, Geffen
HIT ME WITH YOUR BEST SHOT,

Pat Benatar, Chrysalis DON'T STAND SO CLOSE TO ME, Police, A&M MORE THAN I CAN SAY, Leo Sayer,

Chrysalis THE WANDERER, Donna Summer,

Geffen
I GOT YOU, Split Enz, A&M
HUNGARY HEART, Bruce 9 10 Springsteen, CBS LOVE ON THE ROCKS, Neil 11 15

Diamond, CBS SHE'S SO COLD, Rolling Stones, 12 12 Rolling Stones
NEVER BE THE SAME, Christopher 13 19

Cross, Warner Bros.
ANOTHER ONE BITES THE DUST,
Queen, Elektra
WASN'T THAT A PARTY, Rovers, 14 10

20 15 WHIP IT, Devo, Warner Bros. ASHES TO ASHES, David Bowie,

JESSE, Carly Simon, Warner Bros. INNOCENCE, Harlequin, CBS REAL LOVE, Doobie Brothers, Warner Bros.

ALBUMS ZENYATTA MONDATTA, Police,

A&M GUILTY, Barbra Streisand, Columbia THE RIVER, Bruce Springsteen, Columbia
THE GAME, Queen, EMI
CRIMES OF PASSION, Pat Benatar,

Chrysalis TRUE COLORS, Split Enz, A&M GREATEST HITS, Kenny Rogers,

Capitol
PARIS, Supertramp, A&M
SCARY MONSTERS, David Bowie,

DOUBLE FANTASY, John Lennon & 10 NEW

WEST GERMANY

(Courtesy Der Musikmarkt) As of 12/8/80 SINGLES

This Week

WOMAN IN LOVE, Barbra Streisand, CBS SANTA MARIA, Roland Kaiser,

2 Hansa SUPER TROUPER, Abba, Polydor SANTA MARIA, Oliver Onions,

Polydor FEELS LIKE I'M IN LOVE, Kelly Marie, PRT WHAT YOU'RE PROPOSIN', Status

Quo, Vertigo ANOTHER ONE BITES THE DUST, Queen, EMI MORE THAN I CAN SAY, Leo Sayer,

10 Chrysalis UPSIDE DOWN, Diana Ross, Motown EL DORADO, Goombay Dance Band,

CBS
MASTER BLASTER, Stevie Wonder, 11 12

Motown DIE FRAU DIE DICH LIEBT, Gitte, Global
JOHN AND MARY, Robert Palmer, 13

Island
BABOOSHKA, Kate Bush, EMI
LEB WOHL, Michael Holm, RCA
OH YEAH, Roxy Music, Polydor
PASSION, Rod Stewart, Warner

Bros.

DREAMIN', Cliff Richard, EMI
THE TIDE IS HIGH, Blondie,
Chrysalls

WEIL ES DICH GIBT, Peter Maffay,
Metroome

Metronome
ANGEL OF MINE, Frank Duval
Orchestra, Teldec
FOR YOUR LOVE, Peter Kent, EMI
XANADU, Olivia Newton John &
Electric Light Orchestra, Jet
ASHES TO ASHES, David Bowie,
RCA 18

25 11 TEN O'CLOCK POSTMAN, Secret

Service, Strand MY OLD PIANO, Diana Ross, 15

Hansa
CELEBRATION, Kool & Gang, De-Lite
WHEN YOU ASK ABOUT LOVE,
Matchbox, Magnet ALBUMS SUPER TROUPER, Abba, Polydor TRAEUMEREIEN 2, Richard Clayderman, Telefunken REVANCHE, Peter Maffay, Metronome GUILTY, Barbra Streisand, CBS JAMES LAST SPIELT ROBERT STOLZ, James Last, Polydor ROCK SYMPHONIES, London Symphony Orchestra, K-tel MAKING MOVIES, Dire Straits. Vertigo THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
BEAUTIFUL MOMENTS, Carpenters, ZENYATTA MONDATTA, Police. 11 10 NEVER FOREVER, Kate Bush, EMI HOTTER THAN JULY, Stevie Wonder, Motown XANADU, Soundtrack, Jet THEIR GREATEST HITS, Diana Ross & Supremes, Arcade
18 JUST SUPPOSIN', Status Quo, Vertigo TRAEUMEREIEN, Richard

27 21 ES GEHT UM MEHR, Howard

28

Carpendale, EMI
16 CHILDREN OF PARADISE, Boney M,

JAPAN

Clayderman, Telefunken
BACK IN BLACK, AC/DC, Atlantic
QE2, Mike Oldfield, Virgin
PARIS, Supertramp, A&M
UNVERGESSEN, Mario Lanza, RCA

(Courtesy Music Labo) As of 12/8/80 SINGLES

This Last

15

17 NEW

KOIBITO YO, Mayumi Itsuwa, CBS/ Sony (People/PMP) AI WA KAGERO, Gamu, Telchiku 2

(Yamaha)
DANCING SISTER, Nolans, Epic (PMP) ICHIE, Momoe Yamaguchi, CBS/

Sony (Sun) KAZE WA AKIIRO, Seiko Matsuda CBS/Sony (Sun)
OSAKA SHIGURE, Harumi Miyako,

Columbia (Sun)
HITORI JOUZU, Miyuki Nakajima,

Aard Vark (Yamaha)
MR. BLUE, Junko Yagami,
Discomate (Yamaha/PMP)
KOI NO HAPPY DATE, Nolans, Epic (PMP)
JINSEI-NO-SORA KARA, Chiharu

10 Matsuyama, North (STV Pack) SEXY NIGHT, Junko Mihara, King 11 12 (Burning) WATASHI WA PIANO, Mizue Takada,

11 12 Teichiku (Burning/PMP) BANRI NO KAWA, Chage & Asuka, 13 NEW Warner Pioneer HATTOSHITA GOOD, Toshihiko

14 13 Tahara, Canyon (Janny's) WAKASA NO KATARUSISU, Hiromi 15 14

Go, CBS/Sony (Burning) BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara) KAETTE KOIYO, Kazuko Matsumura, 16 18 20 17 15 18

KAETTE KOIYO, Kazuko Matsumura, Victor (Victor) SUPPAI KEIKEN, Yumi Takigawa, Victor (Tanaka Promo) FUTARI ZAKE, Miyuki Kawanaka, Teichiku (OBC/JCM) AKAJ UMBRELLA, Monte & Brothers, Philips (PMP) 19 16 20

Philips (PMP) ALBUMS KOGARASHI NI DAKARETE, Chiharu 4

Matsuyama, News WE ARE, Off Course, Toshiba-EMI KOIBITO YO, Mayumi Itauwa, CBS/

Sony
DENSETSU KARA SHINWA E,
Momoe Yamaguchi, CBS/Sony
THE BEST, Junko Yagami, Discomate
KOI-NO-HAPPY DATE, The Nolans,

Epic LIVE, Eagles, Asylum GUILTY, Barbra Streisand, CBS DANCING SISTERS, Nolans, CBS/

Sony INSHOUHA, Masashi Sada, Free

Flight
ASIA NO KATASUMI DE, Takuro 11

Yoshida, FL NORTH WIND, Seiko Matsuda, CBS/

Sony XANADU, Soundtrack, Jet SEXY NIGHT, Junko Mihara, King FLY AWAY, Juko Ishikawa, Radio City SOYOKAZE-NO-ANGEL, Cheryl Ladd,

16 11 Toshiba-EMI
THE ROCK, Eikichi Yazawa, Warner 17 NEW

FACES, Earth, Wind & Fire, Arc/ 18 17

HOTTER THAN JULY, Stevie 19 16

Wonder, Motown
20 NEW THE WANDERER, Donna Summer,
Geffen

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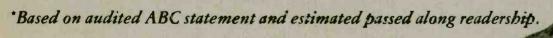
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Canada

Pool Breaks In New Black Music Product

TORONTO-The three-year-old West Indian D.J. Pool has quickly become a focal point for the black community in this city and is starting to make its presence felt on a much broader scale. This is the opinion of the association's founder and president, Daniel Caudeiron.

Considered a moderate among the black community here, Caudeiron has worked diligently with the record companies in the past few years in order to establish what he considers to be a "proving ground" for black music in his network of 15 clubs, through his Cheer magazine and a weekly cable network television program.

The primary goal of the D.J. Pool. at first, he says, was to create a credible pool of member clubs that could break new records, both by major black superstars and local talent, of which there is an abundance.

"I take exception to the negative press about the disco scene that has been published lately," he says, referring to several pointed slams at record companies, reported by Billboard and quoting several influential deejays outside of his pool but working in this city.

"The old concept of the disco pool has become outmoded. They became too large, too powerful and, ultimately, too selective. The disk jockeys started thinking that they were the stars, politics got in the way of the music and the record company reps had their feathers put up. I'm

operating a tight ship. 15 members who all pull their weight and provide reaction sheets on a weekly basis.

An off-shoot of the Ontario Disco Pool, now nonoperational, Caudeiron's pool has become a test market for black product in the market, supported by all of the record companies, save PolyGram, its president

While black music is still largely ignored by Canadian radio, the West Indian D.J. Pool has made some in-roads by proving that there is a market for the disks, both in Toronto and the rest of the country.

"We have a very strong, dedicated funk audience in this country, and Toronto is one of the largest markets for reggae music outside of Jamaica and Britain."

In the new year, through Cheer magazine, Caudeiron hopes to expand into productions, at first by organizing several informative seminars on the direction of black music and its inter-relationship with mainstream music today.

Recently, however, Caudeiron has been organizing the second annual Canadian Black Music Awards, staged in the city at the Maple Leaf Ballroom Nov. 30.

Many of the black music community's key personalities were in attendance, plus several performing artists from across the country.

DAVID FARRELL

Hits Boost A&M Canada

TORONTO-Having weathered the recession in disk sales with minimal reduction in staff and no loss in prestige, A&M Canada has bounced back in its fourth quarter with a barrage of platinum (100,000 units) hits.

Touring acts have provided the lion's share of success for the company, reports the label's Jim Monaco.

Key sellers this fall include Supertramp's "Paris," "True Colours" by Split Enz, "Eastern Winds" by Chris de Burgh, "Zenyatta Mondatta" by the Police and "Baby Beluga" by

Other prominent sellers at present include three albums recently released on the all-new Sloth Records label, distributed by A&M. These include LPs by Valdy, Shari Ulrich and Claire Lawrence, all figures in the now defunct Hometown Band and all three touring in tandem from Winnipeg west to Vancouver.

Canadian product. in fact, has

proved itself for the company this year, although a substantial number of credible sellers have been obtained through distribution pacts the company made earlier in the year.

Solid Gold Records of Toronto. for instance, scored platinum out of the box with its debut album by the group Toronto, also released in the U.S. The same label has just released a double-live by the Good Brothers. which is expected to sell through easily on the basis of previous album success with RCA and strong recognition nationally through television exposure and constant touring.

Recently signed direct to A&M here is Stanley Frank, who has his first album out under the new arrangement, titled "Play It Till It Hurts." British sales are expected on this one on the strength of an earlier hit there with "S'Cool's Out," later released on Attic in Canada as "School's Out."

Court Okays LP Release

TORONTO-A temporary injunction filed by WEA Music of Canada, seeking to prevent Capitol-EMI from releasing an album by Regina rock band Streetheart, has been denied in provincial court here.

The dispute centers on WEA's claim that the Juno winning group is still contractually signed to the label.

According to Peter Steimetz. legal advisor for the group, the WEA contract offered termination clause which the group exercise on August 7, 1980.

The temporary injunction against Capitol releasing the new album, titled "Drugstore Dancer." was dismissed in court, but Capitol and the group are requested to keep accurate accounting of records sold through

their new agreement with the EMI label.

The main injunction application is to be heard in a few months to settle the dispute as to whether Streetheart is contractually obligated to WEA Music of Canada Ltd. or whether in fact the contract has been legally invalidated.

Streetheart is managed by Garry Stratychuk of Star Kommand Productions out of Winnipeg.

Party Fetes LP

TORONTO - Attic Records recently hosted a party at the CN Tower here to mark the release of "Romance At The Roxy" by Michaele Jordana and the Poles. Label is distributed by CBS.

Billboard® Hits Of The World

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. 2 WOMAN IN LOVE, Barbra Streisand

NEVER KNEW LOVE LIKE THIS

Century
MY NUMBER ONE, Luv', CNR

DE VOGELTJESDANS, De

BEFORE, Stephanie Milłs, 20th

AUSTRALIA

(Courtesy Kent Music Report) As of 12/1/80 SINGLES

This Last

SHADDAP YOU FACE, Joe Doice Music Theatre, Astor WOMAN IN LOVE, Barbra Streisand,

MASTER BLASTER, Stevie Wonder,

Motown DON'T STAND SO CLOSE TO ME,

Police, A&M
THE TIME WARP, Rocky Horror
Picture Show, Interfusion
DREAMIN', Cliff Richard, EMI
THE WANDERER, Donna Summer.

ANOTHER ONE BITES THE DUST.

Queen, Elektra YOU SHOOK ME ALL NIGHT LONG,

AC/DC, Albert (JUST LIKE) STARTING OVER, John Lennon, Geffen HE'S SO SHY, Pointer Sisters, 11

Planet FEELS LIKE I'M IN LOVE, Kelly 20

Marie, Precision BABOOSHKA, Kate Bush, EMI MORE THAN I CAN SAY, Leo Sayer, Chrysalis ASHES TO ASHES, David Bowie,

KISS ARMY/NORMDRUM, Norman

Gunston, 7 Records

LIFE AT THE OUTPOST, Skatt Bros., Casablanca TWO FACES HAVE I, Ol' 55, Polydor

UPSIDE DOWN, Diana Ross, Motown WE CAN GET TOGETHER, Flowers, Regular

ALBUMS GUILTY, Barbra Streisand, CBS ZENYATTA MONDATTA, Police, HOTTER THAN JULY, Stevie

Wonder, Motown ICE HOUSE, Flowers, Regular LIVE, Eagles, Asylum SCARY MONSTERS, David Bowie,

MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM, Charisma DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen PARIS, Supertramp, A&M
THE RIVER, Bruce Springsteen, CBS
HAWKS AND DOVES, Neil Young,

12 NEW Reprise EAST, Cold Chisel, WEA GREATEST HITS, Anne Murray, 13 11 14 NEW

FOOLISH BEHAVIOUR, Rod Stewart,

Warner Bros. NEVER FOREVER, Kate Bush, EMI THE BEST OF KENNY ROGERS VOL.

TRIUMPH, Jacksons, Epic FAME, Soundtrack, RSO GIVE ME THE NIGHT, George 14 13 Benson, Warner Bros.

ITALY

(Courtesy Germano Ruscitto) As of 12/2/80 SINGLES

DALLA, Lucio Dalla, RCA ZENYATTA MONDATTA, Police, A&M/CGD-MM

STOP, Pooh, CGD-MM UPRISING, Bob Marley & Wailers, Island/Ricordi TREGUA, Renato Zero, Zerolandia/

RCA DIANA, Diana Ross, Motown/EMI XANADU, Soundtrack, Jet/CGD-MM MIGUEL, Miguel Bose, CBS/CGD-

SONO SOLO CANZONETTE, Edoardo

Bennato. Ricordi GIVE ME THE NIGHT, George 10

Benson, Warner Bros./WEA THE GAME, Queen, EMI NERO A META', Pino Daniele, EMI RICETTA DI DONNA, Ornella Vanoni, Vanilla/CGD-MM PIU' DI PRIMA, Pupo, Baby/CGD-

EMOTIONAL RESCUE, Rolling 11 Stones, Rolling Stones
PARIS, Supertramp, A&M/CGD-MM

16 VIAGGI E INTEMPERIE, Ivan Graziani, Numero Uno/RCA THE WANDERER, Donna Summer, **18 NEW** Geffen/WFA MAKING MOVIES, Dire Straits,

Vertigo/PolyGram
20 NEW CI VUOLE ORECCHIO, Enzo

HOLLAND (Courtesy BUMA/STEMRA) As of 12/1/80

Week Week

This Last

SANTA MARIA, Roland Kaiser, Fleet SUPER TROUPER, Abba, Polydor

Electronica's, Telstar THE TIDE IS HIGH, Blondie, Chrysalis DRIVER'S SEAT, Sniff 'N' Tears, ALL MY LOVE, George Baker, EMI FEELS LIKE I'M IN LOVE, Kelly Marie, Inelco/VIP ALBUMS SUPER TROUPER, Abba, Polydor GUILTY, Barbra Streisand, CBS OP HUN GETRAPT, Koot En Bie, MAAL NATIONAAL, Various, K-tel WHEN A MAN LOVES A WOMAN, Percy Sledge, K-tel MAKING MOVIES, Dire Straits,

Vertigo GREEN VALLEYS, BZN, Mercury DE VOGELTJESDANS, De Electronica's, Telstar NEVER FOREVER, Kate Bush, EMI

ZENYATTA MONDATTA, Police, A&M

FRANCE

(Courtesy Videomusic Actualite) As of 11/25/80

Week AMOUREUX SOLITAIRES, Lio,

Arabella EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto MASTER BLASTER, Stevie Wonder,

UPSIDE DOWN, Diana Ross, Motown WOMAN IN LOVE, Barbra Streisand, 5 NEW WHEN I'M WITH YOU, Sparks,

Underdog FOOD FOR THOUGHT, UB40,

Graduate GABY OH GABY, Bashung, Philips GIVE ME THE NIGHT, George Benson, Warner Bros. JOHN AND MARY, Robert Palmer,

SALSA DU DEMON, Grand Orchestra 11 NEW du Spiendid, RCA
DON'T STAND SO CLOSE TO ME,

