

SPOTLIGHT
INSIDE

VIDEO MUSIC

CREATING A NEW
ART FORM FOR
A NEW INDUSTRY

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NEWSPAPER

Billboard

86th
YEAR

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Capitol-EMI Blueprints Push In Latin Market

By ADAM WHITE

NEW YORK—Capitol-EMI is blueprinting a major drive into the \$1 billion Latin American music market, and Spanish-language recordings and tours of the region by its top artists are key components of the plan.

Details of the drive were discussed by EMI group label executives from 10 Latin nations at a two-day meet in Los Angeles Oct. 30-31. Helming the confab was Helmut Fest, Los Angeles-based vice president of international operations for Capitol, EMI America and Liberty.

Fest reveals that Kenny Rogers has already cut his U.S. chart topper, "Lady," in Spanish for release throughout Latin America late this year and early next, probably to be followed
(Continued on page 61)

Curtom Hires RSO Reps

By JEAN WILLIAMS

LOS ANGELES—Curtom Records has retained nearly half the black music staff fired by RSO last week.

Marv Stuart, who partners in the label with Curtis Mayfield, has picked up eight promotion reps to work his product on an independent basis, starting with RSO's former vice president of r&b promotion, Bob Ursury.

The news of RSO's decision to eliminate its entire black division (about 19 persons, indies and in-house) rocked the black music and broadcasting industries.
(Continued on page 71)

Pop Music Bubbling On Daytime Soapers

By CARY DARLING

LOS ANGELES—In a drive toward a more contemporary stance, daytime television soap operas are relying increasingly on today's music. It is not unusual to now hear Bruce Springsteen, the B-52s, the Crusaders or Bill Anderson in the daytime hours.

"We do attract a younger audience," says Gloria Monty, producer of the top Nielsen-rated soap opera "General Hospital" on ABC-TV. "We are going with the music of today."

Currently, there are 13 soap operas—or daytime serials as their makers sometimes prefer—on network television. CBS has "The Young and the Restless," the "Guiding Light," "Search For Tomorrow" and "As The World"
(Continued on page 71)



JERMAINE JACKSON follows up his summer smash "Let's Get Serious" with a new LP simply titled "JERMAINE," featuring his new single "LITTLE GIRL DON'T YOU WORRY," which is already meeting with resounding radio acceptance. "JERMAINE" is a masterful blend of sophisticated pop/R&B balladry. "JERMAINE." New from JERMAINE JACKSON. On Motown Records and Tapes. M8-948MI. *(Advertisement)*

Leaders To Share Visions At Video Music Conclave

LOS ANGELES—More than 300 key executives from the global video and music industry—who will collectively explore creative video programming, marketing and technology—are poised for Billboard's second international Video Music Conference, set to open its four-day program Thursday (20) at the Sheraton Universal Hotel here.

In addition to 12 panel discussions and two workshops, highlights will also feature the first formal screening of former Jefferson Starship member Marty Balin's "Rock Justice," billed as the first "rock opera" for the new videodisk/video-cassette medium; three nights of video showcases spotlighting the best creative video music efforts produced in the last 12 months, and hardware and software demonstra-
(Continued on page VM-24)

Symphonic Musicians Land Hefty Pay Hikes

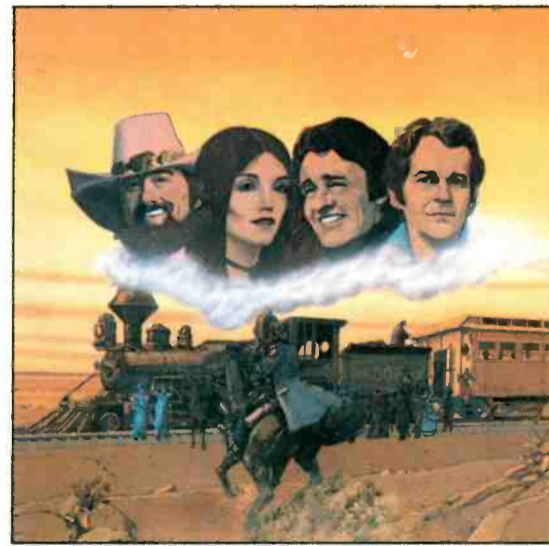
By ALAN PENCHANSKY

CHICAGO—The \$700 level has been hit in contracts covering minimum weekly earnings of U.S. symphony orchestra musicians.

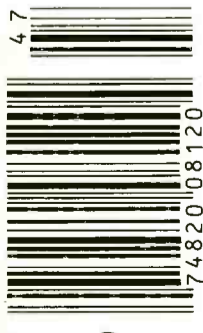
The Boston Symphony Orchestra, the first to hit the new wage level, will pay each musician no less than that figure in the 1982-83 season under a new three-year pact.

The previous high weekly base, \$650, is part of the Chicago Symphony and New York Philharmonic contracts for 1981-82.

A Billboard survey of the latest round of symphony orchestra and player negotiations finds most mu-
(Continued on page 40)



THE LEGEND OF JESSE JAMES... A CONCEPTUAL MASTERPIECE. "Jesse James" could well be Country Music's answer to "Tommy" The Legend Of Jesse James, a conceptual album masterwork combining the musical performances of LEVON HELM as Jesse James, EMMYLOU HARRIS as Zerelda James, JOHNNY CASH as Frank James and CHARLIE DANIELS as Cole Younger. Written and composed by Paul Kennerly. Produced and Engineered by Glyn Johns. ON A&M RECORDS & TAPES. *(Advertisement)*



WHO PUT EIGHT YEARS OF GREAT SINGING AND GREAT SONGS ON ONE ALBUM?

MANHATTAN'S "GREATEST HITS"

Including "Yes And Say Goodbye," "Shining Star," and the new single, "I'll Never Find Another (Like Another Like You)"

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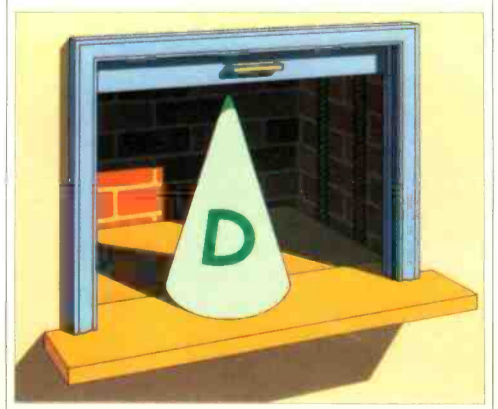
DUMB WAITERS 6E-290

FEATURES THE HIT SINGLE :

“EVERYBODY’S GOT TO
LEARN SOMETIME” E-47055

PRODUCED BY THE KORGIS & DAVID LORD

THE KORGIS DUMB WAITERS



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Give the gift of music.

ELECTION EFFECTS

Will Republicans Increase the Pace On Price Fixing Cases?

By JEAN CALLAHAN

WASHINGTON—Will the federal government's interest in alleged price fixing activities in the record industry increase or decrease under the Republican administration?

That depends in part on Richard Wiley, president-elect Reagan's interim choice to head up the Justice Dept. It also depends on newly powerful Sen. Strom Thurmond's (R-S.C.) continuing interest in the subject as he steps into the position of chairman of the Senate Judiciary

Committee.

Once the new administration takes over at the Justice Dept. in January, Sen. Thurmond should have easy access to the internal memos he seeks which could determine why the Justice Dept. closed its record industry investigation earlier this year.

According to Thurmond's legislative aide, Eric Hultman, the Senator still wants to know why the Justice Dept. overruled the recommenda-

tions of its L.A. field office which suggested, on the evidence of a two-year grand jury inquiry, that criminal indictments and civil prosecutions be sought.

Some Democrats claim Thurmond's primary concern was spoiling Carter's chances for re-election with charges of White House/record industry collusion to influence the Justice Dept. to drop the case and that his interest in the affair will fade now that Carter has lost.

Thurmond's staff, however, says the Senator's interest is continuing and that the case could heat up now that his access to Justice Dept. files is improved.

In May of 1979, after a four-year examination of industry practices by the Justice Dept.'s L.A. office, Washington headquarters had overruled the request of Barbara Reeves, chief of the L.A. field office for criminal indictments. Reeves then asked

for civil prosecution which was also declined by Washington.

And then Sanford Litvak, head of the Justice Dept.'s antitrust department, reviewed the entire case and ordered the matter closed March 8, 1980.

Prior to the recent election there were published reports that the Carter administration had the investigation killed because of its close ties to the record industry.

RIAA Annual Report Hits Hot, Cool Spots

By IRV LICHTMAN

NEW YORK—Such unresolved issues that will dramatically impact on the Recording Industry Assn. of America's membership as a decision by the Copyright Royalty Tribunal on mechanical rates and the quest for a performance royalty for recordings are among the highlights in the RIAA's just released annual report.

The report covers the period of January 1979 to March 1980 and cites achievements as well as continuing efforts to control the sale of unauthorized recordings.

Also to be finalized are regulations covering compulsory licensing requirements and technical amendments to the Copyright Law.

Although the report indicates sizable inroads made against bogus product, RIAA admits that "nevertheless, despite the achievements, the problem afflicting the industry is not yet under total control."

RIAA's antipiracy report, indeed, leads off the 55-page report. It reiterates estimates of confiscation of more than \$100 million worth of illegally used record and tape duplicating equipment, finished counterfeit, pirate and bootleg LPs and counterfeit and pirate 8-track and cassette recordings as well as components by the FBI and local law enforcement agencies with cooperation by the RIAA's antipiracy intelligence unit. Additionally, close to \$10 million of such materials were destroyed under court orders in connection with previous confiscations.

The RIAA also calls attention to many important criminal prosecutions and civil adjudications, as well as substantially strengthened antipiracy statutes in New York and California.

The RIAA report also notes Congressional proposals for substantially increased penalties for copyright infringement and counterfeiting.

In an introduction, the report takes note that "the past 15 months have encompassed one of the most critical periods in the history of the recording industry, and in the almost 30 years of service by the Recording Industry Assn. of America."

(Continued on page 72)

Pirate Confesses To Fraud Counts

NEW YORK—Velma Hydock, one of the first persons to be indicted as a result of the Justice Dept.'s Operation Modsoun scam involving counterfeit recordings, pleaded guilty Nov. 7 to counts of wire and mail fraud and was sentenced to four months in jail and fined \$2,000.

Hydock had been indicted last July on five counts of wire fraud and one count of mail fraud stemming from the FBI's 1978 probe into counterfeit traffic that centered around the establishment of a phony retail outlet in Westbury, L.I.

Hydock, according to the government, owned and operated a Stockbridge, Ga., tape duplicating plant that was involved in the illegal manufacture and distribution of counterfeit recordings.

Judge George Pratt of the Westbury-based U.S. District Court sentenced her to two years in jail on each count, but suspended all but four months and fined her \$1,000 on each count.

The fate of the equipment confiscated in the raids that were a direct result of the Modsoun scam was left undecided by the court. Judge Pratt says that issue will be decided in a hearing set for Jan. 5.



MAKING MUSIC—Johnny Mathis rehearses "Yesterday's Dreams" at Hollywood's A&M Studios, with Michel Legrand and Carol Connors who wrote the music and words. The ballad will be heard in the film, "Falling In Love Again."

Conviction Of Turner May Impact Upon Goody Trial

By RICHARD M. NUSSER

NEW YORK—In a case that could have some bearing on defense arguments in the Sam Goody trial, a federal judge in Florida has handed down a seven-year sentence to convicted tape pirate Richard Turner, who had pleaded guilty to copyright infringement and charges related to the Racketeer Influenced Corrupt Organizations Act (RICO).

Turner's sentence is believed to be the stiffest ever handed out to someone convicted of a RICO offense related to tape piracy or the distribution and sale of illegally manufactured recordings.

Goody executives Sam Stolon and George Levy are also being charged under the RICO Act for allegedly trafficking in counterfeit tapes.

Part of their defense has been that even if, unknowingly, they did deal in bogus product, existing copyright law offers enough of a penalty for infringers.

The prosecution contends that since the alleged crime is tied to interstate transport of stolen property (theft of copyrighted sounds), the RICO statute applies since it involves a "pattern of racketeering activity."

A defense motion to dismiss charges against Levy and Stolon on such grounds is expected to be dealt with soon in Brooklyn federal court. (See separate story on page 86.)

Turner, described by authorities in Florida as an alleged "broker" in a multi-state tape piracy operation, is believed to be the first defendant to ever plead guilty to a RICO in-

(Continued on page 86)

Record Clubs Will Market RCA And CBS Videodisks

By GEORGE KOPP

NEW YORK—Home video may breathe new life into the record club business. Both CBS and RCA have plans to use their record clubs to market videodisks, and although RCA will be first with the disk, CBS may be first with the club.

David Heneberry, RCA staff vice president for videodisk marketing, came to SelectaVision from RCA's record club division. He says the club concept has always been a part of RCA's disk marketing plans.

But as a supplier of both hardware and software, RCA's first goal is to make sure its dealers have all the

disks they need. "We expect to work through our dealers very emphatically," he says.

"We will send no mail-order promotions to early player buyers," Heneberry continues. "We will not engage in overt competition with our dealers."

"In time, mail-order distribution will help dealer sales. This has been the case with record clubs. It's never been a case of taking business from one channel and putting it in another."

(Continued on page 47)

Tightening Radio Playlists Bring New Act Alternatives

By ROMAN KOZAK

NEW YORK—As radio playlists get tighter and tour support money becomes harder to find, television—network, cable, and local—and club video play are emerging as more potent forms of breaking new acts and helping established stars.

"I think we take a very different view of tv now than we did only a few years ago; tv is now much more open to contemporary music," says Rick Dobbis, senior vice president of artist development at Arista Records. Arista's the Bus Boys appeared Friday (14) on ABC-TV's "Fridays."

The appearance of the Bus Boys on "Fridays" and Ze Records' Kid

Creole & the Coconuts appearing on the debut show of the new "Saturday Night Live" on NBC-TV Saturday (15) are prime examples of a situation where some acts, which can get virtually no radio airplay, can still get national exposure via tv.

However, note record company executives, radio play is still the most important promotional medium and a one-shot appearance on tv cannot in itself break an artist. But tied to press, live appearances, and some radio play, it can have a significant effect, not just in introducing the act to a mass audience, but also to agents, promoters, and radio programmers.

Blondie's hosting "Midnight Special," Elvis Costello's first appearance on "Saturday Night Live" the first Barry Manilow tv special, and a Rex Smith tv movie are all cited as recent tv appearances that have helped significantly in an artist's career.

"Eddie Money has been helped by his tv appearances, and Journey has also found it beneficial," says Debbie Newman, director of artist development and video promotion for Columbia in Los Angeles. "Journey appeared on the same weekend on 'Midnight Special' and the first

showing of a special on Showtime, it got tremendous response. It was the first opportunity, the band felt, to emerge as real personalities.

"But the thing that can get very frustrating is if some act appears on "Solid Gold" and then demands to know why it hasn't sold 20,000 records the next week. I think tv is most effective and most efficient when it capitalizes on a familiarity already established through radio. Then it works like tv advertising and is effective when the target audience is reached. The overall media mix is most important."

(Continued on page 77)

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Committee Stumps For Nashville Music Assn. Sessions Push City's Multi-Facetedness

NASHVILLE—With 200 members and seven committees now underway, the Nashville Music Assn. continues to generate momentum in its drive to focus national attention on this community as a total across-the-board music center.

The contemporary/pop music committee held its first session Monday (10) at the BMI Building with a turnout of nearly 50 producers, publishers, songwriters, artists, trade representatives and industry executives on hand.

The session, which was chaired by Jimmy Bowen, head of the nine-member organizational board, and Bob Beckham of Combine Music, drew a number of proposals for projects to be taken under consideration by the Nashville Music Assn.

Charlie Fach of Musiverse, Inc. suggested active solicitation of support from Southern rock radio to help break and expose Nashville-produced pop and AOR acts.

Publisher Troy Seals discussed the possibility of the association sponsoring a three-day Nashville pop music seminar with invited speakers and panelists from Nashville, New York and Los Angeles. This seminar would include a special tour of local studios and a concluding concert with major names showcasing top Nashville talent and new artists.

A subcommittee of volunteers to develop the pop seminar weekend agenda further was formed with Troy Seals; Charlie Fach; Sue Binford of CBS/Nashville; Ewell Rousell of Elektra; Jan Rhees of Jan Rhees Marketing; Elizabeth Theils, Network Ink; artists Thomas Cain and Pebble Daniels, and Kip Kirby of Billboard.

Karen Scott Conrad of Blendingwell Music brought up the idea for a Nashville Music Assn.-sponsored syndicated tv show utilizing area cable facilities. And Bowen added that Joe Sullivan, president of Sound Seventy Corp. and the organization's secretary/treasurer, is now negotiating with networks and cable systems to produce a fundraising Nashville Music Assn. pop special sometime next year.

Plans were announced for the formation of the other committees, which include black music, jazz, classical, media, jingles and movies/tv. The second open forum and membership meeting for the public will be held Dec. 8 at the Exit/In.

At this time, Musiconnection, the monthly newsletter of the Nashville Music Assn., will be introduced. This publication will be composed by Network Ink, which handles press and publicity for the fledgling

(Continued on page 59)

AND WRITES \$35 BOOK TOO

Joe Carlton Starts a Publishing Firm

LOS ANGELES—Carlton Publications, Inc. has been formed by veteran industry figure Joe Carlton, former director at Almo Publications.

The company will market trade books in the music field as well as songbooks, sheet music and music teaching materials.

First product is "Carlton's Complete Reference Of Music," a \$35 730-page hardcover fact book on various aspects of music.

Carlton, whose firm is located in suburban Studio City, is using Banta Press of Menasha, Wis., as his printer. He is also working with Music Publishers Service of Tarzana,



HAPPY BIRTHDAY—The music world honors Aaron Copland, right, on his 80th birthday at a concert by the American Symphony Orchestra in Carnegie Hall. Among the guests, left to right: Isaac Stern, Leonard Bernstein, Morton Gould, and New York City Commissioner of Cultural Affairs Henry Geldzahler.

TOUGH PROMOTER

Frampton 'Escape' From Panama a Hair-Raiser

By GEORGE KOPP

NEW YORK—A hair-raising escape from an angry promoter in Panama City capped off an otherwise successful Latin American tour for Peter Frampton and his band this month.

Frampton was forced to cancel his Panama concert when the band's equipment was lost in a plane crash in Caracas, Venezuela. The cargo plane's four crew members died in the crash.

The Panama City promoter started legal proceedings to keep the group in the country until they either "played or paid," according to road manager Rodney Eckerman. The promoter wanted a full reimbursement of his \$20,000 investment.

The group, says Eckerman, stood to lose about \$100,000 if it missed its upcoming Puerto Rico date. But worse than that, he says, was the fear they would end up in jail.

Eckerman says he had no intention of paying the promoter the full amount. "This is part of the risk of

promoting," he says. "Every artist's contract has clauses for cancellation, and loss of equipment is one of the grounds. But I sympathize with the promoter. He doesn't get many concerts a year, and this was a big investment for him."

(Continued on page 69)

In This Issue

CLASSICAL.....	40
CLASSIFIED MART.....	58, 59
COMMENTARY.....	16
COUNTRY.....	52
DISCO BUSINESS.....	48
INTERNATIONAL.....	61
JAZZ.....	60
PUBLISHING.....	68
RADIO.....	25
SOUND BUSINESS.....	43
TALENT.....	32
VIDEO.....	24

FEATURES

Counterpoint.....	41
Disco Action.....	50
Inside Track.....	86
Lifelines.....	76
Rock 'n' Rolling.....	72
Stock Market Quotations.....	9
Vox Jox.....	29

CHARTS

Top LPs.....	83, 85
Singles Radio Action Chart.....	20, 22, 24, 26
Album Radio Action Chart.....	28
Boxoffice.....	37
Bubbling Under Top LPs/Hot 100.....	31
Disco Top 100.....	51
Jazz LPs.....	60
Hits Of The World.....	66, 67
Hot Soul Singles.....	41
Latin LPs.....	71
Soul LPs.....	42
Hot Country Singles.....	56
Hot Country LPs.....	54
Hot 100.....	80
Top 50 Adult Contemporary.....	40

RECORD REVIEWS

Adiophile Recordings.....	46
Album Reviews.....	74
Singles Reviews.....	79
LP Closeup Column.....	76

Executive Turntable

Record Companies

Jay Lasker, last with Ariola America as president, joins Motown in Los Angeles as president and chief operating officer. Lasker was the cofounder of Reprise Records and the founder of Dunhill Records in the early 1960s. After Dunhill was subsumed by ABC, he was Dunhill's vice president before going on to become ABC Records president in 1970. In 1975, he became head of



Lasker

Ariola America. Motown's presidency post has been vacant for two years since the departure of Barney Ales. . . . Lou Maglia and Burt Stein are upped at Elektra/Asylum in Los Angeles to sales vice president and promotion vice president, respectively. Maglia was national sales manager and Stein was national promotion director. . . . John Mangini becomes operation services division vice president for RCA Records in New York. He



Maglia

had been finance vice president. . . . John McLean moves in the CBS organization in New York to musical programming director for CBS Video Enterprises, a division of CBS Records. Since 1978, he was East Coast artist development director for Columbia Records. . . . At Boardwalk Entertainment Co. in Los Angeles veteran promotion representatives Barry Freeman, Carl Bence and



Stein

Jim Francis join as regional music directors. Freeman, West Coast director, is based in Los Angeles. Bence, Midwest director, is based in Chicago. Francis, Southeast regional director, is based in Atlanta. Freeman comes from posts at Atlantic, United Artists, Kapp and Capitol. Bence has had posts at Casablanca and Pickwick International and Francis had been with MCA, 20th Century-Fox and ABC. . . . Robert Wright joins RCA



Mangini

Records in New York as black music a&r producer. He was an independent producer/writer for such artists as the Emotions, Deniece Williams, Starguard and Pockets. . . . Producer/a&r man Rick Chertoff departs Arista Records in New York to accept an in-house a&r post at CBS. Larry Green moves to Handshake Records as its director of Midwest and Southeast operations. Now working



Green

in Chicago, he was national promotion director at A&M Records. . . . Frank Williams is upped at WEA in Chicago to Midwest regional black music marketing representative. He was a Chicago sales representative. . . . Milton Allen shifts to Arista in New York as black and progressive music product manager. He comes from EMI-Liberty where he was regional pop promotion and marketing director for the New



Williams

York area. . . . Douglas G. Sages is now manufacturing controller of manufacturing operations for CBS Records in New York. He was regional general auditor of Eastern Operations. . . . Julio L. Suarez is promoted to electronics engineering director of CBS Records in Milford, Conn. He has been with CBS Records 15 years. . . . Jane Berk moves up at Columbia Records in New York



Allen

to East Coast tour publicity manager. She has been a Columbia tour publicist since 1978. . . . Susan Koscis joins CBS Masterworks as press and publicity manager. She was with London Records in the classical music dept. . . . Gordon Van Horn takes over as national distribution manager for Capitol Records in Bethlehem, Pa. He retains his duties as Bethlehem Distribution Center manager. . . . Allen Brown is upped to press



Koscis

coordinator for CBS Records Nashville. He has been in the publicity wing since 1979. . . . Elaine Chirichella takes over as administrative assistant to senior vice president Aaron Levy of Arista in New York. She was executive secretary. . . . At Masterscores Records and Productions in San Diego, Michael Rice and Colleen Murphy join as vice president, general manager and executive director, respectively. Rice continues to be a



Jaffe

songwriter and Murphy was an administrator in education. Also at Masterscores, Joel Rubin and Jim Roetter come in as promotion/publications director and record distribution manager/national records promotion manager, respectively. Rubin was an independent technical engineer and Roetter still is a musician. . . . Bert Coleman moves to SAM Records in Long Island City, N.Y. as



Brown

national r&b promotion director. He was the pop/r&b promotion manager of Pickwick International in St. Louis. . . . Bill Harper joins Sutra Records in New York as national pop promotion director. He was A&M's East Coast promotion director.

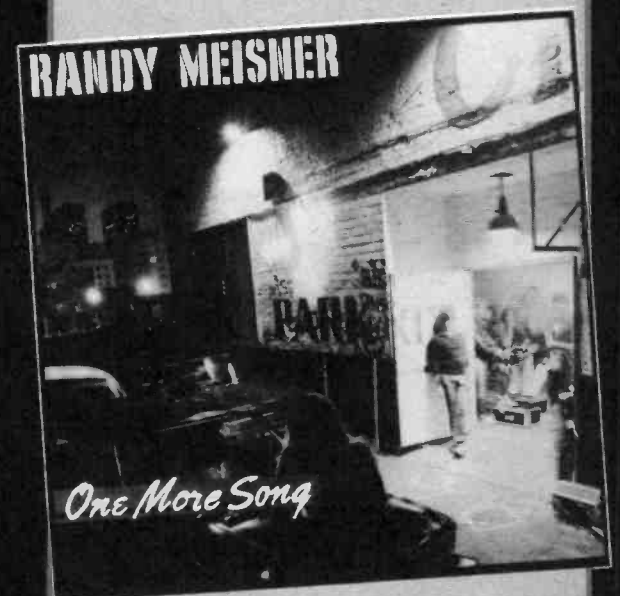
Publishing

Ira Jaffe takes over the newly created post of talent acquisition and development vice president for the PolyGram publishing division in Los Angeles. He was creative affairs vice president for Screen Gems-EMI Music in Los Angeles. . . . Chuck Neese becomes Nashville creative director for Famous Music. He was a general profession manager for Moss Rose Music and the Jack Clement Publishing Co. . . . John Wonderling exist as creative affairs director at Arista Music to form Bedlam Industries, a production/publishing firm in New York. . . . At Plain Great Entertainment Corp. in Los Angeles, Dale Tedesco joins as publishing director of Plain Great Music and Leah Craddolph comes on as administrator for Plain Great Music. Tedesco was with ABC Music Publishing and Craddolph was with Columbia Pictures and a publicist for The Assn. Of Motion Picture and Television Producers. . . . Donna McLaughlin joins the Paragon/Benson publishing group in Nashville as song and writer development coordinator. She was with House Of Gold, a pop/country publishing outfit in Nashville. . . . Jo Ann Jaffe moves to the copyright administra-

(Continued on page 86)

RANDY MEISNER TAKES CENTER STAGE WITH "ONE MORE SONG."

Randy Meisner's success as one of the principal voices of the Eagles is no secret. Now with his past to be proud of, Randy Meisner has the spotlight all to himself with "One More Song."



Randy Meisner.
"One More Song."
JE 36748
His premiere performance, on
Epic Records and Tapes.
Featuring the single,
"Deep Inside My Heart."
9-50939
Take a bow.



Columbia House Goes Under CBS Records

NEW YORK—CBS Inc. is transferring its Columbia House Division, home of its record and tape clubs, from the CBS Columbia Group to the CBS Records Group.

The division reports to Neil Keating, who now becomes a senior vice president of the CBS Records Group.

The move means that all of the CBS records and tapes sales will be now under one roof as they were when the CBS first started selling disks via its record club in 1955. In recent years mail-order records and tape sales have been under the CBS Columbia Group, which also sells toys, musical instruments and main-tains specialty stores.

In a purely bookkeeping way the move should bolster the CBS Records Groups revenues, now that the record club sales will be added to those of the Records Group.

More significantly, observers feel, the move will enable CBS to better coordinate the marketing of video-

cassettes and videodisks, which both fall under the CBS Records Group. CBS has said that a strong avenue of sales for this product would be through mail-order.

Putting the clubs under the same roof with the Record Group should enable the marketing arm of CBS Records to focus better on potential customers for the new video product lines through easy access to the club's mailing lists.

Backstreet In Move

LOS ANGELES—Backstreet Records has moved to 70 Universal City Plaza, Universal City, Calif. 91680. Phone: (213) 508-4590.

Opens In L.A.

LOS ANGELES—Bestall-Reynolds Inc., the Australian company which manages Air Supply, has opened an office at 8467 Beverly Blvd.

General News

Cable TV Picking Up On Country

By ROBYN WELLS

NASHVILLE—Now that country music is shining brightly in movie soundtracks, nightclub formats and radio programming, it is fast becoming a rising star on the cable television horizon, especially at Home Box Office.

"Country ratings are consistent and strong," advises Ellen Braver, director of program publicity for Home Box Office, the nation's largest cable tv network. "While they don't rank quite as high as top movies, country programs are strong, especially in rural regions."

Keeping those statistics in mind, New York-based HBO recently wrapped production on two country specials, "Country Music: A Family Affair" and the "Neewollah Festival." Both are set to air in early 1981 in all 2,000-plus HBO markets, with potential viewership in excess of five million.

Thematic staging is a key factor in the success of HBO specials. "Country Music: A Family Affair" centers around the family nature of country music. Taped at the Grand Ole Opry House on Election Day, the special includes appearances by cousins Mickey Gilley and Jerry Lee Lewis; Dottie West with daughter Shelley; and the father/daughter duo, Royce and Jeannie Kendall.

Larry Gatlin and the Gatlin Brothers Band also appear in a segment videotaped earlier in the day. Cohosts Tammy Wynette and Roger Miller are joined by their respective spouses, George Richey and Mary Miller.

"Country music has long been a family affair," notes Betty Bitter.

(Continued on page 53)

Green Promotion On 'Humanesque'

NEW YORK—"Green" is the color of an RCA Records' promotional thrust for Jack Green's album, "Humanesque."

The campaign's concept centers around pro basketball and football teams whose team colors are green and its four-way thrust involves the teams, radio stations, retail stores and RCA's sales force.

So far, the participating teams are the Boston Celtics, the New York Jets and Philadelphia Eagles, with the Seattle Sonics expected to join shortly.

Here's how the green scheme works: selected radio stations in each market run a call-in contest, while Green's single from the album, "Murder," is being played on the air.

Anyone calling in receives a copy of the album and is entered into the contest. Drawing is either done by the station or by the participating retail stores, with the winners being awarded tickets to sports events, as well as other prizes.

The label points out that while the overriding concept is national in scale, each market is treated as a separate entity. Even in cities where local teams are not colored green, other tie-ins are being developed.

In addition to local stations, retail accounts participating in the drive include Peaches, Record Bar, Strawberries, Camelot, Tower, Elory, Sam Goody, Wee Three, Kemp Mills.



DOUBLE PLATINUM—Pat Benatar receives platinum plaques from Chrysalis president Sal Licata for "In The Heat Of The Night" and "Crimes Of Passion." At the ceremony are Roger Capps, bassist with her band, guitarists Neil Geraldo and Scott Sheets and Licata.

Liberty Sponsors Dance Contest

LOS ANGELES—Liberty Records is launching a national "Dance The Two Step" contest to support the release of Susie Allanson's single of the same name and her "Susie" album.

The promotional campaign is coordinated with key radio stations across the country which will judge local dance contestants to select the top couple in their area.

Winners receive a pair of cowboy boots. Participating stations are WSAI-AM Cincinnati; WHK-AM Cleveland, KRKE-AM Albuquerque, N.M.; KOUL-FM Corpus Christi, Tex.; WPNX-AM Columbus, Ohio; WKDA-AM Nashville; KPLX-FM Fort Worth; WMAY-AM Springfield, Ill., and WPLO-AM Atlanta.

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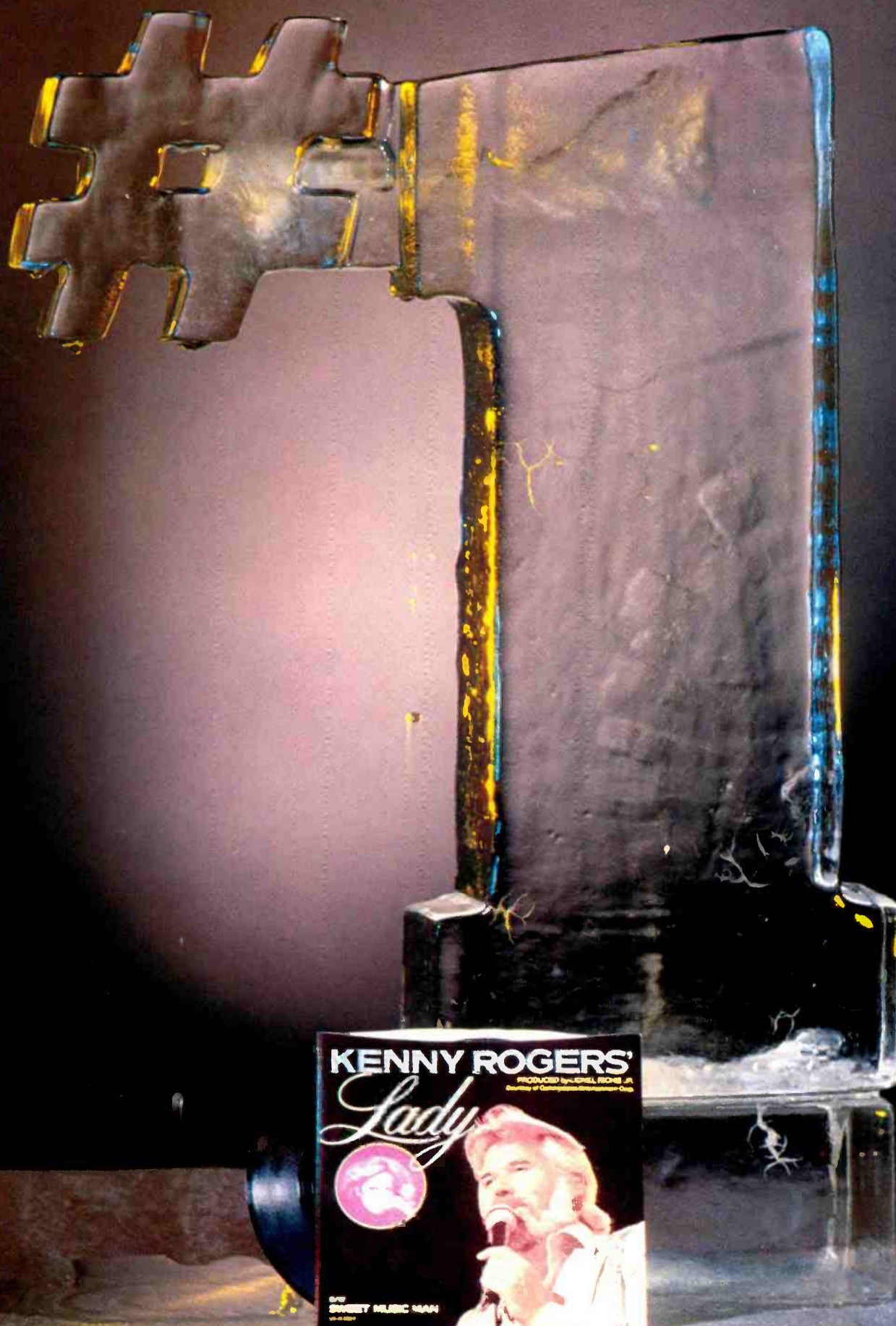
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Thanks for writing and producing it.
—To Jim Mazza
Thanks for putting it all together.
—And to everyone at EMI America/Liberty
Thanks for taking it all the way...

Kenny



And to Mark Levinson, Thanks for leading the fige print.

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\$22 Mil CBS Videodisk Bet

Research & Promotion Approved By Board Of Directors

NEW YORK—CBS' board of directors approved Wednesday (12) a \$22 million investment in videodisk research and production. A major portion of that money will be poured into the company's record and tape duplicating facility in Carrollton, Ga., says CBS Video Enterprises chief Cy Leslie.

Videodisks produced in Carrollton will be ready for shipping in June 1981, according to Leslie.

"This is an important manufacturing posture," he adds.

The disks will be in the RCA CED format, which is mono-only, but Leslie says CBS will press stereo disks as soon as RCA goes stereo.

CBS leaves open the possibility that it will replicate disks for other labels. Video Enterprises vice president Mickey Hyman cites "substantial capacity" which will be installed in Carrollton.

"Capacity is a function of the number of presses we install," he says, "and we'll put in as many as we need. The rate of expansion will depend on the reception to the RCA takeoff. We'll have enough facility."

CBS Video also inaugurated its videocassette distribution last week.

Billboard Publications Buys Musician Primer

NEW YORK—Billboard Publications Inc. will acquire Musician Player & Listener Magazine under an agreement in principle negotiated recently. Closing is expected in January.

The magazine, aimed at professional and amateur musicians, as well as the "involved listener," will continue operation under copublishers Sam Holdsworth and Gordon Baird from main offices in Gloucester, Mass. Associated publisher Gary Krasner remains in charge of the publication's New York office.

Musician Player & Listener, which publishes 10 times a year, will top 100,000 in circulation in its next issue.

CBS product is going to video specialty and record stores nationwide at suggested list prices ranging from \$39.95 to \$59.95.

Leslie adds that CBS is distributing on a test basis to some photo outlets and other stores "in order to get on a learning curve."

At the same time the company will launch a marketing campaign which includes point-of-purchase material and posters based on a "Wizard Of Oz" theme. That movie, along with several other MGM titles, is among CBS Video's first releases.

Leslie says CBS is distributing on

a sale-only basis. He feels that as the price for prerecorded tape comes down the rental question will disappear, but adds that the company will "have to devise a rental system" if unauthorized rentals become a problem.

Although Leslie says record dealers are more interested in the disk, he warns that tape will not be replaced. "The two systems should coexist," he says. "The geniuses in Japan will not sit by and see the VCR knocked out by the videodisk. I'm sure they will solve many of the problems with videotape." **GEORGE KOPP**

AUDIO COMPANIES BLAZE TRAIL

3 U.S. Firms Do Business With China; 4th Negotiates

LOS ANGELES—American audio companies have blazed the path for American entertainment firms wishing to link up with the People's Republic of China on a trade basis.

Three U.S. firms are already doing business in Mainland China, with a fourth known to be currently in negotiations.

The first three pioneers are Ampex, Harrison Systems and Cetec Gauss, with the fourth being Inter-Magnetics.

Ampex has been selling professional audio and video equipment to China for nearly two quiet years through its Ampex world operations in Hong Kong. The firm also maintains a staff of China experts there to monitor its equipment on the Mainland.

Harrison Systems has sold the Chinese pro broadcasting consoles and Cetec Gauss has sold two complete high-speed tape duplicating systems to Pacific Audio and Video Co. Ltd., an affiliate of the Kwong Tung Province Broadcasting Group (owned by the China Broadcasting Co.).

Overall, U.S.-China trade, ac-

ording to an Ampex spokesman, is approximately a \$2.4 billion a year business with the monies coming from non-entertainment industry goods and services in the main.

According to Cetec Gauss president Mort Fuji, who recently returned from a trip to China: "China is moving to fast become a modernized country, but it needs more technology. China plans to be self-sufficient by the year 2000, so the business people are eager to import Western technology, ideas and automation."

The Chinese are already duplicating classical and popular Chinese music on cassette throughout Asia. "The penetration of high-speed tape duplication in China is significant," Fuji says, "because it indicates the country is prepared to use Western technology in the music and tape industry."

Protocol for doing business with the Chinese seems to be loosening up. There has been some progress in cementing a copyright agreement between the U.S. and the People's Republic, something which record companies and music publishers need before they start a free and open relationship.

"While American firms have been cautious about entering joint ventures with China, there is a desire by Chinese government officials and business leaders to work with American companies," comments Terry Wherlock, president of Inter-Magnetics, reported negotiating with the Chinese to build a tape manufacturing factory for them.

"The Chinese have been working hard to offer investment incentives like tax holidays, repatriation of profits overseas and management independence," Wherlock says.

According to Ampex, nearly 500 foreign firms, including about 150 American companies, have visited Peking since last year to explore jointly-ventured investments in China. Ampex products being assembled in China to foreign specifications include tape recorders, radios, tv, blank and prerecorded cassettes.

Overseas Chinese businessmen from Hong Kong and Macao account for the majority of the contracts between China and outside companies.

The current lack of foreign exchange between the U.S. and China presents a major problem the two nations must jointly clear, business leaders agree.

Market Quotations

As of closing, November 13, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/4	3/4	Altec Corp.	-	31	1 1/4	1	1 1/4	Unch.
39	26	ABC	6	670	31 1/2	31	31 1/2	+ 1/2
36 1/2	27 1/4	American Can	7	195	30 1/2	30 1/2	30 1/2	+ 1/2
34 1/4	14 1/4	Ampex	14	1124	32 1/2	31 1/2	32 1/2	+ 1 1/4
5	2 1/2	Automatic Radio	-	2	3 1/2	3 1/2	3 1/2	Unch.
55 1/2	42 1/2	CBS	7	355	51 1/4	49 1/2	51 1/4	+ 1 1/2
37	27	Columbia Pictures	7	308	34	33 1/4	33 1/4	+ 1/2
8 1/4	4	Craig Corp.	-	11	5 1/2	5 1/2	5 1/2	- 1/4
53 1/2	40 1/2	Disney, Walt	11	1130	49	47 1/2	49	+ 1 1/2
12	7	Filmways, Inc.	-	146	8	7 1/2	7 1/2	- 1/4
20 1/2	11	Gulf + Western	4	974	17 1/2	17 1/2	17 1/2	+ 1/4
14 1/4	7 1/4	Handleman	7	90	13	12 1/2	12 1/2	+ 1/4
14 1/4	5 1/4	K-tel	9	133	12 1/2	12 1/2	12 1/2	Unch.
45 1/2	25 1/4	Matsushita Electronics	10	4	39 1/2	39 1/2	39 1/2	- 3 1/2
57 1/4	44 1/4	MCA	9	182	52 1/4	51	52 1/4	+ 3/4
19 1/4	10	Memorex	-	173	15 1/4	14 1/2	15	Unch.
62 1/2	46 1/4	3M	10	1120	58 1/4	57 1/2	57 1/2	+ 1/2
76	41 1/4	Motorola	13	1315	74 1/4	72 1/4	74 1/4	+ 2 1/2
37	23 1/2	North American Philips	6	42	34 1/4	33 1/4	34	Unch.
8 1/4	4 1/4	Orrox Corp.	33	19	7 1/2	7 1/2	7 1/2	- 1/4
23	13 1/4	Pioneer Electronics	14	-	-	-	-	Unch.
31 1/2	18 1/2	RCA	9	1465	30 1/2	30 1/2	30 1/2	+ 1/4
16 1/4	6	Sony	13	1646	15 1/4	14 1/2	15	+ 1/4
35 1/4	20 1/2	Storer Broadcasting	13	573	33 1/4	33	33 1/4	+ 1 1/4
7	3	Superscope	-	54	3 1/2	3 1/2	3 1/2	Unch.
35 1/4	25 1/4	Taft Broadcasting	9	55	30 1/4	29 1/2	29 1/2	- 1/4
20 1/4	14 1/4	Transamerica	5	283	19	18 1/4	18 1/4	Unch.
41 1/4	29 1/4	20th Century-Fox	8	850	42	40	42	+ 2
62 1/4	34 1/4	Warner Communications	13	675	60	59	60	+ 1/4

OVER THE COUNTER

	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abcco	35	-	1 1/4	2 1/4	Integrity Ent.	-	-	2 1/2	2 1/4
Certron Corp.	11	-	1 1/4	1 1/2	Koss Corp.	8	-	5 1/4	5 1/4
Data Packaging	5	-	7 1/4	8	Kustom Elec.	-	-	1 1/4	1 1/4
Electrosound Group	14	-	7 1/4	8	M. Josephson	9	-	11 1/2	11 1/4
First Artists Prod.	18	-	4	4 1/4	Recoton	8	-	2 1/2	3
					Schwartz Bros.	-	-	1 1/4	2 1/4

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

Radio Shack Moving Into Programming Videodisks?

By JIM McCULLAUGH

LOS ANGELES—The giant Fort Worth, Tex.-based Radio Shack chain "does not rule out the possibility" of involving itself in original videodisk music programming, according to senior vice president Bernie Appel.

This would-be scenario comes to light in the wake of Radio Shack's decision to join the RCA capacitive CED videodisk camp.

Radio Shack will buy a CED player from a Japanese supplier who has licensed the RCA technology. Introductions are expected next June. The RCA decision is significant in the enormous marketing clout accruing to the RCA videodisk

camp. Already in the fold are Sears, J.C. Penney and, reportedly Montgomery Ward. Japanese allies already include Sanyo and Toshiba and reportedly Hitachi. Shack has 4,000 stores and another 2,000 dealers and franchisees.

Appel makes it clear, however, that Radio Shack is not buying the hardware direct from RCA but rather from a Far Eastern supplier who will be licensing the RCA technology.

The Radio Shack branded player will come in for around \$500, indicates Appel. Radio Shack will also

(Continued on page 72)

NOVEMBER 22, 1980 BILLBOARD

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Fri., Jan. 30.....NCE/JFK
- (3) Wed., Jan. 21.....JFK/NCE
Fri., Jan. 30.....NCE/LON
Wed., Feb. 4.....LON/JFK
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MULTI-FACETED PUSH

RCA Ignites Promo Blitz For Parton Film And LP

By KIP KIRBY

NASHVILLE—RCA is igniting a nationwide blitz on Dolly Parton that will encompass a multi-faceted promotional push tying-in with the dual release of the singer's first major film and latest LP.

Focal points of the intensive campaign are "9 To 5," the 20th Century-Fox picture starring Jane Fonda, Lily Tomlin and Parton, and the new Parton album, titled "9 To 5 And Odd Jobs."

Aimed at saturating all music formats with the current release of the album this week, the thrust of the promotion is on an extensive cross-merchandising program by RCA national and regional sales and promotion staffs.

A series of "9 To 5" radio contests on both pop and country stations are being coordinated that will offer local listeners with special promo-

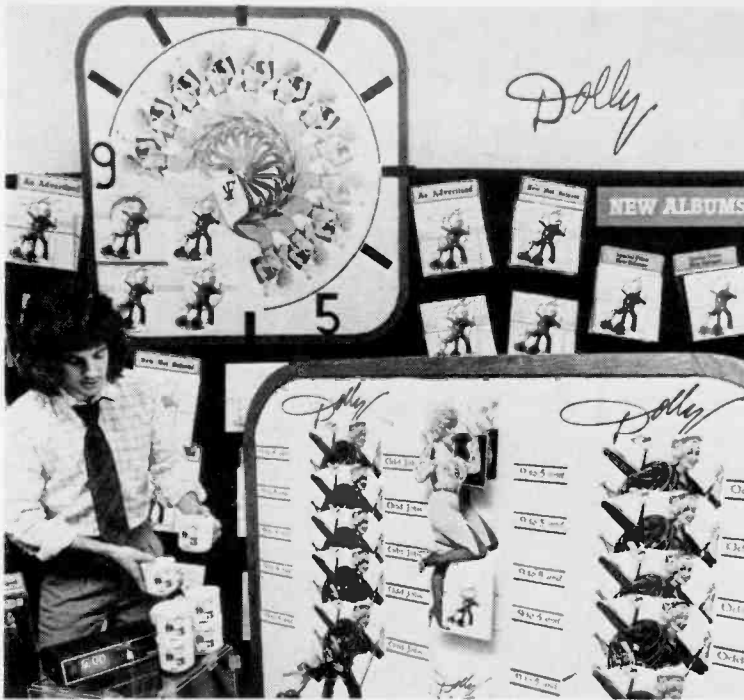
tional items that include "9 To 5" coffee mugs, T-shirts, clock radios, posters and coffee pots.

Stations across the country are encouraged to participate in a "secretaries contest" in which audience members will have a chance to join the official "9 To 5 Club." Membership benefits would include a limousine to and from work for the day, use of a special maid for an afternoon and a paid day's vacation from the office.

In-store point-of-purchase materials used in this campaign will include trade and consumer print ads, 60-second radio spots, radio giveaways and a line of four-color display material featuring the LP's graphics.

Additionally, a video piece spotlighting Parton performing the title

(Continued on page 52)



Parton Push: RCA Records is setting up massive in-store displays supporting Dolly Parton's new LP, "9 To 5 And Odd Jobs." The album push is tied-in to the release of Parton's first film, also titled "9 to 5." The clock-radio giveaways featured in the RCA blitz. Setting up this display in a Nashville Camelot Records store is employe Glenn Middleworth.

MUSICVISION
MINIMUM:
\$45,000 FEE

LOS ANGELES — Forty-five thousand to \$75,000. That's what talent managers were told would be the cost to have MusicVision handle one project at a recent luncheon meeting of the Conference of Personal Managers, West.

The subject of what the Dennis Laventhal-Lenny Beer L.A.-based firm would charge for its services emerged during a panel devoted to the independent promotion person at the Beverly Hills Hotel.

The panel was moderated by manager Sherwin Bash and included Laventhal, Beer and Danny Davis of Casablanca, among others.

One manager asked the MusicVision officials for a "ballpark figure" for working a specific project. Laventhal answered it could vary from \$45,000 to \$75,000, says one independent man who was in the audience.

Asked by another manager what the \$75,000 gets the customer, the answer was that no specifics could be discussed in this open forum, but a private meeting would clarify what kind of program could be assembled for the recording.

N.Y. Met Opera
Reopens Dec. 8

NEW YORK—The Metropolitan Opera here, whose September opening had been postponed due to a series of labor disputes, will open the week of Dec. 8.

The announcement came after the Met reached a contract agreement with its chorus on Thursday (13). Orchestra members had signed two weeks previously and it was expected the other unions would sign quickly. The chorus negotiations proved to be surprisingly difficult, however.

Seventeen unions in all have been involved in the Met negotiations.

Although the season itself will begin several weeks late, the radio broadcasts, scheduled to have begun Dec. 6, will be delayed by only a week.

Handshake Opens
Office In Chicago

NEW YORK—Handshake Records has finalized label president Ron Alexenburg's strategy of dividing the U.S. into three geographical areas with the opening of a Midwest office in Chicago.

The office is under the direction of Larry Green, who spent seven years as national promotion director at A&M Records before joining Handshake.

The Chicago outlet is linked with New York, the label's home base, and Los Angeles, where Joel Newman directs operations there.

Alexenburg has each of the executives handle responsibility for promotion, artists relations and product follow-through on the radio and retail levels.

Allen Will Headline

NEW YORK—Peter Allen, of "Bi-Coastal" fame, headlines at Radio City Music Hall for three nights in January. The show was specially written for Allen and the Music Hall's Rockettes, who costar. Tickets go from \$12.50 to \$17.50.

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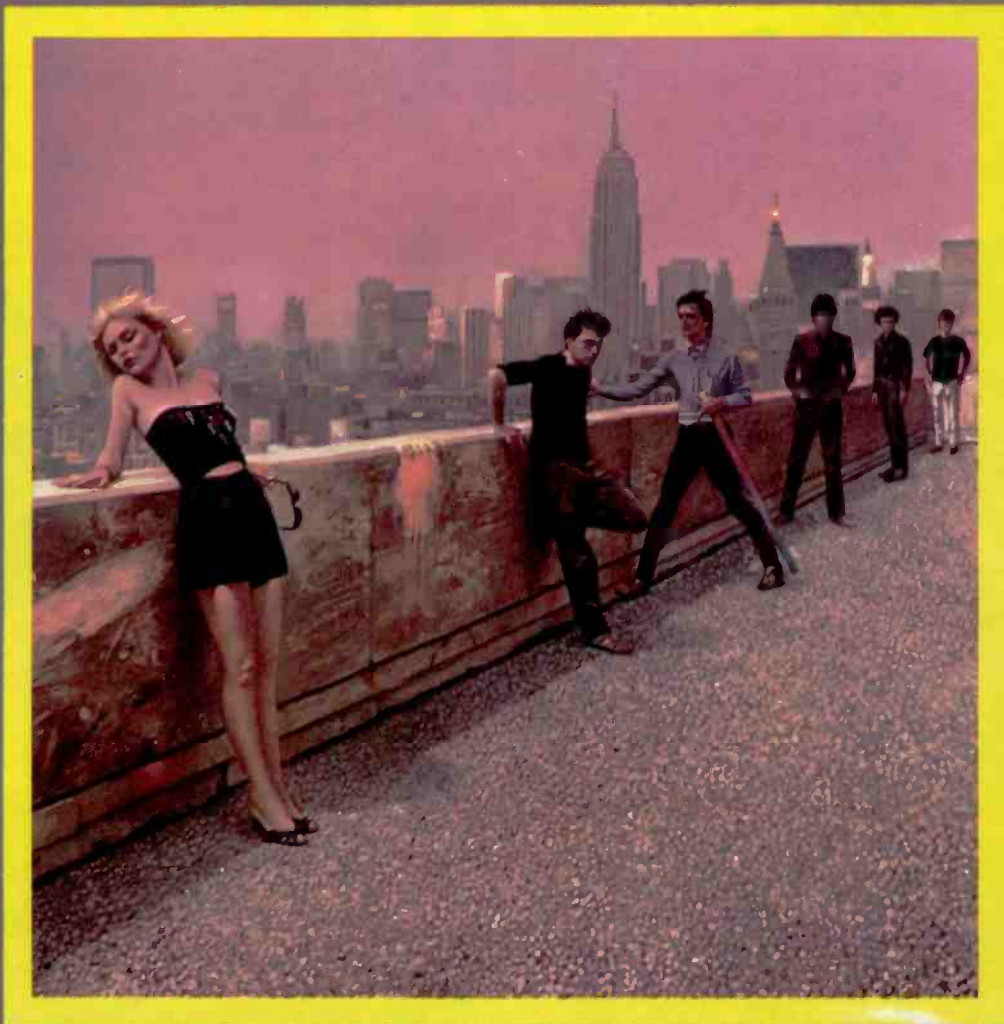
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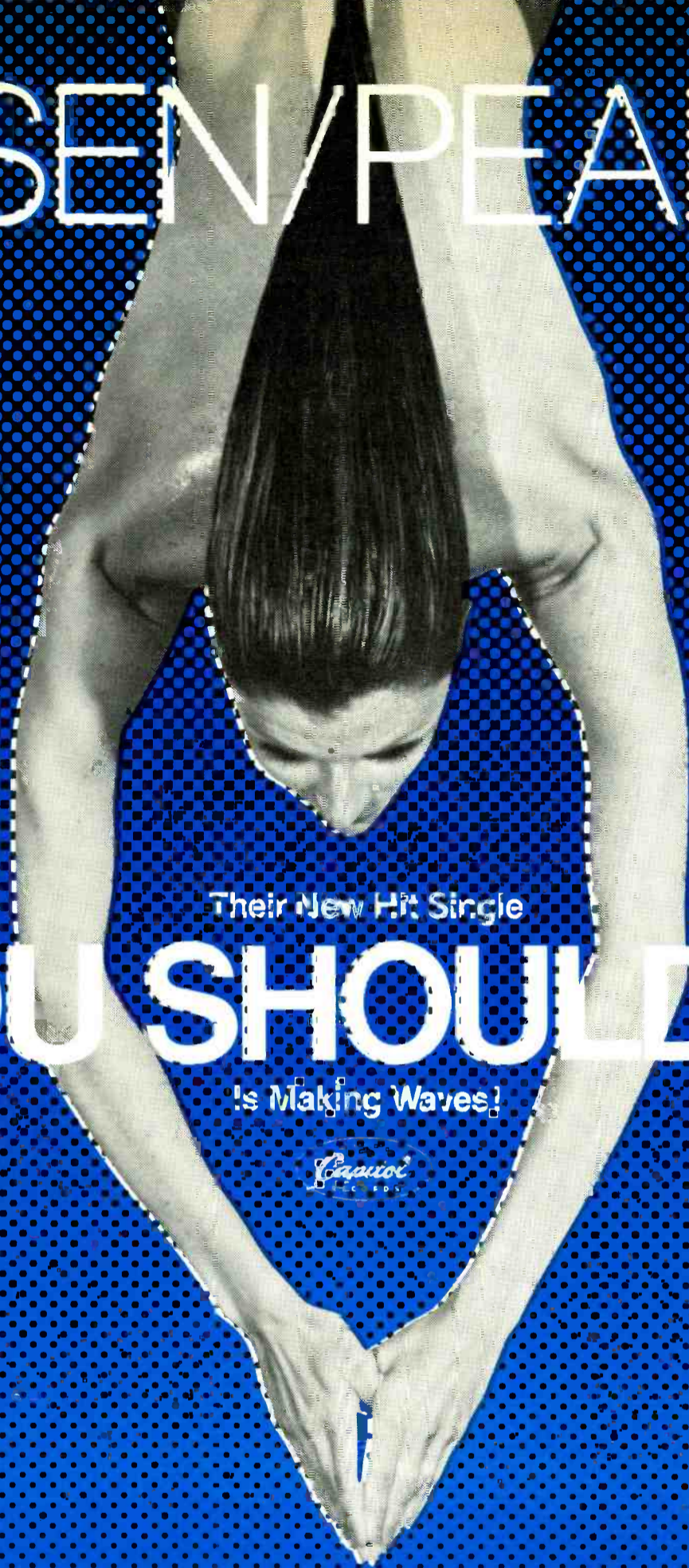
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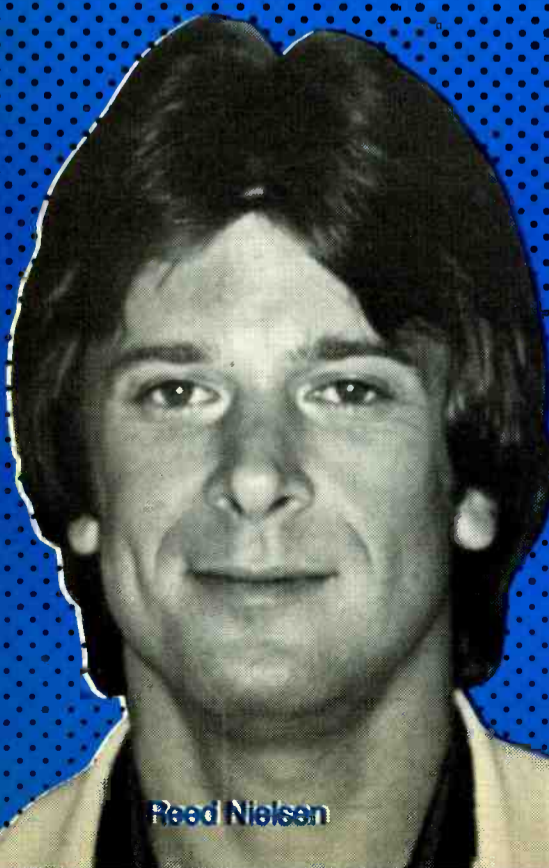
NIELSEN PEARSON



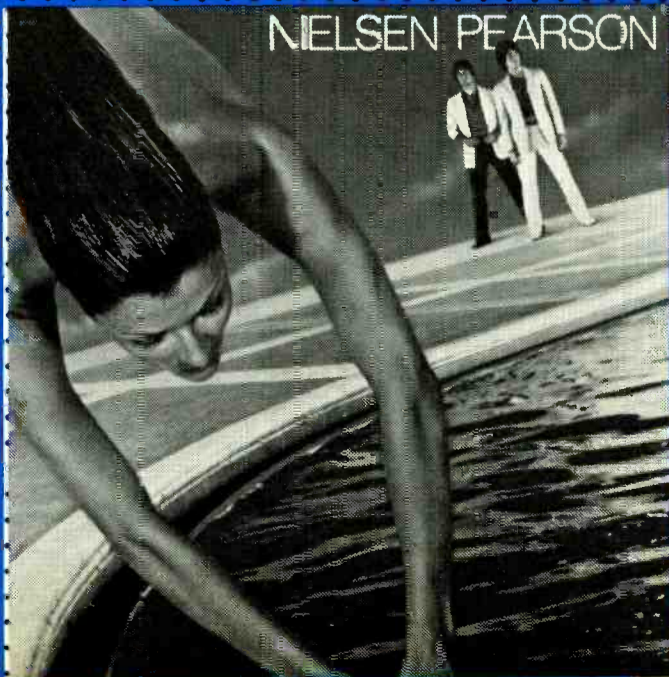
Their New Hit Single

"IF YOU SHOULD SAIL"

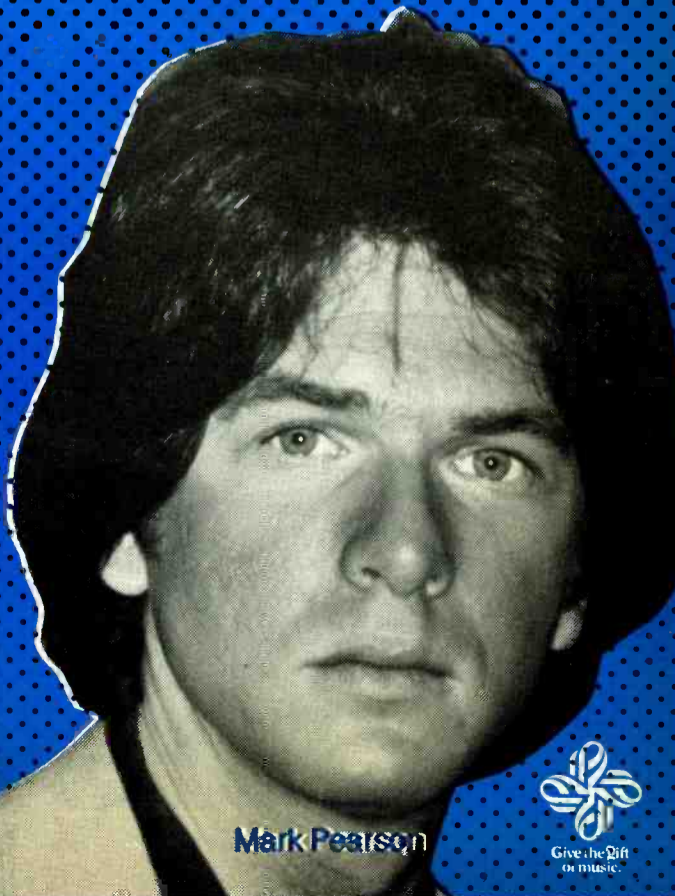
Is Making Waves!



Reed Nielsen



NIELSEN PEARSON



Mark Pearson

Produced by Richard Landis



Strikers Stalled

By CARY DARLING

LOS ANGELES—Talks between the striking American Federation of Musicians and film producers are still suspended as both sides are divided over the pay television/video issue.

Negotiations came to an abrupt halt in the 3½-month-old strike Oct. 29 after the producers introduced the topic of payment for video and pay tv into the proceedings.

The AFM claims the action came as a surprise as it had been on strike over the issue of payment for reuse in commercial television. So far, the producers have refused any agreement without a video/pay tv clause.

"What's stalling us is this brand new issue," maintains Bob Crothers, AFM executive assistant to president Victor Fuentealba. "It's unethical and immoral."

(Continued on page 72)

MILWAUKEE HASSLE

Arrest Newsman On Chain's Premises

By MARTIN HINTZ

MILWAUKEE—The financially troubled 1812 Overture Records and Tape stores are embroiled in a legal situation with a news reporter from WISN-TV who was arrested after being found in a warehouse owned by the Alan Dulberger company.

The reporter, Charles McLauchlan, was picked up Nov. 6 after Dulberger found him in a building at 2638 N. Humboldt Ave. McLauchlan claims a former employe invited him into the building.

According to Dulberger, McLauchlan had told him at that time that "we are going to get you" and asked why Dulberger had supposedly used business money for personal reasons.

The reporter left after Dulberger ordered him from the building but he returned about an hour later with a camera crew. McLauchlan was then arrested by police who had been called in the interim by Dulberger. None of the film crew was taken into custody.

The fact that a former store employe might have invited McLauchlan into the warehouse was revealed Nov. 11 at a conference with Michael Malmstadt, a Milwaukee county deputy district attorney. Malmstadt was told that the reporter had passed a lie detector test. Some of the questions asked McLauchlan apparently dealt with how he got into the warehouse.

According to the lie detector test, McLauchlan truthfully answered that a former 1812 Overture employe called him to come to the warehouse. The test also allegedly showed that McLauchlan said he did not remove anything from the files there.

Malmstadt says he still has not decided whether to charge McLauchlan with a crime. He says that the important issue is to determine the reporter's intent on going to the warehouse.

The financially troubled record retailer recently closed its six Milwaukee and Madison outlets (Billboard, Oct. 25, 1980) and reopened two stores Nov. 7 under the new corporate title of William Tell Overture.

Businesses with which Dulberger is associated owes WISN-AM about \$60,000 in unpaid bills, according to Lee Dolnick, the station's sales manager.

Malmstadt says he has not yet talked to the former employe of the firm; however, he says the individual is a potential defendant in the case. Dulberger says the man had been laid off about three weeks ago and did not have keys to the warehouse. He adds that the man had no authority to let anyone into the facility.

Dulberger tells Billboard he saw McLauchlan going through the files of the corporation when he and his wife had driven to the site to pick up some advertising materials. "I was surprised to see the guy there," Dulberger says. He adds that he recognized the reporter as being the same man who on Nov. 4 came into one of the old 1812 outlets being refurbished prior to its reopening.

"He came into our store even though we had signs on the door saying we were closed for remodeling. He refused to leave for several minutes at that time," Dulberger claims.

The firm's two reopened stores are at 1901 E. North Ave. and at 5821

W. Capitol Drive, both in Milwaukee. Dulberger's mother Charlotte is now the sole shareholder in the new William Tell Overture Corp. Dulberger says his title is now marketing and merchandising manager.

In a prepared statement after the reporter's arrest, Mickey L. Hooten, vice president and general manager of WISN-TV, denied "the occurrence of any criminal activity." Station news director Tom Hauff says the reporter is still on the job. McLauchlan was kept in jail until early in the morning of Nov. 7 and then released on \$500 bail.



MAKING ROUNDS—Boardwalk artist Harry Chapin appears with television host Merv Griffin on "The Merv Griffin Show." Chapin is the first artist signed to Boardwalk Records.

PH Factor Now Creative Factor

LOS ANGELES—The PH Factor, Los Angeles-based production firm, has changed its name to the Creative Factor.

Jim Hampton, president of the firm, cites expansion as the reason for the change. "The name Creative Factor better reflects what we're all about today as a company," says Hampton.

The name, according to Hampton, is just one of many changes in preparation for expansion into music, television and multimedia in 1981.

MOR Gets Boost On the New L.A. Bainbridge Label

By JOHN SIPPEL

LOS ANGELES—Industry marketing veterans Stan Marshall and Lee Armstrong have aligned with good music promotion specialist Jim Schlichting to establish not only their new MOR-oriented label, Bainbridge Records, but to nationally reenergize that brand of repertoire.

"We are trying to enlist not only other adult music-oriented labels like Request and Project 3 and those with defunct catalogs they could re-

vive, but also MOR radio and airline music programmers," Marshall explains.

"Demographics point up the mounting numbers of older people ahead over the next two decades," asserts Marshall, Elektra/Asylum's marketing topper for five years until he left that post earlier this year. "They fill a widening gap in our customer potential."

"The problem with radio is as

(Continued on page 71)

MOTIVATING CONSUMERS...

has been refined to an exceptional degree by any number of manufacturers. But what happens if "the men in the middle" don't get the message?

"The men in the middle" stand between the manufacturer and the ultimate consumer. They're the wholesalers or retailers who dam the distribution flow or smooth it, who stock the product or run out, who give it prominent display space or bury it, who switch brands or push them. They're the programmers who introduce and expose your product.

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Billboard

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Dancer's Jaguar Mask from Guerrero, Mexico used in the procession of San Francisco. Courtesy of the Southwest Museum, Los Angeles.



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Vol. 92 No. 47

Commentary

Razing An Audio Landmark

The following position was adopted by acclamation at a meeting of governors, officers and trustees of the New York chapter of the Recording Academy Nov. 6. It does not necessarily reflect the views of any other chapter or the national office of NARAS.

If the rumors that persist about CBS Records' 30th St. studio are true, the recording industry in New York City is going to lose a dear friend and beloved, legendary recording site early next spring. We hear the 30th St. studio has been sold and will be torn down to make way for an apartment building.

'An obligation to maintain 30th St. as an active studio'

These comments might appear the height of sentimental reaction if the action were to destroy a recording studio with only its considerable history of the last 32 years to recommend it.

But the studio has not lost its validity as a recording facility. This is not our opinion alone. It is supported by many singers, musicians, producers, engineers and even presidents of record companies.

An example: The late Sonny Burke, Frank Sinatra's producer of "Trilogy" (his most recent album), was quoted as saying that he dreamed of producing an album with Sinatra at 30th St. The dream came true last year when one of the records in the three-LP set was recorded at the studio.

In addition to CBS Masterworks, Angel and Nonesuch Records, as well as others, have had and still have projects that are being recorded at 30th St. And "Barnum," of course, is only the most recent Broadway show to be recorded there.

So we see that 30th St. is being used as a recording studio, although perhaps not as much as CBS Records would like, or quite enough to "make ends meet."

The church building which became the 30th St. studio was built in the 1850s. It could have been considered a historic landmark on the basis of that date alone, had its outside architecture

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

Letters To The Editor

Dear Sir:

I have read with interest the letter from Bernard Chevy, Commissioner General of MIDEM, published in the Nov. 15 issue of Billboard. With all due respect to his position, I think it is indefensible.

In the first place, since I am a private citizen and most of the members of our industry are not officials of the government, what better way to demonstrate our collective sense of indignation than to register a protest against an event in which our industry voluntarily participates, i.e., MIDEM.

Though it is entirely correct to suggest that there is no relationship between the MIDEM and the French government, certainly even Chevy would agree that if the year was 1936 and the place was Munich, there would, indeed, be some correlation between a lack of participation in such an event and the official policy of that particular host country and its attitudes.

It is true that the music business has had a tradition of "ignoring" external realities. It is sophistry to suggest that the MIDEM boycott activity has raised "considerations of national borders, races and religions." I, as an American Jew haven't raised these issues. It is the shameful bombing in Paris, coupled with the reported French reaction, which has made these considerations manifestly relevant. I think the time has come to cease living in such an atmosphere of blissful ignorance.

The question of a boycott is a meaningful exercise in shedding ignorance aside. I suggest that the U.S. Olympic Team could have "ignored" the behavior of the Russian government in its invasion of Afghanistan and merely adopted an "ignorance" point of view. But instead it chose to register its symbolic protest by not attending the 1980 Olympics. Should functionaries in the music industry be less socially responsible than athletes?

Though I quite agree that "reprisal" is not appropriate and certainly counterproductive, there is nothing offensive or destructive in what I am suggesting—merely non-attendance at a voluntary event to register a symbolic protest against discrimination and the atmosphere of religious intolerance which allows it to flourish.

Because blatant anti-semitic French views were even more disturbing in 1977, does not mitigate against the offensiveness of this point of view today. In moral terms, these attitudes are objectionable at 17%, 12% and 10%. Though in each and every community, including this country, there is a small percentage of bigots who publicly and actively reconfirm their bigotry, I would suggest that the current level of professed anti-semitism at 12% is far from acceptable.

More to the point, the most disturbing aspect of the

12% of French men and women who felt there were "too many Jews" in France, is the fact that this sentiment was apparently publicly expressed within days of the synagogue bombing.

It is curious that Chevy has not addressed the fundamental issue. Though he has a legitimate commercial reason to support his point of view, one would hope he could respond in moral rather than practical terms.

Also, I appreciate that a MIDEM boycott may not be an appropriate response for Jews living in France. It may be a very appropriate response for those living outside France who have a greater range of choice, given the practical realities of the situation.

Michael R. Shapiro
 Los Angeles

Dear Editor:

I write you both as an individual and as a representative of the Arista and Ariola U.S. record and music publishing operations to express my professional concern and personal outrage at recent events in France and the hesitant, almost negligent, attitude of the French government towards the event.

The many news reports have long since documented the latent, and even sometimes blatant, anti-semitism inherent in these events. But one must acknowledge that the facts are less than clear as to who is precisely responsible for the overt acts.

However, although the overt acts are profoundly disturbing, it is the dissembling attitude of the French government that represents the real cause for alarm. By that I do not mean the official policy of the French government towards the State of Israel (although that may be disturbing to me as well), but rather their considerably less than dynamic attitude towards the basic human rights issue raised.

It is transparently clear that, although for public relations reasons the French government has "approved" of various marches and demonstrations, the leaders of that government have been less than forthright in their leadership role.

I'm quite sure that their attitude has been dictated by their own perception of France's primary interests and have been a clear signal to those looking for such a signal, but one cannot be so naive as to not call the situation as it is.

Under these circumstances, I do not see how any individual interested in human rights as an integral part of our lives can support or participate in activities in a country that holds these attitudes.

Accordingly, for so long as such circumstances exist, the Arista and Ariola U.S. record and music publishing companies will not and cannot participate in

not been altered drastically in ensuing years. However, its landmark status should still be assured for its inside architecture, which made it possible for it to become the best recording studio in New York, if not the world.

If CBS has no further use for the building, there is yet no reason to give up hope that it may continue as a recording studio. We don't have to witness a mercy killing, or an assassination.

How about an adoption? There must be someone willing to buy 30th St. and keep it as a recording studio.

We do not know if its continued use as a studio ever entered into the real estate negotiations. However, it seems to us that there is an obligation for the owner of such an audio landmark to maintain it for the record-buying public all over the world. A sense of utility, audio recording desirability and history has to be balanced against financial considerations which seem to dictate a sale to the highest bidder.

We and many of the people we have spoken to feel the recording activities of the 30th St. studio should be diversified to include film scoring, a video soundstage, audio editing for video and, perhaps, use as a rehearsal hall as well. All this would increase potential income.

'How about an adoption' . . . instead of 'a mercy killing'

What will people say when they find out the recording "home" of "South Pacific," "Sound Of Music," "My Fair Lady," "West Side Story," "Candide," "Camelot," "A Little Night Music," "Chorus Line" and "Annie," not to mention Stravinsky, Bernstein, Streisand, Horowitz, Boulez, Ellington, Basie, Mitch Miller, Isaac Stern, etc., etc., will be torn down for an apartment house?

We wish that all who agree that 30th St. should remain as a studio will join with us so the message becomes clear to those involved. If not, perhaps we will all be invited to the wake.

the planned activities of the MIDEM conference to the extent that that conference is going to be held on French territory or under French auspices.

I know that the organizers of MIDEM would like us to believe that the actions and attitudes of the French government have nothing to do with it. If that be the case then I call upon those same organizers to stand up and be counted on this very issue and move the MIDEM conference to another location.

If they are truly interested in the continuation of that important conference and if their words are more than debater's ploys, that is what they themselves should be suggesting. Absent that substantive approach, their words ring hollow.

Elliot Goldman
 Executive vice president, general manager
 Arista Records
 New York

Dear Sir:

To Kevin St. John, whose article appeared in the Oct. 18 issue, I say, Bravo! I'm into my 28th year of broadcasting and have watched the radio and music world wind, twist and confuse themselves over all these years.

His comment that "only a handful decides what everyone will hear" was the guts of his message, and might just lose him a few friends. But, hell, that is part of life. When some of us get up and speak the truth, we are almost always surprised at the number of people who find the truth painful and would rather not be exposed to it.

As a broadcaster of a fair number of years and still on the air, I can back St. John up 100% on his thoughts about programmers and other air people. I respect him for bringing to light a matter that is little known to the general public.

F. Bruce Parsons
 General Manager, WEEJ-FM
 Port Charlotte, Fla.

Dear Sir:

Please add the following at our station as concurring verbatim with the commentary "There's No Lull In Creativity" by Kevin St. John (Billboard, Oct. 18, 1980):

Carol Olmstead, music director, and announcers Clark Meyer, Loren Stanley, Dana Buckingham, Terry Rickers and Beth Evans, as well as myself.

Thank you from all of us and thousands of our listeners in Western Iowa for printing it.

Randy Olmstead
 Operations Manager, KRRL-FM
 Carroll, Iowa

ZERO IN ON
CITY BOY'S
NEW ALBUM
**"HEADS
ARE ROLLING."**

SD 19285

Produced by Tim Friese-Greene and City Boy.

ON ATLANTIC RECORDS AND TAPES



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The Queen of Soul returns to her throne.

“Wow, Oh Wow! The latest LP by the **Queen of Soul** is a real knockout. **Lady Soul** renders all the tunes with soul power that only Aretha can pour out...wait until you hear the way she takes ‘Can’t Turn You Loose’ and makes it her own national anthem.^{AS} All the songs are touched with a touch of gold that will quickly shoot this LP to platinum. **The Queen** has returned to the throne.” —N.Y. Amsterdam News

“Aretha is a dazzling reminder that **Lady Soul** has never veered far from her gospel roots... lush ballads and finger-poppin’ R&B complement the power and glory of Franklin’s feathery, four-octave soprano.” —Newsweek

“A great, spirited album for Aretha Franklin, **The First Lady of Soul**. At her best, Franklin drives notes into a frenzy—and that happens often here. Her sparks of exultation are basic soul, pure Franklin. An important record!”
—Detroit Free Press

In a word...Aretha.^{AL 9538}

The spectacular Arista debut of Aretha Franklin.
Featuring the smash hit “United Together.”^{AS 7669}

Produced by Arif Mardin and Chuck Jackson.

ARISTATM

Photo: Harry Langdon

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

PRIME MOVERS-NATIONAL

BRUCE SPRINGSTEEN—Hungry Hearts (Columbia)
LEO SAYER—More Than I Can Say (WB)
NEIL DIAMOND—Love On The Rocks (Capitol)

TOP ADD ONS -NATIONAL

ROD STEWART—Passion (WB)
BLONDIE—The Tide Is High (Chrysalis)
BARRY MANILOW—I Made It Through The Rain (Arista)

BREAKOUTS-NATIONAL

HEART—Tell It Like It Is (Epic)
ANDY GIBB—Time Is Time (RSO)
DEVO—Whip It (WB)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.
● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.
BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

★ PRIME MOVERS

STEVIE WONDER—Master Blaster (Motown)
BRUCE SPRINGSTEEN—Hungry Hearts (Columbia)
JOHN LENNON—Starting Over (Geffen)

● TOP ADD ONS

BLONDIE—The Tide Is High (Chrysalis)
ROD STEWART—Passion (WB)
BARRY MANILOW—I Made It Through The Rain (Arista)

BREAKOUTS

BARBRA STREISAND/BARRY GIBB—Guilty (Columbia)
ANDY GIBB—Time Is Time (RSO)
DIANA ROSS—I'm Coming Out (Motown)

KFI—Los Angeles (R. Collins—MD)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 30-18
★ ★ DIANA ROSS—I'm Coming Out 18-9
★ LEO SAYER—More Than I Can Say 16-10
★ CHRISTOPHER CROSS—Never Be The Same 17-12
★ KENNY ROGERS—Lady 1-1
● ● ANDY GIBB—Time Is Time
● ● BARRY MANILOW—I Made It Through The Rain
● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
● THE VAPORS—Turning Japanese—X-D-28
● ROD STEWART—Passion
● BLONDIE—The Tide Is High—D-30
● ABBA—The Winner Takes It All

KRLA—Los Angeles (R. Stancatto—MD)

★ ★ PAT BENATAR—Hit Me With Your Best Shot 22-15
★ ★ LEO SAYER—More Than I Can Say 24-19
★ BARBRA STREISAND/BARRY GIBB—Guilty 15-13
★ JOHN LENNON—Starting Over 18-16
● ● BARBRA STREISAND—Woman In Love 4-3
● ● BLONDIE—The Tide Is High
● ● KANO—I'm Ready
● ● KOOL & THE GANG—Celebration—X-D-26
● DR. HOOK—Girls Can Get It
● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—X-D-24

KRTH (KEARTH)—Los Angeles (B. Hamilton—PD)

★ ★ BARBRA STREISAND/BARRY GIBB—Guilty 19-13
★ ★ STEVIE WONDER—Master Blaster 24-15
★ BRUCE SPRINGSTEEN—Hungry Heart 21-15
★ NEIL DIAMOND—Love On The Rocks 26-19
★ JOHN LENNON—Starting Over 12-9
● ● BLONDIE—The Tide Is High
● ● BARRY MANILOW—I Made It Through The Rain
● MANHATTAN TRANSFER—Trickle, Trickle
● HEART—Tell It Like It Is
● DOOBIE BROTHERS—One Step Closer
● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
● DON WILLIAMS—I Believe In You—D-29
● THE KORGIS—Everybody's Got To Learn Sometime—D-30

KFMB-FM (B-100)—San Diego (G. McCartney—MD)

★ ★ CHRISTOPHER CROSS—Never Be The Same 17-12
★ ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 15-11
★ BARBRA STREISAND/BARRY GIBB—Guilty 28-18
★ NEIL DIAMOND—Love On The Rocks 18-14
★ PAUL SIMON—One Trick Pony 22-17
● ● DIANA ROSS—It's My Turn
● ● DON WILLIAMS—I Believe In You—26
● ● NIELSEN/PEARSON—If You Should Sail—D-30
● HARRY CHAPIN—Sequel—D-29
● MAC DAVIS—Texas In My Rear View Mirror

KGB (13K)—San Diego (P. Hamilton—MD)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 24-

20

★ ★ STEVIE WONDER—Master Blaster 13-9
★ THE POLICE—De Do Do Do, De Da Da Da 27-23
★ LEO SAYER—More Than I Can Say 28-25
★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 21-17
● ● ROD STEWART—Passion
● ● BLONDIE—The Tide Is High
● ● BARBRA STREISAND/BARRY GIBB—Guilty—D-12
● CHRISTOPHER CROSS—Never Be The Same—D-29
● JOHN LENNON—Starting Over—D-18
● AC/DC—You Shook Me All Night Long—D-30

KERN—Bakersfield (G. Davis—MD)

★ ★ CHRISTOPHER CROSS—Never Be The Same 12-5
★ ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 7-3
★ DIANA ROSS—I'm Coming Out 20-16
★ LEO SAYER—More Than I Can Say 8-4
★ JOHN LENNON—Starting Over 17-14
● ● THE BABYS—Turn And Walk Away
● ● ROD STEWART—Passion
● ● THE KINGS—Switchin' To Glide
● HEART—Tell It Like It Is
● BLONDIE—The Tide Is High
● BARRY MANILOW—I Made It Through The Rain
● THE POLICE—De Do Do Do, De Da Da Da—D-28
● DR. HOOK—Girls Can Get It—D-30

KOPA—Phoenix (J. McKay—MD)

★ ★ NEIL DIAMOND—Love On The Rocks 12-6
★ ★ JOHN LENNON—Starting Over 22-9
★ THE POLICE—De Do Do Do, De Da Da Da 28-23
★ RANDY MEISNER—Deep Inside My Heart 23-19
★ AIR WPPLY—Every Woman In The World 16-11
● ● BARBRA STREISAND/BARRY GIBB—Guilty—D-13
● ● BRUCE SPRINGSTEEN—Hungry Heart—D-30
● ● THE KORGIS—Everybody's Got To Learn Sometime—D-30
● DIANA ROSS—It's My Turn
● HARRY CHAPIN—Sequel—D-29
● HEART—Tell It Like It Is
● ABBA—The Winner Takes It All—X
● ANDY GIBB—Time Is Time
● DR. HOOK—Girls Can Get It—X

KRUX—Phoenix (B. Rivers—MD)

★ ★ RANDY MEISNER—Deep Inside My Heart 29-21
★ ★ JOHN LENNON—Starting Over 30-22
★ AIR SUPPLY—Every Woman In The World 34-26
★ BRUCE SPRINGSTEEN—Hungry Heart 21-15
● ● ROD STEWART—Passion—D-35
● ● BLONDIE—The Tide Is High—D-39
● HEART—Tell It Like It Is—D-40

KRQ (KRQ Radio 94)—Tucson (D. Van Stone—MD)

★ ★ PAT BENATAR—Hit Me With Your Best Shot 18-13
★ ★ NEIL DIAMOND—Love On The Rocks 21-16
★ BRUCE SPRINGSTEEN—Hungry Heart 12-9
★ CHRISTOPHER CROSS—Never Be The Same 6-4
★ BARBRA STREISAND/BARRY GIBB—Guilty 9-6
● ● TIERRA—Together—D-29
● ● ROD STEWART—Passion—D-28
● ● DR. HOOK—Girls Can Get It—D-27

KENO—Las Vegas (B. Alexander—MD)

★ ★ DIANA ROSS—I'm Coming Out 8-4
★ ★ THE JACKSONS—Lovely One 2-1
★ BARBRA STREISAND/BARRY GIBB—Guilty 25-18
★ PAT BENATAR—Hit Me With Your Best Shot 21-15
★ NEIL DIAMOND—Love On The Rocks 22-16
● ● ROD STEWART—Passion
● ● BLONDIE—The Tide Is High
● ● STACY LATTISAW—Let Me Be Your Angel—D-29
● HARRY CHAPIN—Sequel—D-28
● BOB SEGER—The Horizontal Bop
● DOOBIE BROTHERS—One Step Closer
● HEART—Tell It Like It Is—D-30
● BARRY MANILOW—I Made It Through The Rain

KLUC—Las Vegas (D. Anthony—MD)

★ ★ KENNY ROGERS—Lady 3-1
★ ★ CHRISTOPHER CROSS—Never Be The Same 6-4

Pacific Northwest Region

★ PRIME MOVERS

NEIL DIAMOND—Love On The Rocks (Capitol)
BRUCE SPRINGSTEEN—Hungry Hearts (Columbia)
LEO SAYER—More Than I Can Say (WB)

● TOP ADD ONS

ROD STEWART—Passion (WB)
BLONDIE—The Tide Is High (Chrysalis)
BARRY MANILOW—I Made It Through The Rain (Arista)

BREAKOUTS

CHRISTOPHER CROSS—Never The Same (WB)
PAT BENATAR—Hit Me With Your Best Shot (Chrysalis)
AIR SUPPLY—Every Woman In The World (Arista)

KFRC—San Francisco (J. Peterson—PD)

★ ★ LEO SAYER—More Than I Can Say 39-26
★ ★ JOHN LENNON—Starting Over 25-15
★ KOOL & THE GANG—Celebration 38-28
★ BRUCE SPRINGSTEEN—Hungry Heart 18-12
● ● CHRISTOPHER CROSS—Never Be The Same
● ● BLONDIE—The Tide Is High
● ● HEART—Tell It Like It Is
● ● ROD STEWART—Passion
● ● FRED KNOBLOCK/SUSAN ANTON—Killin' Time
● ● TIERRA—Together—D-40
● ● JOHN COUGAR—This Time
● ● JIMMY HALL—I'm Happy That Love Has Found You—X-30
● ● RANDY MEISNER—Deep Inside My Heart—D-32
● ● POINTER SISTERS—Could I Be Dreaming—D-31

KXOA-AM—Sacramento (C. Mitchell—MD)

★ ★ DEVO—Whip It 3-3
★ ★ BARBRA STREISAND—Woman In Love 2-1
★ KENNY ROGERS—Lady 6-4
★ DONNA SUMMER—The Wanderer
● ● JOHN LENNON—Starting Over—D-10

KIOY—Fresno (M. Driscoll—MD)

No List

KGW—Portland (J. Wojniak—MD)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 27-20
★ ★ NEIL DIAMOND—Love On The Rocks 20-14
★ ★ RANDY MEISNER—Deep Inside My Heart 23-17
★ THE KORGIS—Everybody's Got To Learn Sometime 25-18
★ STEPHANIE MILLS—Never Knew Love Like This Before 15-10
● ● PAT BENATAR—Hit Me With Your Best Shot—D-27
● ● AIR SUPPLY—Every Woman In The World—D-28
● ● BARBRA STREISAND/BARRY GIBB—Guilty—D-25
● ● PAUL SIMON—One Trick Pony—D-30
● ● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-26
● ● HEART—Tell It Like It Is—D-29

KMJK—Portland (C. Kelly—MD)

★ ★ PAT BENATAR—Hit Me With Your Best Shot 15-8
★ ★ NEIL DIAMOND—Love On The Rocks 26-19
★ CHRISTOPHER CROSS—Never Be The Same 20-14
★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 21-16
★ KENNY ROGERS—Lady 2-1
● ● DR. HOOK—Girls Can Get It
● ● ROD STEWART—Passion
● ● HARRY CHAPIN—Sequel—D-30
● ● THE KINGS—Switchin' To Glide
● ● ROGER DALTRY—Without Your Love—X-D-33
● ● BARRY MANILOW—I Made It Through The Rain

KJR—Seattle (T. Buchanan—MD)

★ ★ NEIL DIAMOND—Love On The Rocks 20-15
★ ★ THE JACKSONS—Lovely One 17-13
★ ★ CHRISTOPHER CROSS—Never Be The Same

16-12
★ PAUL SIMON—One Trick Pony 21-19
★ JOHN LENNON—Starting Over 23-21
● ● CHEAP TRICK—Stop This Game
● ● ROD STEWART—Passion
● ● DIANA ROSS—It's My Turn
● ● THE POLICE—De Do Do Do, De Da Da Da—D-25
● ● AIR SUPPLY—Every Woman In The World
● ● BARBRA STREISAND/BARRY GIBB—Guilty
● ● BRUCE SPRINGSTEEN—Hungry Heart—D-26
● ● ROGER DALTRY—Without Your Love—D-27
● ● HEART—Tell It Like It Is—D-24

KYYX—Seattle (S. Lynch—MD)

★ ★ NEIL DIAMOND—Love On The Rocks 6-3
★ ★ ROGER DALTRY—Without Your Love 10-6
★ BRUCE SPRINGSTEEN—Hungry Heart 15-11
★ CHRISTOPHER CROSS—Never Be The Same 11-8
★ DOOBIE BROTHERS—One Step Closer 22-15
● ● BLONDIE—The Tide Is High
● ● BARRY MANILOW—I Made It Through The Rain
● ● BOB SEGER—The Horizontal Bop
● ● HEART—Tell It Like It Is—D-23
● ● ANDY GIBB—Time Is Time
● ● PURE PRAIRIE LEAGUE—I Can't Stop The Feeling