Police, A&M XANADU, Olivia Newton John & Electric Light Orchestra, Jet

FUNKYTOWN, Lipps Inc., Casablanca ASHES TO ASHES, David Bowie,

MA KEEN DAWN, Five Letters, 19 Atropa
IL JOUAIT DU PIANO DEBOUT, 17

France Gall, Atlantic **18 NEW** IL FAUT TOUJOURS UN PERDANT,

Julio Iglesias, CBS
JE PENSE ENCORE A TOI, Francis

Cabrel, CBS FAME, Irene Cara, RSO

ALBUMS HOTTER THAN JULY, Stevie 1 NEW Wonder, Motown ZENYATTA, MONDATTA, Police, 3 NEW

THE RIVER, Bruce Springsteen, CBS REMAIN IN LIGHT, Talking Heads, Sire GUILTY, Barbra Streisand, CBS 5 NEW MAKING MOVIES, Dire Straits

Vertigo SCARY MONSTERS, David Bowie, 4

AU COEUR DE LA NUIT, Telephone, 8 NEW Pathe 2, Capdeville, CBS 9 NEW

Z, Capdeville, CBS FRAGILE, Francis Cabrel, CBS SENTIMENTAL, Julio Iglesias, CBS GIVE ME THE NIGHT, George Benson, Warner Bros. SANS ENTRACTE, Julien Clerc, **12 NEW** 13 11 Pathe

BACK TO BLACK, AC/DC, Atlantic FAME, Soundtrack, RSO MES ADIEUX AU MUSIC HALL, **16 NEW** Coluche, RCA
CLUES, Robert Palmer, Island 17 NEW

DIANA, Diana Ross, Motown REPRESSION, Trust, CBS SOUVENIR ATTENTION DANGER, Serge Lama, Philips

SWEDEN (Courtesy GFL) As of 12/2/80 SINGLES

This Last

WOMAN IN LOVE, Barbra Streisand,

1 MASTER BLASTER, Stevie Wonder, 2 Motown
3 NEW NAR VIT TVA BLIR EN, Gyllene Tider, EMI

SOMMARNATT, Snowstorm, Mariann FAME, Irene Cara, RSO (JUST LIKE) STARTING OVER, John Lennon, Geffen UPSIDE DOWN, Diana Ross, Motown 8 NEW PASSION, Rod Stewart. Warner THE WANDERER, Donna Summer, 9 NEW

Geffen XANADU, Olivia Newton-John & Electric Light Orchestra, Jet

ALBUMS SUPER TROUPER, Abba, Polar GUILTY, Barbra Streisand, CBS HOTTER THAN JULY, Stevie Wonder, Motown MAKING MOVIES, Dire Straits,

Vertigo FOOLISH BEHAVIOUR, Rod Stewart, 5 NEW Warner Bros.
THE RIVER, Bruce Springsteen, CBS FAME, Soundtrack, RSO
XANADU, Soundtrack, Jet
BEDARANDE BARN AV SIN TID,

9 NEW

Noice, Sonet DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen

ISRAEL

(Courtesy Reshet Gimmel/IBA) As of 11/28/80

Week WOMAN IN LOVE, Barbra Streisand,

CBS SUPER TROUPER, Abba, Epic ARMY DREAMERS, Kate Bush, EMI PASSION, Rod Stewart, Riva HOLD ON, Kansas, Kirshner STARTING OVER, John Lennon

Geffen ENOLA GAY, Orchestral Manouevers In The Dark, Dindisc WHAT'S IN A KISS, Gilbert

O'Sullivan, CBS
THE WANDERER, Donna Summer, Geffen MASTER BLASTER, Stevie Wonder,

ALBUMS
HOTTER THAN JULY, Stevie
Wonder, Motown
GUILTY, Barbra Streisand, CBS
XANADU, Soundtrack, Jet
NEVER FOREVER, Kate Bush, EMI
SUPER TROUPER, Abba, Epic

BEHIND MY GLASSES, Arik Einstein,

THE GAME, Queen, EMI

THE ROSE, Soundtrack, Atlantic HEY, Julio Iglesias, CBS ZENYATTA MONDATTA, Police,

NEW ZEALAND

(Courtesy Record Publications)
As of 12/7/80
SINGLES

This HE'S SO SHY, Pointer Sisters,

Planet
DON'T STAND SO CLOSE TO ME,
Police, A&M
MASTER BLASTER, Stevie Wonder,

ANOTHER ONE BITES THE DUST,

GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola WOMAN IN LOVE, Barbra Streisand, MORE THAN I CAN SAY, Leo Sayer,

Chrysalis LADY, Kenny Rogers, Liberty CULTURE?, Knobz, WEA (JUST LIKE) STARTING OVER, John 8 NEW

ALBUMS GUILTY, Barbra Streisand, CBS GREATEST HITS, Kenny Rogers, Liberty ZENYATTA MONDATTA, Police,

HOTTER THAN JULY, Stevie Wonder, Motown FOOLISH BEHAVIOUR, Rod Stewart,

Warner Bros.
THE RIVER, Bruce Springsteen, CBS
BROKEN ENGLISH, Marianne
Faithfull, Island

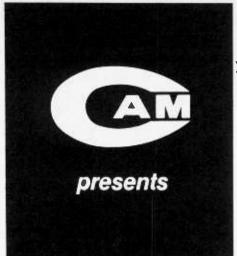
SCARY MONSTERS, David Bowie,

LIVE, Eagles, Asylum
TRUE COLORS, Split Enz. Polydor

Loverboy Platinum

TORONTO-Loverboy has become the first Canadian signed group to earn a platinum disk (100.000 sales) for CBS Canada.

The company has scored several gold albums in the past, most recently with an LP by rock group Harlequin. CBS Disques, operating in Quebec, has achieved several platinum and double platinum sellers with Quebecois artists, but the Loverboy award is the first for an Anglo-Canadian signing.



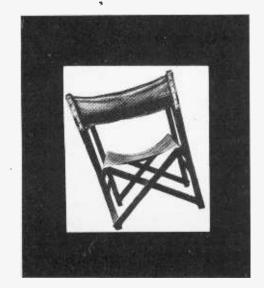
ENNIO MORRICONE

CACE AUX design of

design of LA CAGE AUX FOLLES II (II vizietto II)

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FELLINI'S WOMEN CITY—Music by LUIS BACALOV
THE PERSIAN LAMB COAT—Music by BRUNO NICOLAI
LA CAGE AUX FOLLES—Music by ENNIO MORRICONE
EBOLI—Music by PIERO PICCIONI
THE MEADOW—Music by ENNIO MORRICONE
THE ROLLERBOY—Music by STEVEPOWDER
I WENT SPLASH—Music by DETTO MARIANO
DELITTO A PORTA ROMANA—Music by FRANCO MICALIZZI



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plain why, in the wake of the mono-

Catalog \$\$ Cushion German Mart

Lack Of Trend Widens Product Range—Label Head

HAMBURG - The difficulties currently confronting the music in-dustry can also be seen as opportunities, according to Roland Kommerell, managing director of Phonogram Germany.

"For example." he says. "since the disco boom we have seen no really predominant musical trend and this gives us a chance to sell catalog

across the board. I think all music lovers rejoiced to see the end of disco, and although its decline produced a certain vacuum, it has given us the chance to behave like fullrange record companies again.

Of course, the German market has long been remarkable in catering for a wide range of musical tastes and this is reflected in the extremely

FOR VIDEO, FILM, TV

PolyGram Germany Plans Big Push Into Production

HAMBURG-PolyGram here is launching a major offensive in the field of film, video and television production, building further on the corporate history of success in recent years in the blend of music and film.

Eckart Haas, video division president, says: "Our film and television section has already helped shape industry history and the successes have confirmed our long-held belief in this media's potential as a major growth area."

Companies within the video division produce and distribute television, cinema and educational films. Says Haas: "Emphasis in the past has been a concentration on television and education, but carefully and deliberately we've expanded into cinematic production.'

A recent example was the cooperation on "Quadrophenia," linking Polytel Films Ltd. and the Who Films Ltd.

The PolyGram video section was set up in 1976 to direct the group's activities in what it has always been seen as a rapidly expanding area. It now aims to develop marketing prospects for the different video configurations.

Nils H. Joergensen, director of Polymedia International, says: "We're backing our view that con-sumer video will clearly become a force in the entertainment industry and the video division we've set up is proof of our determination to fight for a big share of the action because of our marketing and technical ex-

lithic disco boom, sales in Germany have not suffered to the extent that they have in other countries. Kommerell sees catalog as the

lifeblood of the record industry, and the absence of a major musical trend gives record companies the chance to revitalize catalog sales. He admits, however, that there is an adverse aspect to the situation.

'Although it is good to offer the widest possible range of music, it does make the job of selection more difficult for the consumer. Consumers tend to need to be guided as to trends and the lack of a really compelling musical direction results generally in fewer people going into record shops.

Because the record industry has been spoiled in the past, Kommerell says, it has had great difficulty in coming to terms with stagnation. "But tough times can be good times. too, because they encourage more realism-and that's salutary. I just wish that certain artists and produc-ers would understand that deals should be based on a more realistic appraisal of the economic situation."

Kommerell says that one of the effects-apart from the considerable psychological and emotional reac-tions—of the lack of growth in the industry is the escalating cost of manpower, materials and talent combined with the industry's inability to pass on the higher costs to the consumer without depressing sales still further.

Commenting that a constant rallying call in the midst of post-disco depression is that record companies must be more selective. Kommerell feels that this is so much wishful thinking. "How can you be selective when the only real barometer is public response? You can't really wait to see a record become a flop and then decide not to release it. In any case, I don't really believe that most record companies take the view that if you throw enough mud against the wall some of it will stick. I would have thought that one hit out of every 10 singles releases was a good average.

As for albums, obviously a much higher rate of success is required because a substantial investment is involved. Albums come more within the area of traditional marketing strategies so you can normally guarantee a higher success ratio.

Looking ahead to 1981. Kommerell sees the German industry turnover increasing by about 4% over the figure for 1980—perhaps slightly less in units and slightly more in money because of price increases.

Churches Pay

HAMBURG-West German publishers and composers will be richer by 250,000 marks (\$140,000) this vear as a result of a Federal Court decision that churches in Germany must pay performance fees to GEMA, the German performing and mechanical right society, for the use of copyright music.

Up to this year, the Catholic and Lutheran churches in Germany made a voluntary contribution for GEMA of 50.000 marks annually. This year, however, they will have to pay 300,000 marks. The sum will be ncreased to 400,000 (\$224.000) next year and to \$500,000 marks (\$280.000) in 1982.

25th Year For Schulze

Gerhard Schulze, managing director of Teldec, the successful record company born out of links between Telefunken and Decca, is celebrating his 25th anniversary on the payroll of AEG Telefunken.

Born 1927, in Meerane, Saxonby, Schulze started his working life in the distribution side of the electronics industry, moving to the export department of Kulenkamp in Bremen, then as export manager of Piontsch-Electro. Konstanz.

After further studies, he hecame assistant to the managing director of Telefunken in Berlin,

joining Teldec in April, 1966. He has been managing director since 1971, heading up sound carrier manufacture, marketing and distribution, both domestic and exports, as well as front the overall administration.

Today, he serves on the board of directors of the industry organization Bundesverband der Phonographischen Witschaft, and of the German division of the International Federation of Producers of Phonograms and Videograms.

His jubilee celebrations with AEG took place in the Harbour Club of Hamburg, with many industry associates present.

Germans Eye Home Video

HAMBURG-Next year will see the West German record industry moving into home video in a big way, though the majors are at the moment holding their cards close to their chest.

PolyGram, for instance, is reorganizing its video activities behind closed doors. Goetz Kiso, formerly on the music publishing side, has been moved over to director of Poly-Gram home entertainment. A catalog of productions featuring the company's top artists is being built up, and though no announcements have been made, observers expect a major marketing offensive in 1981.

WEA managing director. Siegfried Loch, has expressed his confidence in the future of music on videocassette and the company is already doing well with its movie catalog, not to mention the video games of its Atari subsidiary, run by Claus

Meanwhile, top independent pro-

IFPI Drive At Video Meeting

HAMBURG - The German group of the International Federation of Producers of Phonograms and Videograms is issuing invitations to more than 40 video producers in West Germany to a special en-rollment meeting at the Plaza Hotel, Hamburg Dec. 17.

The meeting is a sequel to a specially convened assembly in Hamburg Nov. 17, when the statutes of German IFPI group were amended to enable videogram producers to be accepted into member-This development now invests the IFPI with the authority to negotiate with GEMA, the West German performing and mechanical rights society, over mechanical royalties for videograms. Until the statutes were modified, GEMA declined to discuss music-use tariffs with the German IFPI group and video producers have been neogitating direct

Dr. Norbert Thurow, managing director of the German IFPI group believes that more than 30 video producers will be applying for membership. "Once they are in member-ship we shall be able to make representations to GEMA representative body of videogram producers," he says.

Dr. Thurow declined to predict what the IFPI would be seeking as an equitable mechanical royalty rate, but he acknowledged that there was universal agreement among producers that the 10% rate proposed by GEMA was much too high.

ducers like Videoring in Bendestorf continue to develop video repertoire with top artists like Boney M, Richard Clayderman, Donna Summer, Tony Christie, Juergen Marcus and Pink Floyd. The Boney M and Donna Summer releases both fea-ture, along with movie material, in the video sales top 10.

On the retail side, leading dealer organization Interfunk in Stuttgart has launched a big Christmas campaign accompanied by national magazine advertising. Interfunk has more than 700 members stocking hardware and software.

In Hanover, the similar organiza-tion Bild + Ton has founded a video club for its 300 dealers. Camera shops throughout West Germany will begin selling equipment in the new year. One of the biggest chains, Phot Porst, has already announced the launch of machines and software in its 120 outlets.

Average prices are currently around \$100 for a prerecorded cassette, \$8 for three-day rental. In hardware, VHS has over half the total market, Betamax more than 20% Estimates vary as to the number of video recorders in German homes. Software producers estimate 450,000; hardware manufacturers 800.000. Sales in 1980 should total around 400,000

RCA Promotes Mario Lanza

HAMBURG-RCA here is spending roughly \$900.000 on a massive radio and television campaign to promote a compilation album of tracks recorded by the late Mario

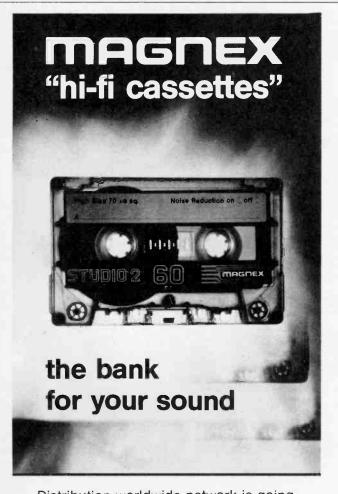
The one-month campaign involves 55 tv spots and 250 on nationwide radio.

Says Hans-Georg Baum, RCA managing director: "Lanza, recordings have been steady catalog items for years but with the recent revival of some of his films on television we think this compilation has great po-

"This is previously unreleased product taken from his movies and remastered and the technical quality is excellent."

Another television boost for RCA is the 14-week series "Berlin, Alexanderplatz," directed by Werner Fassbinder, for which RCA has the soundtrack, scored by award-winning composer Peer Raben.

Also generating good sales for the company are new releases by Al Stewart and David Bowie. "But." says Baum. "our best-selling artist is still Elvis Presley."



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Number of LPs reviewed this week 30 Last week 30Survey For Week Ending 12/13/80

THE PERSON OF TH

ROBERTA FLACK AND PEABO BRYSON-Live And More, Atlantic SD27004. Produced by Roberta Flack, Peabo Bryson. Two of the most talented singers today have been delighting audiences all year with their joint concert appearances. Much of the magic of those shows is captured here though some new studio material is included as well. Both Flack and Bryson are in top form as they offer their high gloss pop/r&b Most of the songs are soft ballads or smooth midtempo af fairs. Even the uptempo numbers, such as "Don't Make Me Wait Too Long" and "Back Together Again," coast along on a sonic cushion. Even though Flack and Bryson use different backup bands, the sound on the 14 tracks is interchangeable in terms of professionalism. "Make The World Stand Still" is beginning to take off as a single.

Best cuts: "Make The World Stand Still," "Don't Make Me Wait Too Long," "Back Together Again," "When Will I Learn."

DR. HOOK-Greatest Hits, Capitol S0012122. Produced by Ron Haffkine. From 1972's "Sylvia's Mother" and "The Cover Of The Rolling Stone" performed then under the name Dr. Hook & the Medicine Show" to more recent hits such as "Sharing The Night Together," "When You're In Love With A Beautiful Woman" and "Sexy Eyes," this LP neatly sums up the group's up and down career. The music ranges from the witty rock tunes during the band's early stages to the more mellow mainstream pop which is the direction the band has moved in recent years. Also included are "Only Sixteen," "A Little Bit More," "Better Love Next Time," "Walk Right In" and "Years From Now.

Best cuts: Choose your favorites.



CON FUNK SHUN-Touch, Mercury 14002. Produced by Con Funk Shun. This underrated group turns in another expertly crafted album with a comfortable blend of uptempo, r&b dance tunes and ballads. "Too Tight," the first single, has a heavy rhythm bottom complemented by smooth falsetto vocals and tight background harmony. The string and horn arrangements on the ballads "Give Your Love To Me," "Wel come Back To Love" and "Can't Say Goodbye" enhance the lyrics that are delivered sincerely.

Best cuts: Those mentioned and "Touch" and "Play

BARKAYS-As One, Mercury 13844. Produced by Allen A. Jones. Mostly uptempo, this latest addition to the r&b group's discography is straight ahead dance music. "Boogle Body Land" is the first single released. "Deliver Us," the only ballad on the LP, has religious overtones. The Barkays borrow a few chords from Earth, Wind and Fire for its own uptempo title cut "As One," while Bootsy's influence is evidenced on

Best cuts: Those mentioned.