KJRB—Spokane (B. Gregory—MD)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 16-11
★ ★ HEART—Tell It Like It Is 28-18
★ BARBRA STREISAND/BARRY GIBB—Guilty 13-8
★ STEVIE WONDER—Master Blaster 9-6
★ CHRISTOPHER CROSS—Never Be The Same 11-7
● ● EAGLES—Seven Bridges Road
● ● ROD STEWART—Passion—D-30
● ● BLONDIE—The Tide Is High
● ● EARTH, WIND & FIRE—You
● ● AIR SUPPLY—Every Woman In The World—D-26
● ● DR. HOOK—Girls Can Get It

KTAC—Tacoma (S. Carter—MD)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 22-16
★ ★ THE JACKSONS—Lovely One 13-7
★ CLIFF RICHARD—Dreaming 27-23
★ PAT BENATAR—Hit Me With Your Best Shot 12-8
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 18-14
● ● EDDIE RABBITT—I Love A Rainy Night
● ● EAGLES—Seven Bridges Road
● ● DON WILLIAMS—I Believe In You—D-27
● ● CHEAP TRICK—Stop This Game
● ● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-28
● ● ROGER DALTRY—Without Your Love
● ● HEART—Tell It Like It Is—D-26
● ● BLONDIE—The Tide Is High

KCBN—Reno (L. Irons—MD)

★ ★ PAT BENATAR—Hit Me With Your Best Shot 13-6
★ ★ BRUCE SPRINGSTEEN—Hungry Heart 39-28
★ BARBRA STREISAND/BARRY GIBB—Guilty 31-26
★ CHRISTOPHER CROSS—Never Be The Same 26-19
★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 22-13
● ● ROD STEWART—Passion
● ● HEART—Tell It Like It Is
● ● THE POLICE—De Do Do Do, De Da Da Da—D-33
● ● DIANNE WARWICK—Easy Love
● ● UTOPIA—I Just Want To Touch You
● ● EDDIE MONEY—Let's Be Lovers Again—D-40
● ● OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-37
● ● THE BABYS—Turn And Walk Away

KCPX—Salt Lake (G. Waldron—MD)

★ ★ DR. HOOK—Girls Can Get It 31-19
★ ★ EDDIE RABBITT—I Love A Rainy Night 26-14
● ● EARTH, WIND & FIRE—You
● ● BARRY MANILOW—I Made It Through The Rain
● ● AIR SUPPLY—All Out Of Love—D-27
● ● KOOL & THE GANG—Celebration—D-40
● ● THE POLICE—De Do Do Do, De Da Da Da
● ● BARBRA STREISAND/BARRY GIBB—Guilty—D-26
● ● MARCY LEVY & ROBIN GIBB—Help Me—D-31
● ● CHEAP TRICK—Stop This Game—D-37
● ● TIERRA—Together
● ● THE BABYS—Turn And Walk Away—D-34
● ● AMY HOLLAND—Here In The Light—D-39

● ● HEART—Tell It Like It Is—D-30
● ● BLONDIE—The Tide Is High
● ● ANDY GIBB—Time Is Time
● ● ROCKPILE—Teacher, Teacher
● ● PURE PRAIRIE LEAGUE—I Can't Stop This Feeling—D-38

KRSP—Salt Lake (L. Windgar—MD)

★ ★ LEO SAYER—More Than I Can Say 9-5
★ ★ CHRISTOPHER CROSS—Never Be The Same 10-6
★ ★ RANDY MEISNER—Deep Inside My Heart 15-8
★ BRUCE SPRINGSTEEN—Hungry Heart 14-7
★ JOHN LENNON—Starting Over 19-15
● ● ROD STEWART—Passion
● ● BLONDIE—The Tide Is High
● ● CHEAP TRICK—Stop This Game—D-26
● ● THE KINGS—Switchin' To Glide
● ● THE BABYS—Turn And Walk Away—D-29
● ● DOOBIE BROTHERS—One Step Closer—D-28
● ● HEART—Tell It Like It Is—D-27
● ● ALAN PARSONS PROJECT—Games People Play

KIMN—Denver (D. Ericson—MD)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 27-20
★ ★ NEIL DIAMOND—Love On The Rocks 11-5
★ PAT BENATAR—Hit Me With Your Best Shot 9-8
★ JIMMY HALL—I'm Happy That Love Has Found You 23-21
★ CHRISTOPHER CROSS—Never Be The Same 12-10
★ JOHN LENNON—Starting Over 26-22

North Central Region

★ PRIME MOVERS

BRUCE SPRINGSTEEN—Hungry Hearts (Columbia)
BARBRA STREISAND/BARRY GIBB—Guilty (Columbia)
LEO SAYER—More Than I Can Say (WB)

● TOP ADD ONS

ROD STEWART—Passion (WB)
BLONDIE—The Tide Is High (Chrysalis)
DIANA ROSS—It's My Turn (Motown)

BREAKOUTS

HEART—Tell It Like It Is (Epic)
BOB SEGER—The Horizontal Bop (Capitol)
NEIL DIAMOND—Love On The Rocks (Capitol)

CKLW—Detroit (R. Trombley—MD)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 25-18
★ ★ NEIL DIAMOND—Love On The Rocks 19-11
★ CLIFF RICHARD—Dreaming 17-14
★ THE VAPORS—Turning Japanese 23-19
● ● ROD STEWART—Passion
● ● AIR SUPPLY—Every Woman In The World—27

WORQ—Detroit (J. Ryan—MO)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 23-14
★ ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly D-19
★ AC/DC—You Shook Me All Night Long 9-5
★ JOHN LENNON—Starting Over 4-3
★ NEIL DIAMOND—Love On The Rocks 15-11
★ CHRISTOPHER CROSS—Never Be The Same 20-16
● ● DIANA ROSS—It's My Turn
● ● ROD STEWART—Passion
● ● RANDY MEISNER—Deep Inside My Heart—D-30
● ● DR. HOOK—Girls Can Get It
● ● NIELSEN/PEARSON—If You Should Sail—D-29
● ● ANDY GIBB—Time Is Time

WAKY—Louisville (B. Modie—MD)

★ ★ AIR SUPPLY—Every Woman In The World 29-22
★ ★ BARBRA STREISAND/BARRY GIBB—Guilty 24-19
★ THE KORGIS—Everybody's Got To Learn Sometime 26-21
★ BRUCE SPRINGSTEEN—Hungry Heart 19-13
★ ROGER DALTRY—Without Your Love 28-23
● ● HEART—Tell It Like It Is—D-25
● ● HARRY CHAPIN—Sequel—D-24
● ● DR. HOOK—Girls Can Get It—D-26
● ● DOOBIE BROTHERS—One Step Closer—D-28
● ● ROD STEWART—Passion—D-30

WKJ (KJ 101)—Louisville (B. Hatfield—MO)

★ ★ BRUCE SPRINGSTEEN—Hungry Heart 18-10
★ ★ CHRISTOPHER CROSS—Never Be The Same 16-11
★ CLIFF RICHARD—Dreaming 13-8
★ 707—I Could Be Good For You 10-7

● ● ROD STEWART—Passion
● ● REO SPEEDWAGON—Keep On Loving You
● ● THE KORGIS—Everybody's Got To Learn Sometime—D-25
● ● PETE TOWNSHEND—Rough Boys
● ● HARRY CHAPIN—Sequel

WGCL—Cleveland (D. Collins—MD)

★ ★ BARBRA STREISAND/BARRY GIBB—Guilty 14-9
★ ★ JOHN LENNON—Starting Over 28-13
★ AIR SUPPLY—Every Woman In The World 24-19
★ NEIL DIAMOND—Love On The Rocks 27-24
★ DEVO—Whip It 29-18
● ● ROD STEWART—Passion
● ● BLONDIE—The Tide Is High—30
● ● BARRY MANILOW—I Made It Through The Rain
● ● ANDY GIBB—Time Is Time
● ● THE POLICE—De Do Do Do, De Da Da Da—D-21
● ● RANDY MEISNER—Deep Inside My Heart—D-28
● ● JIMMY HALL—I'm Happy That Love Has Found You—D-29
● ● DIANA ROSS—It's My Turn
● ● HARRY CHAPIN—Sequel—D-27
● ● CHEAP TRICK—Stop This Game
● ● ROGER DALTRY—Without Your Love—D-26

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

★ ★ PAT BENATAR—Hit Me With Your Best Shot 15-11
★ ★ LEO SAYER—More Than I Can Say 13-6
★ BRUCE SPRINGSTEEN—Hungry Heart 19-14
★ CHRISTOPHER CROSS—Never Be The Same 27-21
★ ROGER DALTRY—Without Your Love 30-26
● ● BARBRA STREISAND/BARRY GIBB—Guilty—D-33
● ● BOB SEGER—The Horizontal Bop—D-34
● ● JOHN LENNON—Starting Over—D-32
● ● ROD STEWART—Passion—D-35

WNCI—Columbus (S. Edwards—MD)

★ ★ DIANA ROSS—I'm Coming Out 20-13
★ ★ LEO SAYER—More Than I Can Say 15-7
★ ROLLING STONES—She's So Cold 19-11
★ BRUCE SPRINGSTEEN—Hungry Heart 23-19
★ DARYL HALL/JOHN OATES—You've Lost That Lovin' Feelin' 22-18
● ● DOOBIE BROTHERS—One Step Closer—LP
● ● ROD STEWART—Passion—LP
● ● THE POLICE—De Do Do Do, De Da Da Da—LP
● ● AIR SUPPLY—Every Woman In The World—LP
● ● BARBRA STREISAND/BARRY GIBB—Guilty—D-25
● ● NEIL DIAMOND—Love On The Rocks—D-23
● ● JOHN LENNON—Starting Over—D-20

WKGT (92-X)—Columbus (T. Nutter—MO)

★ ★ PAT BENATAR—Hit Me With Your Best Shot 7-3
★ ★ LEO SAYER—More Than I Can Say 12-8
★ BRUCE SPRINGSTEEN—Hungry Heart 20-15
★ CHRISTOPHER CROSS—Never Be The Same 13-10
★ JOHN LENNON—Starting Over 22-18
● ● HEART—Tell It Like It Is—D-25
● ● NEIL DIAMOND—Love On The Rocks—D-24
● ● RANDY MEISNER—Deep Inside My Heart—NP
● ● BILLY JOEL—Sometimes A Fantasy—NP
● ● CHEAP TRICK—Stop This Game—NP
● ● DEVO—Whip It—NP
● ● AC/DC—You Shook Me All Night Long

WZZP—Cleveland (B. McKay—MD)

No List

WKWK (14WK)—Wheeling (R. Collins—MO)

No List

Southwest Region

★ PRIME MOVERS

LEO SAYER—More Than I Can Say (WB)
DON WILLIAMS—I Believe In You (MCA)
STEVIE WONDER—Master Blaster (Motown)

(Continued on page 22)

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To The Hatchet Go The Spoils.

In their latest onslaught, Molly Hatchet is "Beatin' The Odds"^{FE 36572} with a solid gold triumph. It's another heavy metal addition to a war chest already rich with platinum booty for "Molly Hatchet"^{JE 35347} and "Flirtin' With Disaster."^{JE 36110}

But the battle is far from over. The Hatchet is currently slashing out across the country, striking city after city in accordance with the plan below. The latest head count shows hordes of new supporters coming in daily.

And as the numbers grow, even the staunchest pockets of resistance concede to Molly Hatchet's "Beatin' The Odds." Don't make the regrettable mistake of betting against them.

They've got the cutting edge.



Beatin' The Odds

Molly Hatchet. "Beatin' The Odds." The gold album and ultra-aggressive single. On Epic Records and Tapes.

9-50943



Give the gift of music.

Molly Hatchet cuts across the country

11/17	Largo, MD	12/10	Wichita, KS
11/18	Albany, NY	12/11	Kansas City, KS
11/19	Johnstown, PA	12/12	St. Louis, MO
11/20	Erie, PA	12/13	Indianapolis, IN
11/22	Detroit, MI	12/14	Lexington, KY
11/23	Kalamazoo, MI	12/15	Evansville, IN
11/24	Fort Wayne, IN	12/17	Charleston, WV
11/26	Madison, WI	12/18	Cincinnati, OH
11/27	Chicago, IL	12/19	Wheeling, WV
11/28	Chicago, IL	12/20	Roanoke, VA
11/29	Davenport, IA	12/21	Charlotte, NC
11/30	Minneapolis, MN	12/26	Fort Myers, FL
12/2	Duluth, MN	12/27	Miami, FL
12/3	Marquette, MO	12/28	Fort Pierce, FL
12/4	Milwaukee, WI	12/29	Savannah, GA
12/5	Des Moines, IA	12/30	Lakeland, FL
12/6	Cedar Rapids, IA	12/31	Lakeland, FL
12/7	Macombe, IL		

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

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

Continued from page 20

TOP ADD ONS

BLONDIE—The Tide Is High (Chrysalis)
BARRY MANILOW—I Made It Through The Rain (Arista)
THE EAGLES—Seven Bridges Road (Asylum)

BREAKOUTS

BARBRA STREISAND/BARRY GIBB—Guilty (Columbia)
ROD STEWART—Passion (WB)
HEART—Tell It Like It Is (Epic)

KSSR (Star 97)—Houston (R. Lambert—MD)

- ★ DON WILLIAMS—I Believe In You 13-10
- ★ LED SAYER—More Than I Can Say 18-8
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 23-16
- ★ CARLY SIMON—Jesse 16-11
- ★ NEIL DIAMOND—Love On The Rocks 26-14
- HEART—Tell It Like It Is—29
- EAGLES—Seven Bridges Road—30
- THE KORGIS—Everybody's Got To Learn Sometime
- MAC DAVIS—Texas In My Rear View Mirror
- DOOBIE BROTHERS—One Step Closer—D-28

KFMK—Houston (J. Steele—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 29-20
- ★ NEIL DIAMOND—Love On The Rocks 19-13
- ★ AIR SUPPLY—Every Woman In The World 18-14
- ★ KENNY ROGERS—Lady 2-1
- ★ CHRISTOPHER CROSS—Never Be The Same 25-19
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard—D-30
- BARRY MANILOW—I Made It Through The Rain
- JOHN LENNON—Starting Over—D-28
- BRUCE SPRINGSTEEN—Hungry Heart—D-27
- JIMMY HALL—I'm Happy That Love Has Found You
- STEVIE WONDER—Master Blaster—D-26

KRLY—Houston (M. Jones—MD)

No List

KNUS—Dallas (L. Ridener—MD)

No List

KVIL—Dallas (C. Rhodes—MD)

No List

KFJZ-FM (Z-97)—Ft. Worth (B. Stevens—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 8-5
- ★ STEVIE WONDER—Master Blaster 12-8
- ★ LED SAYER—More Than I Can Say 26-16
- ★ ROLLING STONES—She's So Cold 18-12
- ★ JACKSON BROWNE—That Girl Could Sing 20-14
- BLONDIE—The Tide Is High
- HEART—Tell It Like It Is
- THE KINGS—Switchin' To Glide
- PETE TOWNSHEND—Rough Boys

KINT—El Paso (J. Zippo—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 12-5
- ★ BILLY JOEL—Sometimes A Fantasy 13-9
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 18-12
- ★ AIR SUPPLY—Every Woman In The World 27-14
- ★ PAT BENATAR—Hit Me With Your Best Shot 25-15
- ★ BRUCE SPRINGSTEEN—Hungry Heart 34-16
- ★ CHRISTOPHER CROSS—Never Be The Same 11-4
- LTD—Shine On—38
- THE BABYS—Turn And Walk Away
- DAVID BOWIE—Fashion
- BETTE MIDLER—My Mother's Eyes
- DOOBIE BROTHERS—One Step Closer
- ROD STEWART—Passion
- BLONDIE—The Tide Is High—28
- ANDY GIBB—Time Is Time—37

KTSA—San Antonio (J. Walton—MD)

- ★ DON WILLIAMS—I Believe In You 10-5
- ★ TIERRA—Together 17-12
- ★ DIANA ROSS—I'm Coming Out 26-20
- ★ LED SAYER—More Than I Can Say 12-9
- HEART—Tell It Like It Is
- BLONDIE—The Tide Is High
- CLIFF RICHARD—Dreaming—D-26
- DR. HOOK—Girls Can Get It—D-28
- EDDIE RABBITT—I Love A Rainy Night

KHFI—Austin (E. Volkman—MD)

No List

KILE—Galveston (S. Taylor—MD)

- ★ ROLLING STONES—She's So Cold 23-18
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 12-7
- ★ MAC DAVIS—Texas In My Rear View Mirror 25-21
- ★ DIANA ROSS—I'm Coming Out 20-16
- ★ CHRISTOPHER CROSS—Never Be The Same 15-11
- ROD STEWART—Passion
- BARRY MANILOW—I Made It Through The Rain
- WAYLON JENNINGS—Theme From Dukes Of

- Hazzard—D-40
- DOOBIE BROTHERS—One Step Closer
- HEART—Tell It Like It Is
- BLONDIE—The Tide Is High
- PURE PRAIRIE LEAGUE—I Can't Stop This Feeling—D-38
- JOHN FARRAR—Reckless—D-39

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

- ★ KENNY ROGERS—Lady 2-1
- ★ BILLY JOEL—Sometimes A Fantasy 24-19
- ★ CLIFF RICHARD—Dreaming 9-5
- ★ AC/DC—You Shook Me All Night Long 7-6
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 8-2
- THE POLICE—De Do Do Do, De Da Da Da
- BARRY MANILOW—I Made It Through The Rain
- AIR SUPPLY—Every Woman In The World—D-30
- BRUCE SPRINGSTEEN—Hungry Heart—D-25
- HARRY CHAPIN—Sequel—D-29
- JOHN COUGAR—This Time—D-28
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- ANDY GIBB—Time Is Time

KOFM—Oklahoma City (C. Morgan—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 10-6
- ★ LED SAYER—More Than I Can Say 27-21
- ★ ANNE MURRAY—Could I Have This Dance 14-11
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 13-10
- ★ ROLLING STONES—She's So Cold 17-12
- EDDIE RABBITT—I Love A Rainy Night—D-30
- BLONDIE—The Tide Is High—D-29

WZCB—New Orleans (T. Young—MD)

- ★ STEVIE WONDER—Master Blaster 9-4
- ★ AC/DC—You Shook Me All Night Long 15-10
- ★ JOHN LENNON—Starting Over 21-15
- ★ BRUCE SPRINGSTEEN—Hungry Heart 14-11
- ★ LED SAYER—More Than I Can Say 18-13
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- KOOL & THE GANG—Celebration—D-28
- CLIFF RICHARD—Dreaming—D-30
- AIR SUPPLY—Every Woman In The World
- CHRISTOPHER CROSS—Never Be The Same—X
- HARRY CHAPIN—Sequel—X
- ROGER DALTRY—Without Your Love—X
- HEART—Tell It Like It Is—D-29
- ANDY GIBB—Time Is Time
- BARRY MANILOW—I Made It Through The Rain

WTIX—New Orleans (G. Franklin—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 6-3
- ★ LED SAYER—More Than I Can Say 12-6
- ★ CLIFF RICHARD—Dreaming 23-19
- ★ AIR SUPPLY—Every Woman In The World 32-15
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- POINTER SISTERS—Could I Be Dreaming—D-37
- PAUL SIMON—One Trick Pony—D-30
- CHEAP TRICK—Shop This Game
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-35
- THE KINGS—Switchin' To Glide—D-39
- MAC DAVIS—Texas In My Rear View Mirror—D-40
- THE BABYS—Turn And Walk Away—D-36
- ANDY GIBB—Time Is Time
- BARRY MANILOW—I Made It Through The Rain
- HILLY MICHAELS—Shake It And Dance—LP

KEEL—Shreveport (H. Clark—MD)

- No List
- WFMF—Baton Rouge (W. Watkins—MD)
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 30-24
- ★ JOHN LENNON—Starting Over 28-23
- ★ LED SAYER—More Than I Can Say 13-9
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 8-4
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 4-2
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- KOOL & THE GANG—Celebration
- THE POLICE—De Do Do Do, De Da Da Da—D-27
- HARRY CHAPIN—Sequel—D-29
- CHEAP TRICK—Stop This Game
- ROGER DALTRY—Without Your Love—D-30
- DOOBIE BROTHERS—One Step Closer—D-26
- HEART—Tell It Like It Is

WFMF—Baton Rouge (W. Watkins—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 30-24
- ★ JOHN LENNON—Starting Over 28-23
- ★ LED SAYER—More Than I Can Say 13-9
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 8-4
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 4-2
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- KOOL & THE GANG—Celebration
- THE POLICE—De Do Do Do, De Da Da Da—D-27
- HARRY CHAPIN—Sequel—D-29
- CHEAP TRICK—Stop This Game
- ROGER DALTRY—Without Your Love—D-30
- DOOBIE BROTHERS—One Step Closer—D-26
- HEART—Tell It Like It Is

Midwest Region

PRIME MOVERS

BARBRA STREISAND/BARRY GIBB—Guilty (Columbia)
BRUCE SPRINGSTEEN—Hungry Heart (Columbia)
JOHN LENNON—Starting Over (WB)

TOP ADD ONS

POLICE—De Do Do Do, De Da Da Da (A&M)
ROD STEWART—Passion (WB)
BLONDIE—The Tide Is High (Chrysalis)

BREAKOUTS

DEVO—Whip It (WB)
HARRY CHAPIN—Sequel (Broadwalk)
AIR SUPPLY—Every Woman In The World (Arista)

WLS—Chicago (J. Gehron—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 31-22
- ★ JOHN LENNON—Starting Over 35-19
- ★ POINTER SISTERS—He's So Shy 15-8
- ★ NEIL DIAMOND—Love On The Rocks 36-26
- ★ CHRISTOPHER CROSS—Never Be The Same 23-20
- DEVO—Whip It—D-9
- RED SPEEDWAGON—Keep On Loving You
- LED SAYER—More Than I Can Say—D-31

WEFM—Chicago (J. Robbins—MD)

- ★ STEPHANIE MILLS—Never Knew Love Like This Before 24-13
- ★ DONNA SUMMER—The Wanderer 10-10
- ★ CLIFF RICHARD—Dreaming 16-9
- ★ NEIL DIAMOND—Love On The Rocks 23-15
- ★ KENNY ROGERS—Lady 10-1
- ROD STEWART—Passion—30
- HARRY CHAPIN—Sequel—29

WNAP—Indianapolis (D.J. Bailey—MD)

- ★ CLIFF RICHARD—Dreaming 7-4
- ★ DEVO—Whip It 8-5
- ★ BRUCE SPRINGSTEEN—Hungry Heart 14-11
- ★ DIANA ROSS—I'm Coming Out 10-7
- ★ LED SAYER—More Than I Can Say 13-12
- THE POLICE—De Do Do Do, De Da Da Da
- AIR SUPPLY—Every Woman In The World—D-29
- THE KORGIS—Everybody's Got To Learn Sometime—D-30
- BARBRA STREISAND/BARRY GIBB—Guilty
- PETE TOWNSHEND—Rough Boys
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—D-27
- JOHN COUGAR—This Time—D-28
- ROD STEWART—Passion

WKY—Milwaukee (D. Cole—MD)

- ★ CHRISTOPHER CROSS—Never Be The Same 12-9
- ★ KENNY ROGERS—Lady 2-1
- ★ LED SAYER—More Than I Can Say 8-4
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 5-3
- ★ WAYLON JENNINGS—Theme From Dukes Of Hazzard 19-11
- BLONDIE—The Tide Is High
- HEART—Tell It Like It Is—D-29
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-28
- BRUCE SPRINGSTEEN—Hungry Heart—D-26

WISM—Madison (S. Jones—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 22-15
- ★ DIANA ROSS—I'm Coming Out 23-16
- ★ BRUCE SPRINGSTEEN—Hungry Heart 19-14
- ★ NEIL DIAMOND—Love On The Rocks 24-17
- ★ JIMMY HALL—I'm Happy That Love Has Found You 14-9
- HEART—Tell It Like It Is
- THE POLICE—De Do Do Do, De Da Da Da—D-25
- AIR SUPPLY—Every Woman In The World—D-27
- PAT BENATAR—Hit Me With Your Best Shot—D-29
- PAUL SIMON—One Trick Pony—D-28

WSPT—Stevens Point (P. Martin—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 26-18
- ★ BRUCE SPRINGSTEEN—Hungry Heart 16-10
- ★ LED SAYER—More Than I Can Say 13-7
- ★ CHRISTOPHER CROSS—Never Be The Same 17-9
- ★ HARRY CHAPIN—Sequel 19-14
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- KOOL & THE GANG—Celebration
- AIR SUPPLY—Every Woman In The World—D-25
- DON WILLIAMS—I Believe In You—24
- TIERRA—Together—D-29
- HEART—Tell It Like It Is—D-28
- BARRY MANILOW—I Made It Through The Rain
- BOZ SCAGGS—Miss Sun
- ELLEN SHIPLEY—This Little Girl—D-30

KSLO-FM—St. Louis (T. Stone—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 18-11
- ★ IRENE CARA—Out Here On My Own 11-6
- ★ STACY LATTISAW—Let Me Be Your Angel 25-19
- ★ NEIL DIAMOND—Love On The Rocks 23-16
- ★ DIANA ROSS—I'm Coming Out 14-10
- THE POLICE—De Do Do Do, De Da Da Da
- AIR SUPPLY—Every Woman In The World—D-23
- STEVIE WONDER—Master Blaster—S-24
- ROBERT JOHN—Sherry—X
- BILLY JOEL—Sometimes A Fantasy—D-25
- ROGER DALTRY—Without Your Love—X

KXOK—St. Louis (L. Douglas—MD)

- ★ AIR SUPPLY—Every Woman In The World 17-9

- ★ NEIL DIAMOND—Love On The Rocks 22-10
- ★ CLIFF RICHARD—Dreaming 10-4
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 25-17
- ★ CHRISTOPHER CROSS—Never Be The Same 16-8
- JOHNNY LEE—One In A Million—D-23
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-20
- DON WILLIAMS—I Believe In You—D-25

KIDA—Des Moines (G. Stevens—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 23-18
- ★ JOHN LENNON—Starting Over 29-20
- ★ NEIL DIAMOND—Love On The Rocks 30-21
- ★ BILLY JOEL—Sometimes A Fantasy 19-14
- ★ ROGER DALTRY—Without Your Love 26-17
- AIR SUPPLY—Every Woman In The World—D-29
- HARRY CHAPIN—Sequel—D-24
- THE KORGIS—Everybody's Got To Learn Sometime—D-30

KDWB—Minneapolis (P. Abresch—MD)

- ★ QUEEN—Another One Bites The Dust 7-4
- ★ LED SAYER—More Than I Can Say 5-3
- ★ THE KORGIS—Everybody's Got To Learn Sometime 13-11
- ★ PAT BENATAR—Hit Me With Your Best Shot 17-15
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 14-12
- ★ BILLY JOEL—Sometimes A Fantasy 9-7
- THE POLICE—De Do Do Do, De Da Da Da
- DON WILLIAMS—I Believe In You
- BARBRA STREISAND/BARRY GIBB—Guilty—D-19
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard

KS95-FM (KSTP)—St. Paul (C. Knapp—MD)

- ★ NEIL DIAMOND—Love On The Rocks 12-8
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 17-11
- ★ CLIFF RICHARD—Dreaming 6-4
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 9-5
- ★ CHRISTOPHER CROSS—Never Be The Same 20-17
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly

KEYN-FM—Wichita (L. Coury—PD)

- ★ HARRY CHAPIN—Sequel 25-19
- ★ ROGER DALTRY—Without Your Love 17-12
- ★ BOB SEGER—Horizontal Bop 29-24
- ★ AIR SUPPLY—Every Woman In The World 30-25
- ★ JIMMY HALL—I'm Happy That Love Has Found You 11-8
- RUPERT HOLMES—Morning Man—27
- EDDIE RABBITT—I Love A Rainy Night—26
- PAT BENATAR—Hit Me With Your Best Shot—DP-10
- BRUCE SPRINGSTEEN—Hungry Heart—DP-20
- DOOBIE BROTHERS—Real Love—X-28
- THE BABYS—Turn And Walk Away—30
- BARBRA STREISAND—Woman In Love—X-29

WOW—Omaha (J. Corcoran—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 25-21
- ★ JOHN LENNON—Starting Over 14-12
- ★ JIMMY HALL—I'm Happy That Love Has Found You 17-14
- ★ HARRY CHAPIN—Sequel 26-22
- ★ JOHN COUGAR—This Time 28-25
- BETTE MIDLER—My Mother's Eyes—D-27
- BARRY MANILOW—I Made It Through The Rain—D-26
- QUEEN—Another One Bites The Dust—NP
- THE POLICE—De Do Do Do, De Da Da Da—NP
- DR. HOOK—Girls Can Get It—D-28
- PAT BENATAR—Hit Me With Your Best Shot—NP
- BRUCE SPRINGSTEEN—Hungry Heart—NP
- BILLY JOEL—Sometimes A Fantasy—NP
- JACKSON BROWNE—That Girl Could Sing—NP
- DONNA SUMMER—The Wanderer—NP
- ROD STEWART—Passion—NP

Northeast Region

PRIME MOVERS

JOHN LENNON—Starting Over (WB)
NEIL DIAMOND—Love On The Rocks (Capitol)
LED SAYER—More Than I Can Say (WB)

TOP ADD ONS

BLONDIE—The Tide Is High (Chrysalis)
HEART—Tell It Like It Is (Epic)
ROD STEWART—Passion (WB)

BREAKOUTS

KOOL & THE GANG—Celebration (Mercury)
DEVO—Whip It (WB)
BARBRA STREISAND/BARRY GIBB—Guilty (Columbia)

WABC—New York (S. Richards—MD)

- ★ DEVO—Whip It 12-8
- ★ NEIL DIAMOND—Love On The Rocks 28-19

- ★ BRUCE SPRINGSTEEN—Hungry Heart 35-21
- ★ JOHN LENNON—Starting Over 27-23
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 25-22
- KOOL & THE GANG—Celebration—D-31
- STACY LATTISAW—Let Me Be Your Angel—D-10
- THE POLICE—De Do Do Do, De Da Da Da—D-34
- LED SAYER—More Than I Can Say—D-37
- CHRISTOPHER CROSS—Never Be The Same—D-38

WNBC—New York (R. Frank—MD)

- No List
- WXLD (99X)—New York (J. Knapp—PD)
- ★ KOOL & THE GANG—Celebration 11-6
- ★ TEDDY PENDERGRASS—Love T.K.O. 9-5
- ★ POINTER SISTERS—Could I Be Dreaming 26-23
- ★ STACY LATTISAW—Let Me Be Your Angel 21-16
- ROD STEWART—Passion
- EARTH, WIND & FIRE—You
- DAVID BOWIE—Fashion—D-30
- HEATWAVE—Gangsters Of The Groove
- ROBERT PALMER—Lookin' For Clues
- KANDI—It's A War
- INSTANT FUNK—Everybody
- PEOPLE'S CHOICE—You Ought To Be Dancing
- THE POLICE—Voices Inside My Head—D-27

WBLI—Long Island (B. Terry—MD)

- ★ NEIL DIAMOND—Love On The Rocks 20-15
- ★ LED SAYER—More Than I Can Say 26-19
- ★ AIR SUPPLY—Every Woman In The World 28-23
- ★ BARBRA STREISAND AND BARRY GIBB—Guilty 24-20
- ★ JOHN LENNON—Starting Over 15-8
- THE KORGIS—Everybody's Got To Learn Sometime—D-30
- ROGER DALTRY—Without Your Love—D-27

WTRY—Schenectady (B. Cahill—MD)

- ★ CLIFF RICHARD—Dreaming 7-4
- ★ LED SAYER—More Than I Can Say 9-5
- ★ PAT BENATAR—Hit Me With Your Best Shot 12-7
- ★ NEIL DIAMOND—Love On The Rocks 13-9
- ★ JOHN LENNON—Starting Over 18-10
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- THE POLICE—De Do Do Do, De Da Da Da—D-29
- RANJOY MEISNER—Deep Inside My Heart—D-30
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-28
- JOHN COUGAR—This Time
- DEVO—Whip It—NP
- DOOBIE BROTHERS—One Step Closer
- ANDY GIBB—Time Is Time
- BARRY MANILOW—I Made It Through The Rain

WBEN-FM—Buffalo (R. Christian—MD)

- ★ JOHN LENNON—Starting Over 16-11
- ★ DEVO—Whip It 11-9
- ★ THE POLICE—De Do Do Do, De Da Da Da 30-25
- ★ AIR SUPPLY—Every Woman In The World 33-14
- ★ THE KORGIS—Everybody's Got To Learn Sometime 32-18
- CLIMAX BLUES BAND—Gotta Have More Love—39
- BLONDIE—The Tide Is High—40
- DOOBIE BROTHERS—One Step Closer—36
- ANDY GIBB—Time Is Time—38
- BARRY MANILOW—I Made It Through The Rain—37

WBFB—Buffalo (J. Summers—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 20-3
- ★ JOHN LENNON—Starting Over 18-13
- ★ AIR SUPPLY—Every Woman In The World 22-20
- ★ BRUCE SPRINGSTEEN—Hungry Heart 11-8
- ★ NEIL DIAMOND—Love On The Rocks 12-10
- HEART—Tell It Like It Is
- BLONDIE—The Tide Is High
- BARRY MANILOW—I Made It Through The Rain
- THE POLICE—De Do Do Do, De Da Da Da—D-22
- DR. HOOK—Girls Can Get It—X
- OLIVIA NEWTON-JOHN/CLIFF RICHARDS—Suddenly—D-19

WBBF—Rochester (D. Mason—MD)

- No List
- WFLB—Syracuse (T. Davis—MD)
- ★ THE KINGS—Switchin' To Glide 15-5
- ★ KENNY ROGERS—Lady 3-1
- ★ PAT BENATAR—Hit Me With Your Best Shot 9-3
- ★ NEIL DIAMOND—Love On The Rocks 37-16
- ★ JOHN COUGAR—This Time 17-10
- BLONDIE—The Tide Is High
- BARRY MANILOW—I Made It Through The Rain

- CHEAP TRICK—Stop This Game D-30
- MAC DAVIS—Texas In My Rear View Mirror
- BOB SEGER—Horizontal Bop
- TIERRA—Together
- THE BABYS—Turn And Walk Away—D-37
- OAK—Set The Night On Fire
- HEART—Tell It Like It Is—D-32
- ABBA—The Winner Takes It All
- ANDY GIBB—Time Is Time
- EARTH, WIND & FIRE—You
- ROCKPILE—Teacher Teacher
- KOOL & THE GANG—Celebration
- POINTER SISTERS—Could I Be Dreaming
- POLICE—De Do Do Do, De Da Da Da—D-33
- DR. HOOK—Girls Can Get It—D-28
- DON WILLIAMS—I Believe In You—D-35
- UTOPIA—I Just Want To Touch You—D-31
- EDDIE RABBITT—I Love A Rainy Night—D-36
- TEDDY PENDERGRASS—Love T.K.O.
- SAILOR—Runaway
- PETE TOWNSHEND—Rough Boys—D-38



QUICK TURNS is the new album from Off Broadway. Straight ahead rock 'n' roll with a sharp turn. On Atlantic Records and Tapes.



Including the single, "Automatic." 3781

SD 19286



Produced and engineered by Kyle Lehning in association with Off Broadway.

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

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

Continued from page 22

WHYN—Springfield (A. Carey—MD)

- ★ JIMMY HALL—I'm Happy That Love Has Found You 4-3
- ★ NEIL DIAMOND—Love On The Rocks 14-11
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 15-13
- ★ LEO SAYER—More Than I Can Say 6-4
- ★ CHRISTOPHER CROSS—Never Be The Same 11-7
- BRUCE SPRINGSTEEN—Hungry Heart
- BLONDIE—The Tide Is High
- BILLY BURNETTE—Don't Say No—D-25
- AIR SUPPLY—Every Woman In The World—D-22
- DIANA ROSS—I'm Coming Out—D-23
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-24
- ROGER DALTREY—Without Your Love
- OAK—Set The Night On Fire—D-26
- HEART—Tell It Like It Is
- ROCKPILE—Teacher, Teacher—DP

WFTQ (14Q)—Worcester (S. York—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 19-13
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 18-11
- ★ AIR SUPPLY—Every Woman In The World 28-24
- ★ KANSAS—Hold On 20-12
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 30-25
- HEART—Tell It Like It Is—29
- THE POLICE—De Do Do Do, De Da Da Da—27
- OAK—Set The Night On Fire—30

WPRO-AM—Providence (S. Burnes—MD)

No List

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

- ★ DIANA ROSS—It's My Turn 20-15
- ★ CHRISTOPHER CROSS—Never Be The Same 14-10
- ★ BRUCE SPRINGSTEEN—Hungry Heart 21-17
- ★ LEO SAYER—More Than I Can Say 16-12
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 11-9
- BLONDIE—The Tide Is High—27
- THE POLICE—De Do Do Do, De Da Da Da—28
- BILLY BURNETTE—Don't Say No
- THE VAPORS—Turning Japanese—D-22
- ANDY GIBB—Time Is Time
- BARRY MANILOW—I Made It Through The Rain

WPJB (JB-105)—Providence (M. Waite—MO)

- ★ KOOL & THE GANG—Celebration 18-10
- ★ CHRISTOPHER CROSS—Never Be The Same 17-11
- ★ BRUCE SPRINGSTEEN—Hungry Heart 20-17
- ★ KENNY ROGERS—Lady 6-3
- ★ NEIL DIAMOND—Love On The Rocks 24-20
- DIANA ROSS—It's My Turn—D-35
- HEART—Tell It Like It Is—D-34
- ROD STEWART—Passion
- ANDY GIBB—Time Is Time
- BILLY BURNETTE—Don't Say No

WICC—Bridgeport (B. Mitchell—MO)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 15-10
- ★ JOHN LENNON—Starting Over 11-8
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 10-7
- ★ PAT BENATAR—Hit Me With Your Best Shot 19-14
- ★ HARRY CHAPIN—Sequel 24-20
- ROD STEWART—Passion
- BARRY MANILOW—I Made It Through The Rain
- THE POLICE—De Do Do Do, De Da Da Da—D-30
- DR. HOOK—Girls Can Get It
- DIANA ROSS—It's My Turn—D-26
- DOOBIE BROTHERS—One Step Closer
- HEART—Tell It Like It Is—D-29
- BLONDIE—The Tide Is High—D-27

WKCI (KC101)—New Haven (C. Hansen—MD)

- No List
- WTFM—Hartford (R. Donahue—MO)
- No List
- WFEA (13FEA)—Manchester (N. Jackson—MD)
- ★ LEO SAYER—More Than I Can Say 6-3
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 10-6
- ★ CLIFF RICHARD—Dreaming 11-7
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 18-13
- ★ NEIL DIAMOND—Love On The Rocks 25-20
- AIR SUPPLY—Every Woman In The World
- HEART—Tell It Like It Is
- RANDY MEISNER—Deep Inside My Heart—D-30
- DON WILLIAMS—I Believe In You—D-27
- JOHN LENNON—Starting Over—D-29
- FRED KNOBLOCK/SUSAN ANTON—Killin' Time
- BOZ SCAGGS—Miss Son

WTSN—Dover (J. Sebastian—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 9-5
- ★ LEO SAYER—More Than I Can Say 3-1
- ★ THE KORGIS—Everybody's Got To Learn Sometime 13-7
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 15-13
- ★ JOHN LENNON—Starting Over 20-13
- TIERRA—Together
- DOOBIE BROTHERS—One Step Closer
- THE POLICE—De Do Do Do, De Da Da Da—D-27
- EDDIE RABBITT—I Love A Rainy Night—D-30
- BETTE MIDLER—My Mother's Eyes
- ROD STEWART—Passion—D-28
- HEART—Tell It Like It Is—D-29

WGUY—Bangor (J. Jackson—MD)

- ★ NIELSEN/PEARSON—If You Should Sail 15-11
- KOOL & THE GANG—Celebration
- POINTER SISTERS—Could I Be Dreaming
- AIR SUPPLY—Every Woman In The World—D-19
- PAT BENATAR—Hit Me With Your Best Shot—D-18
- THE POLICE—De Do Do Do, De Da Da Da
- THE KORGIS—Everybody's Got To Learn Sometime—D-27
- JIMMY HALL—I'm Happy That Love Has Found You—D-26
- PETE TOWNSHEND—Rough Boys
- HARRY CHAPIN—Sequel—D-25
- JOHN LENNON—Starting Over—D-23
- CHEAP TRICK—Stop This Game
- ROGER DALTREY—Without Your Love—D-28
- ROD STEWART—Passion
- OAK—Set The Night On Fire—D-24
- ABBA—The Winner Takes It All
- ANDY GIBB—Time Is Time

WIGY—Bath (W. Mitchell—MD)

No List

WLBZ—Bangor (M. O'Hara—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 24-15
- ★ WAYLON JENNINGS—Theme From Dukes Of Hazzard 31-21
- ★ DON WILLIAMS—I Believe In You 30-22
- ★ NEIL DIAMOND—Love On The Rocks 34-25
- ★ JOHN LENNON—Starting Over 35-26
- KENNY ROGERS—Long Arm Of The Law
- BOB SEGER—Horizontal Bop
- KOOL & THE GANG—Celebration
- THE POLICE—De Do Do Do, De Da Da Da
- AIR SUPPLY—Every Woman In The World—D-33
- THE KORGIS—Everybody's Got To Learn Sometime—D-32
- DR. HOOK—Girls Can Get It—D-31
- CHEAP TRICK—Stop This Game—D-34
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-30
- OAK—Set The Night On Fire

Mid-Atlantic Region

★ PRIME MOVERS

- BRUCE SPRINGSTEEN—Hungry Heart (Columbia)
- JIMMY HALL—I'm Happy That Love Has Found You (Epic)
- KENNY ROGERS—Lady (UA)

● TOP ADD ONS

- ROD STEWART—Passion (WB)
- BARRY MANILOW—I Made It Through The Rain (Arista)
- DR. HOOK—Girls Can Get It (Casablanca)

● BREAKOUTS

- POLICE—De Do Do Do, De Da Da Da (A&M)
- HEART—Tell It Like It Is (Epic)
- EAGLES—Seven Bridges Road (Asylum)

WKXK—Pittsburgh (B. Christian—MO)

- ★ SUPERTRAMP—Dreamer 9-6
- ★ KENNY ROGERS—Lady 6-1
- ★ RANDY MEISNER—Deep Inside My Heart 14-10
- BRUCE SPRINGSTEEN—Hungry Heart 17-12
- ★ PURE PRAIRIE LEAGUE—I Can't Stop This Feeling 21-15
- EAGLES—Seven Bridges Row—28
- CLIMAX BLUES BAND—Gotta Have More Love
- MICHAEL STANLEY BAND—He Can't Love You—D-30
- NIELSEN/PEARSON—If You Should Sail
- ROXY MUSIC—In The Midnight Hour
- THE BABYS—Turn And Walk Away
- HEART—Tell It Like It Is—D-29

WFIL—Philadelphia (D. Fennessy—MD)

No List

WCCK—Erie (B. Shannon—MD)

- ★ KENNY ROGERS—Lady 2-1
- ★ NEIL DIAMOND—Love On The Rocks 16-10
- ★ RANDY MEISNER—Deep Inside My Heart 20-14
- ★ ROLLING STONES—She's So Cold 13-6
- HEART—Tell It Like It Is
- BARRY MANILOW—I Made It Through The Rain—D-11

- THE KINGS—Switchin' To Glide—D-38
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- ABBA—Winner Takes It All
- ROCKPILE—Teacher, Teacher
- SPINNERS—I Just Want To Fall In Love
- MANHATTAN TRANSFER—Trickle Trickle—D-31

WFBG—Altoona (T. Booth—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 13-6
- ★ KENNY ROGERS—Lady 1-1
- ★ CLIFF RICHARD—Dreaming 16-10
- ★ BRUCE SPRINGSTEEN—Hungry Heart 26-13
- ★ CHRISTOPHER CROSS—Never Be The Same 19-11
- ROD STEWART—Passion—D-35
- BARRY MANILOW—I Made It Through The Rain—D-33
- THE KINGS—Switchin' To Glide
- MAC DAVIS—Texas In My Rear View Mirror—D-31
- TIERRA—Together—D-32
- AMY HOLLAND—Here In The Light
- HEART—Tell It Like It Is—D-28
- BOZ SCAGGS—Miss Son—D-34
- ANDY GIBB—Time Is Time
- KOOL & THE GANG—Celebration—D-29
- DON WILLIAMS—I Believe In You
- RUPERT HOLMES—Morning Man—D-30
- HARRY CHAPIN—Sequel—D-27

WKBO—Harrisburg (B. Carson—MD)

No List

WQXA (Q-106)—York (S. Gallagher—MD)

- ★ CLIFF RICHARD—Dreaming 4-2
- ★ JOHN LENNON—Starting Over 21-9
- ★ THE VAPORS—Turning Japanese 22-15
- ★ PAT BENATAR—Hit Me With Your Best Shot 9-5
- ★ BRUCE SPRINGSTEEN—Hungry Heart 14-7
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- THE POLICE—De Do Do Do, De Da Da Da—X
- AIR SUPPLY—Every Woman In The World—D-23
- BARBRA STREISAND/BARRY GIBB—Guilty—D-30
- CHEAP TRICK—Stop This Game
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—X
- THE BABYS—Turn And Walk Away—X
- HEART—Tell It Like It Is—D-29

WRQX (Q-107)—Washington (R. Fowler—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 9-4
- ★ BRUCE SPRINGSTEEN—Hungry Heart X-19
- ★ QUEEN—Another One Bites The Dust 2-1
- ★ LEO SAYER—More Than I Can Say 6-5
- ★ JOHN LENNON—Starting Over 22-15
- POLICE—De Do Do Do, De Da Da Da
- ROD STEWART—Passion

WPGC—Bladenburg (D. Gerinomo—MD)

- ★ JIMMY HALL—I'm Happy That Love Has Found You 21-15
- ★ HEART—Tell It Like It Is 25-18
- ★ JOHN LENNON—Starting Over 12-9
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 18-13
- ★ DIANA ROSS—It's My Turn 20-17
- THE POLICE—De Do Do Do, De Da Da Da—22
- DR. HOOK—Girls Can Get It—21
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—23
- ANDY GIBB—Time Is Time—25

WCAO—Baltimore (S. Richards—MD)

- ★ DIANA ROSS—It's My Turn 20-11
- ★ CHRISTOPHER CROSS—Never Be The Same 12-7
- ★ SUPERTRAMP—Dreamer 8-5
- ★ LEO SAYER—More Than I Can Say 10-6
- ★ HARRY CHAPIN—Sequel 18-15
- KOOL & THE GANG—Celebration—28
- BARRY MANILOW—I Made It Through The Rain—30
- HEART—Tell It Like It Is
- EDDIE RABBITT—I Love A Rainy Night
- BETTE MIDLER—My Mother's Eyes

WFBR—Baltimore (A. Szulinski—MD)

- ★ AIR SUPPLY—Every Woman In The World 21-8
- ★ BRUCE SPRINGSTEEN—Hungry Heart 14-7
- ★ HARRY CHAPIN—Sequel 27-24
- ★ CHRISTOPHER CROSS—Never Be The Same 6-4
- ★ NEIL DIAMOND—Love On The Rocks 20-16
- ROD STEWART—Passion
- BARRY MANILOW—I Made It Through The Rain
- MAC DAVIS—Texas In My Rear View Mirror—D-30
- BETTE MIDLER—My Mother's Eyes
- DOOBIE BROTHERS—One Step Closer—D-27
- HEART—Tell It Like It Is—D-29
- ANDY GIBB—Time Is Time

WYRE—Annapolis (J. Diamond—MD)

- ★ JIMMY HALL—I'm Happy That Love Has Found You 23-14

- ★ NEIL DIAMOND—Love On The Rocks 20-15
- ★ THE POLICE—De Do Do Do, De Da Da Da 32-25
- ★ ROGER DALTREY—Without Your Love 24-16
- ★ OAK—Set The Night On Fire 39-24
- DOOBIE BROTHERS—One Step Closer—D-33
- HEART—Tell It Like It Is—D-32
- ROD STEWART—Passion—D-34
- ANDY GIBB—Time Is Time—D-35
- BARRY MANILOW—I Made It Through The Rain—36
- PETER ALLEN—Fly Away—37
- ROCKPILE—Teacher, Teacher—38

WGH—Hampton (B. Canada—MD)

- ★ NEIL DIAMOND—Love On The Rocks 9-7
- ★ LEO SAYER—More Than I Can Say 5-4
- ★ AIR SUPPLY—Every Woman In The World—D-10
- ★ DR. HOOK—Girls Can Get It—D-13
- ★ BARBRA STREISAND AND BARRY GIBB—Guilty—D-12
- ★ NIELSEN/PEARSON—If You Should Sail—D-22
- ★ HARRY CHAPIN—Sequel—D-21
- ★ JOHN LENNON—Starting Over
- ★ ROGER DALTREY—Without Your Love—D-18
- ★ ROD STEWART—Passion
- ★ BLONDIE—The Tide Is High
- ★ ANDY GIBB—Time Is Time
- ★ BARRY MANILOW—I Made It Through The Rain

WQRK (Q-FM)—Norfolk (D. Davis—MD)

- ★ THE ROBIN THOMPSON BAND—Brite Eyes 17-9
- ★ BRUCE SPRINGSTEEN—Hungry Heart 13-6
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 22-15
- ★ NIELSEN/PEARSON—If You Should Sail 21-18
- ★ NEIL DIAMOND—Love On The Rocks 26-20
- DR. HOOK—Girls Can Get It
- ROD STEWART—Passion
- KOOL & THE GANG—Celebration—D-25

WRVQ (Q-94)—Richmond (B. Thomas—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 12-7
- ★ THE VAPORS—Turning Japanese 10-6
- ★ AIR SUPPLY—Every Woman In The World 22-11
- ★ NEIL DIAMOND—Love On The Rocks 27-14
- ★ JOHN LENNON—Starting Over 23-12
- BARRY MANILOW—I Made It Through The Rain
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
- DR. HOOK—Girls Can Get It—D-28
- ROGER DALTREY—Without Your Love—D-26
- ROD STEWART—Passion
- HEART—Tell It Like It Is—D-27

Southeast Region

★ PRIME MOVERS

- LEO SAYER—More Than I Can Say (WB)
- BRUCE SPRINGSTEEN—Hungry Heart (Columbia)
- NEIL DIAMOND—Love On The Rocks (EMI)

● TOP ADD ONS

- ROD STEWART—Passion (WB)
- BARRY MANILOW—I Made It Through The Rain (Arista)
- BLONDIE—The Tide Is High (Chrysalis)

● BREAKOUTS

- ANDY GIBB—Time Is Time (RSO)
- THE KORGIS—Everybody's Got To Learn Sometime (Elektra)
- DOOBIE BROTHERS—One Step Closer (WB)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ BARBRA STREISAND/BARRY GIBB—Guilty 13-6
- ★ NEIL DIAMOND—Love On The Rocks 20-10
- ★ AIR SUPPLY—Every Woman In The World 22-13
- ★ JIMMY HALL—I'm Happy That Love Has Found You 26-11
- THE KORGIS—Everybody's Got To Learn Sometime
- BLONDIE—The Tide Is High
- THE POLICE—De Do Do Do, De Da Da Da
- BRUCE SPRINGSTEEN—Hungry Heart—D-21
- HEART—Tell It Like It Is

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

- ★ THE KORGIS—Everybody's Got To Learn Sometime 13-7
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 17-10
- ★ NEIL DIAMOND—Love On The Rocks 22-17
- ★ JOHN LENNON—Starting Over 20-13
- ★ STEVIE WONDER—I Ain't Gonna Stand For This 28-21
- ROD STEWART—Passion—D-29
- THE POLICE—De Do Do Do, De Da Da Da—D-27
- EDDIE RABBITT—I Love A Rainy Night—D-30
- TIERRA—Together—LP
- DOOBIE BROTHERS—One Step Closer—LP
- HEART—Tell It Like It Is—D-29

WBBQ—Augusta (B. Stevens—MD)

- ★ KENNY ROGERS—Lady 1-1

- ★ LEO SAYER—More Than I Can Say 6-2
- ★ PAT BENATAR—Hit Me With Your Best Shot 7-4
- ★ JIMMY HALL—I'm Happy That Love Has Found You 13-7
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 12-6
- ROD STEWART—Passion
- ANDY GIBB—Time Is Time
- BARRY MANILOW—I Made It Through The Rain
- JOHN LENNON—Starting Over—D-29
- CLIMAX BLUES BAND—Gotta Have More Love—D-30
- NIELSEN/PEARSON—If You Should Sail

WPGA—Savannah (J. Lewis—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 14-4
- ★ WAYLON JENNINGS—Theme From Dukes Of Hazzard 16-8
- ★ KOOL & THE GANG—Celebration 21-18
- ★ AIR SUPPLY—Every Woman In The World 28-23
- ★ NEIL DIAMOND—Love On The Rocks 25-22
- ★ MAC DAVIS—Texas In My Rear View Mirror—D-32
- ★ BLONDIE—The Tide Is High—D-33
- ★ THE POLICE—De Do Do Do, De Da Da Da
- ★ BARRY MANILOW—I Made It Through The Rain—D-34

WSGF—Savannah (J. Davis—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 29-22
- ★ CHRISTOPHER CROSS—Never Be The Same 17-10
- ★ PAT BENATAR—Hit Me With Your Best Shot 19-12
- ★ JIMMY HALL—I'm Happy That Love Has Found You 20-14
- ★ KENNY ROGERS—Lady 3-1
- ★ NEIL DIAMOND—Love On The Rocks 22-11
- FRED KNOBLOCK/SUSAN ANTON—Killin' Time
- EAGLES—Seven Bridges Road
- THE POLICE—De Do Do Do, De Da Da Da
- AIR SUPPLY—Every Woman In The World—X-D-29
- HARRY CHAPIN—Sequel—X-D-30
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—X-D-28
- JOHN COUGAR—This Time—X-D-27
- ROD STEWART—Passion
- ANDY GIBB—Time Is Time
- BLONDIE—The Tide Is High

WAYS—Charlotte (L. Simon—MD)

- ★ THE POLICE—De Do Do Do, De Da Da Da 28-20
- ★ AIR SUPPLY—Every Woman In The World 18-10
- ★ BRUCE SPRINGSTEEN—Hungry Heart 26-16
- ★ NEIL DIAMOND—Love On The Rocks 20-13
- LTD—Shine On 23-17
- ROD STEWART—Passion
- BARRY MANILOW—I Made It Through The Rain
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-27
- JOHN COUGAR—This Time—D-30
- HEART—Tell It Like It Is—NP
- BLONDIE—The Tide Is High—D-23
- ANDY GIBB—Time Is Time
- KOOL & THE GANG—Celebration—D-26
- RANDY MEISNER—Deep Inside My Heart—D-29
- THE KORGIS—Everybody's Got To Learn Sometime—D-28
- HARRY CHAPIN—Sequel

WFLB—Fayetteville (L. Cannon—MD)

- ★ KENNY ROGERS—Lady 5-1
- ★ NEIL DIAMOND—Love On The Rocks 26-14
- ★ DR. HOOK—Girls Can Get It 24-15
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 29-22
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 27-21
- ANDY GIBB—Time Is Time
- BARRY MANILOW—I Made It Through The Rain
- LTD—Shine On
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—D-33
- DOOBIE BROTHERS—One Step Closer
- HEART—Tell It Like It Is
- EARTH, WIND & FIRE—You
- KOOL & THE GANG—Celebration—D-35
- DON WILLIAMS—I Believe In You—D-31
- EDDIE RABBITT—I Love A Rainy Night—D-34
- DIANA ROSS—It's My Turn—D-32
- PAUL SIMON—One Trick Pony—D-30

WISE—Asheville (J. Stevens—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 23-17
- ★ CHRISTOPHER CROSS—Never Be The Same 14-9
- ★ PAT BENATAR—Hit Me With Your Best Shot 10-6
- ★ HARRY CHAPIN—Sequel 28-20
- ★ JOHN LENNON—Starting Over 15-10
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- KOOL & THE GANG—Celebration—X-D-35
- DR. HOOK—Girls Can Get It—D-32

- DON WILLIAMS—I Believe In You—X-D-31
- STACY LATTISAW—Let Me Be Your Angel—X-D-34
- RUPERT HOLMES—Morning Man
- LTD—Shine On
- BOB SEGER—The Horizontal Bop
- HEART—Tell It Like It Is—D-33
- ANDY GIBB—Time Is Time
- EARTH, WIND & FIRE—You
- QUEEN—Need Your Loving Tonight
- ALAN PARSONS PROJECT—Games People Play

WKIX—Raleigh (R. McKay—MD)

- ★ STEVIE WONDER—Master Blaster 22-11
- ★ LEO SAYER—More Than I Can Say 21-13
- ★ THE JACKSONS—Lovely One 9-6
- ★ CHRISTOPHER CROSS—Never Be The Same 25-22
- ★ DONNA SUMMER—The Wanderer 6-3
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
- THE KORGIS—Everybody's Got To Learn Sometime
- BARBRA STREISAND/BARRY GIBB—Guilty
- BRUCE SPRINGSTEEN—Hungry Heart—D-24
- ROLLING STONES—She's So Cold—D-26
- JOHN LENNON—Starting Over
- JACKSON BROWNE—That Girl Could Sing—D-25

WSEZ—Winston-Salem (B. Siegler—MD)

- ★ CLIFF RICHARD—Dreaming 7-4
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 6-2
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 38-25
- ★ BRUCE SPRINGSTEEN—Hungry Heart 31-24
- ★ HARRY CHAPIN—Sequel 39-29
- DIANA ROSS—It's My Turn—D-39
- DOOBIE BROTHERS—One Step Closer
- KOOL & THE GANG—Celebration—D-36
- AIR SUPPLY—Every Woman In The World—D-35
- UTOPIA—I Just Want To Touch You
- EDDIE RABBITT—I Love A Rainy Night—D-34
- RUPERT HOLMES—Morning Man—D-37
- ALAN PARSONS PROJECT—Games People Play

Radio Programming



TV MOVE—WYSP-FM Philadelphia jock Cyndy Drue interviews Mike Rutherford of Genesis on her new television show, "Rock 'n' Roll Show" on KYW-TV Philadelphia.

AT BAY AREA HUDDLE

350 Collegians Seek Promo Disk Upswing

SAN FRANCISCO—More than 350 college station broadcasters, gathering at the Intercollegiate Broadcasting System West Coast conference here Friday and Saturday (21, 22) are looking for ways to keep those promotional albums and singles coming from the record labels.

In an era of belt tightening, a number of labels have been cutting back their service to college stations and these broadcasters are not happy about the situation. IBS president Jeff Tellis, who will open the conference with a welcoming address, says that record service has "deteriorated noticeably, particularly at smaller stations depending on national service."

Tellis sees opposition being expressed to Arista's decision to charge most college stations \$150 per semester for service on AOR and jazz product (Billboard, Sept. 27, 1980).

However, Tellis says the Arista plan "is not as black and white as it's been presented. They are still maintaining some jazz service (without the fee) and stations can get service through their regional reps."

Arista's plan has sparked a boycott of the label's product on a number of college stations, particularly in the Northeast. WTBU-FM Boston, which spearheaded this drive, claims about 25 stations have joined the ban.

Another topic of discussion among those attending will be the forthcoming increase in power of many college 10-watt stations to 10 kw and more. No doubt some of these broadcasters will argue that this increase in power deserves better record service.

Other highlights of the convention include a keynote luncheon address by Bill Graham, 16 different working sessions with representation from a number of record companies, exhibit booths and hospitality suites maintained by labels and electronic firms, and a nightclub session hosted by 415 Records at which three of that label's acts will perform.

Saturday's sessions include panels

on Federal Communications Commission rules; relations between labels and music directors, with Larry Braverman of Asylum, Barry Lewis of CBS, Jay Boberg of I.R.S. and Tom Holser of Takoma; interviewing, with Rolling Stone's Ben Fong-Torres; an engineering panel on live remotes and phones; programming trends, with Rolling Stone's Greil Marcus and station management, with Tom Hedges of KLOS-FM Los Angeles.

JAZZ REVIVAL IN N.Y. AREA GAINS PUNCH

NEW YORK—So many efforts are being made to fill the void left by the demise of jazz station WRVR-FM New York (now a country outlet known as WKHK) that there may soon be more jazz on New York's airwaves than when WRVR was going full blast.

The latest entry is WVNJ-FM in Newark, N.J., which on Monday (17) began 60 hours a week of jazz programming. This will emanate six nights a week from a newly constructed broadcast booth at Michael's Pub in Manhattan and will be hosted by former WRVR morning man Les Davis.

Davis will not be broadcasting the live talent from Michael's Pub, who also is currently Jonathan Schwartz, a weekend personality on WNEW-AM, who sings.

The WVNJ move follows plans by WEVD-FM New York to do an all night jazz show hosted by Marty Wilson (Billboard, Nov. 8, 1980). Other recent jazz additions include jazz station WJGO-FM in Newark, moving to a 24-hour schedule plus special programming on WNYU-FM New York, WNYC-AM-FM New York, WNJR-FM Newark and WRNW-FM Briarcliff Manor, N.Y. In addition, WYRS-FM Stamford, Conn., changed its format from progressive to jazz.

BOB YOUNG NEW PROGRAM DIRECTOR

KSAN In S.F., Now KMMS-FM, Beaming Country Music Format

By JACK McDONOUGH

SAN FRANCISCO—Country music's latest major convert is this market's AOR institution, KSAN-FM.

The switch, at what some point to as the birthplace of progressive and AOR radio, includes a call letter change to KMMS. The new format went into effect Saturday (15).

Plans were announced Nov. 7 at a hastily called news conference at the Old Waldorf nightclub by current program director Tom Yates and music director Kate Hayes, who for the most part bemoaned the change as a violation of a long-standing San Francisco tradition.

Neither Varner Paulsen, current general manager at KSAN, nor any Metromedia executives spoke at the session.

Yates is scheduled to be replaced as program director by Bob Young, formerly of KNEW-AM, the local country station which Metromedia sold a few months ago to Malrite of Cleveland. Ironically, Malrite also now operates the Eastern version of KSAN's new call sign, WMMS-FM in Cleveland, also recently purchased from Metromedia.

Yates indicated that Metromedia had invited all KSAN air personnel who felt they could adapt to the new format to stay on, although it seemed unlikely that many would.

KSAN thus becomes the only FM station operating out of San Francisco with a country format. Malrite has maintained the country format at KNEW, and KEEN-AM in San Jose draws good numbers in the South Bay with country. KFAT-FM, based in Gilroy, near San Jose, offers an unpredictable mix which features a good deal of progressive country.

The changeover climaxes a year of great uncertainty and near-turmoil at the station. Just a little more than a year ago Metromedia had installed

David Moorhead as general manager at KSAN, with Jackie McCauley hired as p.d.

At that time virtually the entire air staff of the station, many of them AOR veterans, left the fold.

In May, Yates was called to replace McCauley as p.d., and then in late summer Moorhead was pulled out with Paulsen—who had been general manager at KNEW—called in as replacement.

Though KSAN was not precisely the first radio station to air the free-form rock format which revolutionized FM radio in the late 1960s, it was the first where that format

gained a solid commercial foothold from whence it spread quickly under the aegis of rock radio godfather Tom Donahue.

However, beginning with Donahue's death in 1975, the station began an agonizing period of slow and steady slippage in the ratings and was never to recover its former preeminence, although the high-profile identity of the call letters and the station's mythology generally helped it to maintain a decent share of listeners. Nonetheless, in recent books the station found it impossible to climb above a 2 share of total audience.

NAB Moves Huddle To Aug. 16-19 Date

By JEAN CALLAHAN

WASHINGTON—Bowling to the National Radio Broadcasters Assn.'s prior scheduling, the National Assn. of Broadcasters has agreed to move its 1981 Radio Programming Conference from Sept. 20-23 to Aug. 16-19 at Chicago's Hyatt Regency Hotel.

NRBA's annual convention will be held Sept. 20-23 at the Diplomat Hotel, Hollywood, Fla.

The conference scheduling conflict may be just the tip of the iceberg, however, as the battling trade associations will continue to thrash out their differences at a meeting of the newly-formed Broadcast Inter-Assn. Council scheduled for Dec. 5. (The Broadcast Inter-Assn. Council includes television as well as radio interests.)

Trouble began when NAB's metro market radio committee issued a release calling for a "unified voice" to

represent the radio industry. NRBA interprets those as fighting words.

"Too often we have sensed that 'one voice' means NAB only," says Lisa Friede, NRBA vice president. "We simply can't go along with that."

At NAB, vice president for radio Wayne Cornils reports that some of the larger radio chains which spend thousands of dollars sending staffers to conferences are wondering whether all these meetings are necessary.

"This situation has been going on for many years," says Marty Rubenstein, president of Mutual Broadcasting and a member of both NAB and NRBA. "There are different perceptions, egos and turf involved. But it's not as simple as NAB trying to get rid of NRBA. There's a desire for honest dialog."

BMA N.Y. Seminar Mulls Black Consumers' Growing Importance

By RICHARD M. NUSSER

NEW YORK—The growing significance of the black consumer in the radio market was the main topic of a seminar here Saturday (8) conducted by the radio advisory committee of the Black Music Assn.

The meeting, attended by more than 50 programmers, disk jockeys, entertainers and advertising specialists involved in broadcasting, was opened by Black Music Assn. president Kenneth Gamble, who urged the gathering to use the opportunity to "organize, organize, organize," using the organization as a common ground for the exchange of ideas.

Program chairman George Ware hoped that the session would provide enough input to begin a series of seminars devoted to separate topics, such as programming, advertising and black ownership of broadcast properties.

Several speakers questioned the value of the emerging urban contemporary format, which is built upon black music, but geared toward a broad, racially-mixed demographic.

Programmer Bob Law of WWRL-AM here, one of the keynote speakers, claimed that "disco was the be-

ginning of the decline of black radio" since it pandered the simplistic notions contained in lyrics such as "Push Push (In The Bush)" rather than provide educative programming aimed at creating a better life for blacks.

"Count the number of black youths carrying giant radios and count the number carrying books," Law adds, pointing up the importance of radio in developing mass taste.

Broadcast advertising specialist Lynn Rogers, general manager of Cleveland's WABQ-AM, a progressive black outlet similar in format to WWRL, stressed the fact that blacks are the fastest market segment in the country.

Rogers pointed to the more than \$80 billion spent annually by blacks that account for about 10% of all consumer spending, and noted that blacks spend 73% of their income, while whites only spend 58%, saving the rest.

"Communications is a two-way system," she said. "And the ultimate receiver is the mind. Radio could create a better type of behavior for black people."

Billboard Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

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

● Continued from page 24

- DOOBIE BROTHERS—One Step Closer
- ROD STEWART—Passion—38
- ANDY GIBB—Time Is Time

WVXX (KX-104)—Nashville (B. Richards—MD)

No List

WHBQ—Memphis (C. Duvall—PD)

- ★★ AIR SUPPLY—Every Woman In The World 30-23
- ★★ STEVIE WONDER—Master Blaster 4-1
- ★ NEIL DIAMOND—Love On The Rocks 27-21
- ★ LEO SAYER—More Than I Can Say 16-11
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—18-14
- KOOL & THE GANG—Celebration—D-27
- DON WILLIAMS—I Believe In You—D-29
- TEDDY PENDERGRASS—Love T.K.O.—D-24
- BLONDIE—The Tide Is High
- BARRY MANILOW—I Made It Through The Rain

WNOX—Knoxville (S. Majors—MD)

- ★★ LEO SAYER—More Than I Can Say 8-4
- ★★ CHRISTOPHER CROSS—Never Be The Same 11-8
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 28-23
- ★ PAT BENATAR—Hit Me With Your Best Shot 20-16
- ★ JOHN LENNON—Starting Over 25-20
- HEART—Tell It Like It Is
- RONNIE MILSAP—Smokey Mountain Rain—D-30
- DOOBIE BROTHERS—One Step Closer—D-29

WRJZ—Knoxville (F. Story—MD)

- ★★ CHRISTOPHER CROSS—Never Be The Same 8-3
- ★★ DIANA ROSS—I'm Coming Out 16-9
- ★ JOHN LENNON—Starting Over 21-15
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 10-7
- ★ KENNY ROGERS—Lady 1-1
- ABBA—The Winner Takes It All
- BARRY MANILOW—I Made It Through The Rain
- ROD STEWART—Passion
- BLONDIE—The Tide Is High

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

- ★★ JOHN LENNON—Starting Over 24-21

- ★★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 6-4
- ★ AIR SUPPLY—Every Woman In The World 29-26
- ★ DR. HOOK—Girls Can Get It 30-27
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 26-23
- ROD STEWART—Passion
- HEART—Tell It Like It Is
- CHEAP TRICK—Stop This Game—D-29
- THE KINGS—Switchin' To Glide
- DOOBIE BROTHERS—One Step Closer—D-30
- BLONDIE—The Tide Is High

WERC—Birmingham (M. Thompson—MD)

- ★★ BARBRA STREISAND/BARRY GIBB—Guilty 9-5
- ★★ NEIL DIAMOND—Love On The Rocks 17-8
- ★ LEO SAYER—More Than I Can Say 13-7
- ★ JOHN LENNON—Starting Over 18-10
- KOOL & THE GANG—Celebration
- ROD STEWART—Passion
- RANDY MEISNER—Deep Inside My Heart—X-D-22
- DR. HOOK—Girls Can Get It—X-D-24
- DON WILLIAMS—I Believe In You—X-D-26
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—X-D-23
- HEART—Tell It Like It Is—X-D-25
- BLONDIE—The Tide Is High
- BARRY MANILOW—I Made It Through The Rain

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

- ★★ BARBRA STREISAND/BARRY GIBB—Guilty 23-16
- ★★ NEIL DIAMOND—Love On The Rocks 28-21
- ★ AIR SUPPLY—Every Woman In The World 29-23
- ★ BRUCE SPRINGSTEEN—Hungry Heart 19-13
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 14-9
- DON WILLIAMS—I Believe In You
- BLONDIE—The Tide Is High
- KOOL & THE GANG—Celebration—D-24
- MARCY LEVY/ROBIN GIBB—Help Me
- DIANA ROSS—It's My Turn—D-31
- THE KINGS—Switchin' To Glide
- DOOBIE BROTHERS—One Step Closer—D-28
- ROD STEWART—Passion
- HEART—Tell It Like It Is—D-29
- REO SPEEDWAGON—Keep On Lovin' You

WGSN—Birmingham (W. Brian—MO)

- ★★ JIMMY HALL—I'm Happy That Love Has Found You 15-8
- ★★ LEO SAYER—More Than I Can Say 4-2
- ★ DON WILLIAMS—I Believe In You 26-19
- ★ NEIL DIAMOND—Love On The Rocks 20-10
- ★ JOHN LENNON—Starting Over 19-16
- ANDY GIBB—Time Is Time
- BARRY MANILOW—I Made It Through The Rain
- KOOL & THE GANG—Celebration—D-29
- DOOBIE BROTHERS—One Step Closer—D-27
- HEART—Tell It Like It Is—D-28
- BLONDIE—The Tide Is High—D-25

WVAY—Huntsville (J. Kendrick—MD)

- ★★ DON WILLIAMS—I Believe In You 18-12
- ★★ NEIL DIAMOND—Love On The Rocks 19-13
- ★ BRUCE SPRINGSTEEN—Hungry Heart 22-16
- ★ JOHN LENNON—Starting Over 25-19
- ★ JOHN COUGAR—This Time 29-20
- ROD STEWART—Passion
- BARRY MANILOW—I Made It Through The Night
- AIR SUPPLY—Every Woman In The World—HB-25
- DR. HOOK—Girls Can Get It—HB-30
- EDDIE RABBIT—I Love A Rainy Night
- EXILE—Take Me Down—HB-28
- DOOBIE BROTHERS—One Step Closer—HB-29
- BLONDIE—The Tide Is High
- QUEEN—I Need Your Lovin' Tonight

WHY—Montgomery (R. Thomas—MD)

- ★★ BRUCE SPRINGSTEEN—Hungry Heart 20-15
- ★★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 14-10
- ★ RANDY MEISNER—Deep Inside My Heart 25-20
- ★ NEIL DIAMOND—Love On The Rocks 28-21
- ★ LEO SAYER—More Than I Can Say 6-3
- ★ JOHN LENNON—Starting Over 26-22
- ROD STEWART—Passion
- HEART—Tell It Like It Is
- KOOL & THE GANG—Celebration
- THE POLICE—De Do Do Do, De Da Da Da
- ANDY GIBB—Time Is Time

WJDX—Jackson (L. Adams—MD)

- ★★ THE KORGIS—Everybody's Got To Learn Sometime 20-16
- ★★ CHRISTOPHER CROSS—Never Be The Same 16-10

- ★ DR. HOOK—Girls Can Get It 23-17
- ★ LEO SAYER—More Than I Can Say 21-18
- ★ AIR SUPPLY—Every Woman In The World 24-19
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- EARTH, WIND & FIRE—You
- BARRY MANILOW—I Made It Through The Rain—D-30

WHYI (Y100)—Miami (M. Shands—MD)

No List

WBJW (BJ-105)—Orlando (T. Lond—MD)

- ★★ DIANA ROSS—I'm Coming Out 19-10
- ★★ KENNY ROGERS—Lady 4-1
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 32-21
- ★ NEIL DIAMOND—Love On The Rocks 26-20
- ★ JOHN LENNON—Starting Over 35-25
- BRUCE SPRINGSTEEN—Hungry Heart—D-36
- ROD STEWART—Passion—D-37
- AIR SUPPLY—Every Woman In The World—D-38
- DOOBIE BROTHERS—One Step Closer—D-39
- ANDY GIBB—Time Is Time—D-40
- EARTH, WIND & FIRE—You
- ROCKPILE—Teacher, Teacher

WRBQ (Q-105)—Tampa (P. McKay—MD)

- ★★ BRUCE SPRINGSTEEN—Hungry Heart 27-22
- ★★ LEO SAYER—More Than I Can Say 18-10
- ★ THE POLICE—De Do Do Do, De Da Da Da 30-26
- ★ AIR SUPPLY—Every Woman In The World 28-24
- ★ JOHN LENNON—Starting Over 23-20
- ROD STEWART—Passion
- BARRY MANILOW—I Made It Through The Rain
- DR. HOOK—Girls Can Get It—D-27
- THE KINGS—Switchin' To Glide—LP
- BOB SEGER—The Horizontal Bop—LP
- ROGER DALTRY—Without Your Love—LP
- DOOBIE BROTHERS—One Step Closer—D-30
- HEART—Tell It Like It Is—D-28
- BLONDIE—The Tide Is High
- QUEEN—Need Your Loving Tonight—D-29

WLCY—Tampa (M. Weber—MD)

- ★★ NEIL DIAMOND—Love On The Rocks 16-9
- ★★ WAYLON JENNINGS—Theme From Dukes

- Of Hazzard 28-17
- ★ DIANA ROSS—It's My Turn 27-19
- ★ IRENE CARA—Out Here On My Own 7-4
- ★ ROGER DALTRY—Without Your Love 19-14
- BARRY MANILOW—I Made It Through The Rain—25
- THE KORGIS—Everybody's Got To Learn Sometime—D-26
- DON WILLIAMS—I Believe In You—D-24

WAPE—Orange Park (P. Sebastian—MD)

- ★★ NEIL DIAMOND—Love On The Rocks 23-17
- ★★ LEO SAYER—More Than I Can Say 11-5
- ★ PAT BENATAR—Hit Me With Your Best Shot 13-9
- ★ HARRY CHAPIN—Sequel 24-19
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 14-10
- ROD STEWART—Passion
- BLONDIE—The Tide Is High
- BARRY MANILOW—I Made It Through The Rain
- KOOL & THE GANG—Celebration—D-23
- THE KORGIS—Everybody's Got To Learn Sometime—D-24
- BARBRA STREISAND/BARRY GIBB—Guilty—D-21
- BRUCE SPRINGSTEEN—Hungry Heart—D-25
- DON WILLIAMS—I Believe In You—D-20

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

- ★★ PAT BENATAR—Hit Me With Your Best Shot 10-5
- ★★ STEVIE WONDER—Master Blaster 15-8
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 28-23
- ★ THE JACKSONS—Lovely One 6-3
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 17-12
- BLONDIE—The Tide Is High—D-37
- ANDY GIBB—Time Is Time—D-38
- POINTER SISTERS—Could I Be Dreaming—D-40
- DIONNE WARWICK—Easy Love
- EDDIE RABBIT—I Love A Rainy Night
- CHEAP TRICK—Stop This Game
- ROD STEWART—Passion
- HEART—Tell It Like It Is—D-39
- BARRY MANILOW—I Made It Through The Rain
- CAROL KING—Chains
- PURE PRAIRIE LEAGUE—I Can't Stop This Feeling
- PATTI FISHER—Shiver—NP

WKXY—Sarasota (T. William—MD)

- ★★ DIANA ROSS—I'm Coming Out 14-8
- ★★ LEO SAYER—More Than I Can Say 10-4
- ★ PAT BENATAR—Hit Me With Your Best Shot 16-9
- ★ CHRISTOPHER CROSS—Never Be The Same 23-13
- ★ ROGER DALTRY—Without Your Love 22-18
- DR. HOOK—Girls Can Get It
- ROD STEWART—Passion
- THE POLICE—De Do Do Do, De Da Da Da
- AIR SUPPLY—Every Woman In The World—D-27
- BARBRA STREISAND/BARRY GIBB—Guilty—D-22
- BRUCE SPRINGSTEEN—Hungry Heart—D-24
- NEIL DIAMOND—Love On The Rocks—D-21
- SAILOR—Runaway—DP
- JOHN LENNON—Starting Over—D-29
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard—D-30
- JOHN COUGAR—This Time
- HEART—Tell It Like It Is—D-28
- BARRY MANILOW—I Made It Through The Rain

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★★ CLIFF RICHARD—Dreaming 11-5
- ★★ CHRISTOPHER CROSS—Never Be The Same 20-13
- ★ AIR SUPPLY—Every Woman In The World 27-24
- ★ BRUCE SPRINGSTEEN—Hungry Heart 21-18
- ★ JOHN LENNON—Starting Over 28-19
- BLONDIE—The Tide Is High
- BARRY MANILOW—I Made It Through The Rain
- POINTER SISTERS—Could I Be Dreaming—D-27
- PAT BENATAR—Hit Me With Your Best Shot—D-25
- JIMMY HALL—I'm Happy That Love Has Found You—D-28
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly
- DOOBIE BROTHERS—One Step Closer

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Vox Jox

By DOUG HALL

NEW YORK—Al Brady, who five years ago was a DJ on WNBC-AM New York as "Plain Al" Brady is back with NBC in a not so plain capacity.

This time he's coming back as vice president and general manager of WNBC's sister station WYNY-FM. Brady leaves his program director's post at WHDH-AM Boston to take the new position. He succeeds Dan Griffin, who resigned to move to WJR-AM-FM Detroit (Billboard, Nov. 8, 1980).

This is not the first time Brady has left WHDH, which he joined after leaving WNBC. In October 1979 Brady left WHDH on an odyssey which took him to ABC's WRQX-FM in Washington for six months and to WABC-AM New York for another six months. He left WABC to return to WHDH. During that tour he programmed both WRQX and WABC.

Robert Chenault has joined KBBC-FM Phoenix as music director and afternoon drive personality. His 16-year background in radio includes serving as music director at WOMC-FM Detroit, program director for KDJQ-AM Phoenix as well as working as a jock at KRUX-AM and KOPA-AM, both in Phoenix. J.D. Freeman has been named station manager of KBBC, moving up from director of programming operations. He previously was p.d.

As WFBL-AM Syracuse drops its Top 40 format to move into a syndicated nostalgic "Music Of Your

Life" format, two jocks, Tony Oscar Davis and Bill Kachur are leaving the station. Davis is moving to WIGY-FM Bath, Me., where he will be p.d. Meanwhile, competing Top 40 outlet WSYR-FM Syracuse is buying time on WFBL to woo away the Top 40 listeners WFBL is abandoning. ... Robin Fisher has been promoted to research director of the RKO Radio Network. He had been research manager.

WDIF-FM Marion, Ohio, p.d. Jim Roberts is promoted to operations manager. The station just moved into new facilities, which it shares with NewsLife, a weekly news magazine. Both are owned by Scantland Communications. ... Bud Style has resigned as music director of new wave programming on WHBI-FM in a programming dispute with executive producer Phil Barry. WHBI runs 25 hours a week of new wave programming, mostly in morning hours. Style will continue his air shift of five hours a week over three days.

Eddie Wilson has taken over afternoon drive on WYNA-AM Raleigh, N.C. He comes to the station from WGHM-AM Farmville, N.C. ... Norman Slemenda Jr. has joined WJOI-FM Pittsburgh as general manager. He comes from WNRI-AM Woonsocket, R.I., which he owned and operated. ... Haagan Higgins has joined KFYE-FM Fresno working weekends. He comes from KIDD-AM Monterey, Calif. ... WIOQ-FM Philadelphia

reports that its midday jock Helen Leicht has been found to be the market's number one personality, according to a survey by Wallace and Washburn.

Bo Diddley, the Coasters, Chuck Berry, and Chubby Checker were among the performers spotlighted on a two-hour WCBS-FM special, "WCBS-FM Remembers Richard Nader's Rock'n'Roll Spectaculars" Nov. 8. The program featured performances from the 25 rock concerts held in Madison Square Garden from 1969 to 1978. ... WCCI-AM Louisville, new to the country format, has added a "Country Eleven Country Music Concert Information Life." for listeners to call up and get concert information.

Michael St. John, who used to be in radio as station manager of WSRM-AM, is looking to get back into the business in Portland, Ore., after working for a time producing concerts for Sunshine Productions in Coconut Grove, Fla.

Robert M. Chenault is the new music director of KBBC-AM in Phoenix. He's also handling afternoon drive. Also at KBBC, J.D. Freeman is named manager of the station. ... Brian Fuld is the new host of "Satellite Live," the satellite delivered call-in radio show. Fuld replaces Jim Rush.

Scott Fischer has joined WFTL-AM Fort Lauderdale as program di-

(Continued on page 29)

Pro-Motions

NEW YORK—KYUU-FM in San Francisco staged a variation of the popular AOR hometown band promotion recently that is more suited to its pop adult format. Bay Area musicians competed all summer long in an amateur musician contest hosted by the station. Winners won airplay for their original compositions or performances, as well as up to 20 free hours of recording time at a local studio.

WNBC-AM in New York is featuring Don Imus in a 30-second television spot that utilizes quick cuts and Imus frolicking with sets of twins. Rock stars are tagged on the end, with a snippet of music.

WLS-AM in Chicago, the ABC-owned powerhouse there, is into its Fantastic Plastic Card campaign. If a card number is drawn and read on the air, and the listener responds within 30 minutes, he or she gets a \$1,000 gift certificate at a local jewelry store. Twenty-five such winners will eventually compete in a "Gold Rush" where they will actually pan for \$100,000 of the shiny, yellow stuff.

WRQX-FM in Washington, D.C., has launched a fund raising drive for former Redskins linebacker Harold McLinton, who was severely injured in a hit and run traffic accident several weeks ago.

The "Rocktober" controversy continues with neither side showing any quarter, WCOZ-FM in Boston and the ABC-owned WRIF-FM in

Michigan are the latest to ignore Metromedia's cease-and-desist plea.

Double country—KSON-AM/FM in San Diego hosted a premiere showing of the new Paramount release "Coast To Coast" which has a soundtrack LP featuring Jimmy Buffett, T.G. Sheppard and Johnny Lee. Program director Rod Hunter punctuated the occasion by announcing a drawing with prizes consisting of "coast to coast" free travel courtesy of Trailways.

WSHE-FM in Ft. Lauderdale staged a six-hour live remote from the Q Records retail store recently and co-sponsored an album giveaway during that time. ... And WRQX-FM of Washington, D.C., is cosponsoring the first Space Invaders electronic game championship. DJ Uncle Johnny has endeared himself to listeners as a fellow Space Invaders cultist. Winners get a trip to the Los Angeles' Playboy mansion, where they can play the game in Hef's playroom.

CBS' Charlie Daniels visited KWFM-FM in Tucson along with Atlantic artist Henry Paul. Daniels took over the controls, played his favorite tunes in part of the shift and interviewed Paul during his visit. Both artists were in town to perform at the Tucson Community Centers Arena. Paul also visited KDKB-FM in Phoenix and sat in with music director Linda Clayton to promote his \$3.93 concert at Dooley's in Tempe. The radio visits were set up by Erica Smith of Atlantic and Joe Brava from Columbia.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (11/12/80)

Top Add Ons-National

- EAGLES—Live (Asylum)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- THE ROMANTICS—National Breakout (Nemperor)
- NEIL YOUNG—Hawks & Doves (Reprise)

Top Requests/Airplay-National

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE CARS—Panorama (Elektra)

National Breakouts

- DONNY IRIS—Back On The Streets (Midwest)
- STINGRAY—(Carrere)
- MAX WEBSTER—Universal Juveniles (Mercury)
- CITY BOY—Heads Are Rolling (Atlantic)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KBPI-FM—Denver (F. Cody/P. Strider)

- JOEY WILSON—Going Up (Modern)
- BRUCE SPRINGSTEEN—The River (Columbia)
- RANDY MEISNER—One More Song (Epic)
- JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- DOOBIE BROTHERS—One Step Closer (WB)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- NEIL YOUNG—Hawks & Doves (Reprise)
- EAGLES—Live (Asylum)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- ROMANTICS—National Breakout (Nemperor)
- JOEY WILSON—Going Up (Modern)
- BRUCE SPRINGSTEEN—The River (Columbia)
- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- JIM CARROLL BAND—Catholic Boy (Atco)

KSJO-FM—San Jose (F. Andrick)

- EAGLES—Live (Asylum)
- CREEDENCE CLEARWATER REVIVAL—Live At Albert Hall (Fantasy)
- ROBIN LANE & THE CHARTBUSTERS—Five Live (WB)
- DONNY IRIS—Back On The Streets (Midwest)
- EAGLES—Live (Asylum)
- BRUCE SPRINGSTEEN—The River (Columbia)
- QUEEN—The Game (Elektra)
- THE POLICE—Zenyatta Mondatta (A&M)

Midwest Region

TOP ADD ONS:

- EAGLES—Live (Asylum)
- THE ROMANTICS—National Breakout (Nemperor)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- NEW ENGLAND—Explorer Suite (Elektra)

TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- AC/DC—Back In Black (Atlantic)
- KANSAS—Audio Visions (Kirshner)

BREAKOUTS:

- OFF BROADWAY—Quick Turns (Atlantic)
- MAX WEBSTER—Universal Juveniles (Mercury)
- TYGERS OF PAN TANG—Wild Cat (MCA)
- STINGRAY—(Carrere)

WWW-FM—Detroit (F. Holier)

- ROMANTICS—National Breakout (Nemperor)
- RANDY MEISNER—One More Song (Epic)
- NEW ENGLAND—Explorer Suite (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- AC/DC—Back In Black (Atlantic)
- CHEAP TRICK—All Shook Up (Epic)

WLUP-FM—Chicago (S. Daniels)

- IAN GILLAN—Glory Road (RSO)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- THE ROMANTICS—National Breakout (Nemperor)
- OFF BROADWAY—Quick Turns (Atlantic)
- MAX WEBSTER—Universal Juveniles (Mercury)
- THIN LIZZY—Chinatown (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- CHEAP TRICK—All Shook Up (Epic)
- AC/DC—Back In Black (Atlantic)

WBX-FM—Detroit (J. Duncan)

- ROMANTICS—National Breakout (Nemperor)
- EAGLES—Live (Asylum)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- NEW ENGLAND—Explorer Suite (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- AC/DC—Back In Black (Atlantic)
- BRUCE SPRINGSTEEN—The River (Columbia)

WMS-FM—Cleveland (J. Gorman)

- EAGLES—Live (Asylum)
- THE ROMANTICS—National Breakout (Nemperor)
- JOEY WILSON—Going Up (Modern)
- TYGERS OF PAN TANG—Wild Cat (MCA)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- BREATHLESS—Nobody Leaves This Song Alive (EMI/America)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WYDD-FM—Pittsburgh (J. Kinney)

- EAGLES—Live (Asylum)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- NEW ENGLAND—Explorer Suite (Elektra)
- MAX WEBSTER—Universal Juveniles (Mercury)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- DOOBIE BROTHERS—One Step Closer (WB)

WQFM-FM—Milwaukee (M. Wolf)

- EAGLES—Live (Asylum)
- THIN LIZZY—Chinatown (WB)
- OFF BROADWAY—Quick Turns (Atlantic)
- MAX WEBSTER—Universal Juveniles (Mercury)
- STINGRAY—(Carrere)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- CHEAP TRICK—All Shook Up (Epic)

KSHE-FM—St. Louis (R. Balis)

- TALKING HEADS—Remain In Light (Sire)
- EAGLES—Live (Asylum)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- STONEBOLT—New Set Of Changes (RCA)
- BILLY THORPE—21st Century Man (Elektra)
- 999—Biggest Tour In Sport (Polydor)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- SUPERTRAMP—Paris (A&M)
- KANSAS—Audio Visions (Kirshner)

Southeast Region

TOP ADD ONS:

- EAGLES—Live (Asylum)
- 707—(Casablanca)
- THIN LIZZY—Chinatown (WB)
- STEVIE WONDER—Hotter Than July (Tamla)

TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- DOOBIE BROTHERS—One Step Closer (WB)

BREAKOUTS:

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE INMATES—Shot In The Dark (Polydor)
- THE BUSBOYS—Minimum Wage Rock & Roll (Arista)
- THE VAPORS—New Clear Day (U.A.)