BLACKBYRDS-Better Days, Fantasy F9602. Produced by George Duke. The pop/soul crossover group formed by trumpeter Donald Byrd back in 1974 returns with a polished collection of punchy sophistosoul. The quartet has expanded to include a vocalist and percussionist along with a cast of supporting session players who contribute horns, synthesizer acoustic guitar and more for a full-bodied rhythmic sound. Duke's production leans toward the funky on this mix of up-

tempo tunes with dance beats and melodic ballads.

Best cuts: "What We Have Is Right," "Better Days," "Dancin', Dancin'," "Love Don't Strike Twice.



THE KENDALLS-The Best Of The Kendalls, Ovation 1756. Produced by Brien Fisher. For the past three years, this father-daughter team has left an indelible stamp on the country charts. With its crystalline harmonies, pristine vocals and traditional approach to country, the Kendalls have strung to gether a collection of hits as evidenced here. Fisher's produc tion and arrangements are critical components in the duet's success; his ear for instrumentation and material amplifies the Kendalls' talent and makes its sound sparkle. From the classic success story, "Heaven's Just A Sin Away" to "Pittsburgh Stealers" to "Sweet Desire," this LP is 10 solid hits.

VARIOUS ARTISTS-Any Which Way You Can, Warner Bros. HS3499. Produced by Snuff Garrett, Russ Reeder. This sequel soundtrack seems to suffer no shortage of singles-or of wellknown artists contributing musical selections. Several of the cuts are outstanding: "You're The Reason God Made Oklahoma" by David Frizzell and Shelly West is a find of its own, and it's nice to see Fats Domino back with "Whiskey Heaven." Other artists represented on this package include

Ray Charles (on an unlikely match-up with Clint Eastwood) Johnny Duncan, Jim Stafford, Glen Campbell and Gene Watson. The weak link is Sondra Locke whose talents as a vocalist are singularly unimpressive. Overall, "Any Which Way You Can" is an entertaining effort which offers programming vari-

Best cuts: Those cited, plus "Acapulco" and "Any Way You



TIERRA-City Nights, Boardwalk 36995. Produced by Rudy Salas. A Los Angeles based group, Tierra's success with the single "Together" is being quickly followed by "Gonna Find Her," another ballad. Overall the album is a tight production package that expertly blends r&b sounds with Latin chords. 'Zoot Suit Boogie" is a pleasant combination of jazz and Latin music

Best cuts: Those mentioned and "Latin Disco.

VISAGE, Polydor, PD16304. Produced by Visage, Midge Ure. Former members of the underground band Ultravox have metamorphosized into this six-piece modernistic dance band. Equipped with the cool outlook and array of synthesizers of the German electronic outfits plus typically British use of melodies and hooks, Visage promises to be popular on the dance rock scene. While nothing here is terribly original, this group makes good use of existing electronic pop styles. "Fade To Grey," with its French female voice, takes the nonchalant stylings of Blondie one step further. Pitch this album to fans of Bowie, Kraftwerk or the Yellow Magic Orchestra.

Best cuts: "Fade To Grey," "Moon Over Moscow," "Visa-"Mind Of A Toy."

KWAME-Follow I, Polydor PD16310. Produced by Lee Jaffee, Karl Pitterson. With Stevie Wonder and Blondie blending reggae with pop to beneficial results. American consumers minds may be more open to this debut LP. Despite his name, Kwame does not play hardcore reggae. The nine tracks represented here are a mix of reggae and r&b. Joe "Gits" Ortiz's fiery guitar work adds a hint of traditional rock to the music. The five background female vocalists and two-person horn section really enliven the highly rhythmic "Hell Hounds." Kwame's own vocals are more North American in orientation therefore making his style more accessible to American au-

Best cuts: "Family Affair," "Hell Hounds," "Follow I,"

PYLON-Gyrate, DB DB54. Produced by Bruce Baxter, Kevin Dunne, Pylon. Fans of the B-52's should like Pylon, another Georgia band that records on the Atlanta-based DB Records. This foursome of three men and a woman-also explores the possibilities of sparse but energetic electronic rhythms. The lyrics are more recited than sung, but there is a danceable energy here. The songs themselves are artfully prosaic in their themes, urging listeners to "be sensible," to "read a

book," and to "use caution in what you do."

Best cuts: "Gravity," "Volume," "Read A Book," "Dan

Billboard's Recommended LPs

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JAMES LEE STANLEY-Midnight Radio, Regency RY9600 (MCA). Produced by James Lee Stanley. The tender romantic ballads of Stanley project an honesty, a compassion and a warmth that are perfectly conveyed by the singer's sweet, smoky voice. Stanley's tunes are well-suited to AOR requirements, and should fare especially well on FM "mellow rock" stations. The singer is backed by many fine sidemen, most notably Bonnie Raitt, who adds some impeccable slide guitar

work to the song "Born To Love You."

Best cuts: "Anywhere Love Goes," "Just Like Love," "Too Late Now," "Born To Love You," "Even Cowgirls Get The

THE DAMNED-The Black Album, International Record Syndi cate SP70012. Produced by the "Kings Of Reverb." The Damned is one of England's original punk bands. But though it has been around since 1976 and was the first English new wave band to play in the U.S., this is the first LP by the group released here. The band has gone through a number of changes, collapses and resurrections during the last four years and this latest version may be the most pop-oriented yet. Without losing its ability to shock, the band now comes up with structured and harmonic tunes with new wave hooks and understandable lyrics. Best cuts: "Wait For The Blackout," "Dr. Jekyll and Mr. Hyde," "History Of The World, Part "Twisted Nerve.

ORIGINAL SOUNDTRACK-Teenager Cruisers, Rhino RNLP016. Produced by Ronnie Weiser. Described as the

soundtrack to the first rock'n'roll porno movie, this LP also stands on its own as a compilation LP of West Coast rockabilly bands. Included are selections by Ray Campi, Billy Zoom, Johnny Legend and the Blasters. The soundtrack culls material from more than 400 rockabilly songs that have been recorded at the Rolling Rock studio in Van Nuys in the last 10 years. Best cuts: "Marie, Marie," "I Wanna Eat Your Pudding," "Hard Knocks and Tough Rocks."

STEVE TIBBETTS-Yr, Frammis 152225. Produced by Steve Tibbetts. This LP was recorded in St. Paul, but it sounds as if Tibbetts cut the songs on a mountaintop in Nepal. A cosmic hodgepodge of tablas, rock guitars, spacy synthesizers, delicate acoustic work and odd electronic effects, this melange of pretty meanderings and astral doodlings succeeds as pleasant background music, but lacks the cohesive musical structure necessary to hold a listener's primary attention. Best cuts: "Ur," "One Day," "The Alien Lounge."

country

ORION-Rockabilly, Sun 1021. Produced by Shelby Singleton. This package contains no surprises for Orion, who appears content to capitalize on an Elvis sound and work with old material. There is a rockabilly feel to the album, which contains such pop-flavored selections as "Crazy Little Thing Called Love." As Orion possesses strong vocals and dynamic stage presence, it would be interesting to see what he could do with fresh, innovative songs. **Best cuts:** "Rockabilly Rebel," "Susie Q," "Long Tall Sally," "Memphis Sun."

QZZ

WOODY SHAW-Blackstone Legacy, Contemporary \$7627-28. Produced by Lester Koenig. Recorded 10 years ago, this two-LP album shows a young Shaw accompanied by George Cables, Lenny White, Clint Houston, Ron Carter, Gary Bartz and Bennie Maupin on six overlong works composed by Shaw and Cables. The music is Afro-American, and superbly delivered. But the album might be even better had Shaw inserted a solid standard or two. His trumpeting is first-rate. Best cuts: "Think On Me," "Lost And Found.

LARRY CORYELL-Standing Ovation, Arista/Novus AN3024. Produced by Larry Coryell. Guitarist is heard plucking a sixstring Ovation, and a Steinway flugel on nine attractive themes, seven of them his own compositions. Oddly, these tracks were taped in Germany almost three years ago but there's no dated sound apparent. Dr. L. Subramanium plays fiddle and tambura as a guest on one track. Best cuts: "Ra-

PEPPER ADAMS-The Master, Muse MR5213. Produced by Mitch Farber. Tommy Flanagan, Leoy Williams and George Mraz provide sympathetic backup to the leader's big baritone saxophone on six strong tunes, tunes which exhibit Adams mastery of the awkward horn effectively. Michael Rozek's notes are commendable, as well. Best cuts: "Chelsea Bridge," "My Shining Hour," "Bossallegro."

McCOY TYNER QUARTETS-4 By 4, Milestone M55007. Produced by Orrin Keepnews. A welcome issue of 11 tunes by the highly regarded pianist with men like Arthur Blythe, Freddie Hubbard, Cecil McBee, Al Foster and Bobby Hutcherson contributing generously to the music. Four titles are Tyner compositions. This two-LP album is highly palatable, unpretentious jazz. Best cuts: "Stay As Sweet As Your Are," "It's

STEVE KHAN-Evidence, Arista/Novus AN3023. Produced by Steve Khan and Doug Epstein. Khan continues to mature as a guitarist. It's evident on this LP. First side contains five strong jazz standards; reverse is a daring medley of Thelonius Monk themes which runs $18\frac{1}{2}$ minutes. Khan plays various guitars including an electric Gibson 12 stringer. The result is an outstanding album. Best cuts: "Peace," "Infant Eyes."

SADAO WATANABE-Bird Of Paradise, Inner City IC6061. Produced by Kiyoshi Morisaki. Japanese alto sax whiz digs deeply into Bird Parker's bag with eight songs identified with Parker. Watanabe gets competent accompaniment from a trio comprising Hank Jones, Ron Carter and Tony Williams. Best cuts: "Embraceable You," "If I Should Lose You.

SUN RA-Of Mystic Worlds, Philly Jazz PJ1007. Produced by Sun Ra. Sun Ra is one of those artists whose commercial potential has yet to catch up to his critical acclaim or influence on other musicians. His heady brand of space ship mysticism, polymorphic rhythms, bizarre arrangements and innovative structuring makes for music that is profound, experimental, and sometimes disconcerting. With the versatile Arkestra behind him, there is no realm of musical possibilities he cannot explore. And on this LP, recorded live, he ventures into a few. Best cuts: "Mayan Temples," "Of Mystic Worlds," "Over The

BOB BROOKMEYER/MEL LEWIS JAZZ ORCHESTRA-Gryphon G912. Produced by Norman Schwartz. Taped at New York's Village Vanguard last February, this ambitious project comes off well as drummer Lewis leads his big band through six complicated but interesting Brookmeyer charts. Clark Terry (flugelhorn) and Brookmeyer (valve trombone) sit in on a couple of cuts on side two. All in all, a highly successful outing. Best cuts: "Skylark," "The Fan Club," "First Love Song."

SHELLY MANNE & HIS MEN-At The Blackhawk, Vol. 1, Contemporary \$7577. Produced by Lester Koenig. West Coast drummer, backed by Richie Kamuca, Joe Gordon, Vic Feldman and Monty Budwig, thumps out five tracks taped live at the San Francisco club in 1959. It's jazz that reflects the times,

well-integrated and with a beat that is absent in many of the 1980 LPs. Feldman plays piano, not vibes, on this first of four albums scheduled for release momentarily. **Best cuts:** "Poinciana," "Gem From Tiffany," "Summertime."

BENNY GOLSON-New York Scene, Contemporary C3552. Produced by Nat Hentoff. Seven tracks remind how powerful was Golson on tenor sax when he taped this session in 1957 with a fine little group in which Art Farmer, James Cleveland, Charlie Persip, Wynton Kelly and Paul Chambers participated. Golson comes from the Hawkins-Webster school and his playing is inspirational. Four of the titles are Golson originals. **Best cuts:** "You're Mine, You," "Just By Myself."

MORGANA KING-Higher Ground, Muse MR5224. Produced by Mitch Farher. Overlook the amateurish annotation and enjoy the simple singing of a veteran, accompanied here by an adequate five man combo. King offers eight cuts, one a pleasing medley, three of them two-song medleys. She is sensitive and emotional, a true pro of the old school. Best cuts: "When I Fall In Love/Teach Me Tonight" medley

RED RODNEY-Live At The Village Vanguard, Muse MR5209. Produced by Bob Porter. Rodney's boppy trumpet sounds a bit dated in 1980, but with Ira Sullivan, Garry Dial, Tom Whaley and Paul Berner backing his horn, Rodney shows he's lost none of his skills through the years. He performs six tunes; Sullivan blows pleasing soprano and tenor saxes, flute and flugelhorn. There's a refreshing spontaneity on both sides of this generally attractive disk and Rodney himself contributes the annotation. Best cuts: "A Time For Love," "Come Home

TETE MONTOLIU-Lunch In L.A., Contemporary 14004. Produced by John Koenig. The Spanish pianist continues to attract deserved acclaim with this six-track entry. He is heard on a splendid Steinway concert grand, and on one track Chic Corea joins him. Montoliu doesn't need Corea, however. He's a more inventive and tasteful pianist than Corea, and a man who is destined to collect many new fans in the future. Best cuts: "Blues After Lunch," "Sophisticated Lady."

EPs

WALL OF VOODOO, International Record Syndicate SP7040. (A&M). Produced by Wall of Voodoo. Is this America's answer to the Damned? The five musicians and one synthetic rhythm machine put out a "stark and eerie" sound, the band's press release says. The machine forces a fairly inhuman precision on the band with phrasing that sounds like a California Gary Numan.

Best cuts: "Longarm," "Ring Of Fire."

Best cuts: "Longarm," "Ring Of Fire."

THE FLESHTONES—Up-Front, International Record Syndicate (A&M) SP70402. Produced by Paul Wexler. The Fleshtones is a four-man New York band that plays basic rock'n'roll with enthusiasm, feeling and enough competence to make it interesting. The 12-inch, 45 r.p.m. EP shows this to be a band interesting. The 12-inch, 45 r.p.m. EP shows this to be a band of creative possibilities while still staying close to its rock'n'roll roots.

Best cuts: "The Girl From Baltimore," "Play With Fire."

Spotlight-The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks-predicted for the top half of the chart in the opinion of the reviewer; recommended-predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

'Broadway Follies' Opening In March

NEW YORK-A vaudeville musical featuring such performers as Shields & Yarnell, singer/comedienne Tessie O'Shea, and a variety of novelty acts, will open on Broadway next March.

The show "Broadway Follies." is being produced by Edgar Landsbury, in tandem with Joseph Beruh and James Nederlander. Landsbury was also responsible for the producas "Godspell" and "The Magic Show." tion of such hit Broadway musicals

Donald Driver who directed the award-winning off-Broadway musical. "Your Own Thing." will direct "Broadway Follies," which will have music and lyrics by Walter Marks. who also wrote the music and lyrics for "Golden Rainbow" and "Bajour."

Landsbury has reportedly traveled all over the world to put together the cast for "Broadway Fol-

Billboard's To Singles reviewed To Singles reviewed this week 44 Lost week 91 Billboard's To Singles Singles reviewed this week 44 Lost week 91 Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a referrieval system, or transmitterial system, or trans



STEVIE WONDER—I Ain't Gonna Stand For It (4:39); producer: Stevie Wonder; writer: Stevie Wonder; publishers: Jobete, Black Bull, ASCAP. Motown 54320. Wonder ingeniously uses a steel guitar on this uptempo number, giving the cut a soft country feel. The background vocals offer a nice twang behind Wonder's strong vocals.

CLIFF RICHARD—A Little In Love (3:23); producer: Alan Tarney; writer: A. Tarney; publisher: ATV BMI, EMI 8068 (Capitol). Richard follows "Dreaming" with a catchy piece of midtempo pop fare. Richard's smooth vocal is supported by tight harmonies and a bouncy rhythm track.

BLUES BROTHERS—Who's Making Love (3:30); producers: Bob Tischler, Paul Shaffer; writers: Homer Banks, Bettye Crutcher, Don Davis, Raymond Jackson; publisher: East Memphis, BMI. Atlantic 3785. The venerable r&b standard gets the polished treatment the Blues Brothers are noted for giving old r&b nuggets. Horn arrangement really makes this track fly.

KENNY LOGGINS—Celebrate Me Home (3:51); producers: Phil Ramone, Bob James; writers: K. Loggins, B. James; publisher: Milk Money, ASCAP. Columbia 1111417. One side is the studio version while the other is the live version from his most recent LP. With either version, the disk begins slowly

but builds into a powerful ballad with soulful vocals and well crafted instrumentation.

recommended

TERI DeSARIO-All I Wanna Do (3:19); producer: Bill Purse; writers: T. DeSario, J. Carbone; publishers: Boblink, 69th Street, BMI. Casablanca 2324.

HEAD EAST-I Surrender (3:29); producer: Roger E. Boyd; writer: Russ Ballard; publisher: Island, BMI. A&M 2278.

FRAGILE AND THE EGGS—If You See Kay (3:20); producer: none listed; writers: Farrell, Myers; publisher: S.E., ASCAP. Longview LV8010.

MAYNARD FERGUSON—Dance To Your Heart (3:34); producer: Bert deCoteaux; writers: M. Ferguson, N. Lane; publisher: Maynard Ferguson, ASCAP. Columbia 1111411.



LINDA CLIFFORD—I Had A Talk With My Man (3:30); producer: Isaac Hayes; writers: B. Davis, L. Caston; publisher: Chevis, BMI. Capitol 4958. This first Curtom release by Capitol is a sultry ballad cleverly produced by Isaac Hayes. Clifford's clean vocals are supported with a good production.

recommended

DAZZ BAND-Shake It Up (3:40); producer: Dazz Band; writers: M. Calhoun, B. Harris; publishers: Jazzy Autumn, Three Go, ASCAP. Motown 1500.