WKLS-FM—Atlanta (B. Bailey)

- THIN LIZZY—Chinatown (WB)
- THE INMATES—Shot In The Dark (Polydor)
- THE BABYS—On The Edge (Chrysalis)
- AC/DC—Back In Black (Atlantic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- DOOBIE BROTHERS—One Step Closer (WB)

WROQ-FM—Charlotte (J. White)

- 707—(Casablanca)
- BRUCE SPRINGSTEEN—The River (Columbia)
- KANSAS—Audio Visions (Kirshner)
- AC/DC—Back In Black (Atlantic)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WSHE-FM—Ft. Lauderdale (N. Mirsky)

- EAGLES—Live (Asylum)
- 707—(Casablanca)
- THE BUSBOYS—Minimum Wage Rock & Roll (Arista)
- ANGEL CITY—Dark Room (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DOOBIE BROTHERS—One Step Closer (WB)
- CHEAP TRICK—All Shook Up (Epic)
- KANSAS—Audio Visions (Kirshner)

ZETA-4 (WINZ-FM)—Miami (R. Martin)

- ROCKPILE—Seconds Of Pleasure (Columbia)
- ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE VAPORS—New Clear Day (U.A.)
- CHEAP TRICK—All Shook Up (Epic)

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

- EAGLES—Live (Asylum)
- STEVIE WONDER—Hotter Than July (Tamla)
- AC/DC—Back In Black (Atlantic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

WHFS-FM—Bethesda (D. Einstein)

- THE ROMANTICS—National Breakout (Nemperor)
- JOAN JETT—Bad Reputation (Black Heart)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- EAGLES—Live (Asylum)
- JACK BRUCE—I've Always Wanted To Do This (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- STEVIE WONDER—Hotter Than July (Tamla)
- THE POLICE—Zenyatta Mondatta (A&M)

Southwest Region

TOP ADD ONS:

- EAGLES—Live (Asylum)
- THIN LIZZY—Chinatown (WB)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THE ALVIN LEE BAND—Free Fall (Atlantic)

TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE BABYS—On The Edge (Chrysalis)
- THE CARS—Panorama (Elektra)

BREAKOUTS:

- MAX WEBSTER—Universal Juveniles (Mercury)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- XTC—Black Sea (Virgin/RSO)
- THE CLASH—Black Market Clash (Epic)

KZEW-FM—Dallas (J. Dolan)

- THE ALVIN LEE BAND—Free Fall (Atlantic)
- EAGLES—Live (Asylum)
- GREG KIHN—Glass House Rock (Elektra)
- CARS—Panorama (Elektra)
- CHEAP TRICK—All Shook Up (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE BABYS—On The Edge (Chrysalis)

KTXQ-FM—Dallas (T. Owens)

- THIN LIZZY—Chinatown (WB)
- NEIL YOUNG—Hawks & Doves (Reprise)
- MAX WEBSTER—Universal Juveniles (Mercury)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- TALKING HEADS—Remain In Light (Sire)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE BABYS—On The Edge (Epic)
- AC/DC—Back In Black (Atlantic)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

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

- EAGLES—Live (Asylum)
- THIN LIZZY—Chinatown (WB)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- NEIL YOUNG—Hawks & Doves (Reprise)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DOOBIE BROTHERS—One Step Closer (WB)
- THE CARS—Panorama (Elektra)
- KANSAS—Audio Visions (Kirshner)

KLBI-FM—Austin (G. Mason/T. Quarles)

- EAGLES—Live (Asylum)
- DONNA SUMMER—The Wanderer (Geffen)
- THE ROMANTICS—National Breakout (Nemperor)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- XTC—Black Sea (Virgin/RSO)
- DIRE STRAITS—Making Movies (WB)

KWFM-FM—Tucson (J. Owens)

- NEIL YOUNG—Hawks & Doves (Reprise)
- XTC—Black Sea (Virgin/RSO)
- THE CLASH—Black Market Clash (Epic)
- ROMANTICS—National Breakout (Nemperor)
- THIN LIZZY—Chinatown (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- DIRE STRAITS—Making Movies (WB)
- MOON MARTIN—Street Fever (Capitol)

KLOL-FM—Houston (P. Riann)

- EAGLES—Live (Asylum)
- BABYS—On The Edge (Chrysalis)
- THIN LIZZY—Chinatown (WB)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- SUPERTRAMP—Paris (A&M)
- KANSAS—Audio Visions (Kirshner)

Northeast Region

TOP ADD ONS:

- EAGLES—Live (Asylum)
- THE ROMANTICS—National Breakouts (Nemperor)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THE ALVIN LEE BAND—Free Fall (Atlantic)

TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CARS—Panorama (Elektra)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rouder)

BREAKOUTS:

- CITY BOY—Heads Are Rolling (Atlantic)
- STINGRAY—(Carrere)
- DONNY IRIS—Back On The Streets (Midwest)
- MAONESS—Absolutely (Sire)

WNEW-FM—New York (M. McIntyre)

- THE ALVIN LEE BAND—Free Fall (Atlantic)
- EARTH WIND & FIRE—Faces (Columbia)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- THE ROMANTICS—National Breakout (Nemperor)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- ROBERT PALMER—Clues (Island)
- DAVID BOWIE—Scary Monsters (RCA)

WCMF-FM—Rochester (T. Edwards)

- NEIL YOUNG—Hawks & Doves (Reprise)
- EAGLES—Live (Asylum)
- THE ROMANTICS—National Breakout (Nemperor)
- DONNY IRIS—Back On The Streets (Midwest)
- IAN LLOYD—3WC (Scotti Brothers)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CARS—Panorama (Elektra)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rouder)

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

- THE ROMANTICS—National Breakout (Nemperor)
- XTC—Black Sea (Virgin/RSO)
- EAGLES—Live (Asylum)
- BRUCE SPRINGSTEEN—The River (Columbia)
- QUEEN—The Game (Elektra)
- THE POLICE—Zenyatta Mondatta (A&M)
- AC/DC—Back In Black (Atlantic)

WMMR-FM—Philadelphia (J. Bonadonna)

- CLIMAX BLUES BAND—Flying The Flag (WB)
- CITY BOY—Heads Are Rolling (Atlantic)
- EAGLES—Live (Asylum)
- PAUL WAROFF—California Sun (Casablanca)
- NEIL YOUNG—Hawks & Doves (Reprise)
- ROBBIN THOMPSON BAND—Two B's Please (Ovation)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CARS—Panorama (Elektra)

WGRQ-FM—Buffalo (G. Hawras)

- EAGLES—Live (Asylum)
- JOHN COUGAR—Nothing Matters & What If It Did (Riva)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- CHEAP TRICK—All Shook Up (Epic)
- DOOBIE BROTHERS—One Step Closer (WB)

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

- NEW ENGLAND—Explorer Suite (Elektra)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- EAGLES—Live (Asylum)
- THE ROMANTICS—National Breakout (Nemperor)
- MADNESS—Absolutely (Sire)
- CITY BOY—Heads Are Rolling (Atlantic)
- NEIL YOUNG—Hawks & Doves (Reprise)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE KINGS—The Kings Are Here (Elektra)

WAQX-FM—Syracuse (E. Levine)

- EAGLES—Live (Asylum)
- NEIL YOUNG—Hawks & Doves (Reprise)
- THIN LIZZY—Chinatown (WB)
- ROMANTICS—National Breakout (Nemperor)
- MONTY PYTHON—Contractual Obligation Album (Arista)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- NEIL YOUNG—Hawks & Doves (Reprise)
- EAGLES—Live (Asylum)

WPLR-FM—New Haven (G. Weingarth/E. Michaelson)

- ROMANTICS—National Breakout (Nemperor)
- THE LEGEND OF JESSE JAMES—Soundtrack (A&M)
- EAGLES—Live (Asylum)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- B. WILLY SMITH—World's Favorite Songs (Trod Nosal Artists)
- BRUCE SPRINGSTEEN—The River (Columbia)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rouder)
- JOHN LENNON—Starting Over (Geffen)
- DIRE STRAITS—Making Movies (WB)

WCOZ-FM—Boston (K. Ingram)

- EAGLES—Live (Asylum)
- STINGRAY—(Carrere)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- THE KINKS—One For The Road (Arista)
- BRUCE SPRINGSTEEN—The River (Columbia)

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Vox Jox

• *Continued from page 26*

rector. He comes from Denver where he was music director and midday jock on KHOW-AM and programmed and put on the air KLDRA-AM. . . . **Penny Tucker**, who has moved up from operations director of KIXI-AM-FM Seattle to manage KORD-AM Pasco, Wash., and KZZK-FM Richland, Wash., has announced new lineups for the stations. On the AM side **Bob Roberts** is the morning host, while **Jim Willis**

continues as midday host and music director. On the FM side **John Ross** handles morning drive, **Don Simon**, midday; **Robert O. Smith**, afternoon drive; **Bill Norton**, evenings; and

Steve Ducharme, late nights. Smith comes from KVI-AM Seattle.

★ ★ ★

"Wild" **Bill Wilkins** moves from overnight to afternoon drive on

WHK-AM Cleveland. . . . **David Hamilton** is the new p.d. at KCIN-AM Victorville, Calif. . . . **Bob MacRae** has been named p.d. of WZIR-FM Niagara Falls, N.Y. He

comes from WKBW-AM and WGRO-FM Buffalo. . . . **Eddie Wilson** is back on WYNA-AM Raleigh, N.C. with a "Country Light" show from 1 to 3 p.m. . . . **David Small** has

KFAT Sale

• *Continued from page 27*

"The audience, we found, was basically people who had listened to AOR radio in the late '60s and '70s, people who were really into an off-the-wall approach to radio, and there was nowhere else on the dial for them to relate to.

"If they did still listen to AOR half the music they couldn't relate to at all, because those stations are centered 18-24 with a spillover to 34. KFAT is centered 25-34 with a spillover to 44.

"The problem was that there were so many tuneouts in the KFAT programming. We found that a lot of the people were listening not because of the things they were doing but in spite of the things they were doing.

"The best example of this is the weekend ratings. On weekends the station is a monster in the 25-49 group. It's usually number one of all the Santa Clara stations in the nine county metro. But because of all the tuneouts people were listening only once a week or every 10 days or so.

During the week the numbers weren't good at all. Another oddity was that in the last few books the 7 p.m. to midnight slot was doing better than any of the daytime dayparts. And there's no way you should do better 7 p.m. to midnight than daytime in your own average quarter hours.

"So we think that by working on the programming a little bit, without changing the basic format or mix, we can improve the numbers significantly, because there are many people who have a natural liking for the station."

Levin says the programming will remain a mix of "50% to 60% country, about 20% rock in the Grateful Dead-Dylan vein, and about 20% of what I call 'the spice of the station'—acoustic blues, comedy and novelty, swing, bluegrass.

"The country music will only be real honest-to-goodness country. No sugar-coated stuff, no Olivia Newton-John, no Kenny Rogers, no heavily produced Nashville stuff. There are other stations in the area where people can get that if they want it."

Levin's first move in terms of personnel was to designate specific areas of command for the positions of program director and operations director, with Dave Chaney of KLOS-FM in Los Angeles coming on as p.d. and morning drive jock, and Marty Manning as operations director and late afternoon jock—with Manning using an air name of "Sam Jose."

Levin says that for the time being the main promotions will rely on KFAT's already well-established bumper stickers and T-shirts, which take full advantage of the call-letter possibilities, with listeners known as Fatheads who live, obviously, in Fat City.

And now, the message the networks keep ignoring

Imagine a product the public is anxious to buy and plenty of suppliers are willing to produce. A large majority of America's shopkeepers want to carry the item. But the most influential distributors in the land say they know best, and the product isn't really to their taste. So they arbitrarily refuse to carry it, thereby frustrating the will of most of the rest of the country.

This farfetched scenario is exactly what's happening today in television land, to a "product" called issue advertising—commercials that discuss issues or ideas rather than blue jeans and dog food. Companies trying to get such commercials on CBS, NBC, and ABC have been about as welcome as ring around the collar.

But while the networks, from their ivory towers, have steadfastly refused to air commercials dealing with the issues of the day, the evidence is overwhelming that the American people want to see such messages, and that most TV stations are anxious to carry them.

A new survey by the Opinion Research Corporation, for example, shows that 85 percent of the American public think corporations should be allowed to present their views on controversial matters in TV commercials. That's a 13-point increase from the already high proportion of Americans who felt this way two years ago.

As for the broadcasters, themselves, an overwhelming 89 percent of the TV stations surveyed by the Television Bureau of Advertising, an industry trade group, say they're willing to accept advocacy advertising. That's a quantum leap from five years ago, when only half the stations polled were willing to sell time for the airing of opinion.

The broadcasters and public alike recognize that a lot has changed in recent years. In 1978, in the historic Bellotti decision, the Su-

preme Court struck down a Massachusetts law forbidding corporations to spend money to comment publicly on a referendum. And earlier this year, the high court ruled it unconstitutional for state regulators to deny utilities the right to include public policy messages with customer bills. So for the print media, at least, the law is on the side of advocacy advertising.

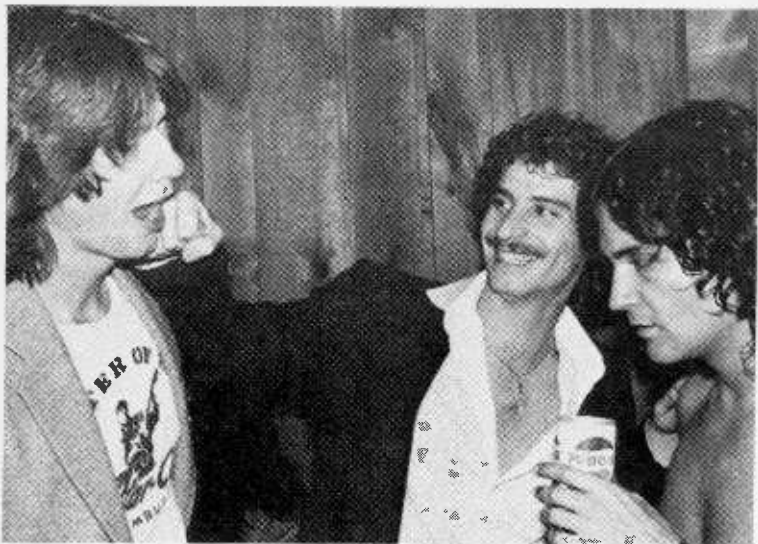
But the three major television networks continue to deny advertisers the opportunity to express their views over the airwaves. Their rationale? The so-called Fairness Doctrine, the mandate of the Congress "to afford reasonable opportunity for the discussion of conflicting views on issues of public importance." According to the networks' interpretation of this doctrine, only by exercising total control over the flow of ideas and points of view themselves can they protect the public from an unbalanced mix of opinions and ideas.

As a matter of fact, we have often questioned the "balanced coverage" provided by these self-styled guardians of the public good. TV newsmen, after all, pursue ratings even as they pursue truth, and the two objectives do not necessarily coincide. The result is often unbalanced reporting and something less than the whole truth—and, to date, industry has been unable to respond on the very medium that creates the distortion.

The public and the TV stations alike seem to have recognized this shortcoming and are on record as welcoming the voices of those who wish to be heard.

It's time for the networks to catch up with the rest of the country and open the airwaves to fresh ideas and a fresh dialogue. The Fairness Doctrine was never intended as a muzzle. To use it as such is to twist it 180 degrees and transform it into a doctrine of eminent unfairness.

Mobil



PLAYFUL PUNCH—WNEW-FM DJ Dan Neer throws one at a surprised Dave Morrell of Capitol Records as both visited Capitol artist Billy Squier backstage at New York's Palladium.

Credits Research In Rise Of WDOQ-FM

DAYTONA BEACH—"We find out what they want to hear and then we give it to them." That's how WDOQ-FM program director Lou Meyers explains how listenership to his station has doubled to a healthy 11.7 share in Arbitron in a year.

Meyers says his station is "heavily into passive research with callouts," but he also uses sales reports from local record retailers, requests, personal interviews and "anything else I can get my hands on."

Meyers adds, "I don't want to say

the programming of the station is statistically-oriented, but I'm a statistically-oriented person."

Because of this research "people know what to expect of the station" Meyers says. And he programs "music sweeps of 20 to 30 minutes, which is why people listen to the radio."

Meyers calls his format "mass appeal," which he installed in February. "It's not really Top 40, but it leans to adult contemporary rather than AOR," he explains.

No Frills In Palmer Show

"Robert Palmer In Concert," recorded live for NBC's the Source under an agreement with EDR/Media. 90 minutes. Air dates: No. 15-17.

NEW YORK—Here's another no frills, straightforward concert recording from the Source that highlights England's prince of blue eyed sophisticated soul, whose career is doing nicely these days, thanks to a hit single and album that is working its way up Billboard's charts.

The concert was recorded Sept. 29 at Painter's Mill Music Fair in Baltimore, so it includes several cuts from the new LP, "Clues," such as "Looking For Clues" and "Johnny And Mary."

Among the other songs heard are "You're Gonna Get What's Comin'," "Every Kinda People," "Not A Second Time," "Man Smart, Woman Smarter," "Bad Case of Loving You," "Under Suspicion," "What Can You Bring Me," "Pressure Drop" and "Style Kills."

What is evident throughout this concert is Palmer's devotion to, and adroit utilization of, the varied rhythms of soul music, particularly those strains found in the Caribbean.

His voice has developed a slightly grittier quality than he debuted with when he embarked on a solo career in 1974 after stints with various Eng-

Continental Buys Rockwell Products

NEW YORK—Continental Electronics Manufacturing Co. has purchased the Rockwell International Corp.'s Collins' line of broadcast products for an undisclosed sum.

The sale includes Collins' AM and FM transmitters, audio consoles and other broadcast equipment. Continental says it will support and service Collins' equipment sold prior to Sept. 30 as part of the agreement. Continental makes AM transmitters, among other things.

Consistency Aids WBBQ-AM-FM

Drew Pontificates About His Augusta Listener Growth

AUGUSTA, Ga.—"It's not that we're making so many improvements, but that we've been doing the same thing for so long."

That's how WBBQ-AM-FM program director Harley Drew explains the listener growth of his stations, particularly the FM, which now enjoys a 27.2 share in Arbitron ratings.

He notes that "we've placed an emphasis on the FM" and made technical improvements to capitalize a natural shift of listeners to the FM dial. The latest improvement will raise the transmission tower from 325 feet to 803.

But programming has been consistent for years. Although the stations are simulcast only during drive periods, each runs an MOR contemporary format that is not really very different from the other.

"We run good clean community-oriented radio that forces us to make some tough decisions on lyrics," Drew says. "This is the Bible belt and we don't want to offend anyone."

For example, "We edited the Eagles 'Life In The Fast Lane' so people don't have to hear 'God damn' on the radio." But Drew adds, "Times have changed and we've loosened up some."

He recalls that when Paul Simon's "Kodachrome" came out "we edited the 'crap' out of it and we would originally only play 'Let's Spend The Night Together' at night." Now he says both are played through the day unedited.

Drew takes a lot of pride in his on-air staff and points to profit sharing which he says has held down turnover. He points to morning man Buddy Carr, who he says is one of the best personalities in the country, who has been on the station for nine years.

Since Carr is simulcast on both stations, he enjoys a combined Arbitron share of 37.2, while afternoon drive man Dick Shannon, who has been on for six years, has a combined share of 39.5.

Music director Bruce Stevens han-

dles the noon to 3 p.m. shift. Drew has high praise for Stevens' research work which includes tabulating local record sales and swapping chart information with other stations. Stevens also keeps in close touch with promotion people. "If they want to be in good with Bruce they will level with us," Drew says.

Drew also points to the consistency of the ownership and management of the station, which Drew notes has not changed since 1947. General manager Ed Dunbar has been with the station since the 1940s, having worked up from program di-

rector.

Drew is looking forward to the day that "there will be enough FMs in cars so that we can split the stations altogether." Then Drew might set the AM off in a new direction. He looks to country as a challenge he'd like to undertake.

There's an element of country in his formats now. "We play everything from Don Williams to the Rolling Stones," he notes. And the oldies are never neglected either. The "Golden Hour" is a long tradition on the stations that Drew himself hosts.

Memphis WREC-AM Wins Award For Helping Talent

By ROSE CLAYTON

MEMPHIS—WREC-AM has become the first commercial station in the city to receive the Music Industries of Memphis radio award presented semi-annually to the station that most actively supports local recording artists.

Chris Angel, program director, accepted the honor on behalf of WREC and pledged the station's continuing support.

Angel credits Carter Davis, former program director, with the station's move to push product by local artists.

"We picked up on Keith Sykes album ('I'm Not Strange. I'm Just Like You') when it first came out on Memphis Records last year," says Angel. "We were three cuts deep into his album when Joyce Cobb's record ('Dig the Gold' on Cream) came out.

"They are good local musicians with talent who need to be recognized simply because this is a music town that's working its way back up.

"We had Keith and Joyce on a talk show and talked about Joyce's background and its influence on her style and about Keith's association with Jimmy Buffett. Keith wrote 'Volcano' for Buffett and toured with him. We received a lot of comments on the show from people who said they enjoyed it and appreciated the fact that we are supporting local talent," says Angel.

Since that time, Sykes' album has been picked up by Backstreet Records and Cobb has charted with her second single "How Glad I Am."

"We also played Suzanne Jerome's record 'Light in the Long Run' on Mercury. It did well for the time we played it. We talked up the fact that she is a Memphis musician," says Angel.

"Nobody else in town was playing Memphis music," Angel says. "We really set the pace."

WREC's support of Memphis talent has gone beyond airplay, however. "We did a jingle package at Shoe Productions and used Suzanne and Memphis musicians.

"We have also done shows in town using Keith, Joyce and Suzanne at Trader Dick's and Solomon Alfred's," says Angel. "If Keith plays a show somewhere for us over the weekend, on Monday you can count

on his album sales being in the top 20."

Angel explains that WREC polls all three Pop Tunes outlets, Peaches, Camelot and Record-Go-Round in Memphis plus key stores in the tri-state area that service its listeners.

"Coverage-wise we have the best AM signal in the city," says Angel. "We go as far as Little Rock, Ark., below Oxford, Miss., and to Jackson, Tenn. It's a good 80 to 90-mile radius all the way round."

Angel says WREC's commitment is to local talent in this area rather than to new talent. Releases by other new artists must pass the same screening process as other records to earn a spot on the 32-35 song playlist composed of 60% pop and 40% country tunes.

Records are selected "in the usual method," says Angel with him and Leonard Blakely, general manager, depending on the music trades, sales and "gut feeling."

Memory Music Fills WKXW's Return To Dial

TRENTON, N.J.—Long-time local air personality Jack Pinto returned to the air Oct. 6 as morning DJ and program director for WKXW-AM, formerly WBUD.

It also marked the return of the station to the air for the first time in two months with a format of big band music and contemporary ballads, primarily from the 1940s, 1950s and early 1960s. The station refers to itself as "Music To Remember."

The station, along with its sister WKXW-FM (formerly WTRT), with a new group of owners headed by Ed Hurst, former Philadelphia radio personality, began in February to simulcast a "Top Hits" rock music format featuring former Philadelphia DJ Hy Lit.

However, the Federal Communications Committee stepped in because the simulcast is allowed only for a temporary period. As a result, the AM station went off the air in August to allow a revamping of its studios and equipment.

Pinto, who started his career at the station in 1951 when it was WBUD, has worked at nearly every station in the area. On the air from 6 a.m. to 11 a.m., he is followed from 11 a.m. to 4 p.m. by Dick Burns, another long-time local disk jockey. After that hour, the station continues the format with taped music until midnight.

CONCERTS PAY OFF FOR STARFLEET

NEW YORK—Starfleet, a pioneer in putting together special network hookups of concerts for concert promoters and record labels, is a fast growing factor in the business, particularly since its acquisition by John Blair & Co.

Blair also owns WHDH-AM/WCOZ-FM Boston and reps such stations as ABC's WABC-AM/WPLJ-FM New York, WLS-AM Chicago, WRIF-FM Detroit and KSFJ-FM San Francisco which should give Starfleet at least a foot in the door to clear such stations for upcoming concerts.

However, things do not always work but so simply. In a Utopia Halloween concert KLOS-FM and WRIF-FM did clear the broadcast, but WBCN-FM ran it in Boston, Metromedia's WNFV-FM carried it in New York, WMET-FM had it in Chicago and KMEL-FM carried it in San Francisco.

In the new acquisition former Starfleet principals Sam Kopper and James Slattery continue to run day-to-day operations as principals and Daniel Follis, senior vice president of Blair Radio specialized sales, becomes Starfleet Blair president.

WHTG-FM Airing Shrewsbury's Jazz

ASBURY PARK, N.J.—The popular jazz concerts presented at the Eastern Branch Library in suburban Shrewsbury are now to be aired by WHTG-FM here.

The concerts are taped by the station at the Sunday afternoon performances and broadcast that day at 8 p.m. with a repeat airing at 8 p.m. the following Friday. The first concert aired was presented Sunday (19), offering the Smith Street Society with Bruce McNichols, Joe Hancrow, Herb Gardner, Mike Peters and Vince Giorano.

KBIG Dispute Going To Panel

NEW YORK—In its first case since it was created, the new Radio Industry Mediation Panel will shortly meet to resolve a dispute between KBIG-FM Los Angeles and Arbitron.

The panel, which represents the Broadcast Rating Council, the Arbitron Radio Advisory Council, the National Assn. of Broadcasters, the National Radio Broadcasters Assn. and the Radio Advertising Bureau, will consider KBIG's complaint that Arbitron should have included seven listener diaries in the April/May survey in KBIG's total listenership.

Mike Harrison

Black, White And Beige

LOS ANGELES—For the sake of perspective, there are a few points that deserve mentioning as a followup to last week's Billboard story which examined industry and para-industry allegations that AOR radio, as a whole, doesn't play black music. I write this from my dual experience as both radio broadcaster and long-time radio observer.

First and foremost, the particular subgenre of AOR radio (and it is only a subgenre) most often subject to this allegation is not representative of the full spectrum of stations that either refer to themselves as AOR, or fall into the AOR family as it exists in these early '80s.



Contrary to the often over-generalized thinking of radio's major industrial observers—namely, record companies, advertising agencies, trade publications and the rock press—AOR is not solely comprised of hard rock stations describing themselves as the latest pop-media definition of the term "rock'n'roll."

These particular stations in question (some of which are successful and some of which are not) are merely a fractionalized, highly specialized, segment of the AOR scene which further includes adult contemporary (hey, it's almost 1981 and even rock's former teenybopper generation is pushing 30) soft rock, country rock, new wave, jazz, jazz

(pronounced triple-z-jazz—the '80's incarnation of progressive rock, in which black, white and yellow players perform for a highly integrated listenership, pop music's first "beige" scene), and dance-oriented rock. Then there's a whole underlying base of top tracks that has markedly influenced the flavor and composition of traditional Top 40 radio.

Secondly, on close inspection, circumstances indicate that the motives behind the elimination of certain artists from rock'n'roll radio playlists is, in most cases, the result of loosely-defined pressures imposed by today's highly competitive, superfractionalized marketplace and not by racial prejudice.

It must be pointed out that hit music by black artists is abundant throughout the pop spectrum as evidenced by a glance at any disco, jazz or pop rock chart that draws its research from an eclectic spectrum of radio stations. (Ironically, the success of this music in the pop mainstream has caused problems in recent years for many earlier-day black stations that utilized the music primarily to create an ethnic environment.) At this point in time, music by black artists can hardly be considered ethnic. In the world of actual street reality, black is as mainstream as white and the two play as well together as they do in professional sports.

And that's precisely the key to many so-called rock'n'roll stations'

seeming aversion to playing music by black artists. It's far more a case of self-limitation in a media-world of fractionalized insanity than it is blatant racial prejudice. The aversion is to sounding Top 40, disco, jazz, or pop—not black.

Barbra Streisand, Cher, Olivia Newton-John and Dolly Parton have as little chance of getting on as Donna Summer. How many black artists do you hear on country playlists? Circumstantial fractionalization is not necessarily racial prejudice.

This kind of negative thinking is not part of AOR's heritage (not that AOR doesn't have its areas of narrow vision). Back in the formative days of FM rock, the early AORs and progressive rock stations (a relative handful) were known for their rather eclectic musical mixes. The average station would break its format down into categories of rock (uptempo and mellow); folk (a big factor a decade ago); jazz (especially the esoteric, electric type); and soul (including a wide variety of the most musically proficient black artists from the Motown sound to purist blues). What these stations had in common, first and foremost, was their aversion to sounding like the pop mainstream of radio—whatever that happened to be.

Today, those different segments of the average early-day AOR station's musical repertoire have become the superfractionalized spectrum of stations that specialize in basically one thing all the time. (This is not to imply that all-purpose AORs no longer exist—they do, but they are now the exception and not the rule.)

Because not many black musicians play the latest definition of rock'n'roll (with notable exceptions such as the late Jimi Hendrix or Bruce Springsteen's charismatic saxman, Clarence Clemons) coupled with the converse fact that many black artists do make big hits in pop styles that these rock stations specifically avoid to maintain their heavy metal, driving identities, super-fractionalization has brought us a subgenre of music radio that has inadvertently exposed itself to accusations and insinuations of racism.

There is a difference between overt racism and honest ethnicity, although the line between them can be thin and blurry.

Times are changing so quickly that most of today's formats will be forced to change significantly within the next six months or so, anyway, in order to keep up with their own selected demographic bull's-eyes on rapidly speeding social targets.

Today's rock stations will no doubt find that before long they'll be forced to change the rigid structure of their playlists; not necessarily for reasons of morality, but rather, for reasons of pragmatic expediency.

Perhaps the first thing they should do is stop misusing the term rock'n'roll which, in reality, was born of black input and covers a much wider spectrum than any of our present-day mini-genres of radio seem capable of including within their own limited boundaries.

I mean to imply no moral judgment in this observation, just facts that I believe can lend some illumination to a sensitive and easily misunderstood situation. There are major principles in question here.

New On The Charts



THE REDDINGS
"Remote Control"—92

Before listening to the record, it should be pointed out that the Reddings, brothers Otis and Dexter and cousin Mark Locket, are all related to the late Otis Redding of "Dock of The Bay" fame. Sixteen-year-old Otis and 20-year-old Dexter are sons of the famed singer and 23-year-old Mark is a nephew.

None are afraid of being overshadowed by their family's history. They see their debut album on CBS-distributed Believe In A Dream Records as another chapter in the Redding story.

The trio got its start in Macon, Ga., where jazz jam sessions were the order of the day. Dexter made his recording debut at the age of 12 on Capricorn Records with "God Bless" backed with "Love Is Bigger

Than Baseball." The group evolved into a band called New Directions which matured into the Reddings with Otis on guitar, Dexter on bass and Mark on keyboards.

Prior to pairing them with the songwriting team of Nick Mann, Bill Beard and Chet Fortune—who wrote four tunes on the album—Believe In a Dream president Russell Timmons heard tapes of the Reddings and gave them a contract. The result of this is the funky "Remote Control" single and "The Awakening" LP which is a mixture of funk and ballads.

The Reddings are managed by Russell Timmons, 1420 K St. N.W., Washington, D.C. 20050. at (202) 347-1420. There is no booking agent currently.

PROGRAM REVIEW

Elton John ABC Special Well Executed Biography

"The Elton John Story," two hours, ABC Contemporary Network, Nov. 9. Produced by the Ph Factor. Executive producer: Jim Hampton.

NEW YORK—This latest in this series of specials pulled together for ABC by the Ph Factor and Jim Hampton is another well constructed musical biography of a major artist.

The ups and downs of 10 years of John's professional career are all spelled out as the listener gets to hear all of John's biggest hits and some of his misses too.

Along the way the listener learns how Reginald Kenneth Dwight became Elton John—Elton from Bluesology sax player Elton Dean and John from former Bluesology leader John Baldry—and how he never wanted to be a singer—"I hated it the first time I heard a tape recording of my voice." Elton once played with Bluesology when he was 14 and still in England.

His long association with co-composer Bernie Taupin is detailed and Taupin is along too with other guests such as Rod Stewart to comment about Elton's career.

Taupin says the reason he and Elton went to Los Angeles in 1970 was not to play the Troubador, but to visit Tower Records. Both avid collectors of records, Taupin explains, "We had heard fables about record shops as big as warehouses."

Host Don Blue does a good job and along the way details the outlandish outfits Elton was into in his tours of the early 1970s. He tells of 200 pairs of glasses including one that's mink-lined and another with "103 diamonds."

The breakup with Taupin is covered and Elton's subsequent work with such talents as Gary Osborn. After a fallow period, Elton's comeback with "Mama Can't Buy You Love" is discussed, and of course played.

The show winds up with the sec-

ond breakout from Elton's last album, "21 at 33" called "Satorial Eloquence." Then Elton muses about hopes of touring again and producing an instrumental album.

DOUG HALL

Narrow Yet Wide Ideals

By DAVE FORMAN

ANAHEIM, Calif.—I just finished studying several articles printed in major newspapers around the U.S. It never ceases to amaze me how narrow everyone's perception of how radio should be is. It seems the overwhelming amount of radio stations are being programmed in narrow formatted alleyways of easily defined mass appeal elements, all of a given nature from station to station.

The critics are complaining about this en masse, but too often I find critics asking stations to do basically the same thing only more to the critics' liking. For example: Robert Hilburn of the L.A. Times seems to forever be downing L.A.'s rock stations for playing too much Styx, Zeppelin and Van Halen, while all the time wishing they would play nothing but X, the B-52s, the Pretenders and Devo.

The argument from hip radio columnists seems to always be that rock stations are too commercial, governed by ratings and research. The true magic, science and art they should be basing their critiques on is the ability to blend and balance that which is commercially potent enough to serve as many listeners as one station can with the mainstream, a concept which is only in-part musical.

If radio is to survive and grow in this decade, we must broaden our programming as we more precisely aim our focus.

We must throw away the format rule books (but not burn them) as we pioneer a new future. We must know the past well, in order to create and respond to the future.

Radio has been called a front-line medium. The 1980s and all that will unfold is the target of radio's front-line response.

In short: Don't compete, create.

Don't copy or improve upon someone else's idea or format. Illuminate your radio station's path into tomorrow with imagination, be aggressive and bold in your attempts at reaching and serving the listeners of radio's new decade.

Your various musical elements, telephone talk, drama, comedy, interviews, commentaries, dialog of all kinds, promotions, commercials, the time, the temperature and weather are all ingredients just waiting to be turned into an audio masterpiece of successful commercial art.

And most importantly, don't program to the critics. Don't program to your staff. Don't program to your boss. Don't program to your competition. Program to the people within your market and reach.

Listen to them, talk to them, know them. "Radio people" are obsolete in radio today. People are the stars of the decade's radio thrust. People who know how to touch, serve, inform and entertain. People will rise to the top of the pyramid.

The best radio station is the one that does the most, serves the best. Program for people and you'll get the numbers. The numbers represent people. It's not the other way around.

Use the sciences you've learned in the '60s and '70s but develop new formulas.

If we all do this, each station will be different, each masterpiece unique. As a result the radio industry and its purveyors will be on the front-line as a knight in shining armor, dazzling a population that is begging to be stimulated.

Dave Forman is program director of KEZY-AM-FM, Anaheim and a former contributing editor to the Goodphone Letter, recently acquired by Billboard.

Bubbling Under The HOT 100

- 101—GYPSY SPIRIT, Pendullum, Venture 131
- 102—TAKE ME DOWN, Exile, Warner Bros. 49548
- 103—RUNAWAY, Sailor, Epic 9-50944
- 104—UPTOWN, Prince, Warner Bros. 49559
- 105—IF YOU FEEL THE FUNK, LaToya Jackson, Polydor 2137
- 106—THAT'S ALL THAT MATTERS TO ME, Mickey Gilley, Epic 9-50940
- 107—ONE IN A MILLION, Johnny Lee, Asylum 47076 (Elektra)
- 108—NO BIG DEAL, Ambrosia, Warner Bros. 49590
- 109—SMOKEY MOUNTAIN RAIN, Ronnie Milsap, RCA 12084
- 110—GANGSTERS OF THE GROOVE, Heatwave, Epic 19-50945

Bubbling Under The Top LPs

- 201—CHI-LITES, Heavenly Body, 20th Century T-619 (RCA)
- 202—ROSE TATOO, Rock N' Roll Outlaw, Mirage WTG 19280 (Atlantic)
- 203—ROGER WHITTAKER, With Love, RCA AFL1-3778
- 204—PETER ALLEN, Bi-Coastal, A&M SP-4825
- 205—ELLEN SHIPLEY, Breaking Through The Ice Age, RCA AFL1-3626
- 206—RORY GALLAGHER, Stage Struck, Chrysalis CHR 1280
- 207—AHMAD JAMAL, Nightsong, Motown M7-945R1
- 208—NEW ENGLAND, Explorer Suite, Elektra 6E-307
- 209—DONNIE IRIS, Back On The Streets, MCA MCA-3272
- 210—RANDY HANSEN, Randy Hansen, Capitol ST-12119

NOVEMBER 22, 1980 BILLBOARD

Talent

George Clinton: Man With His Fingers In Many Pies

By ROMAN KOZAK

NEW YORK—George Clinton, guiding force behind Parliament/Funkadelic and related projects, has diversified his activities once more. He now runs Uncle Jam Records, a new CBS Associated Label, which has just released LPs by Clinton protégés Philippe Wynne and the Sweat Band.

While Clinton is interviewed at the CBS offices, he points out the meeting could have taken place at Warners which records Funkadelic and Bootsy. Casablanca which has Parliament, or even Atlantic which has Brides of Funkenstein under contract. All are Clinton protégés.

"But I am still an artist at heart," insists Clinton. He claims he has so

many projects with so many different labels in order to maintain a high level of excitement.

The latest project with CBS also features offshoots from previous Clinton projects. Philippe Wynne, who was the lead singer of the Spinners, has also sung with Bootsy's Rubber Band, and the principals of the Sweat Band were also in the Rubber Band.

"I guess we are all offshoots of one another. All the various groups we try to make into major acts. They are all talented enough to stand on their own," says Clinton, who acts as producer or coproducer on most of the projects.

Clinton is on a promotional tour

for Uncle Jam. He promises to be out visiting radio stations and retail outlets around the country with Wynne and Bootsy.

Clinton's recorded projects frequently involve fantastic concepts, but he says, for Wynne the direction is toward the singer's strength: good, well-made, love songs. The Sweat Band is more basic funk. As the Sweat Band gets more established he will begin to work on developing a concept for the group. "Conceptual albums sell more and longer," points out Clinton.

To keep track of his business affairs Clinton maintains offices in Los Angeles and Detroit. While most of his staff is in the "dream division," working on new projects and direction. Clinton says taking care of his business affairs are Archie Ivy, president of Uncle Jam Records and Dick Ettingler, his business manager.

"We are ready to be the record company that enjoys being a record company," adds Clinton. Outside of Uncle Jam Records, Clinton says Parliament has released a single on Casablanca and a new LP is due soon.

"This year there is going to be a funk attack," promises Clinton. "Zapp was the first group (Zapp is produced by Bootsy). Now Bootsy has an LP coming on Warner Bros. Records, and an LP with the Slick Band, another of his groups. Then there is Pilippe (Wynne), Sweat Band and Parlet coming. Brides (of Funkenstein) will be out just after Christmas. And then there will be a new Funkadelic LP, called 'War Babies.' Maybe everybody, Parliament, Funkadelic, Bootsy, and the Brides, will go out touring together.

"There are so many of them, maybe we will have two tours, and do a tag team kind of thing with them," he says laughing.

Clinton himself has been performing since the mid '50s. His own particular brand of funk was influenced by such artists as James Brown, Frankie Lyman and Allen Toussaint. In the late '60s and early '70s he was playing with such local white Detroit acts as Alice Cooper and the MC-5.

It was Cooper who first influenced Clinton to create what became, with the "Mother Ship" spaceship, the first black funk/rock extravaganza. Clinton remembers that he toured with that spaceship and a cast of 50 for three years.

While he admits that the concept did not go over that well in the beginning, in the long run it has paid off.

Though Clinton has retired his platinum wig and no longer performs live with the various acts, he feels that in these post-disco times, the hard funk music he has created is coming into its own. He points to such acts as Queen and especially Talking Heads (who now have Clinton alumnus Bernie Worrell playing keyboards) as acts that will help popularize funk among white audiences.

That is why, says Clinton, he decided to go with a label deal with CBS at this time. The CBS companies have the distribution system, he says, and that will get his records out to the public.



Billboard photo by Chuck Pulin

WET SAUCE—Band equipment of Aztec Two Step is protected by plastic when Liberty Records comedian Gallagher, who opened for Aztec, makes instant apple sauce with his "Sledge-omatic." Audience members at the Bottom Line in New York keep dry as well as they can.

'NO RECESSION,' RUMSEY REPORTS

Still Brisk Patronage At Calif. Concerts By the Sea

By DAVE DEXTER JR.

LOS ANGELES — Business is good, it's been good throughout the nation's recession and it is likely to improve with a new administration in the White House next January.

That's Howard Rumsey's view of the Southern California jazz nightclub scene.

Rumsey operates Concerts By the Sea, a spot almost on the Pacific water's edge at suburban Redondo Beach. He books only jazz and Latin groups.

"We are in our ninth year here," Rumsey notes, "and our lease has another 12 years to go. So I have no plans to change our modus operandi until 1990, at least."

The persistently optimistic Rumsey, who played electric bull fiddle in the original Stan Kenton orchestra at Balboa Beach in 1941, declares there is only one brief period every year when he detects a sharp slump in patronage at his intimate little club with a bandstand that will accommodate 20 musicians.

"Every September," he admits, "we suffer a dip when the California jazz festivals are active. Last fall, we noticed it during the Monterey, Long Beach and two-day Playboy festivities. It's as if our regular cus-

tomers all packed up and took off—and of course, they did.

"But throughout the year, otherwise," Rumsey adds, "we attract an even flow of patrons. All the acts we book draw about the same."

Concerts By the Sea offers mainly small combos, although Rumsey is dickering to offer Ann Patterson's 17-woman Maiden Voyage orchestra next month. The club serves no food. Seating is arranged as in a small concert hall with perhaps the finest acoustics of any Los Angeles spot.

The cover charge varies, according to the boxoffice pull of the group. Through the years, Rumsey has learned that a Thursday through Sunday policy is best. Thus his boite is dark the first three evenings of the week.

"We also know that Thursday is a dull night," Rumsey notes, "so we cut the cover charge in half. It works. It also gives our attraction a four-night week."

Combos led by Willie Bobo, Ron Carter and Ben Sidran occupied Rumsey's bandstand through November. "And we did well with all three," Rumsey concludes. "But then we draw well no matter what the attraction."

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Playboy Franchise Goes To Buffalo Duo

By JIM BAKER

BUFFALO—The first franchise granted by Playboy Enterprises in four years will hit this area by April after the owners of the Executive Inn, James and Patrick Cosentino, and their partners complete a \$1.5 million remodeling project at their popular airport region nightspot.

Franchise rights give the Cosentino brothers exclusive use of the Playboy name in the Buffalo region and Toronto, according to Victor A. Lownes III, president of Playboy Clubs International.

"We'll book our own entertainment, working with Playboy," insists James Cosentino, promising a couple of major names for opening night. "We'll open in a big way but afterward we'll present some of the same acts we've had—the Scinta Brothers & sister Chris who will play in Playboy Clubs this winter."

Cosentino says no specific bookings are set and that he's "open for suggestions."

According to John C. Tosarello, Playboy Clubs' vice president, the franchise cost \$25,000 and 6% of gross revenues. The Cosentinos will keep 25% of all revenues from renewed members and half the revenues from new membership.

Lownes, who stresses the marketing target for the new club is Buffalo, Toronto and Rochester, says some 3,000 Playboy Club keyholders already reside in the area.

While immediate plans call for the Playboy Club and the Executive Inn, Cosentino reveals he intends to open a multi-million dollar resort hotel at Niagara Falls which could quickly be converted to a gambling casino if New York State should legalize gambling.

The Cosentinos also plan to convert their Charter House Motor Inn here into a Ramada Inn and hope to construct another \$10 million Ramada Inn on Buffalo's waterfront, presenting other entertainment possibilities.

The Cosentinos also own a "747 Club" in Rochester.

While specific entertainment plans for the new Playboy Club will be disclosed later, the Executive's conversion plan is already set. The club will be divided into three parts. The current Ziegfeld Room, which opened to short lived Las Vegas-type show productions in July 1979, will be converted to the main Playboy Club with live shows.

C. Vincent Short, senior vice president of Playboy Clubs International, says the franchise is the be-

ginning of Playboy's new corporate strategy for more franchised clubs. Currently, two of eight U.S. Playboy Clubs are so franchised, the other six owned by the company. There are also eight clubs overseas, two resort hotels and five casinos.

N.J. Center To Be Winterized?

HOLMDEL TOWNSHIP, N.J.—A plan to winterize the Garden State Arts Center, a summer pop concert hall here, is under study by a subcommittee of the New Jersey Highway Authority, which operates the amphitheatre.

The facility has 5,000 seats under a roof and seats another 5,000 outside on the lawn. The authority is considering either enclosing the existing facility or building a sister facility specifically designed for winter use.

Keith C. Thornton & Associates in New York, which is doing the engineering study, indicates it will be more economical to enclose the hall with removable walls at a cost of \$2.6 million than to construct a separate \$6.1 million venue. Lionel Levy, authority vice chairman who heads the winterization subcommittee says a survey for a winter concert program is also being conducted.

Authority officials say an arts center winter operation would allow the state agency to offer more varied entertainment such as Broadway-type shows along with classical and pop performers who have been featured during the summer for the past 11 years.

Okay Concerts

MILWAUKEE—Rock concerts scheduled at the Milwaukee Arena and Auditorium for the remainder of the year will go on as planned, according to Robert O. Ertl, the facility's president.

On Oct. 10, Ertl said he wasn't sure if any future rock concerts would be canceled because of a riot that erupted after the Blue Oyster Cult-Black Sabbath concert Oct. 9. Dozens of persons were injured in the melee that erupted after the show was canceled when Black Sabbath musician Geezer Butler was struck with a bottle. Police arrested 160 persons in the incident (Billboard, Oct. 25, 1980).

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14	TALKING HEADS—Frank J. Russo/Overland Prod., Ocean State Arts Center, Providence, R.I., Nov. 7	2,912	\$8.75-\$9.75	\$26,641
15	THE B-52'S—Don Law Co., Orpheum Theatre, Boston, Mass., Nov. 6	2,800	\$8.50-\$9.50	\$25,339*
16	EMMYLOU HARRIS/CON HUNLEY—Entam Prod., Freedom Hall, Johnson City, Tn., Nov. 8	3,322	\$7.50-\$8.50	\$25,239
17	BOBBY & THE MIDNIGHTS—Don Law & Co., Orpheum Theatre, Boston, Mass., Nov. 7	2,800	\$8.50-\$9.50	\$25,005
18	BLACK SABBATH/JOHNNY—Feyline Presents, City Aud., Colorado Springs, Colo., Nov. 4	2,400	\$10	\$24,000*

TONING DOWN ITS IMAGE

Devo Members Say They Are Misunderstood, Protest Image

By CARY DARLING

LOS ANGELES—Despite a top 20 single in "Whip It" and a top 20 album in "Freedom Of Choice," Devo still has an image problem.

Some have charged the group's theories of "de-evolution" in which it is said mankind is moving backward on the evolutionary scale and its paramilitary uniforms are not being the best influence for a trend hungry audience. But the band itself says it is chronically misunderstood.

The band has toned down its philosophy on the current LP. "We made our statement with our first album," says coleader Jerry Casale. "There's no need to keep repeating it." Yet the band still has its robotic costumes and stage mannerisms. Also, such lyrics as "freedom from choice is what you want" from the last LP, has not done much to thwart criticism.

Devo doesn't take these critics seriously. The disco lifestyle has come under heavy fire from Devo though it was also intrigued by the music. "We were one of the few new bands that liked disco because of the sound," says vocalist Mark Mothersbaugh, the other focal point of the quintet which includes guitarist/vocalist Bob Mothersbaugh, guitarist Bob Casale and drummer Alan Myers.

"We were impressed with the disco synthesizer. Before that, we were introduced to synthesizer through people like Brian Eno and Kraftwerk. Disco gave us a new way to use sequencers," says Mothersbaugh.

Despite the band's revulsion at the disco lifestyle, "Whip It" has ironically become a disco hit. "We are against a lot of the lifestyle and values that disco music seemed to be

pushing," says Casale. "So, we're glad people can dance to 'Whip It.' That combines the dance beat with patented Devo music and lyrics."

As for its audiences, which dress like the band and are urged to buy more Devo garb on album inner sleeves, the group doesn't feel it is promoting its own restrictive lifestyle.

"It would be better if we sparked creativity in our audiences," admits Mothersbaugh. "But if by copying Devo, people took two pounds less quaaludes and stopped listening to the politics of a heavy metal band which says 'I'm stupid, I'm horny, I'm a male chauvinist, I take too many drugs and I'm proud of it', then it's worth it."

Though Devo is from Akron, Ohio—part of its abhorrence of the current state humanity is an outgrowth of the Kent State affair which took place not far away—the group has no allegiance to that part of the country.

"We saw what our choices were in Akron. We saw people grow up and become big babies. Ohio and Devo avoid each other by mutual agreement," states Mothersbaugh who, along with the rest of Devo, resides in Los Angeles.

(Continued on page 39)

Talent Talk

Barbra Streisand's "Guilty" LP has reportedly sold more than four million copies around the world since it was released two months ago. It may become her most successful LP yet. . . . A Queen greatest hits LP has been postponed because "The Game" is doing so well says a spokesperson for Elektra.

Tom Dowd is producing the next Marshall Tucker LP, which will feature new bassist Franklin Wilke, who replaced the late Tommy Calder. . . . Joe Read has joined Warners' Code Blue as that band's permanent bassist. . . . Paul Colby's Other End in New York is featuring a weekend of New York underground acts. Scheduled to appear are Ballistic Kisses, Disturbed Furniture, Casual T-Ease, Manhattan Project and Alexa Hunter.

Nina Hagen, virtually unknown in the U.S., has some fans in Gotham. Her two shows at the Ritz drew turn-away crowds. . . . Hurrah's celebrating its fourth anniversary. . . . Pri-

vates in New York hosted a live remote video from Hollywood by the Yellow Magic Orchestra that was also seen live throughout Japan.

Is Doug & the Slugs, "the bright new hope for Canadian rock'n'roll?" First release, "Cognac And Bologna," by the Vancouver band will be released in the U.S. by RCA. . . . "Captain Boogie & the Kids From Mars," a rock musical for kids produced by the 4th Wall Repertory Co., is playing in its second year in New York. . . . France's Telephone is coming back to the U.S. for more dates.

The Stranglers, who have a reputation as being a violent, hostile bunch of fellows, are reportedly getting along well with the Humans, with whom they're touring. The members of the two groups not only like and praise each other to the press, radio and audiences they're appearing before, but they also complement each other musically. Harmony prevails both onstage and in the dressing rooms.

Signings

Phoebe Snow to Mirage Records (distributed by Atlantic). Her first LP for the label, and sixth overall, is being produced by Greg Ladanyi for release early next year. . . . Greg Copeland, David Lasley and Mac McAnally all to Geffen Records.

McAnally's first LP for the label will be produced by Terry Woodford and Clayton Ivey in Muscle Shoals. Jackson Browne will produce Copeland's debut album early next year. Production plans for Lasley's first album for the label are now being planned.

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Talent In Action

ELTON JOHN
JUDIE TZUKE

Forum, Inglewood, Calif.
Tickets \$12.50, \$10

Although John's career has had its ups and downs over the last few years, he showed that he still has the kind of drawing power to fill this 17,000-seat venue to the rafters.

John's current tour, in marked contrast to his intimate one-man show of small venues last year, harkens back to the superstar's glory days of the early and mid-'70s. He is reunited with two members of the Elton John Band: drummer Nigel Olsson and bassist Dee Murray.

Throughout the course of his two-hour show Nov. 6, the first of two Los Angeles appearances, John displayed the kind of exuberance and flamboyance that was a calling card of his earlier tours.

Although not dressed in the lavish outfits usually associated with him (although his yellow black jumpsuit gave him the appearance of a bumblebee) and the lack of flashing neon glasses, John nonetheless reeled off some impressive piano work, often kneeling on both knees or with one foot atop the piano.

He opened with the haunting instrumental "Funeral For A Friend" amidst a cloud of smoke and followed with a well-rounded selection of his hits. The energy level was extremely high thanks to his superior band which also included guitarists Richie Zito and Tim Renwick and organist James Newton Howard who pumped new excitement into the John/Bernie Taupin classic.

The show was in effect, a testament to the staying power of the John/Taupin material, a classy catalog of some of the best pop/rock of its kind and the prime reason why John came to epitomize the state of '70s rock.

Included in the approximately 20-song set were such favorites as "Tiny Dancer," "Love Lies Bleeding In My Hand," "Alice," "Sorry Seems To Be The Hardest Word," "Someone Saved My Life Tonight," "Ego," "Little Jeannie," "Benny And The Jets" (a little too overstated), "Philadelphia Freedom" and "Your Song," among others.

Another member of John's former band, Davey Johnstone, joined the group on the final encore, "Bite Your Lip" which displayed the festiveness of old times. During this tune John was decked out in Minnie Mouse attire.

Midway through the show, John gave drummer Olsson the opportunity to showcase his solo talents on two songs.

With a new record label and renewed enthusiasm for the road, John hopefully will continue through the '80s with the kind of memorable material that made the earlier half '70s such a musically rewarding period.

Writer/performer Judie Tzuke opened the show with a 30 minute, about five-song lackluster set of material from her two Rocket albums. Maybe the hall was too large or the fact that the crowd was still getting assembled, but Tzuke's material, which comes across well on record, got lost somewhere within the Forum's walls.

ED HARRISON

TIERRA

Roxy, Los Angeles
Admission: \$7.50

Success stories such as this aren't supposed to happen anymore. Tierra, an East Los Angeles septet, cuts a remake of the Intruders' ballad "Together" for a small label. Local pop and r&b radio go nuts over the single even though no other stations in the country are playing it.

Devo Image Thorn

• Continued from page 38

To prove its point about de-evolution, the band became its own opening act on its 1979 tour. Going under the name of Dove, the disguised Devo played "christian rock, double-knit ditties" according to Mothersbaugh.

"We had double knit mustard colored suits, pasted on sideburns, white shoes and belts and lime green, jersey knit wide collar shirts," says Bob Casale.

The fact that the group's homogenous sound was hooted at in Los Angeles almost restored Devo's sagging faith in humanity. However, earlier events had already given reason for Devo to feel smug in its theories.

Newly formed Boardwalk Records signs the band and now national success looms.

Tierra showed in a one-hour, nine-song set here that it has what it takes to appeal to a wide audience. The music is a tasteful mix of Latin, r&b, jazz and Las Vegas schmaltz. When the

band is playing uptempo material, it harkens back to the glory days of Latin rock in the early 1970s when such acts as Santana, Malo, Azteca and El Chicano (two of the members of Tierra were in El Chicano) were popular. "Street Scene," "Zoot Suit Boogie" and "The Barrio"

not only showed off the musical chops of the group but carried a sense of humor as well.

On the slow songs though, lead singer Steve Salas seems to have his eye on the nearest Las Vegas lounge. While his strutting elicited screams from some of the women in attendance,

it diluted the strengths of the group. On "Together," however, Tierra possessed the right mix of soaring harmonies, Vegas showmanship and r&b forcefulness. This powerful track is an example of the type of ballad Tierra might do in the future.

CARY DARLING

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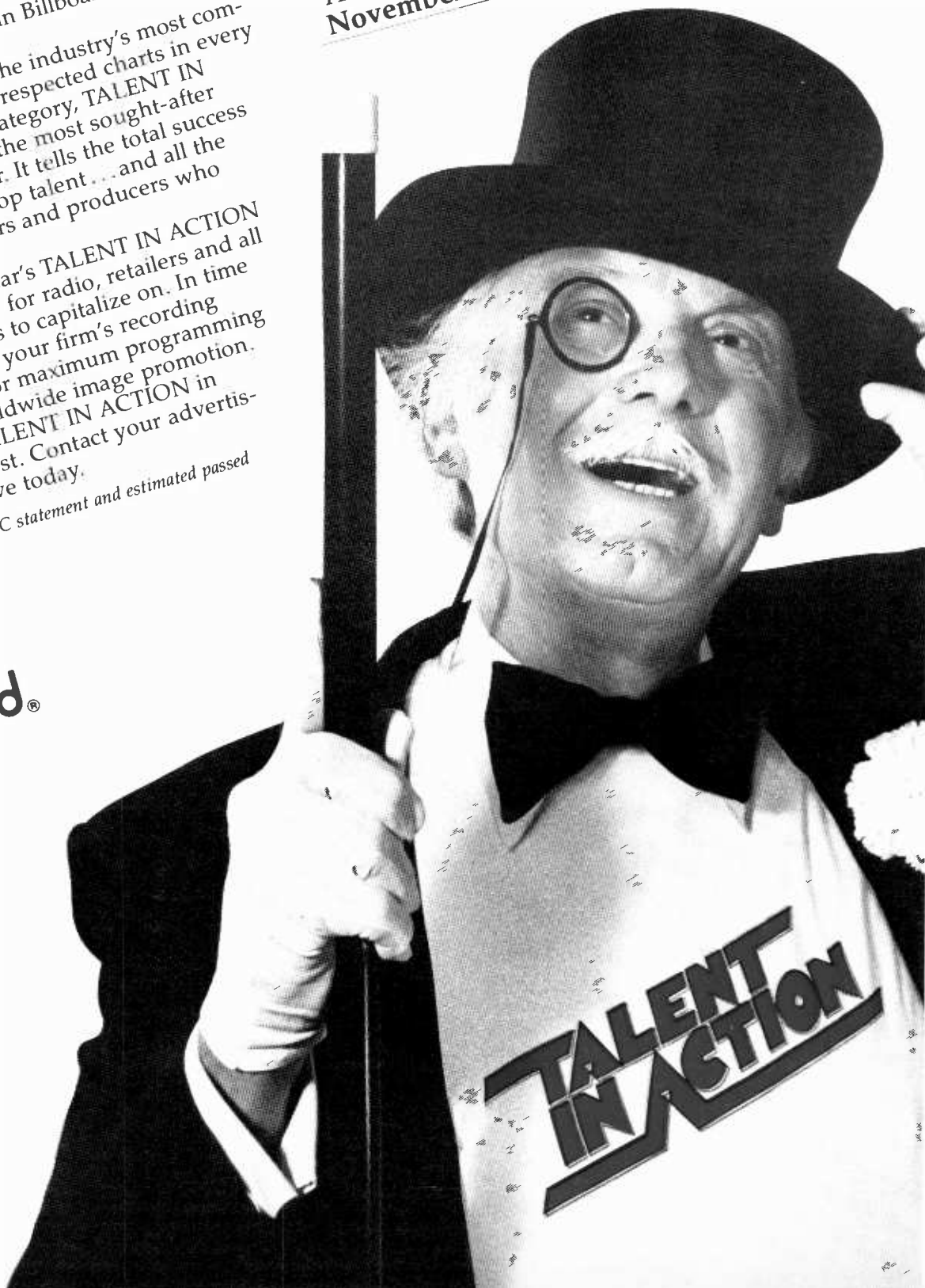
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Billboard®



TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	8	1	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
3	6	3	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop/N'Roll, ASCAP)
4	7	4	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
5	8	5	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
5	2	12	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
13	4	13	EVERY WOMAN IN THE WORLD Ar Supply, Arista 0564 (Pendulum/Unichappell, BMI)
8	5	8	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
9	4	9	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
9	7	9	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
11	8	11	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
12	4	12	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
12	6	11	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
13	10	14	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
27	3	27	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
15	14	13	LOOK WHAT YOU'VE DONE TO ME Boyz Scaggs, Columbia 1-11349 (Boyz Scaggs, ASCAP/Foster Frees/Irving, BMI)
16	15	7	YOU'VE LOST THAT LOVIN' FEELING Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
17	16	13	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
38	2	38	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
19	18	7	IF YOU EVER CHANGE YOUR MIND Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
25	4	25	ONE TRICK PONY Paul Simon, Warner Bros. 49601 (Paul Simon, BMI)
21	22	8	DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
22	20	12	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
30	3	30	EASY LOVE Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
33	3	33	MORNING MAN Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP)
25	21	10	IF THIS IS LOVE Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
26	17	14	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jel/Enart, BMI)
27	19	17	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, EMI)
28	24	11	MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
29	23	15	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
39	4	39	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
40	2	40	EVERYBODY'S GOT TO LEARN SOMETIME The Korgis, Asylum 47055 (Elektra) (Warner Bros., ASCAP)
32	37	3	I'M HAPPY THAT LOVE HAS FOUND YOU Jimmy Hall, Epic 9-50931 (ATV, BMI)
34	35	6	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
34	35	6	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion 4601 (Atlantic) (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)
45	2	45	IF YOU SHOULD SAIL Neilsen/Pearson, Capitol 4910 (Third Story/Poorhouse, BMI)
37	28	16	FOOL THAT I AM Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
37	28	16	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
38	48	2	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
39	29	15	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
40	29	15	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
41	26	9	WHO'LL BE THE FOOL TONIGHT Larsen-Feiten Band, Warner Bros. 49232 (Buzz Feiten, BMI)
42	31	16	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
43	46	3	IS THIS THE WAY OF LOVE Chris Montan With Lauren Wood, 20th Century 2470 (RCA) (Special/Old Sock, ASCAP)
44	47	2	SEQUEL Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI)
45	36	20	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
46	42	7	MIDNIGHT RAIN Poco, MCA 41326 (Tarantula, ASCAP)
47	34	19	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
48	41	15	YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
49	32	10	OUT HERE ON MY OWN Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
50	32	10	ONCE A NIGHT Jackie English, Venture 135 (Carillon/Cooperstown, 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 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.)

Classical



BEETHOVEN LIVE—Conductor Bernard Haitink presides over a Beethoven Symphony No. 9 performance at Holland's famed Concertgebouw auditorium recorded live by Philips for release in 1981. Featured in the digital recording are soloists Janet Price, Birgit Finnilae, Horst Laubenthal and Marius Rintzler with the Concertgebouw Orchestra and newly formed Concertgebouw Chorus. Philips plans to spread the work over four LP sides.

MUSICIANS' WEEKLY MINIMUMS

Boston Orch. Salaries Hit \$700

• Continued from page 1

sicians coming away from the bargaining table with double digit percentage increases.

The Boston Symphony is one of approximately a dozen orchestras that have concluded negotiations this fall.

Also hauled down by the Boston Symphony players was a \$90 increase in the first contract year, claimed to be the biggest annual incremental jump in the history of U.S. symphonic pay.

Other orchestras leading in the size of pay increases are Cincinnati and Cleveland.

In Phoenix, Denver, New Jersey and Kansas City, where contract settlements have not been reached, orchestras technically are on strike, and the Denver management has cancelled the entire season.

Symphony managers indicate close wage and benefits parity between leading groups today as musicians bargaining in 1981-82 will closely scrutinize this year's negotiations.

"It's amazing how many times you hear in negotiations what others are making," explains Thomas Morris, the Boston Symphony's general manager.

The Boston Symphony contract guarantees \$600 minimum to each player in this season, Morris says.

"At the negotiating table we're quoting to one another from each other's contracts," Stephen Monder general manager of the Cincinnati Symphony comments.

Monder's players won a big \$170 increase effective over the next three years. "It's clearly a national kind of standard," explains Monder. "We can talk about trying to hard line it and do less, but by and large we're going to have to pay our guys the national standard."

Included in the Cincinnati weekly total are annually graduated payments of \$20, \$25 and \$30 under an electronic media guarantee.

Joseph Santarlasci, general manager of the Philadelphia Orchestra, will sit down at the bargaining table next season.

"We know generally where we have to go, otherwise we can look for trouble," comments Santarlasci.

Cleveland Orchestra players, taking home a minimum of \$510 compared to \$440 last season, also won a substantial increase.

Other top five orchestra minimum

salaries for 1980-81 are \$550 weekly in Philadelphia and \$600 in Chicago and New York.

Among orchestras west of the Mississippi, the \$545 San Francisco Symphony weekly base is the high mark. The Los Angeles Philharmonic's \$525 weekly minimum, however, is fattened by a \$3,000 annual electronic media guarantee.

The electronic media guarantee, paid by the orchestra, covers commercial recording, broadcast work and other electronic services.

Other groups with this contract provision are the Houston Symphony, Minnesota Orchestra, Pittsburgh Symphony, Rochester Philharmonic, St. Louis Symphony, San Francisco Symphony and Seattle Symphony.

Orchestras managing to hold down increases are the Milwaukee Symphony, the Utah Symphony and the Buffalo Philharmonic.

Milwaukee's \$385 base for a 50-week contract rises to \$420, a 9% move, while Utah's 7% increase brings the salary base to \$400 from \$375 for 52 weeks.

The Buffalo Symphony settlement gives players \$375 per week in 1980-81, up \$30 or 9%. A three-year total increase of \$100 is called for.

In the most publicized contract negotiation of the season, Metropolitan Opera orchestra members settled on a 9% hike in weekly minimum from \$525.41 to \$572.70.

However, the pit orchestra's contract only covers four performances weekly and minimum salaries are said to average \$700 a week counting extra rehearsal pay. The Met orchestra works 44 weeks each season.

N.J. Symphony Musicians Fluff Latest Salary Offer

TRENTON, N.J.—Members of the New Jersey Symphony Orchestra who have been on strike since the start of the 1980-81 season when management announced that its deficit was forcing it to cut the season from 31 weeks to 23 weeks, have rejected the orchestra's latest contract offer.

The proposal offered the musicians 28 weeks of work for each year of a three-year contract, with a base gross income of \$10,948 for this season, and \$13,478 for the final year of the contract.

Members of the Chicago Symphony are believed to be the highest paid symphonic musicians in the U.S. counting extra monies from recording work. One source estimates Chicago players average close to \$3,000 per year from recordings.

Philadelphia Orchestra players are guaranteed \$1,500 in recording earnings annually, while players in the Boston Symphony and New York Philharmonic can bank on \$1,000 recording income.

The guarantee means that management assures players a minimum income from record making.

Atlanta Symphony players, earning \$375 last season, experience an 11% increase this year. The new contract has provisions for the orchestra's first 52-week season in 1982-83, at which time players weekly earnings will be \$505.

The North Carolina Symphony's 10% increase brings players to a \$380 minimum this year for 40 weeks.

Dallas Symphony players will receive \$450 weekly with an electronic media guarantee kicking in \$15 of the weekly total. That figure is increased from \$390 plus \$10 media guarantee the previous year.

Members of the Oakland Symphony, who are contracted for a minimum of 113 "services" in 1980-81, are earning 20% more than last year. They receive \$48 per service, defined as a performance or rehearsal.

Most major orchestra contracts specify a maximum of eight services weekly, although this figure can be averaged under some arrangements. Players are being paid for 49 days of vacation in most major orchestras today.

The musicians' old contract, which expired September 1980, provided for a base salary of \$9,920, the orchestra said. Lowell Bromall, president of the symphony board, says he was dismayed at the musicians' rejection of the offer, which he says was the best financial package the orchestra has ever made.

The strike began Oct. 8, when the musicians failed to show up for rehearsal, forcing postponement of the season.

The strike began when the man-
(Continued on page 59)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
☆	1	10	MASTER BLASTER—Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	34	34	9	OOH CHILD—Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	☆	83	2	SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/McRovscod, ASCAP/Irving/Buchanan Kerr, BMI)	
☆	2	8	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson), Epic 9 50938 (Ranjack/Mijac, BMI)	☆	43	6	LOVE UPRISING—Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	☆	77	7	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)	
☆	7	6	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	☆	48	4	HAPPY ANNIVERSARY— Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	☆	80	3	LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)	
☆	4	3	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	42	7	I GO CRAZY—Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	☆	84	2	FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)	
☆	10	6	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Deightful/Fresh Start, BMI)	☆	50	4	GANGSTERS OF THE GROOVE—Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	☆	85	2	UNITED TOGETHER—Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)	
☆	6	5	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	☆	39	40	EVERYTHING WE DO—Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	☆	87	2	YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11- 11407 (Sagittaire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	
☆	8	8	UPTOWN—Prince (Prince), Warner Bros. 49559 (Ecnrip, BMI)	☆	47	6	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	☆	NEW ENTRY		I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman), Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Da-De, BMI)	
☆	8	6	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	☆	56	5	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	☆	74	3	LITTLE GIRL DON'T YOU WORRY—Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)	
☆	9	9	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	66	3	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)	☆	88	2	THE LOOK IN YOUR EYES— Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)	
☆	10	4	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	☆	62	3	LOVE OVER AND OVER AGAIN—Switch (R. DeBarge, B. DeBarge), Gordy 7193 (Motown) (Jobete, ASCAP)	☆	86	2	ONCE IS NOT ENOUGH—O'Jays (B. Sigler, H. Scates), TSOP 6-4791 (CBS) (Mighty Three, BMI)	
☆	17	7	LOVE X LOVE—George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	☆	72	3	COULD I BE DREAMING—Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tira, BMI/Carith, ASCAP/Brain Tree, BMI)	☆	87	2	INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)	
☆	12	11	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/ Almo/McRovscod, ASCAP)	☆	51	5	BOURGIE, BOURGIE— Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O'Val, ASCAP)	☆	89	2	AGONY OF DEFEET—Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI)	
☆	18	9	THE WANDERER—Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cale Americana/Revelation/Ed Intro./ Intersong, ASCAP)	☆	60	5	FREAK TO FREAK—Sweat Band (C. Small, J. Washington, G. Shider, W. Collins), Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	☆	NEW ENTRY		FEEL MY LOVE—Michael Wycoff (M. Wycoff), RCA 12108 (Crystalane, BMI)	
☆	14	17	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	☆	61	4	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick O'Val, ASCAP)	☆	90	2	NEVER GONNA TELL IT—Phillippe Wynne (G. Clinton, B. Worrell), Uncle Jam 9-9900 (CBS) (Malbiz, BMI)	
☆	30	5	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	☆	48	49	GET READY, GET SET—Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)	☆	81	3	SIDRA'S DREAM—Dave Valentin (D. Bell), Arista/GRP 2508 (Mark Of Aries, BMI)	
☆	16	16	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Milme, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	☆	58	5	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)	☆	82	3	TOO TIGHT—Con Funk Shun (M. Cooper), Mercury 76089 (Val-je-Joe, BMI)	
☆	17	12	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Sagittaire/Verdangel/Cherubin/Sire G Trini/ Steelchest, ASCAP)	☆	65	4	PROVE IT—Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)	☆	NEW ENTRY		STRENGTH OF A WOMAN—Eloise Laws (P. Brown, J. Currie), Liberty 1388 (EMI, ASCAP)	
☆	18	19	HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	☆	51	53	REAL PEOPLE—Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)	☆	84	NEW ENTRY		LET IT FLOW—Grover Washington Jr. (G. Washington), Elektra 47071 (G.W., Jr., ASCAP)
☆	21	9	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	☆	52	6	ONE IN A MILLION—Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)	☆	85	NEW ENTRY		TOGETHER—Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)
☆	20	7	REMOTE CONTROL—Reedings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	☆	64	4	HEAVENLY BODY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angetshell/Six Continents, BMI)	☆	86	NEW ENTRY		DON'T STOP THE MUSIC—Yarbrough & Peoples (J. Simmons, A. Peoples, J. Ellis), Mercury 76085 (Total X, BMI)
☆	25	7	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	☆	53	63	SHOOT YOUR BEST SHOT—Linda Clifford (I. Hayes, M. Hayes), Curtom/RSO 1053 (Rightsong, BMI)	☆	87	NEW ENTRY		I'M READY—Kano (S. Pulga, L. Ninzatti, M. Bonsanto), Emergency 4504 (Brazilia) (Emergency/Farfallo, ASCAP)
☆	26	8	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustico), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	54	6	LET'S DO IT AGAIN—Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Citta, BMI)	☆	88	NEW ENTRY		NON STOP—Forecast (R. Bell, F. Jackson, A. Bayyan), Ariola 811 (Arista) (Bayyan, BMI/Amnash, ASCAP)
☆	23	20	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	☆	55	7	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)	☆	89	NEW ENTRY		HOW DO YA DO—Brass Construction (M. Grudge, J. Wong), Liberty 1387 (Big Boro/ Desert Rain, ASCAP)
☆	24	13	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	☆	56	54	DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Myndinda Music, ASCAP)	☆	90	NEW ENTRY		THROW DOWN THE GROOVE—H. Bohannon (Bohannon), Phase II 7-5650 (Intersong/April Bohannon, ASCAP)
☆	25	15	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	☆	57	67	I BELIEVE IN YOU—Ibrahim Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)	☆	91	59	6	DREAMS COME TRUE—D.C. Smith (C. Wallert), Family 5000 (Moonstruck, BMI)
☆	26	23	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	☆	58	57	YOU DON'T KNOW LIKE I KNOW—Genty (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI)	☆	92	NEW ENTRY		FREEDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)
☆	27	27	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	☆	59	69	GET IT—Dramatics (B. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)	☆	93	29	11	TAKE IT TO THE LIMIT—Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)
☆	28	22	HERE WE GO—Minnie Riperton (Riperton, Rodolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	☆	60	70	DISTRACTED—Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)	☆	94	31	11	HEROES—Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/ Commodores Entertainment, ASCAP)
☆	29	28	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angetshell/Six Continents, BMI)	☆	61	71	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)	☆	95	33	11	HOW SWEET IT IS—Tyrone Davis (G. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)
☆	45	3	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)	☆	62	75	WE NEVER SAID GOODBYE— Dionne Warwick (I. Hayes, A. Anderson), Arista 0572 (Rightsong/ Angela, BMI)	☆	96	36	11	THE TILT—7th Wonder (N. Beard, D. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Myndinda Music, ASCAP)
☆	31	32	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	☆	63	73	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	☆	97	39	9	HOLD ON—Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/ Cole-arama, ASCAP/BMI)
☆	41	5	LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Showbrere/ASCAP)	☆	64	76	SIZZLIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)	☆	98	38	8	WALK AWAY—Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music/Rightsong, BMI)
☆	33	35	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	☆	65	79	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenaee/Conducive/ASCAP, BMI)	☆	99	44	10	IN THE CENTER—Rodney Franklin (R. Franklin), Columbia 1-11371 (Maicaboom, BMI)
☆	33	7	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	☆	79	2	RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings, T.K. 1039 (Third World, ASCAP)	☆	100	91	2	

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

Counterpoint

Henry And Parsons In N.Y. Talks

By JEAN WILLIAMS

LOS ANGELES—Matt Parsons, an independent promo rep and formerly with Polydor, along with Reg Henry of the Young Black Programmers Coalition, were to address members of the Small Independent Record Manufacturing Assn., at Pace Univ. in New York Saturday (15).

Parsons was to speak on national promotion while Henry was to give label executives an insight into radio programming.

The Small Independent Record Manufacturing Assn., chaired by Jimmy Dockett of StarVision Records, was formed about four months ago. Today, the group has grown to include 23 record companies.

The organization was formed to improve conditions between, and learn more about radio, distribution, one-stops, recording studios, the foreign market, retailers, and marketing merchandising and quality control.

★ ★ ★

Barbara Mason, recently signed to WMOT Records in Philadelphia, was presented with the woman of the year award by the Nation Wide Wo-Mens Network.

The Wo-Mens Network is a service organization consisting of both men and women from across country who provide shelter and counseling for abused and destitute women.

Members of the organization heard Mason speak at the Jack the Rapper convention in Atlanta last September. They were impressed with her speech about her struggles in the music industry and her persistence to overcome what she called "abuse and intimidation."

Mason, probably best known for her writing and recording "Yes I'm Ready," has a new single on WMOT, "I'll Never Love The Same Way Twice" released Thursday (13).

★ ★ ★

WMPP-AM, a gospel station in Chicago, has named Bishop John Ware vice president of the outlet. WMPP, which switched from its r&b format to gospel earlier this year, has Ware holding down the 7-10 a.m. and 11 a.m.-1 p.m. slots, also has famed gospel singer Albertina Walker hosting a 10 a.m.-11 a.m. program. WMPP is a daytimer.

★ ★ ★

The Chicago-based Male Productions and Maurice G. White Associates have joined forces although both firms will, for the time being, continue to operate separately as well as jointly. Both partners are presently working all projects together.

Male Productions, headed by Mel Barrow, has also formed an artist referral service. According to Barrow, the referral service is designed to place tapes with labels and songs with publishers.

"This is a service we decided to offer to tie-in with our other business ventures," says Barrow. "We charge a nominal fee of \$25, which pays for mailings and telephones. We make about \$8 on each project. This is not a money making venture. It works well with our other projects."

Under the Male Productions umbrella are several divisions including

(Continued on page 42)

WHEELS LABEL Lamont Dozier's Preparing 5 Spinoff Acts From Gypsy Group

By JEAN WILLIAMS

LOS ANGELES—Wheels Records here will begin to build its artist roster with about five spinoffs from one group. So says Lamont Dozier, producer and a&r chief at the newly formed label.

Initial product released by Wheels is "Love's Calling" by Gypsy. According to Dozier, the group consists of James Ingram and Jimmy Hodges but other members will be added.

"I am hand picking the other members," says Dozier. "We used several singers to work with Ingram and Hodges to record 'Love's Calling.' Gypsy will be a six-member group made up of both men and women.

"The reason I am being so careful with my selection of each member is because the group will also consist of individual acts. Each member will have a solo career in addition to singing with Gypsy."

John Smith, formerly of MCA and prior to that ABC Records, is president of Wheels.

Smith notes that Wheels is an independent label and he is lining up independent distribution.

Also at the label are Rudolph Woltz, as director of operations. Woltz is a former radio announcer who also dabbles in real estate investments.

Michael Meixner, who is financing the venture, heads up the firm's international operations and is head of finance. Meixner formerly distributed Pickwick's product through Musicland in Germany.

Meixner, who also is part owner of the Alco pressing plant here, is presently lining up European distribution for Wheels.

According to Smith, although the label will kick off with r&b product, Wheels will not depend only on r&b for its survival.

On his frequent trips to Europe, Meixner plans to bring back some rock acts. He notes that Wheels will begin signing rock acts next year.

For the immediate future, Smith is eyeing a female singer from Germany who is signed to EMI in Europe as a possible artist.

Smith has retained Aubry Taylor to handle national marketing and

merchandising on an independent basis. He also is looking to bring on a national promotion rep.

As for Gypsy, Dozier says, "It's time for a group like this. I have conceptualized the group. It will carry the gypsy theme throughout—from its dress to some of the arenas it plays. We're working on things like having the group perform in a tent-like arena. I'm putting a lot of effort into developing Gypsy." He points out that Gypsy's LP should be completed this week.

Gypsy is not the only act Dozier is working with. He explains he has five albums coming the first of the year on different artists for other labels.

He also has completed his own LP, which he says will go to Columbia via Larkin Arnold, CBS' new black music a&r vice president.

Arnold took Dozier to Arista when Arnold was senior vice president at the label. No product was released on Dozier in the few months he was signed to the label. His last release was on Warner Bros.

ACHIEVEMENTS OF A GIFTED WORKAHOLIC

Kenton's Career Documented

"Stan Kenton: Artistry In Rhythm," by Dr. William F. Lee, published by Creative Press of Los Angeles, 727 pages, \$24.95 hardcover.

LOS ANGELES—Only a colorful, talented, history making man like the late Stan Kenton merits a book as fat, heavy and factually complete as this.

Author Lee is dean of the school of music at the Univ. of Miami and a founder and past president of the National Assn. of Jazz Educators. He has long been a Kenton admirer; his esteem for the tall, gifted, Kansas-born pianist is evident throughout his lengthy but attention-holding manuscript.

The strength of Lee's tome is his generous inclusion of direct first person quotes from scores of Kenton associates, mostly musicians who worked for and with big Stanley before and after the oft-controversial Artistry In Rhythm band was conceived in California.

All offer testimonials as to Kenton's charm, leadership and fairness, his enviable musicianship, his idealistic philosophy, his chronic workaholic efforts and, most of all, Kenton's untiring efforts to create, popularize and advance jazz.

Lee is plainly a Kenton fanatic, yet he is fair. Several raps at Kenton are reprinted. And 64 pages of photos, most of them evoking nostalgia, give Lee's book additional appeal.

One who followed Kenton and his music closely for almost 40 years might complain—but gently—that Stan's unusual family life is skipped over, but perhaps Lee assumes that situation was covered more than adequately by Carol Easton in her 1973 "Straight Ahead: The Story Of Stan Kenton" book published by William Morrow. And surely more space might have been allotted Stan's first manager, the late Carlos Gastel, and to Lee Gillette, who produced dozens of Kenton's most innovative and successful records for Capitol.

There were others, as well, like Tommy Rockwell, Ralph Wonders and Dick Webster of General Artists Corp., who also might have been credited for their behind the scenes efforts to keep Kenton and crew booked back in the hungry days of the early '40s. Few others gave a damn about Stan.

But on balance, this Creative Press entry, edited by Kenton's long-

time friend, adviser and mentor Audree Coke, is the definitive work on a man who contributed so monumentally to American music. Stan was the most dogmatic, enthusiastic and tireless man this reviewer ever met, and one of the most lovable and inspiring. We carried on a standing ribbing through four friendly decades.

I insisted that he had never employed a truly expert solo trumpeter, one whose every note made musical sense. And Stan unflinchingly would slap his thigh, laugh heartily and concede, tongue in cheek, that "maybe I ought to bring Muggsy Spanier (or Red Nichols or Lips Page) into the band and set our music back 30 years."

Lee's is an expensive book. Yet for all who had or still retain even a superficial interest in Kenton and his jazz it is a best buy, perhaps the ideal holiday gift. A comprehensive tabulation of every record and radio transcription the Artistry In Rhythm orchestra made gives the reader a generous bonus, though none is necessary.

Kenton died following a stroke Aug. 25, 1979, in Los Angeles. There's no one on the horizon to carry on, to succeed him as a trailblazer as the first year of the 1980s nears an end. DAVE DEXTER JR.

Motown Denies List

LOS ANGELES—Responding to a statement made by an independent promo rep that a Stevie Wonder record may be on a "paper list," Mike Lushka, Motown's senior vice president of promotion, says, "As far as Motown is concerned there has never been a paper ad on Stevie." The indie was not referring to current Wonder product.

Primo Expanding

PHILADELPHIA—Primo Sound Records and Tapes, Inc., of Spokane, Wash., has signed for national distribution with National Label Distributing Co. First disk to be handled will be an album by Kracker, a top rock group in Spokane, which has been released only throughout the Northwest area by Primo.

record promotion. He is presently working a project for Uncle Jam Records and handles projects for Polydor.

Samona Cooke, daughter of the late Sam Cooke, is signed to White's firm for personal management.

* * *

Jay Lasker is new president and chief operating officer at Motown—will Otis Smith return to the company?

Smith worked with Lasker when Lasker headed up ABC Records. Smith later went to Motown and then rejoined Lasker at Ariola Records.

* * *

Remember... we're in communications, so let's communicate.

Counterpoint

• Continued from page 41

an independent record production wing, merchandising division and p.r./publicity division. Johnny Moore heads the record promo department.

Among the labels Male Productions is/has worked with are Philadelphia International Records, Columbia and Island. Barrow notes that he is negotiating with Columbia for a production deal.

Maurice G. White Associates, headed up by Maurice White, son of CBS' Granville "Granny" White, brings to the partnership a management company along with a record production entity.

White, who has been in the business several years, first with Progress Distributors and later with Polydor, also has his fingers into independent

Billboard®

Survey For Week Ending 11/22/80

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	3	2	HOTTER THAN JULY Steve Wonder, Tamla T8-373M1 (Motown)	39	37	13	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)
☆	2	1	TRIUMPH The Jacksons, Epic FE-35424	☆	NEW ENTRY		WINELIGHT Grover Washington, Jr., Elektra 6E 305
☆	4	5	CELEBRATE Kool & The Gang, De-Lite DSR 9518 (Mercury)	41	30	5	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
☆	4	2	ZAPP Zapp, Warner Bros. BSK 3463	42	41	15	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
☆	5	5	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453	43	40	31	THE GLOW DF LOVE Change, RFC 3438 (Warner Bros.)
☆	6	15	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	44	44	23	THIS TIME Al Jarreau, Warner Bros. BSK 3434
☆	7	7	LOVE APPROACH Tom Browne, Arista/GRP 3008	☆	NEW ENTRY		THIS IS MY DREAM Switch, Gordy G8-999MI (Motown)
☆	8	8	DIANA Diana Ross, Motown M8 936M7	☆	55	2	PUCKER UP Lipps Inc., Casablanca NBLP 7242
☆	14	3	DIRTY MIND Prince, Warner Bros. BSK 3478	☆	48	16	LOVE FANTASY Roy Ayers, Polydor PD-1-6301
☆	11	6	KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854	48	48	16	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)
☆	12	5	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767	49	47	19	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
☆	15	3	THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)	☆	NEW ENTRY		THE AWAKENING The Reddings, Believe In A Dream JZ 36875 (CBS)
☆	13	10	SHINE ON L.T.D., A&M SP 4819	51	50	19	CAMERON Cameron, Salsoul SA 8535 (RCA)
☆	14	9	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	52	46	22	S.O.S. ● S.O.S. Band, Tabu NJZ 36332 (CBS)
☆	21	5	ARETHA Aretha Franklin, Arista AL 9538	53	45	28	CAMEOSIS ● Cameo, Casablanca CCLP 1011
☆	19	7	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299	54	49	14	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458
☆	20	7	HURRY UP THIS WAY AGAIN Stylistics, TSDP JZ 36470 (CBS)	☆	NEW ENTRY		ODORI Hiroshima, Arista AL 9541
☆	25	4	INHERIT THE WIND Wilton Felder, MCA MCA-5144	56	56	7	I'M YOURS Linda Clifford, RSO RS-1-3087
☆	35	2	FEEL ME Cameo, Chocolate City CCLP 1016 (Casablanca)	57	51	8	I HEARD IT IN A LOVE SONG McFadden & Whitehead, TSDP JZ 36773 (CBS)
☆	20	13	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)	58	52	8	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
☆	24	6	VICTORY Narada Michael Walden, Atlantic SD 19279	59	53	6	WORTH THE WAIT Peaches & Herb, Polydor/MVP PD-1-6298
☆	32	3	14 KARAT Fatback, Spring SP-1-6729 (Polydor)	☆	NEW ENTRY		MR. HANDS Herbie Hancock, Columbia JC 36578
☆	23	18	WIDE RECEIVER Michael Henderson, Buddha BDS 6001 (Arista)	61	57	4	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
☆	24	17	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	62	60	11	BADDEST Grover Washington Jr., Motown M9-940A2
☆	29	5	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	63	62	6	WALK AWAY Donna Summer, Casablanca NBLP 7244
☆	26	26	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291	64	54	8	I JUST CAN'T KEEP ON GOING Tyrone Davis, Columbia JC 36598
☆	27	22	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	65	58	16	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
☆	28	23	JOY AND PAIN Maze, Capitol ST-12087	66	59	7	CALL ON ME Evelyn "Champagne" King, RCA AFL1-3543
☆	39	3	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304	67	65	14	FAME ● Soundtrack, RSO RS-1-3080
☆	34	5	SEAWIND Seawind, A&M SP-4824	68	67	23	NAUGHTY Chaka Khan, Warner Bros. BSK 3385
☆	31	16	THE GAME ▲ Queen, Elektra 5E-513	69	64	22	ONE WAY FEATURING AL HUDSON MCA MCA 5127
☆	42	3	CARNAVAL Spyro Gyra, MCA MCA-5149	70	66	7	THE FUNK IS ON Instant Funk, Salsoul SA 8536 (RCA)
☆	33	33	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447	71	71	23	LOVE TRIPPIN' Spinners, Atlantic SD 19270
☆	34	27	LOVE LIVES FOREVER Minnie Riperton, Capitol 500-12097	72	72	17	REAL PEOPLE Chc. Atlantic SD 16016
☆	35	31	ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452	73	69	32	AFTER MIDNIGHT Manhattans, Columbia JC 36411
☆	36	28	HEROES Commodores, Motown M8-939M1	74	63	3	HERE TO CREATE MUSIC Leon Huff, P.I.R. NJZ 36758 (CBS)
☆	37	38	HOLY SMOKE Richard Pryor, Laff 212	75	61	10	BRASS CONSTRUCTION VI Brass Construction, United Artists LT 1060
☆	38	36	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)				

☆ 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.)

Sound Business

Sony's Participation At the CES Limited

NEW YORK—Following the lead of U.S. Pioneer, Sony will limit its participation in the upcoming Consumer Electronics Show in Las Vegas.