CRUSADERS—Last Call (3:48); producers: Wilton Felder, Stix Hooper, Joe Sample; writer: Joe Sample; publisher: Four Knights, BMI. MCA 51029.

KEVIN MOORE—Rainmaker (3:58); producer: Holden Alan Raphael; writers: Kevin Moore, Patrick Shepherd; publishers: Kevin Moore, Tammi, BMI. Chocolate City 3221 (Casablanca).

BARBARA MASON-I'll Never Love The Same Way Twice (3:57); producer: Butch Ingram; writers: B. Mason, C. Gilbert; publishers: Double Cross, Mark James, WIMOT, BMI. WMOT 85352.

DAYBREAK—Everybody Get Off (3:33); producers: Patrick Adams, Daybreak; writers: K. Simmons, R. Stasiak; publishers: Doc Dick, Trumar, BMI. Prelude 8017.



JOE SUN-Ready For The Times To Get Better (3:48); producer: Brien Fisher; writer: Allen Reynolds; publisher: Aunt

Polly's, BM1. Sun's rough-hewn vocals power this stunning rendition of a tune made popular by Crystal Gayle. Haunting steel and slide guitar interludes enhance Fisher's potent production.

RONNIE McDOWELL—Wandering Eyes (3:00); producer: Buddy Killen; writer: J. O'Hara; publisher: Cross Keys, ASCAP. Epic 1950962. An effervescent cut off the album, "Going, Going... Gone." Backed by sprightly production, McDowell emotes with the animation needed for this lighthearted number."

recommended

JIM STAFFORD—Cow Patti (3:12); producer: Snuff Garrett; writer: J. Stafford; publishers: Senor/Cibie, ASCAP. Warner Bros. WBS49611.

WAYNE MASSEY—Diamonds And Teardrops (3:08); producer: Joel Diamond; writers: Barbara Morrison/Bob Morrison; publisher: Music City, ASCAP. Polydor PD2147.

HANK MARTIN & BUZZ ARLEDGE—South Carolina On My Mind (3:07); producers: Hank Martin/Buzz Arledge; writer: Hank Martin; publisher: Danny, ASCAP. Palmetto PRT11980.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

New Companies

East/West Productions, formed by Tony Pena and Chuck Weismueller for live entertainment/disco concert promotion. First date is Nov. 30 at Arlington Heights. Ill., Cinderella Rockefella disco, featuring First Love, a Dakar Records Group. Address: 1106 Wilke Road, Arlington Heights. Ill. 60005. (312) 255-5040.

Chateau La Paz music publishing company founded by Ronald L. Gillum. It supplies material for the new recording label Intrepid Records & Filmworks. Company has signed 35 writers. Principals include Milton Clark. vice president. and Anita L. Brown, vice president, business affairs. Address: P.O. Box 8033, Kansas City. Mo. 64109. (816) 924-3441.

Song Farm Music, formed by Ken Keene. Tom and Jo Pallardy. First release "After Every Goodbye" has been recorded by three artists. Lisa Ward. Tammie Howell and Johnny Pennino. Address: P.O. Box 24561. Nashville. Tenn. 37202. (615) 242-1037

Lucky Southern Records and Cowpie Music formed by E. and C. Werse, D. Young, D. Waters and D. Mortenson. First release is by the Lucky Southern band. Address: P.O. Box 142, 118 Massachusetts Ave.. Boston. Mass. 02115. (617) 266-7944.

The Pros From Dover, public relations company, started by talent agent Donovan Moore and design consultant T. Markam Gleed. Company specializes in creative events and image development programs with a visual emphasis for musical acts and venues. Address: 226 S. Beverly Dr., Beverly Hills, Calif. 90212. (213) 553-7006.

American Pie, Inc., new record company, with Jim Salem as president. First release is Oakley Hill's "Live From The Tomb." Address: 50 Southmont Dr., Tuscaloosa, Ala.

The New South Co., a booking agency, started to book and promote Ravers, a Southern Rock band. Danny R. Bryan is president. Address: P.O. Box 838. Enterprise. Ala. 36331. (205) 588-2540.

Talent Record Productions, formed by Gene St. Jean. First release is a reissue of "Music To Strip By." Address: P.O. Box 231, Derby, Conn. 06148. (203) 735-8865.

* * *

Apexton Records Manufacturing Corp. formed by Derek Ropiak. Address: 44-27 Purvis St., Long Island City. N.Y. 11101. (212) 937-4038.

* * *

HKE Records formed by Howard A. Knight Jr. First release is "Fallin' In Love Again" and "Bobbie Sue" by Louisiana country group. Blue Sage. Other acts on label are Aces Up and Devlin. Address: P.O. Box 54305, Jackson, Miss. 39208. (601) 932-2548.

Kruger Leisure Enterprises, Inc., formed by Jeffrey and Howard Kruger as parent company for new operations in concert promotions, radio, video, television and movie productions and distribution. Address: 50 E. 42nd St., New York, 10017. (212) 687-4516 and 9200 Sunset Blvd., Suite 620, Los Angeles, 90069. (213) 5550-0100.

Mad Monkey Management, a new personal management firm with principals MaryAnn Fisher and Rodney Summerfield, opens office. Firm handles recording artists Wize, Gloria Covington and Kenny Baum. Address: 1183 E. 12th St., Brooklyn, N.Y. 11230. (212) 859-6617.

* * *

Platinum Management Group launched by Laurie Abrahams, Sharon Bersoni and Cindi Stevens Brawn. Address: 4922 Hazeltine, Los Angeles 91423. (213) 981-0112.

Houghton and Associates launched by Bruce Houghton as an entertainment industry public rela-

tions firm. Initial clients include Jonathan Edwards, Bill Chinnock, Kate Taylor, Mr. C's Rock Palace and the Games. Address: 30 Worcester Square, Boston, Mass. 02118. (617) 536-8133.

Reveille Records formed by Monte Ridge. First release is "This Island Is Our Home," a single featuring Kip Carmen and Danny Horton. Address: 200 W. 57th St., New York 10019. (212) 757-1105.

New offices in Los Angeles opened by Bestall-Reynolds Inc., management company that represents Arista group Air Supply. Address: 8467 Beverly Blvd., Los Angeles 90048.

Barker-Rosso & Associates formed by publicist Tim Barker and former Norm Winter staffer Wayne Rosso. The p.r. firm's clients include Dionne Warwick. Robert John, Isaac Hayes and Isgro Enterprises. Address: (Temporary), 6255 Sunset. Suite 716. Los Angeles 90028. (213) 460-6325.

Grab Music Inc., founded by Skip James and Michael Hart, will operate as a music production and publishing company. Address: P.O. Box 866, Tarzana, Calif. 91356. (213) 884-4495.

HKE Records, formed by Howard A. Knight Jr., who has been instrumental in forming several independent labels. First release is "Fallin' In Love Again" by Blue Sage. Other acts include Aces Up and Devlin. Address: P.O. Box 54305, Jackson, Miss. 39208.

Colt Promotions, a division of National Talent Inc., formed for the promotion of country and bluegrass music. Jack Safrit is president and Mitch Parker manages the talent division. Glen Dover is the first artist signed. Address: P.O. Box 978, Mooresville, N.C. 28115, (704) 663-

Carolsdatter Productions, established by singer Kristine Lems for recording and product marketing. Address: 1104 W. Springfield, Urbana, Ill. 61801. (217) 384-3015.

Homstead Records formed and will be marketed through Kiderian Records Productions. First artist signed is Gary Gross. Address: 4926 W. Cunnison, Chicago, Ill. 60630. (312) 545-0861.

New office opened in New York by Lesser-International, providing direct marketing services and address publisher serving record exporters, mail-order companies with record and tape product and independent record companies. Fred Fiore is manager. Address: P.O. Box 328. Staten Island, N.Y. 10314. (212) 967-0492.

Salvation Records, gospel music label launched by Kenneth Gamble and Leon Huff of Philadelphia International Records. First release is single by the Young Generation. Address: 309 S. Broad St., Philadelphia, Pa. 19107. (215) 985-0900.

Mad Dog Records, formed by Gary Banovetz. Address: 4801 Stanley. Allen Park. Mich. 48101. (313) 381-3534.

Ballato, Jones and King, established by Lora Ballato, Judith Jones and Cynthia King to represent producers and distributors of video products for international distribution and to consult foreign and domestic organizations on the state of the home video, cable and pay television markets. Address: 10 W. 33rd St., New York 10001. (212) 947-2445.

Gary Pernell Management, founded by concert promoter Gary Pernell who also has Parallax Productions. New company will develop and manage performing talent. Address: 1516 Walnut St., Berkeley, Calif. 94709. (415) 548-0448.

American Country Talent, formed by Jim Grier, president, for booking and management of country and variety acts. First group signed is the Shoppe. Address: 1901 Central Dr., Bedford, Tex. 76021. (817) 267-7232.

Music City Recorders recording studio acquired by Farris International, Inc. Both day and night sessions are available in the 24-track maximum studio. Address: 821 19th Ave. S., Nashville, Tenn. 37203. (615) 327-4927.

Reveille Records, independently distributed label, formed by Monte Ridge. First release is "This Island Is Our Home" by Kip Carmen and Danny Horton, produced by Ogden Fell. Address: 200 W. 57th St., New York 10019. (212) 757-1105.

O'Lyric Music (BMI) and O'Lyrical Music (ASCAP), new publishing firms, started by J. O'Loughlin, who opened professional U.S. offices for Intersong and Chappell Music. First release is the disco charted "All My Love" by L.A.X. Address: 11833 Laurelwood Dr., Studio City, Calif. 91604. (213) 506-5473.

World Talent Organization, a talent promotion firm, established by Terry Woolley to provide help in all aspects of the entertainment industry to talent without major management and/or record representation. Address: 270 N. Canon Dr., Beverly Hills, Calif. 90210. (213) 274-7249.

Sales Decline

• Continued from page 9

year. Blank tape sales in Germany are increasing.

Singles are in even further decline, by 8% compared with the first nine months of 1979. Total sales are 8.4 million.

Despite the depressing nature of these statistics. German industry leaders are optimistic about the sales pattern in the pre-Christmas period, with high retail orders reportedly spread across the musical spectrum.

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Royalty Reserve Hold Time Cut To 9 Mos.

• Continued from page 1

requires the Register of Copyright to determine a point in time when, for accounting purposes, a record will be considered "permanently distributed."

Convinced that the bulk of records are sold within months of release, the Copyright Office has abbreviated the time period for holding reserves from one year to nine months after shipment.

Recording Industry Assn. of America attorneys, worried about overpayments, are unhappy with the nine-month cutoff while National Music Publishers Assn. counsel Peter Felcher calls the change "some advancement toward making the situation more equitable."

In an effort to streamline accounting procedures, the Copyright Office has abandoned its interim requirement for tracking record shipments as impractical. The FOFI method of accounting audited by a CPA in accordance with generally accepted accounting principles will replace tracking.

tracking.

FOFI "most closely conforms to Congressional intent, will result in

Walden Arising

Continued from page 14

into the company, and we're looking at a February release," he comments.

He expects to sign four to five acts in the first 18 months, aiming for base LP sales in the 250,000 to 300,000 range for each act's release.

Walden reveals the company will stay headquartered in Macon "at least another year." Some sources indicate he has thought seriously about moving the company to Atlanta.

"I'll be spending more time in Nashville, too," Walden says, noting he plans more country projects, and will keep an eye on Nashville's fastexpanding pop music scene.

Negotiations on distribution will be taking place over the "next several weeks," claims Walden.

Bataan-Salsoul Suit

Continued from page 29

duction from the wholesale price of disks and a 24% deduction from tape wholesale prices.

The suit alleges that the label also allowed itself a 60-day "cure period" in the event Bataan served notice for a breach of payment, and "conceivably" reserved the right to retain royalties "indefinitely" if Bataan obtained a default notice.

Bataan says the label also granted itself power of attorney for him if he failed to execute certain documents in relation to copyrights, for which the label owned a 50% interest. The suit claims this was a "flagrant conflict of interest."

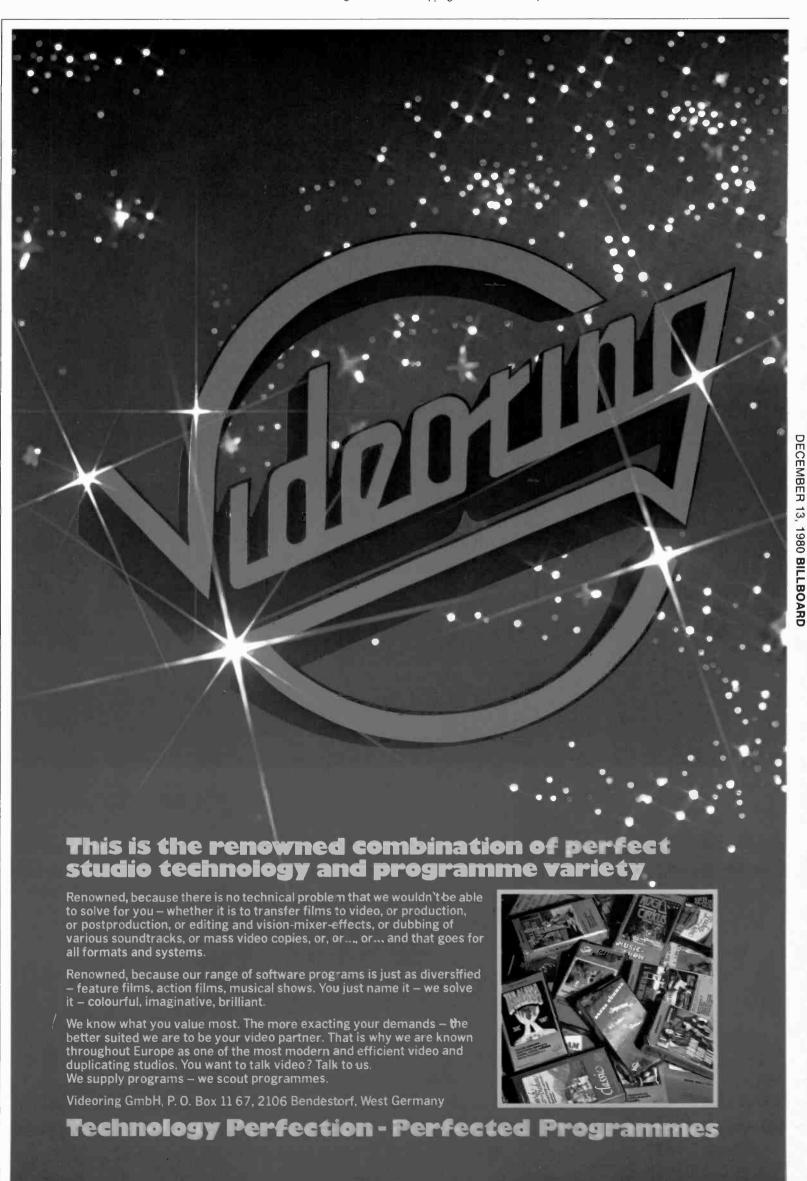
Furthermore, despite an alleged provision calling for Bataan's approval of foreign publishing deals, the suit claims that Salsoul or its publishing wing, Lucky Three Music, never sought his approval although it collected royalties on advances from such subpublishing deals, which also were dependent on complete recoupment of advances before Bataan got his share of any royalties.

"Although plaintiff's recorded performances have sold hundreds of thousands of records earning substantial copyright royalties, plaintiff has not received one cent of the advances or royalties from either the defendant or its licensees," the suit claims.

full payments to copyright owners, but will minimize the likelihood of overpayments," states the new regulations. The RIAA endorsed FOFI in its comments to the Copyright Office; NMPA backed the last-outfirst-in LOFI process.

While final, these regulations

should be considered "experimental and subject to reconsideration in the light of experience," Register of Copyrights David Ladd points out. After a year or so of experience with the new system, some revision could be considered, adds Copyright Office counsel David Leibowitz.



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Billboard R Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a reWarner Bros. 49637 *Chart Bound THIS IS NOT THE FIRST TIME-Captain & Tenno Casablanca 2320 TURN OUT THE LAMPLIGHT-George Benson Warner Bros. 49637

meaning, of the	ns, elect or other e publis	ronic, n wise, w her.	ansmitted, in any form or by any nechanical, photocopying, record-thout the prior written permission						R		Warner Bros. 49637 SEE TOP SINGLE PICKS REVIEWS, Page 78
THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
	1	11	LADY—Kenny Rogers (Lionel Richie Jr.), L. Richie Jr., Liberty 1380 B-3	会	45	3	HEY NINETEEN—Steely Dan (Gary Katz), W. Becker, D. Fagen, MCA 41036 WBM	68	43	15	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351
企	2	12	MORE THAN I CAN SAY—Leo Sayer (Alan Tarney), Curtis, Allison, Warner Bros. 49565 WBM	36	13	13			90	2	GIVING IT UP FOR YOUR LOVE—Delbert
3	3	18	ANOTHER ONE BITES THE DUST—Queen A (Queen), Deacon, Elektra 47031 CPP	37	26	21	Geffen 49563 (Warner Bros.) HE'S SO SHY—Pointer Sisters				(Barry Beckett & Muscle Shoals Rhythm Section), J. Williams, MSF/Capitol 4948
企	6	7	STARTING OVER-John Lennon (John Lennon, Yoko Ono, Jack Douglas), J. Lennon, Geffen 49604	√ 38≻	42	6	(Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra) TOGETHER—Tierra	70	49	8	ONE TRICK PONY—Paul Simon (Phil Ramone & Paul Simon), P. Simon, Warner Bros. 49601
4	5	13	(Warner Bros.) MASTER BLASTER—Stevie Wonder	39	20	14	(Rudy Salas), K. Gamble, L. Huff, Boardwalk 8-5702 (CBS)		84	2	HEARTBREAK HOTEL—The Jacksons (The Jacksons), M. Jackson, Epic 19-50959 WI
1	7	7	(Stevie Wonder), S. Wonder, Tamla 54317 (Motown) CPP LOVE ON THE ROCKS—Neil Diamond	40	33	19	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nicholls, Polydor 2121 NEVER KNEW LOVE LIKE	72	54	12	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Morbert Putnam), E. Chase, A. Jacobson,
1	8	6	(Bob Gaudio), N. Diamond, G. Becaud, Capitol 4939 CLM HUNGRY HEART—Bruce Springsteen	40	33	13	THIS BEFORE—Stepahnie Mills				W. Haberman, Epic 9-50931
0		15	(Bruce Springsteen, Jon Landau, Steve Van Zandt), B. Springsteen, Columbia 11-11391 WBM	41	41	23	IIPSIDE DOWN—Diana Ross	73	83	2	GAMES PEOPLE PLAY—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0573
8	4	15	WOMAN IN LOVE—Barbra Streisand (Barry Gibb, Albhy Galuten and Karl Richardson), B. Gibb, R. Gibb, Columbia 1-11364 CHA	4	46	6	(Bernard Rodgers), B. Edwards, M. Rodgers, Motown 1494 WBM HORIZONTAL HOP—Bob Seger	74	74	3	TRICKLE TRICKLE—Manhattan Transfer (Jay Graydon), C. Bassett, Atlantic 3772
企	14	7	GUILTY—Barbra Streisand & Barry Gibb (Barry Gibb, Albhy Galuten and Karl Richardson), B. Gibb.	43	44	17	(Bob Seger & Punch), B. Seger, Capitol 4951 WBM	欧	NEW EN	RY.	SAME OLD LANG SYNE—Dan Fogelberg (Dan Fogelberg), D. Fogelberg, Full Moon 19-50961 (CBS)
A 2107	11	11	HIT ME WITH YOUR BEST SHOT-Pat Benatar	43	77	.,	GOES ON—The Kings (Bob Ezrin), D. Diamon, A Zero, Elektra 47052 WBM	76	53	18	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048
企	16	8	(Keith Olsen), E. Schwartz, Chrysalis 2464 CLM EVERY WOMAN IN THE WORLD—Air Supply	由	51	5	TURN AND WALK AWAY—The Babys (Keith Olsen), Waite, Cain, Chrysalis 2467 CPP	面	87	2	FASHION—David Bowie (David Bowie & Tony Visconti), D. Bowie, RCA 12134
12	12	12	(Robie Porter & Harry Maslin), D. Bugatti, F. Musker, Arista 0564 CHA YOU'VE LOST THAT LOVIN'	会	60	3	9 TO 5—Dolly Parton (Grang Parry), D. Parton, PCA 12133	78	81	2	I CAN'T STOP THE FEELIN'—Pure Prairie League (John Ryan), D. Flower, J. Sanderfur, Casablanca 2319
			FEELING—Daryl Hall and John Oates (Daryl Hall & John Oates), P. Spector, B. Mann, C. Weil. RCA 12103 CPP	46	37	19	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hull,	金	NEW ER	IRY	I AIN'T GONNA STAND FOR IT—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54320 (Motown)
企	18	4	TELL IT LIKE IT IS—Heart (Heart), G. Davis, L. Diamond, Epic 19-50950 B-3	47	47	12	Cotillion 4601 (Atlantic) WBM	80	55	15	YOU SHOOK ME ALL NIGHT LONG-AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761
14	9	15	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers,				(the coppersultal heaven), b. remon, office heasts 1304	M	NEW EN	RY	FOOL THAT I AM—Rita Coolidge (David Anderle), B. Roberts, C. Bayer Sager, A&M 2281
15	15	10	Motown 1491 WBM NEVER BE THE SAME—Christopher Cross	48	48	6		面	NEW ER	TRY	BREAKFAST IN AMERICA—Supertramp (Peter Henderson, Russel Pope), R. Davies, R. Hodgson,
167	19	8	(Michael Omartian), C. Cross, Warner Bros. 49580 WBM DE DO DO DO. DE DA DA DA DA—The Police	M	57	5	GOTTA HAVE MORE LOVE—Climax Blues Band (John, Ryan), Guidry, Guidry, Silbar, Warner Bros. 49605	83	63	12	SHE'S SO COLD—The Rolling Stones
17	17	16	(The Police & Nigel Gray), Sting, A&M 2275 WHIP IT—Devo	50	50	6	HELP ME—Marcy Levy And Robin Gibb (Robin Gibb, Blue Weaver), R. Gibb, B. Weaver, RSO 1047	04	-		(The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic)
18	23	8	(Devo) M. Mothersbaugh, G.V. Casale, Warner Bros. 49550 CHA IT'S MY TURN—Diana Ross	食	61	4	(Benny Andersson & Bjorn Ulvaeus), B. Andersson, B. Ulvaeus,	84	68	6	MORNING MAN—Rupert Holmes (Rupert Holmes), R. Holmes, MCA 51019
19	21	10	(Michael Masser), M. Masser, C. Bayer Sager, Motown 1496 CPP/CHA EVERYBODY'S GOT TO LEARN	52	52	6	COULD I BE DREAMING—Pointer Sisters	85	NEW EN		SET THE NIGHT ON FIRE—Oak (Rick Hall), J. Silbar, V. Stephenson, Mercury 76087
			SOMETIME—The Korgis (The Korgis & David Lord), J. Warren, Asylum 47055 (Elektra) WBM	4	58	4	47920 (Elektra)	86	56	13	DREAMER—Supertramp (Peter Henderson & Russel Pope), R. Davies, R. Hodgson, A&M 2269 CPP
政	32	5	THE TIDE IS HIGH—Blondie (Mike Chapman), J. Holt, Chrysalis 2465 B-3	題	30		YOU — Earth, Wind & Fire (Maurice White), M. White, D. Foster, B. Russell, ARC/Columbia 11-11407 CPP	87	78	15	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson,
21	24	14	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067 CPP	由	59	5	SHINE ON-L.T.D. (Bobby Martin), R. Kerr, J.L. Osborne, B. Osborne, A&M 2283 CPP/ALM	88	NEW ER	TRY	Warner Bros. 49503 WBM/AE A LITTLE IN LOVE—Cliff Richard
22	22	9	DEEP INSIDE MY HEART-Randy Meisner	台	62	4	HE CAN'T LOVE YOU-Michael Stanley Band	89	89	5	(Alan Tarney), A. Tarney, EMI-America 8068 REMOTE CONTROL—The Reddings (Russell Timmons, Nick Mann), N. Mann, B. Beard, C. Fortune,
23	25	7	(Val Garay), R. Meisner, E. Kaz, Epic 9-50939 WBM/B-3 SEQUEL—Harry Chapin (Howard & Ron Albert), H. Chapin, Boardwalk 8-5700 (CBS)	台	64	4	TEACHER TEACHER—Rockpile (Not listed), K. Pickett, E. Phillips, Columbia 1-11388				(Russell Timmons, Nick Mann), N. Mann, B. Beard, C. Fortune, Believe In A Dream 9-5600 (CBS)
金	31	4	PASSION—Red Stewart	血	67	4	(James Stroud), J. Harrington, J. Pennig, Scotti Brothers 609	90	NEW E	TRY	AL LEAH—Donnie Iris (Mark Avsec), M. Avsec, D. Iorace, MCA/Carousel 51025
25	28	8	(Harry The Hook, Rod Stewart Group, Jeremy Andrew Johns), Stewart, Chen, Savigar, Cregan, Grainger, Warner Bros. 49617 WBM/B-3 CELEBRATION—Kool & The Gang	\$8	65	4	MY MOTHER'S EYES—Bette Midler	91	NEW E	TRY	WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS—The Star Wars Intergalactic
			CELEBRATION—Kool & The Gang (Eumir Deodato), R. Bell, Kool & The Gang, De-Lite 807 (Mercury) CPP	\$59	66	3	(Dennis Kirk), T. Jans, Atlantic 3771 CPP NEED YOUR LOVING TONIGHT—Queen				Droid Choir & Chorale (Meco Monardo, Tony Bongiove, Lance Quinn), M. Yeston, RSO 1058
26	29	12	I BELIEVE IN YOU—Don Williams (Garth Funkis), R. Cook, S. Hogin, MCA 41304 B-3	60	35	12	LOVELY ONE—The Jacksons	92	73	14	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910
27	27	12	THIS TIME—John Cougar (Steve Cropper), J. Cougar, Riva 205 (Mercury) B-3	th	72	3	COLD LOVE—Donna Summer	93	80	20	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518
四人	30	8	SUDDENLY—Olivia Newton-John & Cliff Richard (John Farrar), J. Farrar, MCA 51007 L. MADE IT TUDOLICH THE DAIN			14.5	(Giorgio Moroder, Pete Bellotte), P. Bellotte, H. Faltermeyer, K. Forsey, Geffen 49634 (Warner Bros.) WBM	94	82	17	LOOK WHAT YOU'VE DONE TO ME—Boz Scaggs (Bill Schnee & David Foster), B. Scaggs & David Foster, Columbia 1-11349
N.	39	4	I MADE IT THROUGH THE RAIN—Barry Manilow (Barry Manilow & Ron Dante), G. Kenny, D. Shepperd, B. Sussman, J. Feldman, B. Manilow, Arista 0566 CHA	102	70	4		95	96	3	GYPSY SPIRIT—Pendulum (Pendulum), D. Quintana, Venture 131
命	34	4	ONE STEP CLOSER—The Doobie Brothers (Ted Templeman), K. Knudsen, J. McFee, C. Carter, Warner Bros. 49622 WBM/B-3	13	71	4		96	NEW E	ITRY	SPEND THE NIGHT IN LOVE—Four Seasons (Bob Gaudio, Charlie Calello), B. Gaudio, J. Parker,
企	38	4	TIME IS TIME—Andy Gibb	食	77	3	MISS SUN—Boz Scaggs (Bill Schnee), D. Paich, B. Scaggs, Columbia 11-11406	97	85	27	(Bob Gaudio, Charlie Calello), B. Gaudio, J. Parker, Warner/Curb 49597 ALL OUT OF LOVE—Air Supply
1	40	6	(Barry Gibb, Karl Richardson, Albhy Galuten), A. Gibb, B. Gibb, RSO 1059 I LOVE A RAINY NIGHT—Eddie Rabbitt	由	75	3	Tom Collins, Ronnie Milsap), K. Fleming, D.W. Morgan,	98	86	13	(Robie Porter), G. Russell, C. Davis, Arista 0520 THAT GIRL COULD SING—Jackson Browne
兴			(David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47066 CPP	100	76	3	LOVE T.K.O.—Teddy Pendergrass (Dexter Wansel, Cynthia Biggs, Cecil Womack), C. Womack,	30	00	13	(Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra)
33	10	14	DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057 CLM/B-3	♣	79	3	(Dexter Mansel, Cyntina Biggs, Cecii Momack), C. Momack, G. Nobel, P.I.R. 9-3116 (CBS) KEEP ON LOVING YOU—REO Speedwagon	99	88	9	BRITE EYES—Robbin Thompson Band (Ken Brown), R. Thompson, Ovation 1157
由	36	7	GIRLS CAN GET IT—Dr. Hook (Ron Haffkine), L. Pearl, Casablanca 2314 CPP	125	13	3	(Devin Cronin, Gary Richrath, Kevin Beamish), K. Cronin, Epic 19-50953	100	69	9	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (Rick Hall), M. Davis, Casablanca 2305

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

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A.R = Acuff.Rose; B.M = Belwin Mills; BB = Big Bells; B.3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Msic; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z-(F	u	blisher-Licensee)	Gypsy Sp
Ah Leah (Berna/Sweet City, ASCAP)	90	Dreaming (ATV Music/Rare Blue Music, BMI, ASCAP)	33	He Can't
A Little In Love (ATV, BMI)	88	Easy Love (Cotton Pickin', ASCAP/ Hobby Horse, BMI)	62	Help Me BMI).
BMI/Riva, PRS)	97	Everybody's Got To Learn Sometime (Warner Bros.,		He's So Brain
(Queen/Beechwood, BMI) Breakfast In America (Almo/	3	ASCAP) Every Woman In The World	19	Hey Nine
	82	(Pendulum/Unichappell, BMI) Games People Play (Woolfsongs/	11	Hit Me V
ASCAP/Creative)Celebration (Delightful/Fresh Start,	99	Careers/Irving, BMI)	73	Hungry ASCA
BMI)	25 61	Fool That I Am (Unichappell/ Begonia Melodies/Fedora, BMI)	81	I Ain't G
Could I Be Dreaming (Braintree/ Tira, BMI/Kerity, ASCAP)	52	Girls Can Get It (Michael O'Connor, BMI)	34	I Believe
De Do Do Do, De Da Da Da (Virgin/Chappell, ASCAP)	16	The state of the s	69	Grand If You S
Deep Inside My Heart (Nebraska/ United Artists/Glasco, ASCAP)	22	Gotta Have More Love (World/ Bobby Goldsboro, ASCAP)	49	Poorh I Love A

		IMM
sy Spirit (Paddle)	95 71 55 50 37	I Made It Through The Rain (Unichappell, BMI) I'm Coming Out (Chic, BMI) I'm Happy That Love Has Found You (ATV, BMI). I Need Your Lovin' (Jobete, ASCAF It's My Turn (Colgems EMI/Prince St., ASCAP/Unichappell/Begoni, Melodies, BMI).
Nineteen (Zeon/Freejunket, ISCAP)	35	Jesse (Quackenbush/Redeye, ASCAP)
Me With Your Best Shot (ATV, 3MI)	10	Keep On Loving You (Fate, ASCAP Killin' Time (Flowering Stone, ASCAP).
SCAP)n't Gonna Stand For It (Jobete/	7	Lady (Brockman, ASCAP)
Black Bull, ASCAP)	79 26	Let Me Be Your Angel (Walden/ Gratitude, ASCAP/Cotillion/ Brass Heart, BMI)
an't Stop The Feelin' (Fifty Grand, BMI)	78	Look What You've Done To Me (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)
Poorhouse, BMI)	92	Love On The Rocks (Stonebridge/

- IVa	in mogali music, mon — monansic,	
	Love T.K.O. (Assorted, BMI)	6
29	Master Blaster (Jobete/Black Bull,	
14	ASCAP)	l
-	tengo pari (craaning) craani Summing	ŧ
72	More Than I Can Say (Warner-	
63	Tamerlane, BMI)	
	Morning Man (WB/The Holmes Line Of Music, ASCAP)	1
18	My Mother's Eyes (Almo/Only Child/Mel-Day, ASCAP)	
93	Need Your Loving Tonight (Queen/	
67	Beechwood, BMI)	
57	Never Be The Same (Pop 'N Roll, ASCAP)	
1	Never Knew Love Like This Before	į
	One Step Closer (Noodle Tunes/No	
46	Aff./Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)	
	One Trick Pony (Paul Simon, BMI)	
94	On The Road Again (Willie Nelson,	
	BMD	١
6	Out Here On My Own (MGM, BMI/	
60	Variety, ASCAP)	

		Don Couthern Dub DIV DI		
C,	151	P = Peer Southern Pub.; PLY = Pl	ymu	util i
	66	Passion (Riva/WB, ASCAP)	24	Sud
		Real Love (Tauripin-Tunes/		Swit
	5	Monsteri / April, ASCAP)	87	E
	64	Remote Control (Last Colony/Band	3	Tea
		Of Angels, BMI)	89	Tell
	2	Same Old Lang Syne (Hickory	75	- 8
		Grove/April, ASCAP)	23	Tex
	84	Sequel (Chapin, ASCAP)	23	7
	58	Set The Night On Fire (Bobby Goldsboro/House Of Gold,		Tha
	28	ASCAP)	85	The
	59	She's So Cold (Colgem-EMI,		The
		ASCAP)	83	The
	15	Shine On (Almo/McRovscod,		+
		ASCAP/Irving/Buchanan Kerr,	54	F
	40	BMI)	34	The
)		Smokey Mountain Rain (Pi-Gem, BMI)	65	f
	30	Spend The Night In Love (All		The
	70	Seasons, ASCAP/New Seasons/		- 1
	10	Sabertooth, BMI)	96	Thi
	68	Starting Over (Lenono, BMI)	4	Tim
		Stop This Game (Adult/Screen	7	
	75	Gems.EMI RMI)	48	Tos

	Will Willis, DD = Dig Delis, D-3 -		
	umbia Pictures Pub.; FMC = Fran		
mo	uth Music; PSI = Publishers Sales	Inc.	: 1
24	Suddenly (John Farrar, BMI)	28	1
20	Switchin' To Glide (Diamond Zero,		1
87	BMI)	43	
200	Teacher Teacher (Aviation, BMI)	56	1
89	Tell It Like It Is (Conrad/Olrap,	13	
75	BMI)	13	1
23	Texas In' My Rear View Mirror (Songpainter, BMI)	100	V
23	That Girl Could Sing (Swallow Turn.		-
	ASCAP)		
85	The Horizontal Bop (Gear, ASCAP)		
	The Tide Is High (Gemrod, BMI)		1
83	Theme From The Dukes Of		
	Hazzard (Warner-Tamerlane/		1
-	Rich Way, BMI)	21	1
54	The Wanderer (Cafe Americana/		1
65	Revelation/Ed Intro/Intersong,	36	- 33
60	ASCAP)	30	,
	The Winner Takes All (Artwork, ASCAP)	51	
96	This Time (HG, ASCAP)		1
4	Time Is Time (Stigwood/	-	
3.5	Unichappell, BMI)	31	
48	Together (Mighty Three, BMI)		