Sony car stereo and tape divisions will exhibit, but the company will show nothing from its audio or video divisions.

U.S. Pioneer had previously announced its complete withdrawal from the 1981 Winter CES. Pioneer is one of the largest hi fi manufacturers.

Although Sony is not the biggest company in terms of sales it is one of the most profitable and also one of the most innovative, especially in video.

A Sony spokesman says the company will make product introductions at its dealer convention in the spring.



Audiophile Additions: Jerome E. Ruzicka, left, and Ira Moss, president of the Moss Music Group, with new dbx-encoded disks.

MMG Vox Box Sets And LPs Utilizing dbx Format

LOS ANGELES—Vox Box sets and albums on the new MMG label are being released in the dbx-encoded format, according to Moss Music Group president Ira Moss and dbx vice president Jerome E. Ruzicka.

The new Moss Music Group releases of Vox Boxes include: George Gershwin "All The Works For Orchestra And For Piano And Orchestra" and Sergei Rachmaninoff "All The Works For Piano And Orchestra."

Both Vox Boxes are three-record sets featuring the St. Louis Symphony Orchestra conducted by Leonard Slatkin and retail for \$18 each box.

Since single LPs in the same dbx platinum series retail for \$18 each, the Vox Boxes offer three records for the price of one.

The albums on the new MMG label include "Unexplored Territory" by the Canadian Brass and Friends, and "The Beatles Concerto" with Ron Goodwin conducting the Royal

Liverpool Philharmonic Orchestra.

The Moss Music Group was among the first record companies to participate in the dbx encoded disk program. In fact, more albums from this label have been dbx encoded than those from any other record company.

The library of dbx encoded disks now includes a wide repertoire ranging from classical to pop/rock, folk and jazz.

KLH Completing Its Move To Calif.

LOS ANGELES—KLH Research & Development's move to Canoga Park, Calif., from Westwood, Mass., is expected to be completed Monday (17), according to KLH president Denis Wratten.

All of the speaker manufacturer's departments have made the move except for the customer service department, to be permanently located in Needham, Mass.

TDK's Delivering New Product Line

NEW YORK—TDK is delivering its new open reel tapes, GX Studio Mastering and LX Professional Studio, introduced in June.

The company also says these products will replace its existing Audua and Superior Series open reel tapes.

Prices range from \$10.95 to \$34.95 for GX, and from \$9.95 to \$27.95 for LX.

NO MORE FREEBIES

Chicago Universal Opens 'Think Tank'

By ALAN PENCHANSKY

CHICAGO—A major recording studio has begun formally marketing the consulting services it formerly dispensed free of charge.

The studio is Murray Allen's Universal Recording Corp. and the new offshoot is Studio Consultants, Inc., a "think tank" operation which Al-

len describes as a "business development" firm.

Studio Consultants, Inc. plans to be active in all branches of the record industry, including custom label and direct marketing, as well as operating in the audio/visual and video entertainment industries, Allen explains.

"If we have a client in the slide film business and he's looking for material to publish we'll put him in touch with someone who actually has the programs," explains Allen, citing an actual business link-up.

One of Studio Consultants' first clients is Chicago's JEM Productions, which has recorded several Chicago jazz artists at Universal.

Studio Consultants is signed to handle all label negotiations for JEM, Allen says.

The new company also is working with a religious music publisher in packaging of a Dave Brubeck oratorio, expected to be waxed at the downtown Chicago facility. A direct mailing is planned with negotiations for a major release.

Allen says he decided to organize the company after noting how many business deals the studio helped informally be put together over the years. Now a share of the profits goes to Universal and the company can more aggressively promote clients' interests.

Allen says Universal's accounting staff and international legal counsel are part of the brain trust serving the new company. One of the speciality areas will be negotiations with labels for product release.

Allen indicates a benefit of the new company is the creative freedom it allows performers. "A lot of aesthetic decisions go into a project," he explains. "And you don't want to cloud your mind with street decisions."

"This business is made up of creative people who have sensational ideas but who have no concept of how to package, market or even budget the project."

Adds Allen: "We've been giving free advice for several years. So I figured why not make a little money at it."

Allen is also the recently elected president of the Society Of Professional Audio Recording Studios made up of 37 of the leading U.S. recording facilities.

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Georgia Chain Petitions For Chapter 11

By ANDREW SLATER

ATLANTA—The Hi-Fi Buys four-store chain voluntarily petitioned in Federal District Bankruptcy Court here Friday (7) for reorganization under Chapter 11.

The petition, filed on behalf of the three Atlanta and one Athens, Ga., stores, was presented by David G. Bisbee of Trautman, Sanders, Lockerman & Ashmore of Atlanta. Mel Silverman is listed as principal of the long-time Georgia hardware skein.

The short petition lists 10 of 80 creditors' indebtedness due from the major hardware chain based here.

Included among creditors with specific amounts due are: JVC U.S., \$228,316; Meaco Mitsubishi, \$110,355; Aiwa, \$34,548; Clarion, \$80,137; Harman-Kardon, \$47,346; Sanyo, \$25,849; United Audio Products, \$32,885; 3M, \$20,602; Jensen, \$20,972 and Onkyo, \$54,434. A local ad agency, Green & Burkhard, is owed \$87,979, according to the petition.

Tangent Systems Realigns Its Staff

LOS ANGELES—Tangent Systems, a Phoenix mixing console manufacturer, has realigned its staff.

According to Frederick "Rick" Kukulies, president, Gary F. Bailey, former assistant vice president at the Arizona United Bank takes over the newly created post of general manager; sales manager Thomas A. Scott will concentrate his activities on the 3216 automated mixing console; and Craig Olsen is appointed national sales manager and will concentrate his activities on domestic sales to recording studios and the sound reinforcement market.

According to Kukulies, Tangent AX series of consoles, introduced in 1978, have resulted in 2,000 units already shipped to customers, while the new 3216 automated mixing console has been shipped to over 200 studios worldwide.

He further claims that when Tangent began in the pro audio business four years ago, it did \$150,000 in sales the first year. The following year sales reportedly jumped to \$850,000 and the firm has been on a steady growth pattern since.

Studio Track

LOS ANGELES—At Capitol Studios: Fleetwood Mac is finishing the mastering for a new double live LP. Mastering also taking place at New York's Master Disc. Also there, the Whispers and Shalamar finishing up new RCA/Solar LP mastering with Dick Griffey producing and Wally Traugott at the controls.

Marko Perko is producing the Gary English Project at the Pasha Music House for Grand Canyon Productions, Duane Baron engineering with Mikey Davis assisting.

Davlen activity: Al Stewart producing Shot In the Dark with Chris Desmond coproducing and engineering; Madame & Waylon doing sound for an upcoming television special with conductor Gary Simmons and Craig Goldin producing, Jeff Borgeson engineering; and Sister Sledge overdubbing strings and horns with Humberto Gatica engineering, Narada Michael Walden producing and Jerry Hey conducting.

George Tobin continuing production on a new Thelma Houston LP at his own Studio Sound Recorders. At the same time, Tobin has begun recording Ron Preyer, who has signed a recording agreement with George Tobin Productions.

Action at Sunset Sound: Nicolette Larsen completing a new Warner Bros. LP, Ted Templeman producing, Jim Isaacson engineering with assistance from Gene Meros; Albert Hammond tracking a new CBS LP, Jim Ed Norman producing, engineered by Eric Prestidge and Peggy McCreary assisting; Louise Goffin working on a new Elektra LP with Danny Kortchmer producing, Dennis Kirk and Greg Ladani engineering, Gene Meros and Peggy McCreary assisting; final mixing of Sterling Whipple for Elektra/Asylum, Jim Ed Norman producing, Eric Prestidge at the board with Richard McKernan assisting; and Marty Lewis doing overdubbing and mixing of a new Epic Dan Fogelberg LP, Peggy McCreary assisting.

Alex Cima cutting tracks at Music Lab Studios for a new LP. ... Producer Jerry Small

doing video sweetening work on a new Raquel Welch television special for ABC-TV at Concorde Recording Center, Fred Venoglia engineering.

Annie Tract takes over as studio manager for Studio Sound Recorders. ... At Excalibur Studios, Carlo Nasi & Christen de Walden producing Freddie Aguilar for Zebra Discorde Productions to be distributed internationally by RCA, Erich Bulling arranging, Brian Levi at the console.

Molly Hansen takes over as studio manager at Salty Dog Recording while engineer Brian Vessa is promoted to chief engineer.

★ ★ ★

At Different Fur, San Francisco; Bill Summers' Heat completing overdubs for a new LP for MCA, Summers producing, Stacey Baird engineering with Howard Johnston assisting. Also there are the Tazmanian Devils working on a new Warner Bros. LP, Eric Jacobsen of Sweet Reliable Productions producing.

At New York's RPM Sound Studios: Rupert Holmes working on a new MCA project, Mike DeLugg engineering assisted by Dominick Maita; Crown Heights Affair recording for De-Lite Records with Neal Teeman engineering; and Pamela Stevens & the Bobby Bare Band recording with engineer Neal Teeman.

Le Studio, Morin Heights, Quebec, now geared with 48 tracks and multi track/video sync interlock. Rush returning to the complex for a new project with Terry Brown again coproducing with the group, Paul Northfield engineering.

Sister Sledge also doing work for its new project at San Francisco's Automatt, with Narada Michael Walden producing, Ken Kessie engineering and Laertes Muldrow assisting. Also there, Con Funk Shun recording for Mercury with the group producing, Don Cody engineering and Wayne Lewis assisting.

At Kingdom Sound, Syosset, Long Island, the

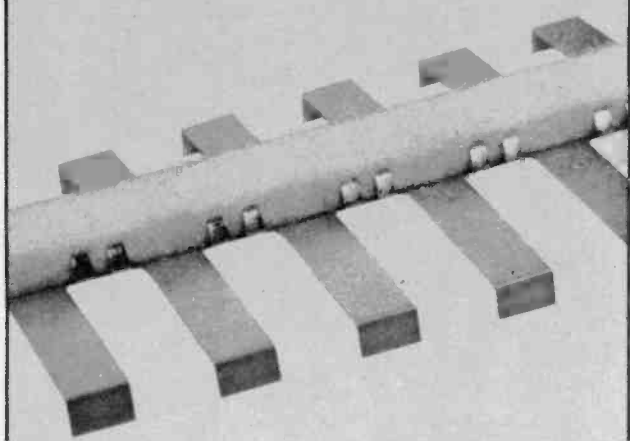
(Continued on page 45)

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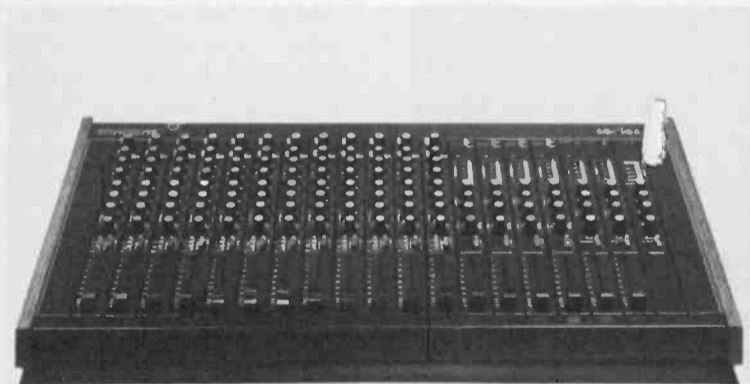
Product Showcase



NEW MONITORS—UREI is introducing a new "A" series of Time-Aligned studio monitor loudspeakers. Models include 811A, 813A and 815A. The firm claims that the Time-Align crossover has been redesigned allowing for the maximum power transfer to the transducers resulting in improved sensitivity and creating more acoustic power.



NEW AMPLIFIERS—UREI introduces several models of power amplifiers to complement their earlier introduced model 6500. The new entries include the 6150 at 74 watts at \$596, the 6250 at 150 watts at \$796 and the 6400 at 255 watts at \$1,346.



TANGENT AVAILABLE—The Tangent Series 4 mixing console, introduced at the last Western NAMM convention, is now available from stock to three weeks from order, according to the firm. The unit is designed for both sound reinforcement and 4 and 8-track recording.

Studio Track

• Continued from page 44

Pet Clams starting an LP for CBGB/OMFUG Records, produced by Hilly Kristal and Glen Kolotkin, Kolotkin also engineering with Scott Powers assisting. The Noogs have also completed a debut single there for Beatbad Records, producing by John Devlin and the group, Devlin engineering.

Music City Music Hall, Nashville, activity: Rodney Crowell producing sessions on Leroy Willoughby, Dan Dea engineering; Tony Brown producing Keith Stegall, Dea engineering; Kyle Lehning producing Firefall; and Tom Collins producing Sylvia for RCA, Bill Harris engineering.

At Soundstage, Nashville, Ed Bruce mixing MCA album with producer Tommy West and engineer Warren Peterson with assistant Steve Fralick; Sonny Curtis laying Elektra tracks with the Hitmen producing and Brent King engineering, George Burns working on Mercury project with producer Jerry Kennedy and engineer King, Hank Williams Jr. cutting tracks with Jimmy Bowen overseeing this Elektra project and Ron Treat engineering, and Bowen is also producing

a Mel Tillis/Nancy Sinatra duet with Treat behind the boards.

Roy Clark laying tracks at Nashville's Sound Emporium. Larry Butler at the helm for this MCA album with engineer Billy Sherrill. Also there, Jerry Reed producing himself on a television spot for his new tv series, "Concrete Cowboys." Harold Lee behind the boards. Warner Bros. artist Rex Allen Jr. working on cutting tracks with engineer Lee. Dan Torres cutting debut record with producers Patty Parker and Frank Fara and engineer Jim Williamson.

Actor Slim Pickens cutting a double LP at Pete's Place, Nashville. Pete Drake and Paul Brown are producing this Midsong project, with engineer Al Pachucki.

At Waxworks, Nashville, Byron Hill producing EMI Germany artist Renate Kern. The Cates singing background vocals on Kern's first American recording.

Hank Snow and Kelly Foxton producing themselves at Nashville's Music City Music Hall. Behind the boards for this RCA project are Bill Zandvort and assistant Dan Dea.

Sound 80 Label Records Digitally

Herb Pilhofer Uses 3M System For Audio Spectacular

By ALAN PENCHANSKY

CHICAGO—Minneapolis' Sound 80 studios will be back in the audiophile record market again this fall with a new 3M digital album on its Sound 80 label.

The recording, composed, arranged and conducted by Sound 80 president Herb Pilhofer, is being promoted as one of the biggest digital audio spectaculars yet assembled. Orchestration for the sessions ran the gamut from electric guitars to exotic percussion, with plenty of standard orchestral instruments included.

Sound 80 was one of the first U.S. studios to install the 3M digital system. More than a dozen studios now are using the 3M machines.

According to Sound 80's Barb

Crofoot, several major label projects also have involved Sound 80 in digital production work, including the first digital recording of Neville Marriner conducting the Minnesota Orchestra to be released internationally on the Philips labels next year.

It was completed last season by producer Andrew Kazdin working with Sound 80 using 32-track machines in Orchestra Hall, Minneapolis.

Digital recording work for CBS includes two fall St. Paul Chamber Orchestra waxings with incoming conductor Pinchas Zukerman, produced by the label's Steven Epstein.

"Spaces," the new Herb Pilhofer album, will carry a \$14.98 list price.

with audiophile outlets targeted, says Crofoot. It is also a 32-track production.

Crofoot reveals that a second independent production with the St. Paul Chamber Orchestra and outgoing maestro Dennis Russel Davies also was completed. The orchestra's first Sound 80 digital release, Copland's "Appalachian Spring," won a Grammy for the studio last year.

Crofoot says the studio has approached major labels about issuing the new album. Repertoire is Charles Ives' Third Symphony and Aaron Copland's "Short Symphony."

Another Sound 80 digital production client is the Kimball piano com-

(Continued on page 46)



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Audiophile Recordings

CHAMBER MUSIC FOR OBOE AND STRINGS—Holliger, oboe, Denon OX7185ND, distributed by Discwasher, \$15 list. This is scarcely the kind of repertoire that audio buffs dream about, but

it's an exemplary disk in several aspects nonetheless. The extremely clean digital sound, excellent microphoning and highly realistic tonal character of the instruments should be appre-

ciated. Heinz Holliger is a leading oboe English horn virtuoso and his partners here are drawn from the renowned chamber group I Musici. The performances of classical era scores need no

higher recommendation.

★ ★ ★
INTERPRETATIONS OF BACH AND MOZART—Shelly Manne Jazz Quartet, Trend Records

TR525, distributed independently, \$15.98 list.

The titles here are by Mozart and Bach, yet the music has undergone a complete creative transformation into the jazz language. It's a puzzle that jazz and classical cats can try to figure out while reveling in the crisp, clean and robust digital sound.

Allen Elected SPARS Chief; Group Expands

PHILADELPHIA—New officers have been elected by the Society of Professional Audio Recording Studios.

Newly elected president is Murray Allen, president Universal Recording Studios, Chicago. New vice president/secretary is David Teig, Atlantic Recording Studios, New York; new vice president/treasurer is Guy Costa, Motown Hitsville, U.S.A., Los Angeles; while new regional vice presidents include Nich Colleran, Alpha Audio, Richmond, Va.; Mack Emerman, Criteria Recording Studios, Miami, Robert Liftkin, Regent Sound Studios, New York, and Wally Heider, Filmways/Heider Recording, Los Angeles.

Founding president Joseph Tarsia of Sigma Sound Studios, Philadelphia, has been elevated to chairman of the board while Chris Stone, Record Plant, L.A., has been appointed assistant to the president.

SPARS is in the throes of an expansion and expects to announce a new dues structure within the next several weeks.

Otari Sued By King Instrument

NEW YORK—King Instrument Corp. of Westboro, Mass., has filed a patent infringement complaint against Otari Corp. of California. The suit was filed in the U.S. District Court for the Northern District of California.

The suit alleges that Otari is using proprietary technology patented by King for splicing and winding tape into a cassette, and in the splicer head assembly used for splicing tape to leaders.

King is asking the court for triple damages and costs in the suit, and an injunction preventing Otari from using or selling machines employing the disputed technology.

Otari and King are both manufacturers of tape duplicating and related equipment.

Bulgaria Buying 2 Quad-Eight Units

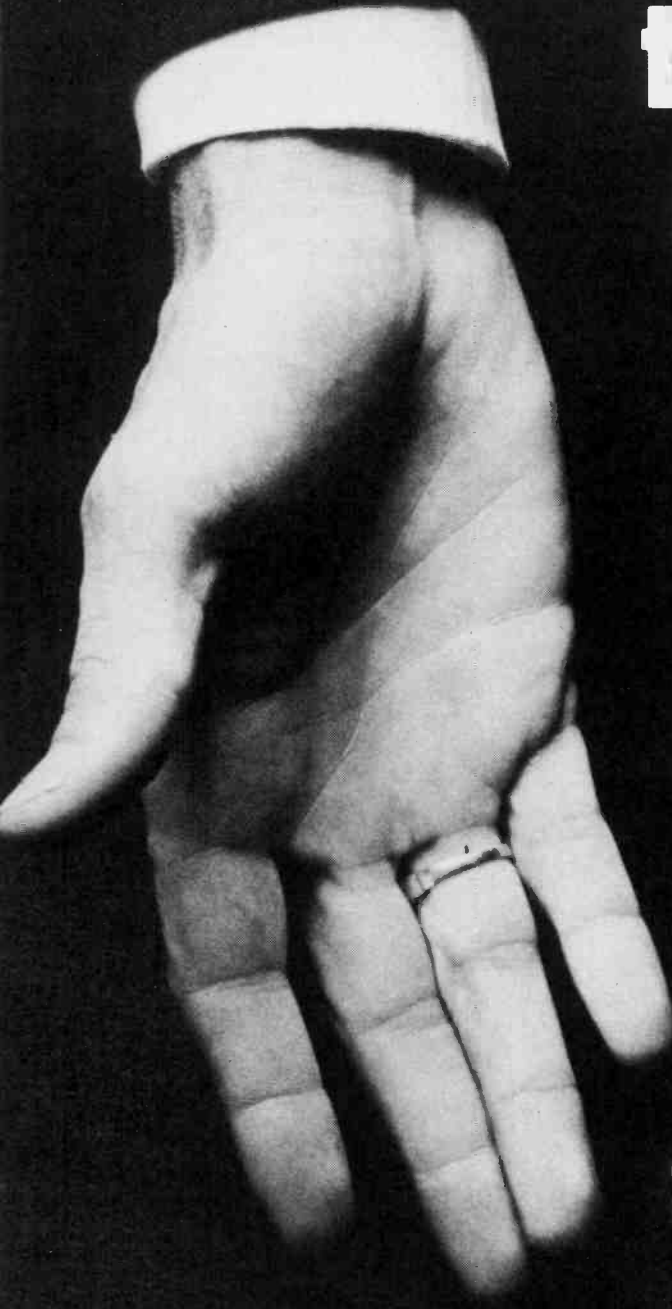
LOS ANGELES—Quad-Eight Electronics, a custom automated console systems manufacturer, has signed a contract with S.A.I.T. of Brussels, Belgium, for two custom Quad-Eight Coronado console systems.

The consoles are destined for the Palace of The Arts in Sofia, Bulgaria, and they will be used for live theatre sound reinforcement, live recording and radio/television broadcasting. S.A.I.T. is an independent electronics manufacturer/distributor in Belgium.

Sound 80 Label

● *Continued from page 45*
pany, which is using a privately issued LP to promote its imported Bosendorfer and domestically made instruments.

The rock-jazz fusion group Flim and the BBs are featured on a Sound 80 digital album as well.



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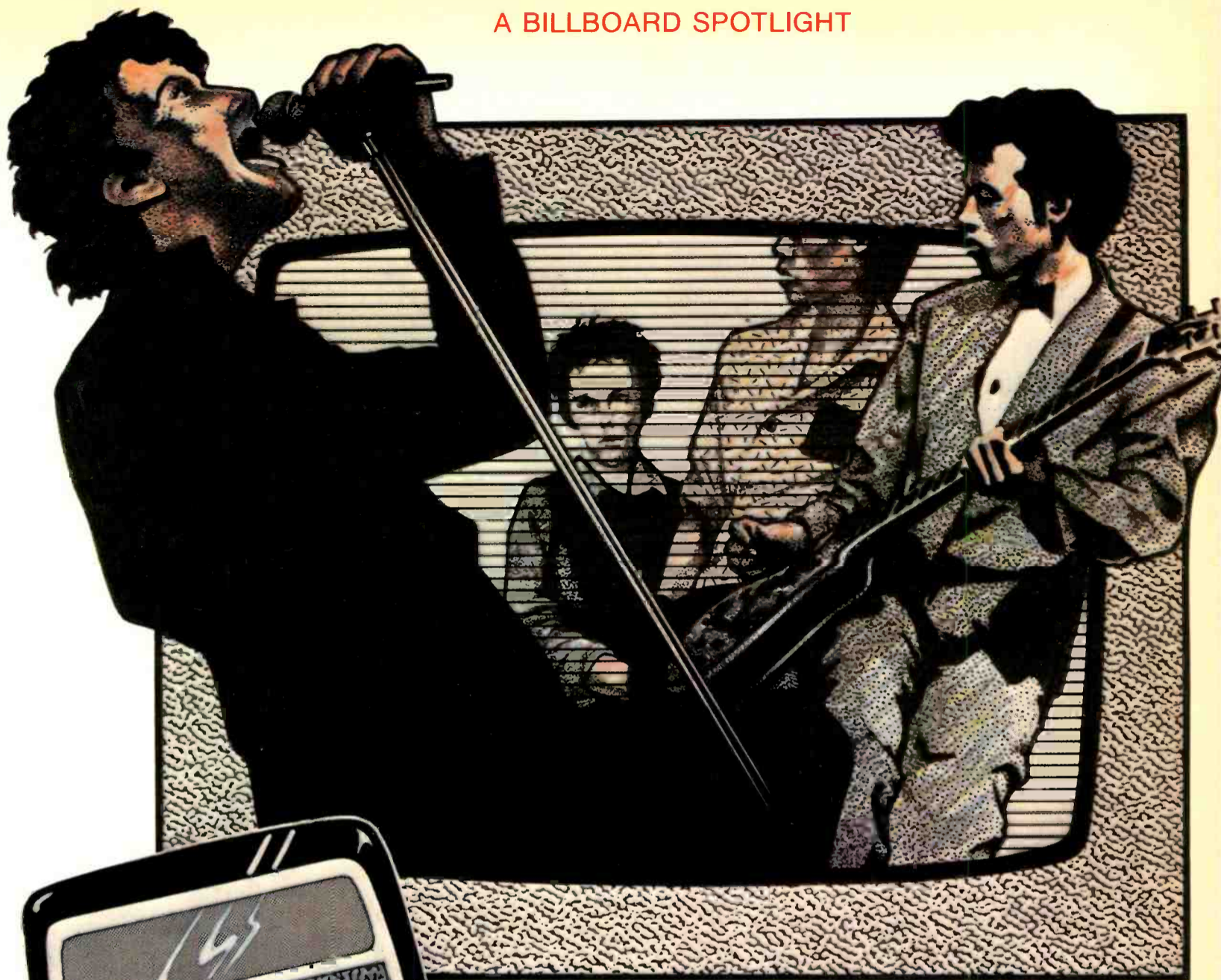
CES Issue Date: January 10, 1981
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VIDEO MUSIC



**CREATING A NEW
ART FORM FOR
A NEW INDUSTRY**

By JIM McCULLAUGH

Imagine watching the Doobie Brothers on a videodisk, with the images under your control while you listen to the music. You may only want to watch lead singer Michael McDonald for the duration of the song—or else watch one of the other band members, or look at a master shot, or create your own “visual mix” via a computer-accessed keyboard built into the disk player.

The video music listener becomes a director and never has to watch the same visual twice for a song—interactive entertainment.

Sound far-fetched? Not if you listen to Bob Abel, chief of his own highly successful commercial production house in Los Angeles, Robert Abel & Associates.

Abel, who has an office-full of Clio awards for television commercials and who also does movie spots using sophisticated computer and animation techniques, believes this is only one of multiple directions video and music will take in the not too distant future and his firm is already trying to develop approaches in this area.

Abel is branching into video music work with projects with such artists as the Jacksons and the Doobie Brothers.

“Those kinds of options,” he observes, “will become available to the consumer. Why not? As long as that information is put on the disk, it’s possible. And it is.”

Continuing: “Filmed concerts, even with some of the visual tricks employed by directors, is passe already. That’s not the way video music is going to go. The technology for storing information on the videodisk is here and as long as the information is put on the disk you can call it up in all kinds of sophisticated ways using a computer and keyboard. The user can manipulate the image.”

In some contrast, John Weaver, co-partner in KEEFCO, an American/British video production company which has worked with such artists as Paul McCartney, offers: “It will depend on whether or not you like the artist. If you are watching your favorite artist, then you will like any approach, even the straight ahead concert footage approach. Recently I was looking at a tape of the Beatles’ Hollywood Bowl concert. The quality of the tape was dreadful but I didn’t mind. I loved the music. It all depends on whether or not you are excited about an artist.

“I do think,” he continues, “that video music will go beyond that, however. You will see a lot more conceptual things. The missing or key ingredient will be the writer, someone to give you a good story line. The recording artist will sit down with a video artist and a writer and they will work out the music audio/video experience. In some instances the recording artist or the video artist may provide the story line. Maybe one person will do all three.”

Despite somewhat alternating views, both Abel and Weaver are talking about the same thing: video music.

(Continued on page VM-18)

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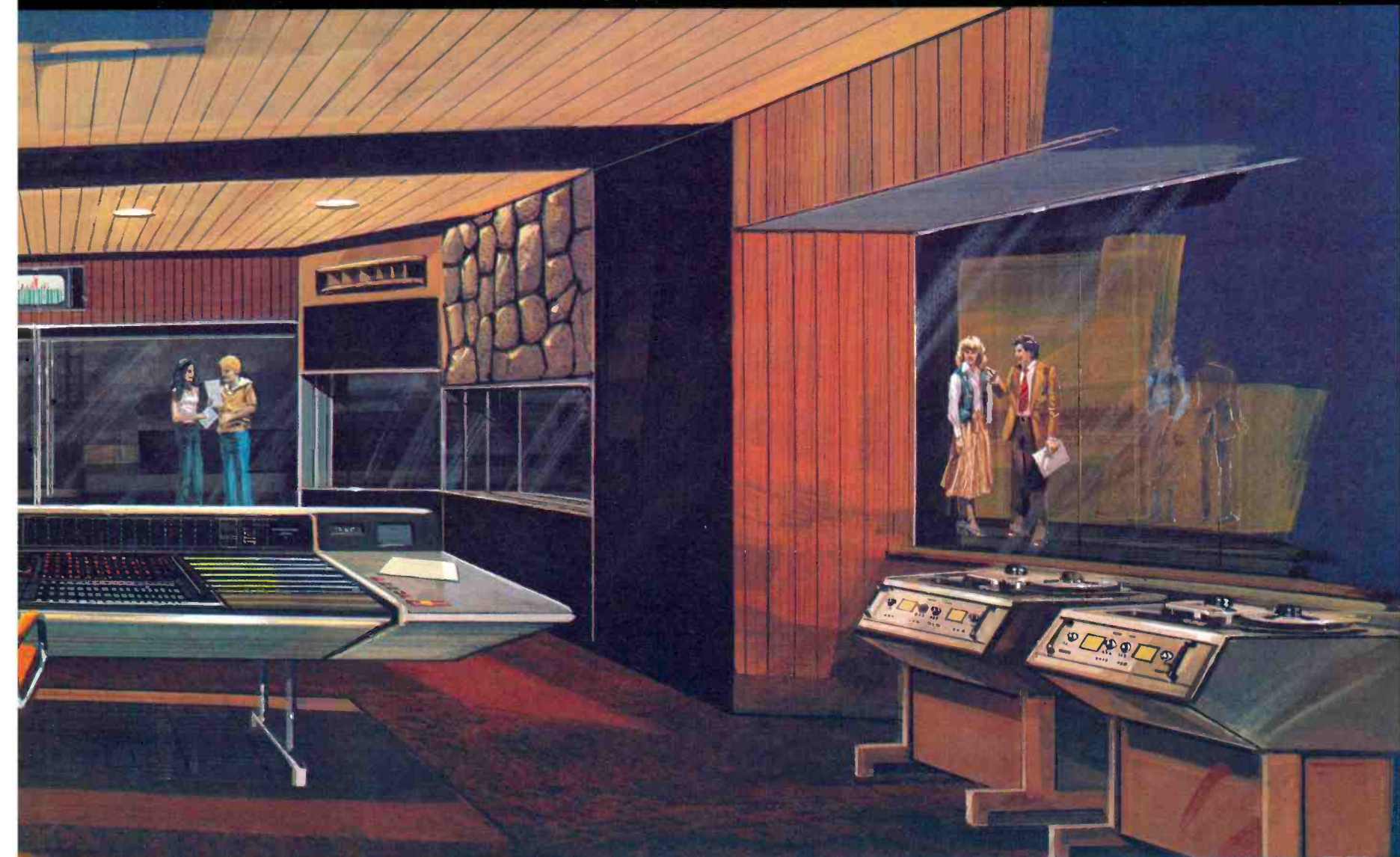
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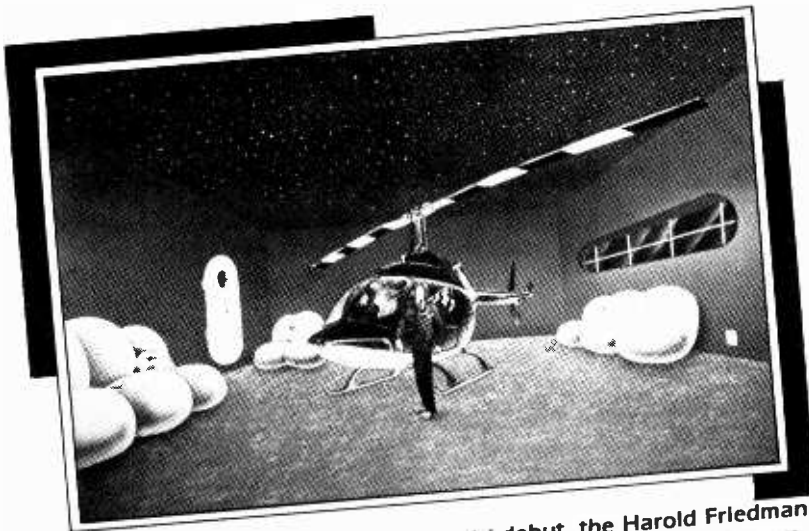


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For Warner Bros. artist Hilly Michaels' debut, the Harold Friedman Consortium, with Gary Gutierrez at the creative helm, utilized a combination of animation and live-action photography to create a new look for video music.

LABEL VIDEO DEPARTMENTS BEGIN EVOLUTION FROM PROMOTION TO PROGRAMMING

By RICK FORREST

A few giant leaps forward along with some tentative steps back: that's as good a way as any to describe record label involvement with video in the year 1980.

Some fantastic things are happening. The demand for pop clips has dramatically increased, video sophistication has grown and the outlets have broadened. Television shows such as "Pop Clips," "America's Top Ten," "Hollywood Heartbeat," "Video West," "Radiovision" and "Video Concert Hall" are forming the spearhead to what some view as a real alternative to FM radio. This year also marked the appearance of the industry's first video albums, a major breakthrough in the evolution of the audio/visual medium.

But to balance the equation, a number of setbacks have occurred. The use of video as an instore merchandising tool, once considered a brave new outlet, has badly faltered. Many retailers, calling video ineffective, have stopped using it; and labels, balking at the high duplication costs, have curbed its flow. In addition, the ravages of the recession have taken their toll. In cutting costs, domestic production of promotional videos has slowed and a "wait and see" policy has been adopted as the labels deal with their first priority—selling records.

"The last six to eight months have seen cutbacks all over," affirms Debbie Newman, director of artist development, CBS West Coast. "The recession has made the record industry much more a grassroots business and video has suffered a lot during this period.

"But now there's a tremendous recognition of the need for video materials as a source of promotion, so I think we're going to see a resurgence in doing them. That doesn't mean you're going to see us doing a lot of elaborate showpieces that cost a lot. What I see us doing is the most for the least money, keeping costs down but doing something on a creative level we can

use for specific promotion purposes as opposed to making timeless pieces of art for a market which we don't know the future direction of yet."

The last CBS spectacle was a 24-minute, four-song video for Toto's "Hydra" LP. Costing around \$80,000, the production was shot in three days and a realistic mock-up of a New York sewer was constructed, an exact recreation of the group's album cover.

Although the record industry has principally concerned itself with promotional video, there have been some major developments in the consumer field.

Blondie's historic "Eat To The Beat" video, the first album project financed by a label, is finally making its U.S. retail debut via RCA SelectaVision on videodisk and Warner Communications on cassette. EMI America is releasing two full-length video projects: "The Knack Live At Carnegie Hall" and the Marty Balin extravaganza, "Rock Justice." Arista and Time-Life Video delivered the first coordinated release of audio and video albums to the marketplace this June, the Kinks' "One For The Road."

"The first usually gets the press and not the dollars," says Abbey Konowitch, Arista's director of product management, "but sales on the video are well above projections and it looks to be a profit making venture."

The project came about when Time-Life approached Arista's video department and asked if any artist might be interested in a production.

"We suggested the Kinks because they're a band that encompasses more than one generation or age group," explains Konowitch. "They have a very strong cult following, are exploding as a major live act and were having one of their biggest albums yet, 'Low Budget.'"

The concert was taped in Providence, R.I. from the last days of the group's 1979 tour. The participation of lead singer Ray Davies was crucial—"He was essentially head of post-production and totally involved"—and

along with Time-Life, Arista coordinated the release of the LP and video, timing the visual product three weeks after the LP release, much like a soundtrack. The label also helped launch the project by setting up screenings in 15 major markets across the country and linking them with important AOR stations and retailers. The Bottom Line and the Roxy were the respective N.Y. and L.A. showcases. Tickets for the event were given away over radio.

"For the most part, it seems the album is selling the video," says Konowitch. "When the market is better developed and the hardware number greater, there's no doubt sales for video music LPs will only get better. We know there are some fans who are buying the video even without the hardware because they're Kinks fans and feel it's important to have every piece of Kinks paraphernalia, even if they don't have the equipment to play

it yet. We consciously did not put any of the segments on television because we didn't want to give it away."

Although Blondie's video version of "Eat To The Beat" can justifiably claim to be the first video album, legal negotiations with the musicians union kept it from staking that claim in the marketplace.

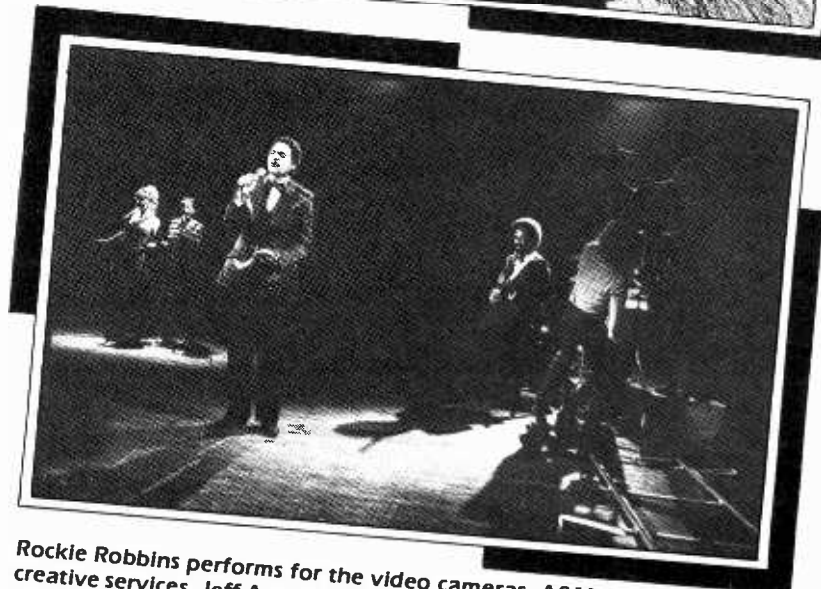
"Our approach was that this was an experiment," offers Linda Carhart, Chrysalis' director of artist development. "We didn't go into co-production with a video company from the beginning and weren't aware of the legal snags involved.

"We made the video in October of 1979. We initially decided to do it as a promotional piece. Since Blondie is so big in Europe there was no end to how many tv shows we could put it on and other uses for it. But as the project went on and became more

(Continued on page VM-20)



Blondie's "Eat To The Beat" was the first video album project financed by a label. This shot was on location for the "Union City Blues" segment. "Our approach was that this was an experiment," says Linda Carhart, director of artist development at Chrysalis.



Rockie Robbins performs for the video cameras. A&M vice president of creative services, Jeff Ayeroff says "In England and some of Europe they want straight performances because it's easier to integrate into the shows."

Forrest is an L.A.-based writer and frequent contributor to Billboard.

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Video cassette recorders have changed a lot in the last few years. New features like six-hour recording, slow motion and freeze frame have added a great deal to home recording.

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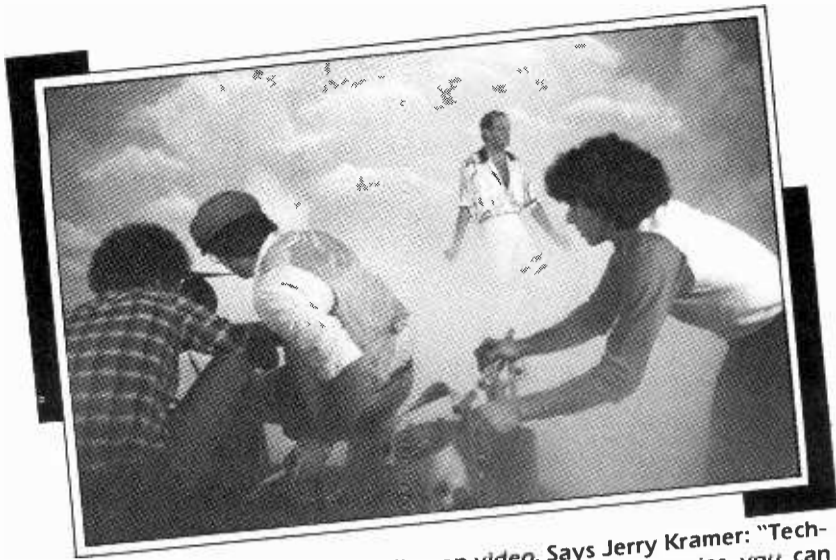
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VIDEOMUSIC

A Billboard Spotlight



Kramer-Rocklen gets Peter Allen on video. Says Jerry Kramer: "Technology has expanded the effects and kinds of fantasies you can create."

ADVANCING TECHNOLOGY OPENS DOORS TO VISUAL FANTASIES

By JOHN PURVIS & JOHN CONTE

Have rapid advancements in video technology made it easier to create visual music? Surprisingly, no. "You could cover a music act five years ago. You could do it today," Jerry Kramer of Kramer-Rocklen remarks. "The real advantage of technology is the kind of special effects you can do. Technology has expanded the effects and kinds of fantasies you can create." Of course the resulting paradox is the more you can do, the more you want to do. So it's not "easier," but it is vastly different.

Probably the single most important factor yet looming on the horizon is the microprocessor. Without getting overly technical, the microprocessor is a small electronic device capable of making evaluations and actions based on those evaluations. Used in cameras, such as RCA's TK-47, microprocessors align and hone the pictures in minutes or even seconds, a chore that takes a skilled technician several hours. The microprocessors already commonly used in editing systems cue up the tape machines, report back to the editor when they're ready, and roll the tapes on command. Newly designed effects memory systems such as Grass Valley's E-MEM, Vital's PSAS, and Central Dynamics' CAP all use microprocessors to control production switchers.

These state of the art units learn and repeat extremely complicated sequences of video effects simply by pressing a few buttons. These are just a few examples of the impact the microprocessors are having in the area of video production. Combining any or all of these devices into a production system forms a network of "intelligent" technology capable of recreating any producer's fantasies and more.

What's more, the equipment can be updated much more easily. The microprocessors use PROMs (Program-

mable, Read Only Memories), a sort of instruction manual that plugs in and out. As equipment product lines evolve over the years, the equipment user doesn't need to buy a whole new machine, he only buys the newly designed feature and the PROM to go along with it. He adds the feature on, plugs in the new PROM and that's it. The important result is that expensive video hardware becomes a safer investment that is not as likely to become obsolete. Equipment becomes more prevalent.

All of the producers interviewed for this story own their own off-line editing system. With it, they view the raw footage on 3/4-inch cassette dubs to make edit decisions before ever setting foot in the high priced on-line editing bays with their one-inch masters.

There too is another significant advancement in production equipment. One-inch tape machines are capable of recording stereo audio and have better chroma qualities to their pictures. What's more, the tape machines such as Sony's BVH-500 helical one-inch tape machine are much more portable than their two-inch predecessors and together with the hand held cameras such as the RCA TK-76 and the Ikegami HL-79, a producer can go just about anywhere.

The very portable, lightweight, yet highly professional combination of cameras and tape machines has brought about a renewed interest in film-style shooting. Steve Kahn, staff producer/director of video promotion for RCA Records in New York, used a one camera/one tape machine set up to produce a Grace Slick number, piecing the shots together in post-production. Or, the producer might elect to shoot with multiple cameras, still recording each particular camera on a different tape machine, again to piece together the shots in post-production.

There are a number of advantages to shooting film style. First, the shots are apt to be more precise and angles

more exact, having enough time to set for the shot. Second, the cutting is likely to be more meticulous than if a director were calling the shots from a darkened booth. Third, it allows for many more special effects. Once shot, the tapes can be run again and again until the complex and intricate video wipes and patterns are set and refined. Had effects been added during the actual shooting, the producer would be stuck with what he had, unable to change effects or simply correct goofs.

Sound techniques have also been borrowed from film. Most producers prefer to use a prerecorded tape and lip sync rather than record the audio live. The final sound track often is not even recorded on the video tape until the final version is cut together in post production.