28	Trickle Trickle (Blend/Villanova, BMI)	74
43 56	Turn And Walk Away (Hudson Bay, BMI)	44
13	Turning Japanese (Glenwood, ASCAP)	47
	Upside Down (Chic, BMI)	41
00	What Can You Get A Wookiee For Christmas (Denny Randell/	
98	Majak/Bantha/Stigwood/Uni- chappell, BMI)	91
20	Whip It (DEvo/Nymph/Unichappell, BMI)	17
	Without Your Love (HG, ASCAP)	39
21	Woman In Love (Stigwood/ Unichappell, BMI)	8
36	You (Saggifire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	53
	You Shook Me All Night Long (J.	80
51	Albert/Marks, BMI)	00
27	You've Lost That Lovin' Feeling (Screen Gems EMI, BMI)	12
31	9 To 5 (Velvet Apple/Fox Fanfare, BMI)	45

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	-	-	reproduced, stored in a retrieval sy form or by any means, electronic recording, or otherwise, without th he publisher.	-	1				No.	TAN E ST OF THE CASE		PRINCE PARTY				1				
			Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Bill-																	
		Chart	board.		Suggested				Chart			Suggested				Chart			Suggested	
	WEEK	on Ch	ADTICT		List Prices		WEEK	WEEK	on Ch	1		List Prices		WEEK	WEEK	ام 2			List Prices	
	Z Z	Weeks o	ARTIST Title	RIAA	LP, Cassettes,	Soul LP/ Country LP	THIS W	LAST W	Weeks o	ARTIST Title	RIAA	LP, Cassettes,	Soul LP/ Country LP	IS W	LAST W	Weeks o	ARTIST Title	RIAA	LP, Cassettes,	Soul LF Country
1			Label, Number (Dist. Label)	Symbols	8-Track	Chart		1	-	Label, Number (Dist. Label)	Symbols	8-Track	Chart	THIS			Label, Number (Dist. Label)	Symbols	8-Track	Chart
7	2	9	KENNY ROGERS Greatest Hits Liberty LOO-1072		8.98	CLP 1	36	36	15	SOUNDTRACK Honeysuckle Rose	•	13.98	CIDO	面	81	5	THE BABYS On The Edge		0.00	
t	1	10	BARBRA STREISAND	A	0.30	OLF 1	37	40	31	Columbia S2-36752 AIR SUPPLY	•	13.76	CLP 8	72	75	5	Chrysalis CHE 1305 HIROSHIMA		8.98	
			Guilty Columbia FC 36750		8.98		24			Lost In Love Arista AB 9530		8.98				ľ	Odori Arista AL 9541		8.98	SLP 32
	3	5	STEVIE WONDER Hotter Than July				血	41	3	BETTE MIDLER Divine Madness (Original Soundtrack)				73	74	7	RANDY MEISNER One More Song			
+	4	7	Tamla T8-373M1 (Motown) BRUCE SPRINGSTEEN	-	8.98	SLP 1	39	20	10	Atlantic SD 16022 SUPERTRAMP	A :	7.98					Epic NJE 36748		7.98	
			The River Columbia PC 236854		15.98					Paris A&M SP-6702	_	13.98		74	62	18	THE VAPORS New Clear Day United Artists LT-1049		7.98	
	5	17	AC/DC Back In Black	A			40	22	27	DEVO Freedom Of Choice	•			125	83	18	DARYL HALL & JOHN OATES		7.30	
+	-		Atlantic SD 16018		8.98		41	42	6	Warner Bros. BSK 3435 JOE JACKSON BAND		7.98					Voices RCA AQL 1-3646		8.98	
3	7	17	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	•	8.98		"	42	0	Beat Crazy A&M SP-4837		7.98		76	84	33	STEPHANIE MILLS Sweet Sensation	•		
7	8	3	EAGLES		0.30		42	33	22	JACKSON BROWNE Hold Out	A			5/1/2	93	4	20th Century T-603 (RCA) XTC		7.98	SLP 31
1			Eagles Live Asylum BB-705 (Elektra)		15.98		43		40	Asylum 5E-511 (Elektra)		8.98		245	33	•	Black Sea Virgin VA 13147 (RSO)		7.98	
7	9	8	THE POLICE Zenyatta Mondatta		7.00		43	43	40	BOB SEGER & THE SILVER BULLET BAND Against The Wind	A :			78	69	15	LT.D. Shine On			
	6	22	QUEEN	A	7.98		44	46	17	Capitol S00-12041 TEDDY PENDERGRASS	A	8.98					A&M SP-4819		7.98	SLP 14
			The Game Elektra 5E 513		8.98	SLP 41	44	40	17	TP P.I.R. FZ 36745 (CBS)		8.98	SLP 4	79	80	4	THE CLASH Black Market Clash		4.98	
) 1	10	4	EARTH, WIND & FIRE Faces				15	55	9	LEO SAYER				80	90	10	Epic 4E-36846 CLIFF RICHARD		4.30	
1.			ARC/Columbia KC-2-36795	-	13.98	SLP 2				Living In A Fantasy Warner Bros. BSK 3483		8.98		1			l'm No Hero EMI-America SW-17039		7.98	
3 1	2	3	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120		9.98		46	44	11	KANSAS Audio Visions Kirshner FZ 36588 (CBS)		8.98		81	45	6	PRINCE Dirty Mind			
2	5	2	JOHN LENNON/YOKO ONO				47	47	8	ARETHA FRANKLIN		0.30		٨			Warner Bros. BSK 3478	-	7.98	SLP 7
1	-		Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98			_		Aretha Arista AL 9538		8.98	SLP 9	7827	MEW E	ATRY	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98	
3 8	2	2	STEELY DAN Gaucho		0.00		48	38	14	TEENA MARIE Irons In The Fire		8.98	SLP 27	83	54	22	THE ROLLING STONES	A	7.30	
2	9	2	MCA MCA-6102 HEART		9.98		49	50	7	Gordy G8-997M1 (Motown) SPYRO GYRA		0.76	SLF ZI				Emotional Rescue Rolling Stones COC 16015 (Atlantic)		8.98	
-			Greatest Hits/Live Epic KE 2-3688		13.98					Carnaval MCA MCA-5149		8.98	SLP 24	血	99	2	DOLLY PARTON 9 To 5 and Odd Jobs			
1	5	9	THE JACKSONS Triumph				2507	NEW	ethy	BARRY MANILOW Barry		0.00		95	76	12	RCA AHL1-3852 ZAPP	•	8.98	CLP 26
1	6	11	Epic FE 36424 ANNE MURRAY		8.98	SLP 5	51	48	31	Arista AL 9537 SOUNDTRACK	A	8.98		63	/0	12	Zapp Warner Bros. BSK 3463		7.98	SLP 8
1			Anne Murray's Greatest Hits Capitol S00-12110	•	8.98	CLP 2				Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)		15.98	CLP 18	86	100	2	BOOTSY			
1	7	7	THE DOORS Greatest Hits				52	37	12	SOUNDTRACK Times Square				A			Ultra Wave Warner Bros. BSK 3433	-	7.98	SLP 45
		_	Elektra 5E-515	-	8.98		133	63	5	RSO RS-2-4203 GROVER WASHINGTON JR.		13.98		287	98	2	ANDY GIBB Andy Gibb's Greatest Hits		8.98	
3	9	2	ROD STEWART Foolish Behaviour Warner Bros. HS 3485		8.98					Winelight Elektra 6E-305		7.98	SLP 17	88	92	85	RSO RX-1-3091 WAYLON JENNINGS	A	6.70	
1	9	7	THE TALKING HEADS		0.30		仚	64	2	CAMEO Feel Me							Greatest Hits RCA AHL1-3378		7.98	CLP 14
1	_		Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		55	51	15	PAUL SIMON	•	7.98	SLP 6	89	79	16	SPLIT ENZ True Colours			
	EW EINT		BLONDIE Autoamerican		0.00					One Trick Pony Warner Bros. HS 3472		8.98		90	87	20	A&M SP-4822 WILLIE NELSON		7.98	
1	1		Chrysalis CHE 1290 THE DOOBIE BROTHERS	A	8.98		56	52	15	THE CARS Panorama	•			30	0/	33	Stardust Columbia JC 35305		7.98	CLP 37
			One Step Closer Warner Bros. HS 3452		8.98	SLP 44	57	53	23	Elektra 5E-514 SOUNDTRACK	A	8.98	- 1	91	73	9	JEAN-LUC PONTY			
2	7		DIRE STRAITS Making Movies				"	00		Xanadu MCA MCA 6100		9.98					Civilized Evil Atlantic SD 16020		8.98	
2	3 4	-	Warner Bros. BSK 3480 CHRISTOPHER CROSS	A	7.98		58	58	16	POINTER SISTERS Special Things				92	61	28	WAYLON JENNINGS Music Man	•	7.98	CLP 15
			Christopher Cross Warner Bros. BSK 3383		7.98		4	65	7	Planet P-9 (Elektra) HARRY CHAPIN		7.98	SLP 38	93	94	23	CARLY SIMON		7.36	CLF 15
2	4		CHEAP TRICK All Shook Up				59	0.5	ľ	Sequel Broadwalk FW 36872 (CBS)		8.98					Come Upstairs Warner Bros. BSK 3443		7.98	
2	R		Epic FE 36498 KOOL & THE GANG		8.98		60	60	11	DON WILLIAMS I Believe In You				94	95	14	YES Drama			
2			Celebrate De-Lite DSR-9518 (Mercury)		7.98	SLP 3	101	70	3	MCA MCA-5133 AEROSMITH		8.98	CLP 4	95	56	23	Atlantic SD 16019 EDDIE RABBITT		8.98	
2	6	6	LINDA RONSTADT Greatest Hits Vol. 2				TOT .			Aerosmith's Greatest Hits Columbia FC 36865		8.98					Horizon Elektra 6E-276		7.98	CLP 10
3	0	-	Asylum 5E-516 (Elektra) THE ALAN PARSONS PROJECT		8.98		5625	HEW E	HTRY	REO SPEEDWAGON Hi Infidelity				96	97	14	GAMMA Gamma 2			
3		9	The Turn Of A Friendly Card Arista AL 9518		8.98			78	3	Epic FE 36844 LAKESIDE		8.98		07	70	20	Elektra 6E-288	•	7.98	
1	4 2		DIANA ROSS				1	10	,	Fantastic Voyage Solar BXL1-3720 (RCA)		7.98	SLP 20	97	72	46	SOUNDTRACK Fame RSO RX-1-3080		8.98	
		-	Diana Motown M8-936M1		8.98	SLP 18	7647	HEW E	TIPLE	ABBA Super Trouper				98	88	18	THE KINGS			
3	1		ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98		65	49	11	Atlantic SD 16023 JOHN COUGAR		8.98					Are Here Elektra 6E-274		7.98	
3	4	3	BOZ SCAGGS		7.30		93	43	11	Nothin' Matters And What If It Did Riva RVL-7403 (Mercury)		7.98		99	101	4	OAK RIDGE BOYS Greatest Hits		0.00	CLEF
1		-	Hits Columbia FC 36841		8.98		66	66	5	BRUCE SPRINGSTEEN Born To Run				100	109	2	MCA MCA-5150 JERMAINE JACKSON		8.98	CLP 5
3.	2 1		GEORGE BENSON Give Me The Night	A		0.5.	67	67	10	Columbia JC 33795		7.98		Ind.			Jermaine Motown M8-948 M1		8.98	SLP 50
3	5		Warner Bros. HS. 3453 NEIL YOUNG		8.98	SLP 10	67	57	13	B-52'S Wild Planet Warner Bros. BSK-3471		7.98		101	NEW E	ту	HEATWAVE Candles			
			Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98		68	68	6	GEORGE THOROGOOD &		7.30		102	96	10	Epic FE 36873		8.98	
1:	3		DONNA SUMMER The Wanderer							THE DESTROYERS More George Thorogood & The Destroyers				102	30	10	DONNA SUMMER Walk Away (The Best Of 1977-1980)			
	8 1	-	Geffen GHS 2000 (Warner Bros.) KENNY LOGGINS		8.98	SLP 12	69	59	20	Rounder 3045		7.98		103	104	10	Casablanca NBLP 7244		8.98	
1 1	- 1		Alive				05	35	33	BILLY JOEL Glass Houses	•			102	.04	IU	ROBERT PALMER Clues		7.98	
18			Columbia C2X 36738		11.98					Columbia FC-36384		8.98					tsland ILPS 9595 (Warner Bros.)		7.76	

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

Closeup

SOUL SYNDICATE—Was, Is & Always, Epiphany ELP3020. Produced by Warren Smith, Soul Syndi-

With Stevie Wonder's reggaeedged "Master Blaster" riding high on the charts, perhaps a significant amount of listeners will now give true reggae a chance. A good starting point for them is this LP.

Kicking off with "Tonight," a

American westerns and spy films are popular with reggae and ska groups. Soul Syndicate is no exception as it provides the highly dance-able version of "The Guns Of Navarone." With its strking guitar work of Tony "Valentine" Chin and horn work of Enroy Grant, Derrick "Trommy" Hinds and Tucky Baily. the song propels itself along with an easy amble and supple grace.



Soul Syndicate: Exploring reggae with a new meaning.

midtempo love song, the ears are greeted with shining harmonies. punchy playing and swaying rhythms which characterize this band.

To those with an eye for history. they will know that "The Soviets Are Coming" is Dave Brubeck's "Take wintering in the Jamaican tropics. Set over a mesmerizing reg-gae beat, the old standard is still recognizable yet different enough to conjure up a totally new set of images

As with the original, it is the saxophone work which stands out in this composition. In this regard, it is Enroy "Tenor" Grant who has to take

Beginning with a forlorn, solitary harmonica, "There's A Fire" turns into a joyous affirmation of love. Though Earl "Chinna" Smith takes the lead vocals, the five-part harmonies of the band makes this cut a

Side one closes with "That's Life." a slightly more traditional reggae ballad. George "Fully" Fullwood's falsetto gives a different feel as do the more politicized lyrics. Still, unlike many other reggae acts, the Soul

Syndicate keeps the message light.
Reworkings of themes from

Drummer Carlton "Santa" Davis takes lead vocal chores on "Just Another Girl." This is a moody, horndominated love plea that, while not the strongest song on the album. nevertheless shows off the varied vocal talents in the band.

"I Can't Get Over Losing You" follows and is possibly the best track on this excellent album. While the losing of a girl friend is a common plea in pop music, rarely is it handled with such a musical sensitivity and grace. While crystal harmonies are present throughout the album. they particularly shine on this track. Tony Chin's subtle guitar work becomes more effective with successive

listenings.
"Gloria." another love song, is full of moody erotic tension created by the low harmonies, jazz inflected guitar and rhythmic beat. The album ends with "Knotty Dread She Want," another love plaint. With its upfront rhythm guitar, the song is ideally suited for dancing. Though reggae has other possibilities, such as espousing politics or providing a small slice of life of strife-torn Jamaica, it is also prime dance music. It is this element which the Soul Syndicate symbolizes so well.

CARY DARLING

Lifelines

Births

Boy, William Rhett, to Lynn and Chuck Morgan Nov. 21 in Nashville. Father is a nighttime DJ on WSM-

Boy, Ian James, to Paula and John Abbott Nov. 16. Father is chief engineer at Sound Emporium Studios in Nashville. Mother is a wiring tech-

Marriages

David McKay to Johanna Hal-deen Nov. 29 in Denver. Groom is manager of Denver's Rainbow Music

Bruce E. Garfield, director of talent acquisition for Capitol Records, to Kellye Grayson, law student, Nov. 27 in Beverly Hills.

Kane Kramer, manager of the Car Park group, to Joann Arbiter, piano teacher, Nov. 16 in London. mer's brother is Lee Kramer, Olivia Newton-John's mentor.

Joel Larson to Lisa Ditmars Nov. 23. He is drummer for the Grass Roots band; she's an actress.

Fabian Forte to Kate Netter Nov. 27 in Los Angeles. He's the actorsinger who topped the charts 20 years

Deaths

Eddie MacHarg, 77, Nov. 29 in Los Angeles of cancer. A Philadelphian, he managed the Mills Brothers, Boswell Sisters and Glen Gray's Casa Loma orchestra in the 1930s, entered the music publishing field. For 30 years he headed the Los Angeles office of Robbins-Feist-Miller, and more recently operated his own firms and worked closely with composer Harry Warren in running Warren's Four Jays Music Co. He is survived by his widow, Judy; two daughters and two granddaughters.

Posse Issuing 1st Soundtrack

NEW YORK-Posse Records. formed by Spring Records executives earlier this year as an inde-pendently distributed label, is marketing its first soundtrack album. Crazy," starring Gene Wilder and Richard Pryor.

The Columbia film, due for re-

lease Friday (12), contains four songs by Tom Scott and Rob Preston, while Michael Masser and Randy Goodrum wrote others, in

cluding a Kiki Dee recording of "Nothing Can Stop Us Now."

Bill Spitalsky, president of Posse, Roy and Julie Rifkind will be working closely with Columbia in marketing and merchandising the album. Also. Murray Deutch, president of Motion Picture Music Works, is album coordinator for the

In another Posse development, the label has signed Clare Bathe to a long-term recording deal. She has sung on hit records by Machine and Chic, starting her career at the age of 10 singing with the O'Neal Twins, a gospel group, and later with the Rev. Cleophus Robinson and the James Cleveland Choir.

Rock'n' Rolling

McCartney's Views **Making the Rounds**

NEW YORK—"It blossomed from a feature article to a cover story, to a promotional item, to a sales release," says Barbara Cooke, director of East Coast merchandising for Columbia, and product manager of "McCartney Interview," a limited edition LP CBS is

releasing this week.

The LP lists for \$5.98, and contains an interview of Paul McCartney conducted by Vic Garbarini, managing editor of Musican Player & Listener magazine.

The interview, conducted last May, appeared as a subsequent cover story in the magazine. A tape of the interview was later pressed into two disks by the Columbia promotion department and sent as a package to radio programmers around the country.

One disk contained the interview and the other a banded version of the same interview, which could allow local personalities to substitute their own voices for Garbarini's.

However, copies of the promo-tional package found their way to collectors and record shops, where some were selling for as much as \$150 per set.

"Word came back to Columbia that they were being sold at a good price, so we thought that if there was interest on the consumer level why not release it for a good price. We went to Musician and McCartney, and they agreed on a limited pressing." says Cooke.

"We thought we would press

10,000 units, to sell at \$5.98 list as a nice collectors' item for hardcore fans. But when our salesmen went out, they reported more than 10,000 orders. So we limited the sales to 57,000 units. But there will be only one edition," she continues. EMI may release the interview outside the

The package sold to the general public contains only one disk, un-banded, and featuring about an hour's worth of conversation between McCartney and Garbarini. Garbarini also wrote new liner notes for the LP.

The interview was set up by Hope Antman, vice president of publicity at Columbia, who arranged for Gar-barini to meet with McCartney in London. Garbarini said he had trouble with his tape recorder there. but fortunately, Eddie Klien, McCartney's engineer was there and helped out to create a broadcast quality tape.

This tape Garbarini later took back to Antman, who saw its potential and gave it to Paul Rappaport, director for LP promotion at Columbia. It was just what the promotion department wanted, says Garbarini, and working with Paul Atkinson of the Columbia a&r department, he edited out extraneous material from the tape.

What makes the interview remarkable, is that for the first time on record McCartney talks about his days as a Beatle.

"When you interview McCartney,

Owner Sues

 Continued from page 14 regard to warehouse personnel required by London for its operations

at the leased premises.

Among other relief, Randee demands an unspecified amount of money for exemplary damages and damages for loss of profit.

you usually don't talk about the Beatles. You are even warned to shy away from the topic," says Garba-"I sat down with him, and we had a nice chat. He said that in doing the video for "Coming Up," he dressed for the first time as a

"Doing that, McCartney said, broke the voodoo about talking about the past. And he started to gush. Maybe he hadn't talked about it for such a long time, that when he did, it all came bursting out," says Garbarini.

British singer John Otway, who until recently was signed to Polydor worldwide is giving a benefit concert in London on Friday (12) to help out his former record company

"Proceeds from the boxoffice will be given to Polydor Records which has apparently been hit by the cur-rent music recession," says Janis Schacht, who represent Otway in the U.S., where he is signed to Stiff Rec-

"Otway has postered the streets of London with slogans such as 'Music Industry In Distress!' 'Help A London Record Company,' and 'Your big chance to spend what little money you have left,' "she adds.

Otway has just released a new single in Britain through Stiff. It is his version of "Green Green Grass Of Home," recorded for \$184 in Mil-

Sire Records, which has not made one domestic signing this year, as it moved, and then was sold to Warner Bros., has finally pacted a U.S. act.

It is Kid Creole & the Coconuts, the group led by August Darnell that was the first musical act to appear recently on the new version of "Satrecently on the new version of "Sat-urday Night Live." Kid Creole was signed to Ze Records, and now the two companies will work on breaking the act. The second Kid Creole LP is expected in April, and the album will bear the Ze Records logo.

French Taught To **Industry Clients**

NEW YORK-A French teacher who specializes in music industry clients?

There is such a person and her name is Jeanine Lust. The Belgiumborn linguist, who came to the U.S. in 1965, began with one music student-former Billy Joel drummer John Small-and has expanded her student body to eight, including lawyers, managers and public relations figures.

Small, now running a management company, wanted to learn French because he was making many visits to Europe. especially

Beyond the lessons themselves. time is also given to seeing French films and going to French restaurants. Lust will either conduct lessons at a student's office or in her office/apartment at 166 E. 61st St. Her office visits for one hour of instructions run \$25, while private lessons

E/A Expanding Horizons

• Continued from page 3

years." Six to seven promotion men are being added to the staff just to deal with black music and Smith says there will be stepped up efforts in terms of talent acquisition. Still, there is some jazz/fusion on the roster with such acts as John Klemmer and Grover Washington Jr.

Another irony is that one of the biggest r&b hits for the label this year was "Another One Bites The Dust" by Queen, a white British act. The song hit number two on the soul charts while hitting one on the pop charts.

The label has had some success with new wave rock, most specifically the Cars, the Kings, the Korgis, Shoes and Planet-signed Sue Saad & the Next, the Cretones and Louise Goffin. However. vice chairman Mel Posner, admits there were some mistakes made in this area.

The group Summer was dropped soon after the release of its Jack

Nitzche produced album and New York-based Wowii was also dropped. "We just didn't get the vibes from the people in the field and tastemakers in the industry," explains vice chairman Mel Posner.

"It's a puzzlement," says Smith. "While there have been artists who burst out of that field like Blondie. Elvis Costello and the Cars, the failure of most of these bands to find an audience shows that there isn't an audience. At least, not right now."

In terms of soundtracks, the label has signed agreements with Dino DeLaurentis. Mel Simon Productions and Alan Ladd Productions.

Queen performs the soundtrack for the just released "Flash Gordon" film and Tom Waits is currently with Francis Ford Coppola on a project. "Heavy Metal," with Irving Azoff coordinating the music, will have a heavy metal soundtrack. Randy Newman is completing the sound-(Continued on page 86)

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c C	opyric	ht 1	1980 d st	LPS & TAP 0, Billboard Publications, Inc. No p tored in a retrieval system, or transmo c, mechanical, photocopying, recor- permission of the publisher.	art of this	publication by form or b	vanv	WEEK	WEEK	on Chart	Compiled from national reta stores and one-stops by the Mus Popularity Chart Dept. of Bi board.	ic	Suggested List Prices		WEEK	WEEK	on Chart	ADTICT		Suggested List Prices	
		Chart				Suggested		THIS W	LAST W	100	ARTIST Title Label, Number (Dist. Label)	RIAA	LP, Cassettes,	Soul LP/ Country LP		LAST W	Weeks	ARTIST Title Label, Number (Dist, Label)	RIAA	LP, Cassettes,	Soul L
THIS WEEK	LAST WEEK	Weeks on Ch	5	ARTIST Title	RIAA	List Prices LP, Cassettes,		136	123	+		Symbol	8.98	Chart SLP 49		169		RAY, GOODMAN & BROWN Ray, Goodman & Brown II Polydor PD-1-6299	Symbols	8-Track 7.98	SLP 29
	106		5	Label, Number (Dist. Label) BRUCE SPRINGSTEEN	Symbols	8-Track	Chart	137	147	4	SOUNDTRACK It's My Turn Motown M8-947M1		8.98		170	141	9	MAC DAVIS Texas In My Rear View Mirror		7.98	CLP 19
106	77		8	Darkness On The Edge Of Town Columbia JC 35318 RONNIE MILSAP		7.98		138	136	8			7.98	SLP 23	171	111	4	Casabianca NBLP 7239 BRUCE SPRINGSTEEN The Wild, The Innocent & The E Street Shuffle		7.38	OLF 1
.07	85	19	9	Greatest Hits RCA AHLI 3772 THE CHARLIE DANIELS		7.98	CLP 3	139	128	68	Off The Wall	A	8.98		172	122	8	Columbia JC 32432		7.98	
•	"			BAND Full Moon_ Epic FE 36571	A	7.98	CLP 24	1140	150	7	SKY Sky							Deface The Music Bearsville BRK 3487 (Warner Bros.)		8.98	
08	108		3	EMERSON, LAKE & PALMER The Best Of Emerson,				血	HEW E	SITEY	Arista AL-2-8302 MANHATTANS Greatest Hits		9.98		173	184	2	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	
	110			Lake & Palmer Atlantic SD 19283		7.98		11.127	WEW E	inin)	Columbia JC 36861 BAR-KAYS As One		7.98		1/4	130	1	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110		7.98	
1	118		5	THE JIM CARROL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98		143	143	4	Mercury SRM-13844 PSYCHEDELIC FURS		7.98		175	185	2	SOUNDTRACK The Legend Of Jesse James		9.09	
10	103	2	5	THE KINKS One For The Road		10.00					Psychedelic Furs Columbia NJC 36791		7.98		176	189	2	A&M SP-3718 THE ROMANTICS		8.98	
11	112	12	2	MICHAEL STANLEY BAND Heartland		12.98		THE	MLW E	ENTRY	OUTLAWS Ghost Riders Arista AL 9542		7.98		177	167	52	National Breakout Nemperor JZ 36881 (CBS)		7.98	
	NEW EN	III.		EMI-America SW 17040 CON FUNK SHUN		7.98		14	155	5					1//	10/	23	The Wall Columbia PC 2-36183		13.98	
-				Touch Mercury SRM-1-4002		8.98		146	146	4	Capitol ST-12099 MADNESS		7.98		178	174	47	PRETENDERS Pretenders	•	7.00	
13	113		6	THE KORGIS Dumb Waiters Asylum 6E-290 (Elektra)		7.98		147	132	5	Absolutely Sire SRK 6094 (Warner Bros.) JOHNNY LEE		7.98		179	183	3	CHI-LITES		7.98	
14	102	26	6	AL JARREAU This Time							Lookin' For Love Asylum 6E-309 (Elektra)		7.98	CLP 12	180	142	6	Heavenly Body 20th Century Y 619 (RCA) WILTON FELDER		7.98	SLP
7	125		3	PATRICE RUSHEN		7.98	SLP 51	148	137	6	HEAD EAST U.S. 1 A&M SP-4826		7.98		100		Ĭ	Inherit The Wind MCA MCA-5144		8.98	SLP
6	116	9	9	Posh Elektra 6E-302 LATOYA JACKSON		7.98	SLP 33	149	144	19			7.50		181	NEW ENT		MECO Christmas In The Stars		7.98	
				LaToya Jackson Polydor PD-1-6291		7.98	SLP 36				Uprising Island ILPS 9596 (Warner Bros.)		7.98		182	162	9	BRUCE COCKBURN Humans		7.30	
.7	119	3	3	HERBIE HANCOCK Mr. Hands Columbia JC 36578		7.98	SLP 46	150	160	4	DELBERT McCLINTON The Jealous Kind MSF/Capitol ST 12115		7.98		183	NEW ENT		Millennium BXL1-7752 (RCA) SWEAT BAND		7.98	
18	105	11	1	JONI MITCHELL Shadows And Light			311 40	151	152	9	KURTIS BLOW Kurtis Blow							Sweat Band Uncie Jam 17 36857 (CBS)		7.98	SLP
9	120	5		Asylum BB-704 (Elektra) THE POLICE		13.98		152	145	24	Mercury SRM-1-3854 STACY LATTISAW Let Me Be Your Angel		7.98	SLP 19	血	MEW ENTY		JACK BRUCE AND FRIENDS I've Always Wanted To Do This Epic JE 36827		7.98	
20	20	,		Reggatta De Blanc A&M SP-4792 PAT METHENY		7.98		153	153	129	Cotillion SD 5219 (Atlantic) THE CARS		7.98	SLP 37	185	190	2	GILLAN Glory Road			
				80/81 ECM ECM-2-1180 (Warner Bros.)		14.98		154		7	Elektra 6E-135 FATBACK		7.98		186	186	2	Virgin VR-1-1001 (RSO) DR. HOOK		7.98	
1	121	3		THIN LIZZY Chinatown Warner Bros. BSK 3496		7.98		155	120	26	14 Karat Spring SP-1-6729 (Polydor)		7.98	SLP 16				Rising Casablanca NBLP 7251		8.98	
22	115	9		THE JONES GIRLS At Peace With Woman				155	136	20	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98		187	187	2	SOUNDTRACK Somewhere In Time MCA MCA-5154		7.98	
3	67	13	3	P.I.R. JZ 36767 MOLLY HATCHET		7.98	SLP 13	156	161	3	Bi-Costal		7.98		188	NEW ENT	→	SLIM WHITMAN Christmas with Slim Whitman			
	124	,	-	Beatin' The Odds Epic FE 36572		8.98		血	168	4	A&M SP-4825 KEITH SYKES I'm Not Strange, I'm Just Lik	e You	7.36		189	133	6	ANGEL CITY		7.98	CLF
*	124	′		SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 21	158	139	30	Backstreet MCA 3265 (MCA) EMMYLOU HARRIS	. 100	7.98				_	Darkroom Epic JE 36543 BRICK		7.98	
25	86	10		ELVIS COSTELLO Taking Liberties		7.98			170	23	Roses In The Snow Warner Bros. BSK 3422 DOOBIE BROTHERS	_	7.98	CLP 36	190	NEW ENT		Waiting On You Bang JZ 36262 (CBS)		7.98	SLP
6	126	341	l	Columbia JC 36839 PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	A	7.98		150	180		Best Of The Doobie Brothers Warner Bros. BSK 3112		7.98		191	192	19	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	•	7.98	
>	140	5	5	SWITCH							Late Night Guitar Liberty LT 1079		7.98		192	195	53	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	•	12.98	
28	127	6	5	This Is My Dream Gordy G8-999M1 (Motown) THE STYLISTICS		8.98	SLP 25	161	135	5	BRUCE SPRINGSTEEN Greetings From Asbury Park, Columbia JC 31903	N.J.	7.98		193	MEN ENTI		KENNY ROGERS Gideon		12.30	
0	129	3	-	Hurry Up This Way Again TSOP JZ 36470 (CBS)		7.98	SLP 11	162	166	7	TWENNYNINE WITH LENNY WHITE				194	196	13	United Artists L00-1035 THE DOORS		8.98	CLP
7	123	,		EMMYLOU HARRIS Light Of The Stable warner Bros. BSK 3484		7.98	CLP 40	162	164	7	Twennynine Elektra 6E-304 SUPERTRAMP		7.98	SLP 22				The Doors Elektra EKS-74007		7.98	
0	131	4		THE ROCHES Nurds		7.00		103	104		Breakfast In America A&M SP 3708		7.98		195	197	13	THE MICHAEL SCHENKER GROUP The Michael Schenker Group Chrysalis CHE 1302		8.98	
1	110	46		Warner Bros. BSK 3475 THE B-52'S The B-52's Warner Bros. BSK 3355	•	7.98				39	JOURNEY Departure Columbia FC 36339	A	8.98		196	154	15	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289		7.98	
2	117	19		DIONNE WARWICK				165	165	12	THE ROLLING STONES Hot Rocks 1964-71 London 2PS-606/7		13.98		197	198	3	ROSE TATTOO Rock N' Roll Outlaw			
3	134	6		No Night So Long Arista AL 9526 HUBERT LAWS		8.98	SLP 55	166	157	15	MINNIE RIPERTON Love Lives Forever				198	HEW ENTI		Mirage WTG 19280 (Atlantic) DONNIE IRIS		7.98	
34	114	21		Family Columbia JC 36396 TOM BROWNE		7.98		167	171	5	MONTY PYTHON Monty Python's Contractual		8.98	SLP 42		199		Back On The Streets MCA/Carousel MCA-3272 DYNASTY Adventures In The Land Of Music		7.98	
-	177	3		Love Approach Arista/GRP GRP 5008 BUS BOYS		7.98	SLP 26	168	179	2	Obligation Album Arista AL 9536 JON ANDERSON		7.98		200	200	8	Solar BXL1-3576 (RCA) THE ROBBIN THOMPSON BAND		7.98	SLP
9		Ī		Minimum Wage Rock & Roll Arista AB 4280		7.98		108			Song Of Seven Atlantic SD 16021		7.98					Two B's Please Ovation OV 1759		7.98	

TOP LPs & TAPE A-z (LISTED BY ARTISTS)

Abba	64
AC/DC	5
Aerosmith	61
Air Supply	37
Peter Allen	
Angel City	189
John Anderson	
Bar-Kays	
Pat Benatar	6.70
George Benson	
Blondie	20
Kurtis Blow	
Bootsy	
David Bowie	35
Jackson Browne	42
Jack Bruce	
Tom Brown	134
Brick	
Bus Boys	125
Cameo	
Cars 5	
Harry Chapin	
Cheap Trick	39
Chi-Lites	24
D C I-b	1/9
Bruce Cockburn	182

Con Funk Shun	112
John Cougar	65
Elvis Costello	125
Christopher Cross	
Mac Davis	170
Devo	
Neil Diamond	11
Dire Straits	
Doobie Brothers	
Dr. Hook	186
Dynasty	
Eagles	
Earth, Wind & Fire	
Emerson, Lake & Palmer	
Fatback	
Wilton Felder	180
Aretha Franklin	
Peter Gabriel	155
Gamma	96
Andy Gibb	
Gillan	
Heatwave	
Herbie Hancock	
Daryl Hall & John Oates	75
Emmylou Harris	.129, 158
Head East	
Heart	
Hiroshima	
Donnie Isis	
Jermaine Jackson	
Joe Jackson	

Latoya Jackson	116
Michael Jackson	139
Al Jarreau	114
Waylon Jennings	88, 92
Billy Joel	69
Journey	
Kansas	
Earl Klugh	
Kool & The Gang	
Lakeside	
Stacy Lattisaw	
Herbert Laws	
Johnny Lee	147
John Lennon/Yoko Ono	
Kenny Loggins	34
L.T.D	
Lynyrd Skynyrd	
Madness	146
Barry Manilow	
Teena Marie	48
Manhattans	
Bob Marley & The Wailers	
Moon Martin	145
Meco	
Randy Meisner	73
Pat Metheny	
Delbert McClinton	
Bette Midler	38
Joni Mitchell	118
Stephanie Mills	76
Ronnie Milsap	106

Monty Python	167
Molly Hatchet	,123, 174
Anne Murray	
Willie Nelson	90
Oak Ridge Boys	99
Outlaws	144
Robert Palmer	103
Teddy Pendergrass	44
Pink Floyd	.126, 177
Pointer Sisters	58
Jean-Luc Ponty	91
Pretenders	178
Prince	81
Psychedelic Furs	143
Queen	
Èddie Rabbitt	95
Ray, Goodman & Brown	169
REO Speedwagon	
Cliff Richard	80
Minnie Riperton	
Rockpile	
Kenny Rogers	
Linda Ronstadt	
Rose Tattoo	
Diana Ross	
Rossington Collins Band	104
Patrice Rushen	115
Leo Sayer	
Boz Scaggs	
Seawind	
oca william	

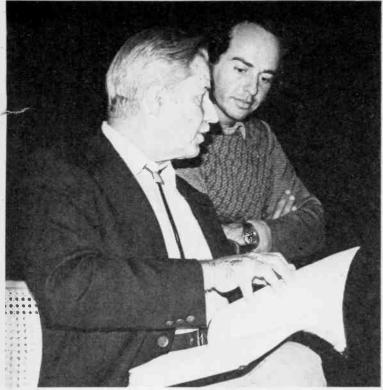
Carly Simon	
Paul Simon	
skyskyy	
ilave	
Soundtracks:	
Fame	
Honeysuckle Rose	
It's My Turn	
Somewhere In Time	1
The Legend Of Jesse Jame	
Times Square	
Urban Cowbov	
Xanadu	
olit Enz	
ruce Springsteen4, 66, 1	05, 171, 1
pyro Gyra	
Oonna Summer	33, 1
Michael Stanley Band	1
teely Dan	
weat Band	
Rod Stewart	
Barbra Streisand	
(eith Skyes	
Switch	
Supertramp	
he Alan Parsons Project	
The Babys	
The B-52's	67, 1
The Jim Carroll Band	

The Chipmunks	191
The Clash	
The Doors1	
The Jacksons	15
The Johnny Van Zant Band	196
The Jones Girls	122
The Kings	98
The Kinks	110
The Korgis	113
The Michael Schenker Group	195
The Police	8, 119
The Roches	130
The Robbin Thompson Band	200
The Rolling Stones8	3, 165
The Romantics	176
The Talking Heads	
The Stylistics	128
The Vapors	
George Thorogood	68
Thin Lizzy	121
Tweenynine With Lenny White	
Utopia	
Weather Report	
Dionne Warwick	132
Grover Washington Jr	53
Slim Whitman	188
Don Williams	
Stevie Wonder	
Yes	
Neil Young	32
Zapp	85
XTC	77

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units.

• RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



FILM SCORING-George Duning, left, discusses film music with Sam Schwartz, ASCAP's West Coast film/television membership rep during the society's recent film composing workshop in Los Angeles. The panel included Duning, John Addison, David Rose, Fred Karlin, David Shire, Bill Conti and

E/A Horizons

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track to "Ragtime" and "U-Foria" will have a country music soundtrack

Country music has been an integral part of Elektra for 1980 and will continue in 1981. Under the direction of the Nashville operation run by Jimmy Bowen. Mel Tillis has been signed and Johnny Lee had a pop and country hit with "Looking For Love" earlier this year. Eddie Rabbitt has also achieved crossover play. The staff of seven in Nashville is not being expanded at this time.

One major reason the label fared so well this year is that its superstar acts all released material. Sales of the Eagles' "Long Run." released late in 1979, carried over into 1980 and the band has just released a live album. Linda Ronstadt, Joni Mitchell, Jackson Browne, the Cars and Queen also had releases. Despite the reputations of some of these acts to take a long time on projects, the label is expecting releases from most of them in 1981

Big acts really should make records with regularity," voices Smith. "Trying to carve out the Mona Lisa out of every album is a shame. For Steely Dan or the Eagles to be three years between records is a shame. The industry needs the infusion of the excitement these albums bring about when you walk into record

The classical division, Nonesuch

Records, released 35 albums in 1980, nearly twice the number released in 1979. A similar number is expected in 1981. "Nonesuch has historically been considered a moderately priced classical label." continues Mel Posner

"In today's marketplace, the moderate list price is very close to the discounted price on high-end merchandise. We're upgrading the pricing on some of the new recordings. The digital recordings will be at \$11.98.

'Traditional classical pieces that are of an unusual nature may be as high as \$7.98 or \$8.98. We will continue to release records at \$5.98 based on some things we're still licensing from international companies

Keith Holzman now heads Nonesuch and is responsible for upgrading the quality of the material. An initial step is being taken in that direction with the release of the "Silverlake" project with Joel Grey and

Elvis Picture Disk

LOS ANGELES - Associated Broadcasters/ABI Records is nationally releasing "Elvis: The Leg-end Of A King." a serial numbered 'picture-disc-u-mentary. record retails for \$12.99.

The original three-hour retrospective was aired as a broadcast special on more than 100 radio stations the weekend of Aug. 16

InsideTrack

PolyGram reorganization of its U.S. label interests under David Braun should be unveiled before Santa comes.... Herb Linsky has made a national distribution deal for his Project 3 label, created by the late Enoch Light, through Arista.... Ray Conniff has taped a tv special. "A Day In The Life Of Ray Conniff," for airing across Latin America and Spain during the holidays. Guests include Latin superstars Julio Iglesais and Roberto Carlos. . . . Music Plus, which pioneered record advertising on sports programming through a link with the L.A. Aztecs, is now a sponsor of the radio broadcasts of the L.A.

He tried to keep it a secret but word is out that Benny Goodman personally delivered a \$1,000 check to seriously ill drummer Mousie Alexander. Helen Humes of Count Basie fame also is seriously ill in New York. Larry McBride, president of Dallas-based MDJ Records, will probably sell his equity in both MDJ Productions and the group. Alabama, to a group of Dallas businessmen prior to starting a three-year prison term Jan. 2 for a 1978 conviction in Charlotte Federal District Court for wire fraud and conspiracy in an advance-fee swindle which allegedly bilked 15 Charlotte firms of more than \$100,000. McBride says he will remain in charge of the label. He has also been fined \$33,700 to be distributed to victims of the swindle.

Stellar Store Stop: More than 2,100 avid fans stood up to four hours in a cold rain to participate in what was probably the longest, best in-store appearance ever Monday (1). Luciano Pavarotti came to Laury's Chicago Loop store at 4 p.m. for a normal artist stop. He intended to remain a couple of hours. Along with John Harper and Guenter Hensler, PolyGram classical brass. Pavarotti remained in the crowded store until 12:30 a.m. The 2.100 individually wanted to chat with their singing idol or get an autograph or picture, slowing down the line to a point where on several occasions the cordon extended outside the Chicago downtown store for several blocks. Alan Shulman of Laury's reports that WFMT-FM, WNIB-FM and WGN-AM covered the event along with

three tv network news services. . . . Watch for a fifth Big Daddy's store in the Chicago metropolis early after the turn into 1981

Another 25 employes were terminated at the fourbuilding Casablanca Records complex on Sunset Blvd. in the past 10 days. Approximately the same number remain from a total work force of 110 a year ago. President Bruce Bird, among those pared, is looking for office space for a new label he is putting together. Al DiNoble, who also got the pink slip, will probably join Bird. Veteran promo exec Bobby Applegate is headed for indie promo work. Nobody knows what Don Wasley, vice president of artist development, is planning. Among the two dozen still laboring are Danny Davis, promo topper. Phyllis Chotin, ad boss now also well into creative services; Ed Grier, legal: Peter Woodward, financial. and Linda Campbell, production, and Dan Pine and Steve Keator, publicity

RPM, the Canadian industry trade magazine, declared Nov. 27 it intends to close shop, apparently because of lack of advertising support. The Dec. 13 issue is the closer, it says

The California Copyright Conference Holiday Party convenes Tuesday (9) for dinner and jazz at Donte's, North Hollywood. Stipend is \$17.50 per for dinner and The National Public Radio satellite transmitted live the Sunday (7) Lyric Opera Of Chicago Italian earthquake benefit concert. Luciano Pavarotti, Renata Scotto and Tatiana Troyanos headed a stellar cast. Produced by WFMT-FM, the segment could be aired live or taped for rebroadcast. . . . With ex-Capitol producer Leland Gillette in the booth. Alvino Rey and his modernized big band cut an LP at the Capitol Tower and will sell it via mail from Rey's residence in Utah... There's another all-female big band in Los Angeles, in addition to Maiden Voyage. It's conducted by Bonnie Janofsky, and it's pitching for a record commitment. Both groups are finding gigs plentiful in the City of the Angels with the holidays approaching.

5 Labels Testing 2 New Tape Boxes

• Continued from page 3

tion, the Album Graphics package is subject to test programs by both Capitol and RCA.

Capitol has marketed three fourby-nine tape packages. Two are new releases by Bob Seger, "Against The Wind," and the Neil Diamond soundtrack of "The Jazz Singer." while the third is the catalog best seller. Pink Floyd's "Dark Side Of The Moon." They are the focus of a sixweek test program, ending Jan. 15, to determine both customer and consumer response to the four-bynine concept and tape packaging behind the Norelco box in general.

The RCA four-by-nine release is the cast album of "42nd Street," which starting this week will be available on a national basis for a 30-day test period.

Dennis White, vice president of marketing for Capitol, says the label's test program will cover a number of markets nationally

Although he will not divulge the test areas, White says they are designed to give the label "a quite detailed study to determine both customer and consumer responser to the package in tandem with sales of versions sold in the bare Norelco

Capitol's decision to try the Album Graphics package, White adds. resulted from "extensive research since July." the period when Album Graphics presented its concept to the label. "We believe that for today's market," declares White with an emphasis on the word "today," "it's the most universal package around, one that all retailers can use with existing fixtures, locked or

Apparently less formal is RCA's "42nd Street" test phase, which is not designed to match the four-bynine version against simultaneous availability of a regular cassette version. Further, it's understood that RCA continues to weigh other possible tape boxes, with Jack Chudnoff, marketing vice president, having conducted regional meetings in Nashville late last week where the tape box issue was under discussion.

Are the tape boxes in essence "throwaways" as far as the consumer is concerned, meaning that once the product is brought home the consumer will be content to store the cassette simply in its Norelco

Ellis Kern of another major fabricator, Ivy Hill, surmises that it is a throwaway and that the issue is which box is most cost effective with basically the same quality. Kern claims that a six-by-six box his firm is offering is at least 81/2 cents cheaper than the Shorewood version, costing out at 10 cents each per 10,000 run.

Shorewood's Floyd Glinert agrees that while "some consumers might consider a tape box a throwaway, it could also serve the purpose of being a handsome library item. Further, it enhances the perceived value of the tape versus the Norelco box.'

Doobie Bros. Sue

Continued from page 3

all gains, profits and advantages derived from the sale of the LPs.

Among the tunes included in "Introducing The Doobie Brothers" are "Runaround Ways," "Coke Can Changes." "By Yourself." "Pauper's Diary." "Quicksilver Princess." "Make It Easy," "Blue Jay" and "I'll Keep On Giving," states the suit.

Simmons, who composed "By Yourself," assigned his copyright to Warner Bros. Music and Soquel Songs. Johnston, who composed "Quicksilver Princess" assigned his copyright to Warner-Tamerlane and Windecor Music, per the suit.

RADIO SPLURGE FOR **CHICAGO'S PEACHES**

CHICAGO-The grand opening of Peaches first store in this market Saturday (6) was heralded by an unprecedented live radio remote campaign lasting over the weekend.

Tom Campbell, the California air personality, broadcast live on 10 stations during the opening celebration which drew such personalities to the store at the corners of Harlem and North as Tony Bennett, the Babys. Alvin Lee, Norman Connors, Jean Carne, Dottie West and Larry Dunne of Earth, Wind & Fire, among others.

WLUP-FM was singled out for

nine hours of live remotes by Campbell Saturday from 3 p.m. to midnight. The other stations on which Campbell broadcast live on a staggered basis included: WMET-FM, WXRT-FM, WKQX-FM, WCFL-AM, WBBM-FM, WGCI-FM, WVON-AM, WJJD-AM and WJEZ-FM.

During the remotes Campbell interviewed the stars, spoke to customers and plugged the store's products. Music was played from the stations themselves. Campbell is the commercials voice for the Tom Heiman

Clear Sailing At Ovation, Says Schory

acts early in the next year. C

Band's first release.

inree weeks left, Ovation Records' fourth quarter of 1980 has topped all other three months in the 11-year history of the label, it reports.

And Dick Schory. Ovation chief, expects the balloon to continue to

Schory will bow five country acts early in 1981, all by outside producers, which along with the recent new Vern Gosden acquisition will almost

double the label's country act wing. In addition, Schory expects about an equal number of new jazz album **Panel At Syracuse**

interest in jazz is predicated on the

recent success of the Nauma Jazz

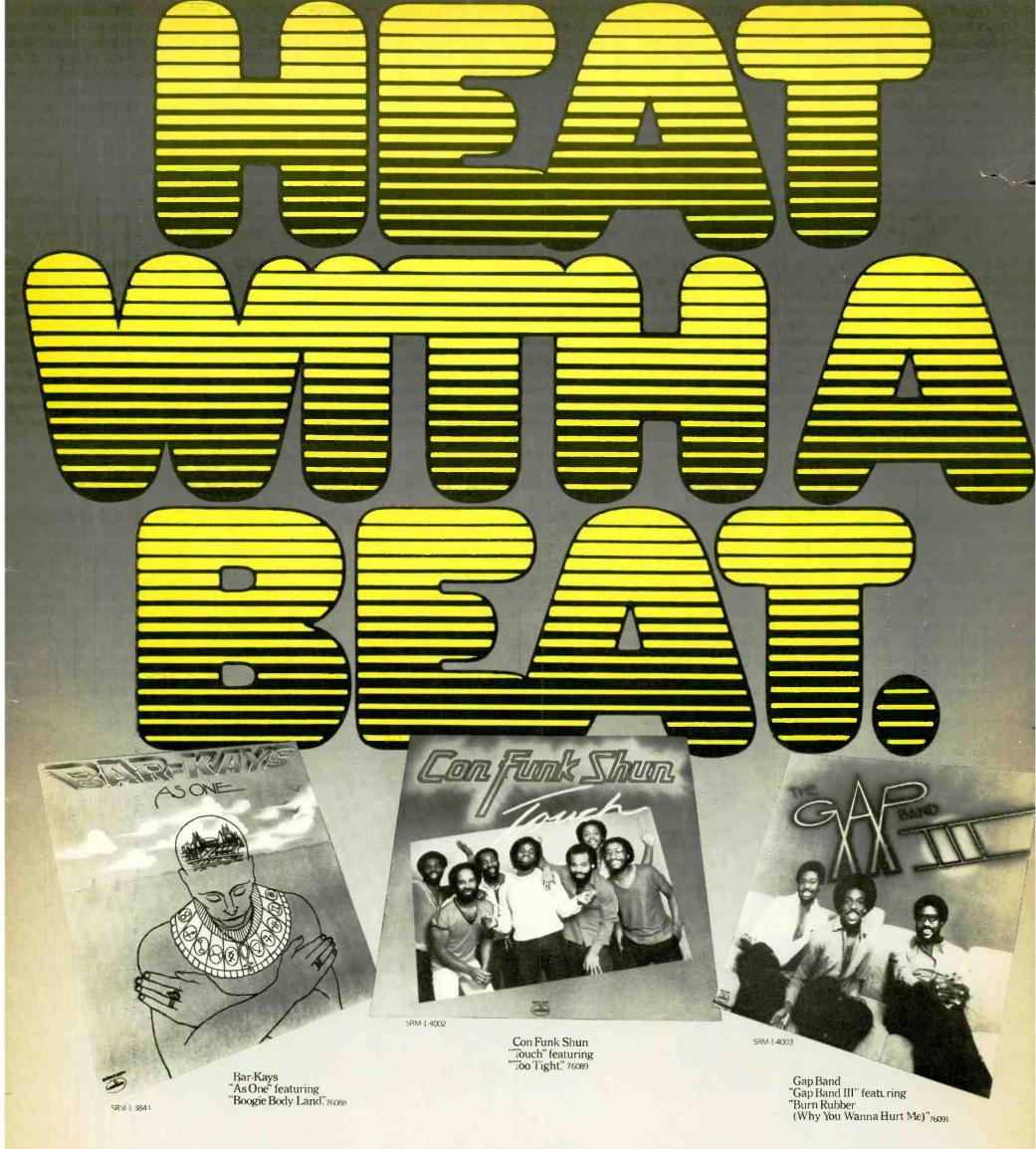
Set for January issue is a Cleve-

NEW YORK-Syracuse Univ. hosted a panel discussion Friday (5) on the current state of the music industry. Panelists presented views of artists, promoters, record promoters and radio programmers.

Basie's band, for whom the Ovation act has been featured bassist for eight months.

Schory feels Ovation may be the first independent U.S. label to actively manufacture and distribute its own videocassette and videodisk product in 1981. Ovation, which has had active tv and film production projects for the past five years, is in the throes of negotiation with two major Japanese electronics makers in a global joint venture involving home video.

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If these albums were any hotter, you'd have to play them in a fireplace. The Bar-Kays, Con Funk Shun and Gap Band all scored gold with their last albums. And the way the bullets are flying, it looks like they're doing it again.

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