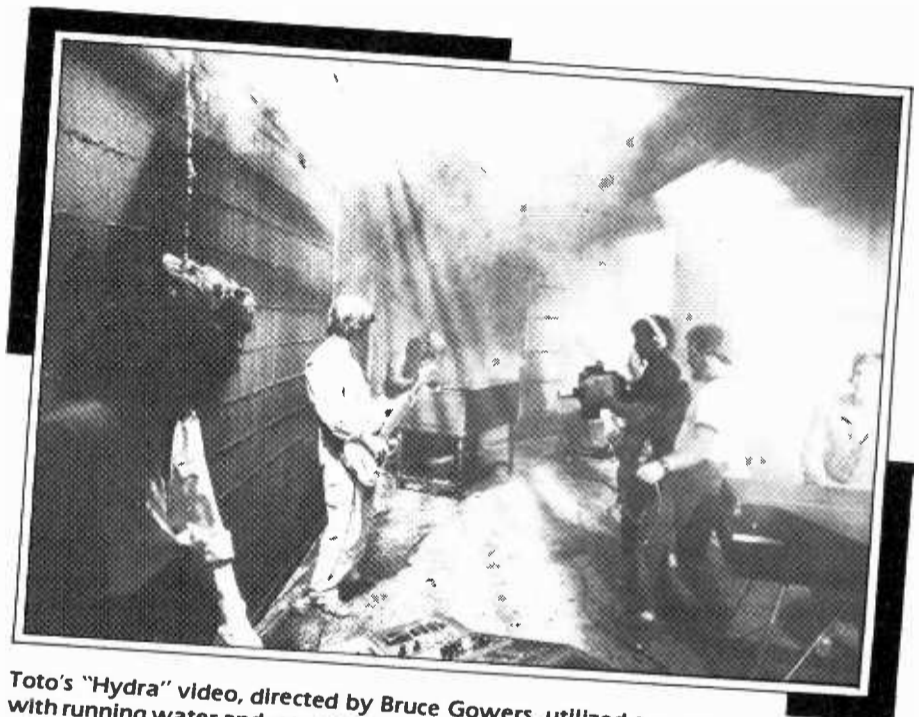
There are a number of different reasons for wanting to use lip sync. First, visual music so far is used mainly for

promotional purposes—to sell records. "People want to hear on the tapes exactly what they hear on the radio," Tom McBee of Tom McBee Promotions in Nashville observes. "You'd be surprised how many people turn it off if they hear a live version instead."

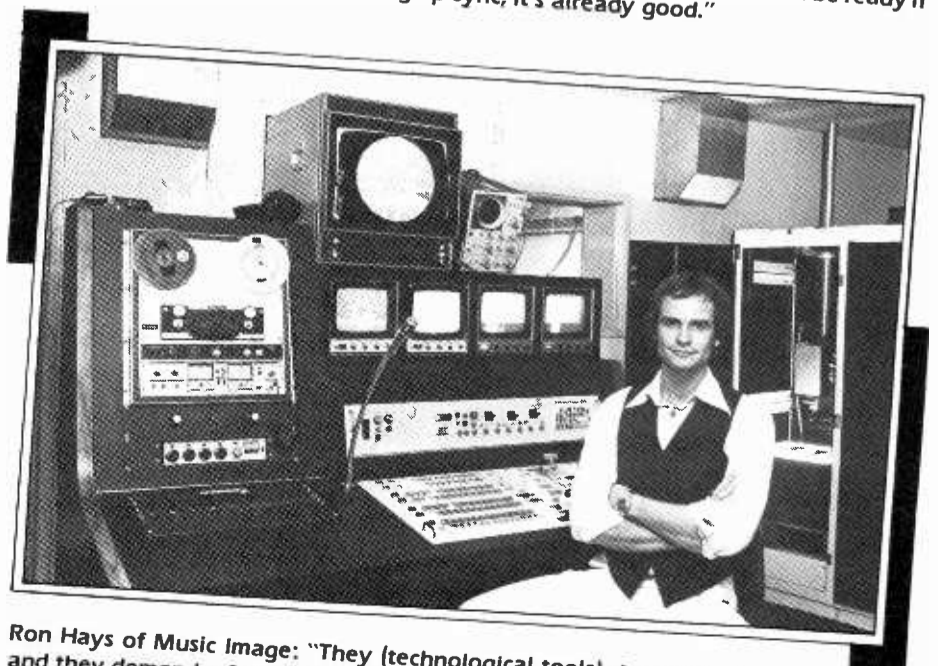
Second, there's the artist to take into consideration. Some artists simply cannot lip sync—there's no choice but to record live sound. Other artists' vocal techniques are so live they just can't be prerecorded—the music is prerecorded and the vocals are recorded live. Or perhaps the artist is particular.

"A producer has no control over when the sound will be ready if it's done live, but if you're doing lip sync, it's already good," Paul Flattery of Gowers, Fields and Flattery notes. "The band could go all night until it's happy with the sound. You have no control over budget."

(Continued on page VM-19)



Toto's "Hydra" video, directed by Bruce Gowers, utilized a sewer set, complete with running water and rats, and won three Monitor awards for best production, editing and camerawork. Paul Flattery of Gowers, Fields and Flattery says of sound for video, "A producer has no control over when the sound will be ready if its done live, but if you're doing lip sync, it's already good."



Ron Hays of Music Image: "They (technological tools) demand wisdom in style, and they demand a fantastic amount of creative talent to give the expression of music the variability which will in turn create interest, attention and the desired focus by an audience."

Purvis and Conte have worked in tv production in L.A. for a number of years and Purvis is also a freelance writer in the film/video field.

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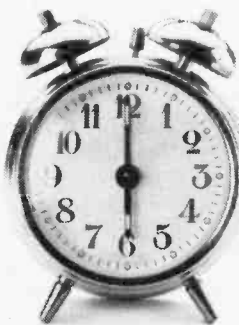


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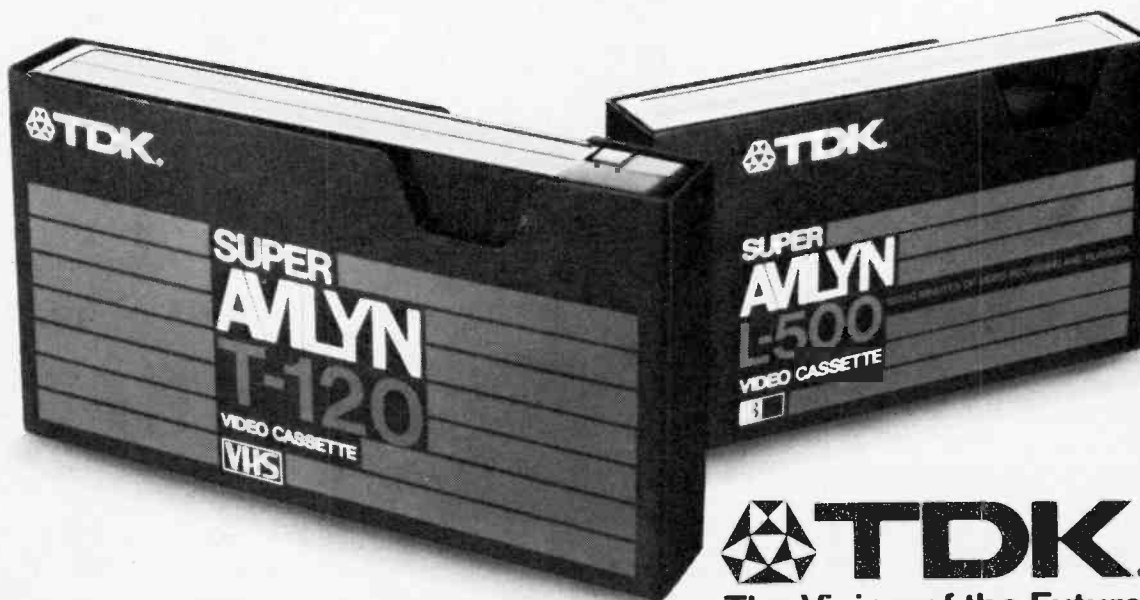
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The Vision of the Future

By PAUL GREIN

It's often been suggested that the video boom may have the same dire implications for recording artists who don't come across visually as the advent of talkies had on silent film stars who didn't have appealing voices.

Not all video-involved artists agree with that view, but one who does is Michael Nesmith, head of his own Pacific Arts Records in Carmel, Calif.

"Sight has come to sound just as sound once came to sight," Nesmith notes, returning to the film analogy.

"A lot of artists just don't seem to be able to conceive of the art form," Nesmith adds. "They're being incredibly myopic. The implications of the video explosion will be very severe and the artists who aren't responding are going to be left behind."

Nesmith's first video was the song "Rio" from his 1977 album, "From A Radio Engine To The Photon Wing." The title sums up his views on the future of recorded music, a photon being a visual particle in video.

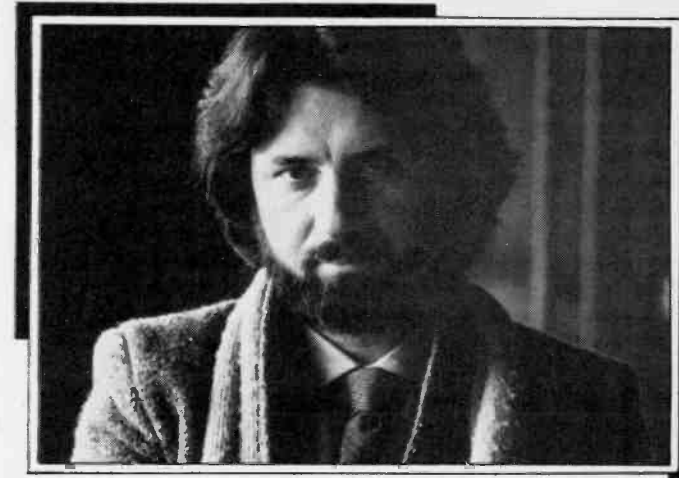
Bob Geldof of the Boomtown Rats, whose promo video of "I Don't Like Mondays" played a big role in breaking the single internationally, takes a different slant: "It's an important development," he says, "but I don't think it's of such importance that acts who don't make it visually won't be able to survive."

Hilly Michaels, a new male vocalist on Warner Bros. with a well-received animated video titled "Calling All Girls," feels adaptability to video is essential.

"It's easy to go into a recording studio and hide behind 48 tracks of music," he says, "but it would be lethal to get in front of a camera and come off like a piece of dead wood."

Todd Rundgren doesn't agree that audio-only artists are going to be left behind just because they can't make the transition to video.

"Most artists can't make the transition from one musical phase to the next," he quips. "If they don't make the jump to video, it may be simply because they hardly have it to-



Michael Nesmith: "A lot of artists just don't seem to be able to conceive of the art form. They're being incredibly myopic."

gether with their music in the first place, let alone with video."

One of the most important effects of the video boom may be its impact on live performances. Several artists expressed the belief that video may allow them to curtail their concert activity.

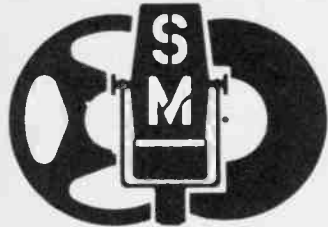
"Touring is not what it used to be," says Rundgren. "Because of economics, people just don't go out as much anymore. So

(Continued on page VM-10)



Bob Geldof: "People get tired of the visual element faster than they do the audio. If I was to watch an hour of somebody, I'd be bored stiff..."

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Five Artists

• Continued from page VM-8

you're not expanding your audience when you tour; you're only playing to your most hard-core fans.

"You have to expand your audience at some point," Rundgren adds, "and video can be an effective means of doing that. Then you can get to the point that when you go out on the road, there will be enough people to support the cost of mounting the show."

Jeff Porcaro of Toto agrees with the point about the financial liabilities of touring. "We're definitely not going to stop playing live," he says. "That would be silly right now. But economically it's a bitch to go out on the road.

"I don't care who you are," says Porcaro. "During our last four months on the road, 90% of the dates were sold out. Yet what we brought along production-wise cost so much that we wound up digging into our own pockets."

Michaels suggests that the high cost of touring is how he convinced Warner Bros. to spring for \$75,000 for his two-song video.

"It would have been foolish to spend \$50,000 to \$75,000 a month to keep me out on the road as an opening act or in little clubs," he says. "The video is not to take the place of a tour, but to generate enough excitement so people will be interested enough to come see me."

Rundgren says he spends anywhere from \$5,000 to \$20,000 on his video clips. In his case, Warner Bros. does not pick up

Todd Rundgren: "Most artists can't make the transition from one musical phase to the next. If they don't make the jump to video, it may be simply because they hardly have it together with their music ..."

the tab. "They pay a promotional fee," he says, "but we own them. Over the long run, we'll accumulate enough material to compile a videodisk."

Was it smart of Rundgren to retain ownership? "It was dumb of other acts not to," he responds. "But then most artists haven't produced clips of sufficient quality that they could do anything with them later anyway, so they may have been right in having the record company pick up the tab."

While he has produced promotional clips for his group Utopia and other acts, Rundgren's primary interest with video centers around full-length features. One such project, Tomita's version of "The

Planets," was originally announced as an RCA videodisk. Those plans have been scotched, but, Rundgren says, it will probably be released at some point, either filmed or via broadcast.

Like several other acts, Rundgren gets double duty from his video productions by integrating them into his stageshow, either as background to live music or as an interlude in the set.

Many believe the video boom will affect the songwriting process itself, by forcing writers to think more visually. Nesmith, for instance, says, "I write songs now specifically with video in mind."

Nesmith has produced video clips on his own songs "Rio" and "Crusin'" as well as Kim Carnes' "More Love," Poco's "Under The Gun," Sean Tyla's "Breakfast In

Marin" and Trefethen's "The Last Bosenians."

Nesmith is now working on an album of his own titled "Neon Ruby," which will entail an audio disk issued on his Pacific Arts label and a videocassette possibly to be distributed by an outside motion picture company.

He notes that most record companies have mixed feelings about video. "They have a desire to stay educated in the development of the form for promotional purposes," he says, "but there still isn't widespread appreciation of video as a burgeoning art form."

Geldof agrees that there should be more creativity in video productions. "It's

(Continued on page VM-23)



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HOME VIDEO



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By **GEORGE KOPP**

The home video industry may be generating as much business for lawyers as it is for retailers. Every new development seems to break new legal ground, and one of the biggest headaches for video producers is the fact that so much of what they do falls into a gray area the lawmakers have not yet defined.

The industry's legal problems fall roughly into two areas—those arising in the course of

program acquisition, and those arising after program sale. But somewhere in the middle is perhaps the most serious problem the business faces right now—piracy—which on a large scale presumably takes place between the duplicator and the retailer.

In all this sea of confusion there are perhaps only one or two landmarks by which navigators can get their bearings, and both of them may change in the near future. One is the Disney-Betamax suit of last year. The rul-

ing is now under appeal, but if it stands the law states that individuals are allowed to tape programs off the air for their own use.

The other is the Copyright Act of 1976 which explicitly gives purchasers of videocassettes the right to do anything with them except duplicate or show them publicly. This act has opened the door for the whole unauthorized, but legal, rental business that is becoming increasingly widespread among retailers.

But in the area of program acquisition there is not even this minimal amount of legislation. There is not even any agreement on whether music used on videocassettes is subject to synchronization rights or to mechanical rights.

"In general people don't know what's going on," says entertainment lawyer Barry Menes. "Ignorance is holding things up in the development of the industry. No one wants to take the first step."

The recent SAG-AFTRA strike brought the legal hassles of the video business into the public eye, but even the settlement reached with those unions only begins to scratch the surface. Several other unions, including the musicians, writers and directors, must reach similar agreements. But the biggest hold-up will be from the publishers.

Says MCA Discovision vice president Barry Reiss: "There is no consensus. What kind of rights are we dealing with? Mechanical rights? Synchronization rights? A hybrid mechano-synch right? I think the whole thing will be decided as much by the pressures of the marketplace as by the courts. The marketplace isn't going to wait for the lawyers to go to the Supreme Court on this. They'll have to make agreements, and whatever those agreements are, that's what it will be."

Agrees Menes: "It will take a major studio willing to make the first step. But the studios should not agree to agree at a later date. They should try to make a deal. If there's a mutuality there's a meeting of minds. But if you leave it up in the air you're asking for trouble."

But in spite of the agreements with the artists reached as a result of the strike, setting a percentage of the gross from video sales as compensation, all is not smooth in that sphere. More and more recording groups are making video promos, owned by the labels, which are distributed to clubs, movie theaters and other outlets, and from which the artists collect no residuals.

Attorney Don Biederman says these may be hard to deal with should they be candidates for videodisk, for example, at some future date. The existing contracts don't cover such a contingency, and ownership of the material in such a case is unclear.

"With older material," he says, "there may have been no discussion of such cases in earlier agreements. AFTRA has said that if any studio tries to market such material through home video or pay television they will sue not only for scale wages but also for profits."

"In terms of new material," he continues, "the same problems apply. A programmer may have to tie up rights with a number of people. There's no compulsory licensing for video. And if it's used over cable or satellite it's still unclear whether it's synchronous use. If it is, you need a license. If not, broadcast rules apply."

"Publishers don't know what to make of it," he continues. "The whole thing is ballooning every week."

On the other side the problems are just as potentially damaging to the new industry. These are the issues of piracy and rentals. Says Barry Reiss: "In piracy you have the problems of both deliberate piracy, usually done by the retailer, and another type of piracy done unwittingly by the consumer. A consumer who copies a friend's

(Continued on page VM-22)

A Billboard Spotlight

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Phillip Goodhand-Tait, a British singer-songwriter, addresses the inaugural meeting of the British Videogram Assoc., recently set up the British Phonographic Industry to cope with problems arising out of video developments.

Video analysts in Europe have waited a long time for the moment they can finally announce this is it, the video age has arrived. Instead it has snuck up on them in bits and pieces: a hardware launch, a new software company, distribution deals, trade associations; and even when the trickle of development becomes a flood of new ventures, as it began to this

year, and the whole structure of the new industry starts to become visible, there's nowhere you can cut it with a knife and say, this was the turning point.

If there is going to be a watershed year for the European video industry, it will likely come in 1982 or 1983. Next May Philips launches its VLP disk system in the U.K. At the Blackburn plant, pilot produc-

tion of software is ready to begin. The rival JVC-developed VHD player will come on the market around the end of 1981, and in 1982 RCA plans to move into Europe with a stereo-capacity SelectaVision machine.

Many in the video world believe disk is the future. Once established, video-cassette will be left to fulfill its natural role as a medium for 'time shift', blank tapes used primarily to record off-air. Many factors tend to support this view; chief among them is cost. In West Germany videocassettes cost up to \$140, in Scandinavia around \$100, in the U.K. \$80-100, in France \$100-135, in Spain the same.

No firm prices for Europe have yet been announced, but it would be surprising if feature films on videodisk averaged more than \$35 apiece. When software at that price level is available, runs the argument, there will be a watershed, and the market will really take off.

If so, growth levels would have to be truly spectacular, because the fact is that with only videocassette to worry about, the European industry is already expanding at quite a dramatic rate. Some of the statistics, in those early days, may be unreliable, but that message is clear.

Total vcr sales in Europe last year were around 600,000, West Germany accounting for over 30%, Britain for 25%, France, Holland, Sweden and Italy each from 5%-10%. The year before sales totalled only 380,000 machines. Predictions for 1980-81 are uniformly bullish: in West Germany Sony predicts a jump from 240,000 vcrs sold this year to 380,000

next year. A conference in Berlin set the figures even higher. In the U.K. Mackintosh Consultants say 125,000 were sold last year, and 265,000 will be sold next year. France, with a relatively modest rate of increase, sold 100,000 recorders in 1979 and this year will sell maybe 120,000.

JVC's VHS format continues to dominate the market with something like 65% of all sales. Sony's Beta system has to be content with 30% or so, despite a strong though possibly temporary fightback with the new C7. Philips remains the unlucky Cinderella, despite the generally admitted excellence of the old N1700 machine and the razzmatazz launch of the new V2020, to which it rather forlornly devoted the whole of its enormous VID-COM stand. Only in territories like West Germany does it run close to VHS, at the expense of Betamax.

Software figures are even more elusive, complicated by porn and piracy. But there is no question sales are growing fast and in countries like Britain at not far off the U.S. rate of 100% annually. Certainly many producers have expressed surprise at just how strong sales are, considering the product is expensive and its consumer market is supposedly feeling the recessionary pinch.

It's a market which is beginning to take on a recognizable character of its own. Software rental, for instance, is a key feature. In Britain it has been pioneered by firms like Intervision, partner to a recent rental-only deal for 20 United Artists blockbusters. Rental to sales ratio outside London is near 4:1 says boss Mike Tenner,

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Movies You Won't Find In Your TV Guide

and program suppliers are happy with the royalty control the system offers. Other leading distributors have fallen in line: VCL rather grudgingly, new-

now working towards creative self-sufficiency in video music. In West Germany the Videoring production house is making a mark with titles from top Euro-

'Porn and feature films are the staple diet of video's customers in all world markets. In Europe, movie catalogs are growing in quality ...'

formed CIC Video with a rent/sell pricing scheme.

Elsewhere, as in Scandinavia, the rental: sales ratio is put as high as 9:1. For a product whose 'repeatability' is in so much doubt, rental at \$10 must make more sense to the average consumer than ownership at \$100.

Another feature, which must be worrying to the record industry, is the limited role record stores have so far played in video retailing. In all territories specialist video outlets are springing up at a great rate, taking as much as 25% of the business. Firms like Intervision have learned by experience how painfully slow videocassette trade through disk retailers can be, whereas there are strong indications that customers like their software where the hardware is, or for that matter where they go to pay their tv rental: the High Street rental company showrooms.

Whether this will change when the videodisk, with its physical similarity to audio disks, comes along remains to be seen. Much will obviously depend on what kind of programming turns out to meet the public taste, and this is a question, as Selecta-Vision marketing chief David Heneberry has been at pains to point out, which no one can pre-empt.

So far as the program range in Europe for existing videocassette formats is concerned, music is some way from being the most popular category. That honor still belongs to porn, accounting for more than half of all sales. Porn and feature films are the staple diet of video's customers in all world markets. In Europe movie catalogs are growing in quality. Only a year or so ago most were pre-1960; today they include many of the box-office hits of the last half decade and some titles that have barely gone on theatrical release. The big American film companies of Warners, Paramount, Universal, Disney and MGM are all putting product on the European market.

For the most part they are distributing through video arms set up by their record company relatives, and it's ironic that in the forthcoming U.K. catalogs of MCA's CIC Video, Warners' WCI Home Video, CBS's imminent video offshoot in Britain, as in those of RCA Video in France, PolyGram's Polymedia in West Germany, there is, for the moment at any rate, such a dearth of music programming.

It's the independents in the video software field who have led the way with music. In Britain VCL was quickly off the mark with a live Tina Turner cassette, one of the U.K.'s first purpose-made music programs, and is

pean artists like Richard Clayderman and Boney M. The "Abba Music Show 1" from Sweden's Europa Film is one of the conti-

nent's biggest sellers, challenged only, among record company-originated programs, by the Chrysalis production of Blondie's "Eat To The Beat."

At VIDCOM the copyright problems that have been largely responsible for holding back the expansion of video catalogs were a prime topic of the industry's discussions, along with home taping. Little evidence of easy solutions emerged. The International Legal Commission

VIDEOMUSIC

VM-17

tackled 'fair use' recording and found itself unable even to define terms. IFPI's meeting contented itself with calls for greater cooperation between trade associations and the thought that future telecommunications developments in Europe might require a new international convention, of which home taping would be one feature.

Within the industry calls for a levy on software and hardware,

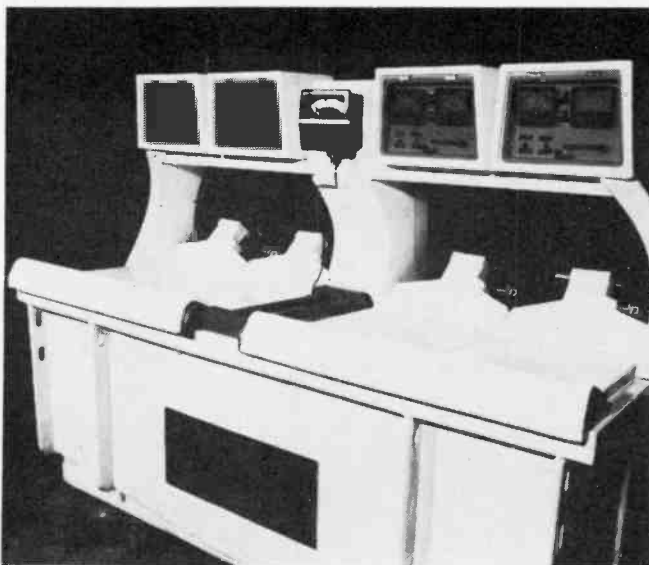
as per the audio industry's hopes, are widespread, coming particularly loudly from the major tv stations like the BBC which are chief victims of unauthorized copying, both domestic and pirate. Despite counter-representations from the blank tape sector, where business is booming, most European governments seem sympathetic, though somewhat loath to take the active steps necessary for new legislation.

Billboard

A Billboard Spotlight

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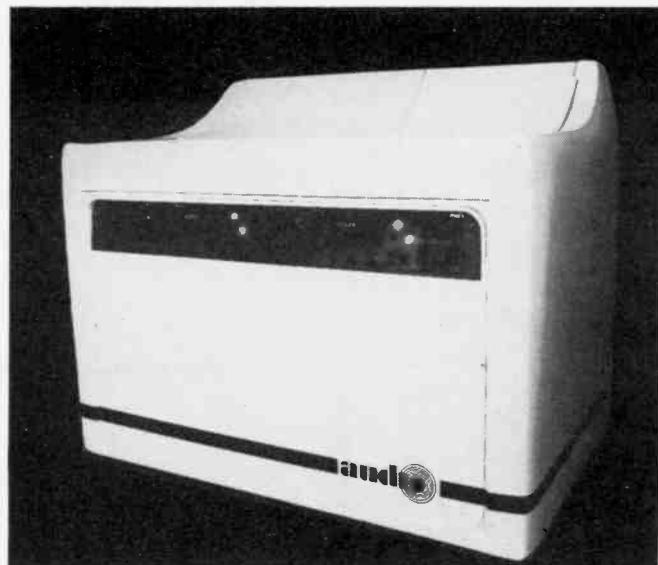
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NOVEMBER 22, 1980 BILLBOARD

Creating A New Form

• Continued from page VM-1

One futuristic concept does seem certain: you walk into tomorrow's record store, purchase a copy of Pink Floyd's new album in stereo videodisk form, and bring it home to play on your large-screen television/digital audio super system.

Not only will you be able to "see" the artist perform its new songs (either in concert form or visual interpretation) but the sound quality will be unlike anything conventional LPs provide.

Moreover, the option of just flicking a switch will be there for the audio-only portion, perhaps the ultimate home video music experience.

Until, of course, you step to the Abel scenario. Or else go beyond that and consider the science of holography—the suggestion that home systems might one day project life-like, three dimensional moving images into your living room (you press a button and there's Mick Jagger leaping and shrieking "Jumpin' Jack Flash" on your coffee table.)

But no matter what or how many shapes video music takes in the 1980s, 1990s and beyond, one other prediction is safe. Music and video will marry into an exciting new creative art form.

A quick scan of the home video market now, however, reveals that most home video product available to the consumer is top-heavy with films.

In fact, of the 30,000 or so titles now for sale or rent for home video digestion, probably less than 5% represent music.

Most of the music-oriented video material that exists today consists of stockpiling promotional clips in record company vaults; concert footage of various sorts; and music-soaked films such as "Urban Cowboy."

There's still very little original video music programming.

While it's true that consumer video hardware is still at the toddler stage, one reason why video music is virtually non-existent, also, is the legal jungle surrounding it.

Much potential product is still lying on negotiating tables surrounded by record label presidents, artist managers and attorneys, as well as representatives of such unions and guilds as the American Federation of Musicians.

Unlike the conventional record industry, a known quantity with established marketing practices and royalty-rate structures—the emerging video music industry is still a question mark enterprise plagued by legal, creative and merchandising uncertainties.

The estimated 30 million copies of "Saturday Night Fever" purchased worldwide, making it the largest-selling audio disk in history, might be small potatoes compared to the sales numbers video albums could generate.

By the year 2000, it's not inconceivable that a videodisk (music or otherwise) may sell 100 million or more units. With that in mind it's no wonder participants want as big a slice of the royalty pie as possible.

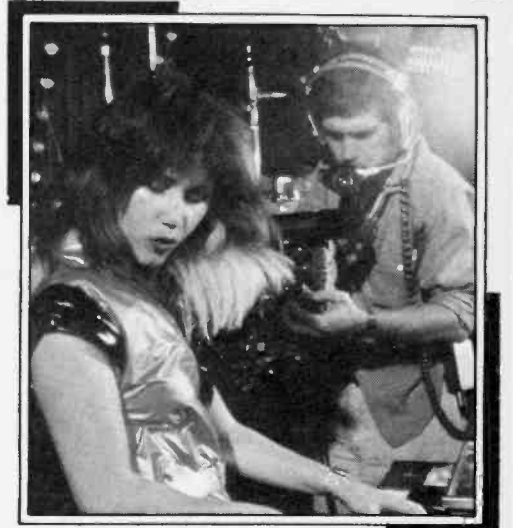
While existing music movies are starting to be available on videodisk and videocassette, and while it's likely that one day record company promotional clips might wind up on disk or cassette (maybe in a 'best of' package), it's generally acknowledged that video distributors are looking towards the creative visual producers (and artists) for leadership.

"The videodisk," adds Abel, "is a completely new medium and unlike television or the video-cassette, offers all kinds of new storage and interactive possibilities. It's a unique medium and

VIDEO MUSIC



Scenes from the taping of the Marty Balin/Bob Heyman production, "Rock Justice, now available on EMI-Videograms.



you have to design for it. There will be a whole new breed of video artist, video music makers and just video makers emerging. Where will they come from? Many will emerge from the art and design field."

Ironically, much of the push and venture money for creative video music production may not come from record labels initially, despite the fact that some industry executives, like Alan J.

Hirshfield, board chairman for 20th Century-Fox, believe that record companies will be the video and video music programmers/distributors of the future.

Newer ventures and conglomerates—such as CBS Video Enterprises, EMI Videograms and RCA Selectavision—are likely to provide creative investment monies.

"The distributors will fund a
(Continued on page VM-23)

McCullough is Billboard's Sound/Video Business Editor.

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Advancing Technology

• Continued from page VM-6

Third, there is the visual style of the piece itself, perhaps making a live version almost unnecessary. "There are other things to do to the track besides simply shooting people singing," Peter Impint of Metavision remarks. "After all, some artists make great music but they're not that interesting to watch." Having a prerecorded track allows the producer to plan out other visuals to incorporate into the piece.

But no matter the video or audio considerations, the advancing technologies have not made it easier to create visual music. What it has done is to shift the focus of creative energies from the hardware itself to what is actually being created. The video systems are becoming "transparent" to the producers and artists. As the hardware becomes more adept at recreating a producer's fantasies, less energy is spent overcoming the system and more energy is spent creating.

The tools of the trade are advancing, no doubt about it. "But those tools require craft and technique," Ron Hays of Music Image in Los Angeles asserts. "They demand wisdom in style, and they demand a fantastic amount of creative talent to give the expression of music the variability which will in turn create interest, attention and the desired focus by an audience."

It's more than simply a visual or audio medium and the producers Billboard spoke with were even more sensitive to the developing artists than they were to the developing technologies. This is crucial, for when the visual music artists surface and express themselves through the advancing technologies, the business will reorient itself to produce the cassettes or disks as a marketable commodity all to themselves. Producers shooting now are exploiting rock music because that is currently the most marketable and saleable item to be promoted. But the promotional tapes are a far cry from what some envision in the future.

They expect visual music to become a profoundly important entertainment art form. Producers see it as a language which is only beginning to be understood. It's a non-narrative medium that offers a challenge to music artists. How is interest sustained? Is it all abstract? What are the styles to be used? What are the techniques? What's more, the producers are asking, who are the artists to answer these questions?

"The scene parallels the movie industry on the verge of the talkies," Impint comments. "There were silent movie heroes who just couldn't make the transition

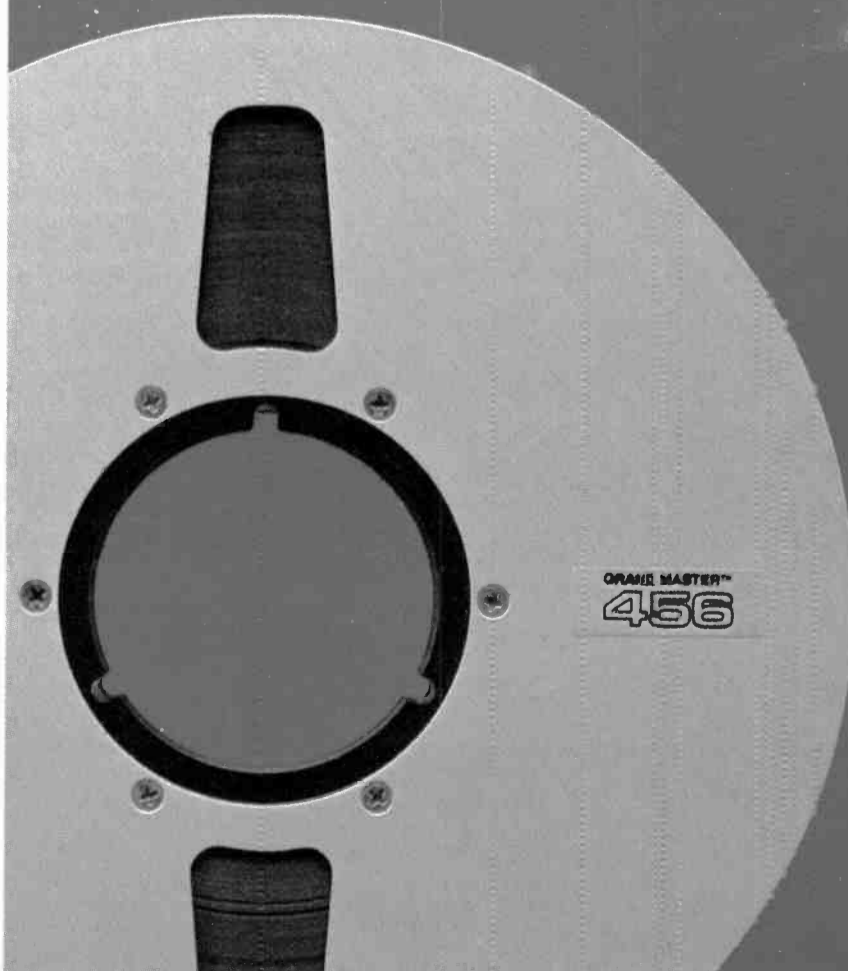
to talkies because of funny speech patterns or whatever. It's the same thing here. There are some great musicians, but they may not be all that interesting to watch."

It's a challenge to the artists to challenge themselves; to grow and evolve through the advancing technology around them.

The microprocessors are infiltrating and revamping entire systems of equipment. Pieces of hardware are becoming more

portable and compact. But have they made it any easier to create visual music? No. The challenge is still there. Billboard

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CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Fran Fresquez. Cover Illustration: Tim Guyer.

Label Video

• Continued from page VM-4

elaborate, it made more sense to do the whole album and then, as we were doing it, we decided it had a lot more uses than just promotional and decided to offer it for retail sale."

Clocking in at \$140,000, the

"Eat To The Beat" project was done at a fairly moderate cost considering the \$15,000 per song price tag many video promos entail.

"I don't think we could get that done today at near that price," says Carhart. "The tape offers everything from conceptual story lines to solo bits from Debbie Harry and group per-

formances. Video music is very much in the development stages for labels but there's a lot of opportunities. Not every group can be a video star but there are groups like Blondie that have a wide appeal and are very visual. This tape has turned into one of the best avenues of exposure for the band. They don't tour that much so tv is very important."

Although uncommitted at this juncture, Chrysalis is looking into the possibility of future video records, including another Blondie effort or a live concert performance from Jethro Tull. Chrysalis has gone full steam ahead in the promotional clip department, producing pieces this year on Pat Benatar, Stiff Little Fingers, Michael Schenker, Ultravox, Ian Hunter, Huey Lewis and the News, the Babys, the Specials, and a live concert culled from the Montreaux Jazz Festival.

At quite a few record companies, the downturn in domestic promo projects has been partially offset by activity in the international divisions. In places like Europe, South America, and Australia, lack of artist tours and radio airplay have made tv an all-important medium for breaking acts. The Police and Boomtown Rats have become international stars with a lot of help from their videos. Split Enz, an A&M group in America, recently rocketed to No. 1 in its native Australia with assistance from the video of its "I Got You" single.

"Our clips have a variety of clientele," says Jeff Ayeroff, A&M's vice president, creative services, "but primarily they're for international use for artists who won't be appearing in Japan or Germany and where the network of tv is more powerful. So a lot of times international tastes dictate how you make something and that varies. In South America they want a lot of glitzy bright stuff. In England and some of Europe they like straight performances because it's easier to integrate into the shows. We did a lot of great conceptual films and that was alright for awhile, then producers began to say it didn't look right because with six different concept films in all different formats, you end up with a hodgepodge looking show."

The number of video clips done this year is fairly impressive. Elektra has produced or obtained clips from the Cars, Pointer Sisters, Queen, Linda Ronstadt, Joni Mitchell, Lucifer's Friend and the Korgis, among others. Atlantic placed videos from the Rolling Stones, AC/DC, Yes, Genesis, White Snake and many of their Virgin artists (i.e. XTC Records). Warner Bros., with an exceptionally active video division, has recent promos for Ashford & Simpson, George Benson, Devo, Larry Graham, Robin Lane & the Chartbusters, Philip Lynott of Thin Lizzy, Hilly Michaels, Pearl Harbor & the Explosions, the Pretenders, Ramones, Todd Rundgren, Robert Palmer and Paul Simon.

"In theory we've been more selective and made less but there seems to be quite a lot being done," notes Jo Bergman, director of Warner Bros.' tv and video department. "A lot are being picked up from Europe."

"The use of video here though is definitely becoming as important as the international market.

VIDEOMUSIC

Because there are more outlets there's more point in producing video. When people are seeing something used on five or six shows, it has an impact, a domino effect. In the coming years I can see a tremendous increase in the kinds of use for these commercial clips and there's going to be much more of a relationship with marketing and sales in their distribution."

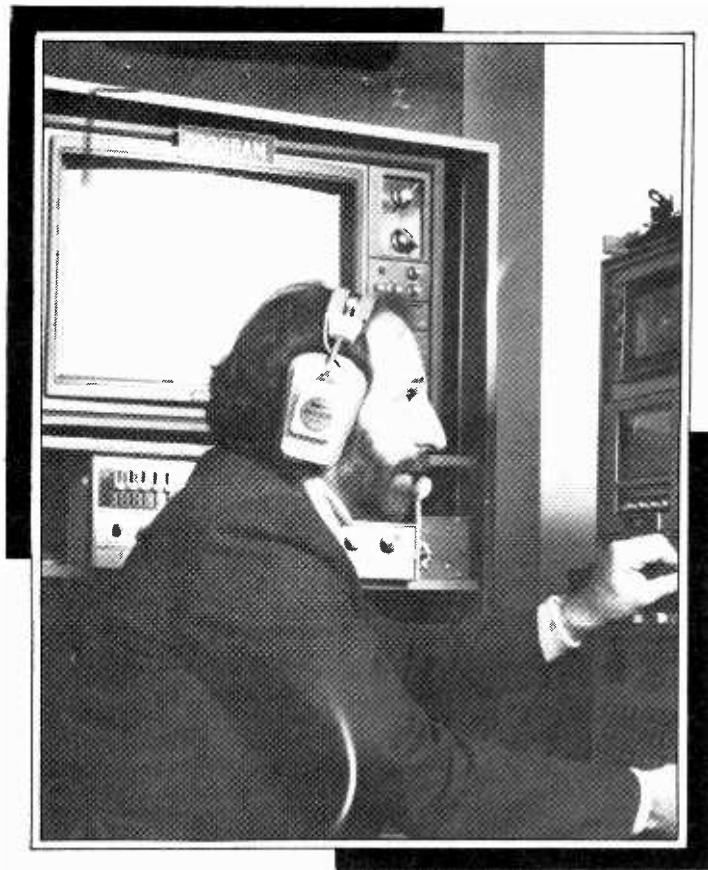
"The gentle giant is awakening right now," agrees A&M's Ayeroff. "Video is starting to come of age. We're beginning to get pressure from the managers to do videos for their groups. It's becoming part of the contract package. I know it's a cliché and every a&r man says it, but there's a whole evolution of groups who create their own videos with the same energy that they create their music. I see it all the time. A great artist will come in and be a 360 degree artist. They'll know what a video is supposed to look like and have demands.

RCA is the first and so far the only major record firm with an extensive in-house facility along with remote production equipment. Costing around \$250,000, the N.Y. based system is used not only to produce 90% of the RCA and RCA associated label artists but also for many of the label's record commercials and a monthly in-house new product sales presentation.

"It saves a lot of money," says Steve Kahn, RCA's manager of audio/visual productions, "and it eliminates a lot of middlemen. Video is such a natural medium for rock'n'roll and our business because it's immediate and exciting. Video not only sells records but it also sells the artists and their image. That's great because an artist lasts longer than a record and if we can develop our artists then we're going to have more successful records.

"At last year's Billboard Video Conference, I made the statement that record companies don't have to spend \$30,000 to

A Billboard Spotlight



Steve Kahn, RCA's manager of audio/visual productions: "Video is such a natural medium for rock'n'roll and our business because it's immediate and exciting...."

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A Devo alien, in the Warner Bros./Devo video for "Freedom Of Choice." (photo by Zox)

"You know, it's not a given that musical artists have to have an artistic sense visually. You can have hit records without that. Sometimes we have to push, beg and borrow to make an artist look good on video and other times we just have to stand back and watch it happen. It's great."

A&M promo clips this year run the gamut from a Herb Alpert film with still photographer Norman Seef to pieces on the Brothers Johnson, Supertramp, the Police, Peter Allen and Yellow Magic Orchestra. I.R.S., distributed in the U.S. by A&M, has been especially active. At startlingly low costs ranging generally from \$500 to \$1,500, the label has produced a series of imaginative videos for its eclectic collection of new wave acts (Klark Kent, Buzzcocks, Stranglers, Oingo Boingo, Humans, Wazmo Nariz, Cramps) as well as putting together a number of video samplers for retail and college use.

In a key move, A&M has recently remodeled and upgraded its largest soundstage, formerly used by Charlie Chaplin. Under the auspices of Jerry Kramer of video production company Kramer-Rocklen, A&M has opened it up for film and video productions.

\$60,000 on promos. I suggested they either spend the money on putting together an in-house system or try and split the costs with cable. Some say that's too costly or cable won't go for it. They're wrong."

Although the energies of Motown's video operations have been diverted from promos to producing commercials in the past year, there have been other projects as well. A piece commemorating the 20th anniversary of Motown has been completed along with the promo clips of Stevie Wonder's "Master Blaster" single and Diana Ross' "My Old Piano."

"I get barraged by shows wanting promo clips every day," says Nancy Leiviska, Motown's director of video operations. "Many of our artists are now realizing the importance of video and are anxious to do them."

Leiviska's latest proposal is for a series of promos for a new artist, a low budget piece incorporating an interview segment and a live performance costing from \$6,000-\$8,000.

"Then, for an artist like Jermaine Jackson we would spend between \$10,000 and \$15,000. For a Diana Ross, we would go as high as \$25,000 for two songs and get an incredible promo."

The uses for video clips are already beginning to expand beyond just cable and broadcast tv. MCA is in the talking phase of using its promos for an MCA DiscoVision videodisk.

"At first we would use it as a demonstration disk for the various people selling the videodisk and machine," says Anne Lewis, MCA's director of film and video services. "Depending on the success of that, we could later open it up for other record companies to participate and then maybe make it a retail item. There's a lot of interest and proposals about this, but no definite action yet."

Another new route for pop clips lies in the recent phenomenon of video rock dance clubs. New York establishments such as the Danceteria, Mudd Club, Hurrah and the Ritz feature a selection of new wave and rock videos between sets, utilizing the clips much like a DJ uses records. There are even video pools cropping up to supply these outlets.

"We're getting much involved in this video club scene," observes CBS' Newman. "I think it's a new and very viable promotion area. The Ritz has a 20-foot screen and a huge ballroom and the impact of a good video is tremendous."

As the outlets for promos grow, it seems certain that video clips will become more and more like records, like singles. They are an introductory package to an artist, an audio/visual calling card that will play an increasing role in helping to determine the success of an artist or record. Some predict that tv, the medium that transmits these clips, is fast becoming a viable alternative to radio airplay.

"I don't know if it will be the new FM," asserts Newman, "but it will be a new something. TV is another medium just like artist touring is, which means that video can not only be an alternative for radio, but also for touring. I can get the Heaters and Tommy Tutone on 'Hollywood Heatbeat' where I may not be able to get them on the radio. I'll take that exposure. TV is a whole new promotional area and as radio gets tighter and tour support lessens, tv and especially cable become much more important.

"When Warner Cable introduces a 24-hour music channel next year, that will be symbolically a revolution. When the public is able to turn on the tv instead of the radio and walk around and listen to it or watch when they want then that's going to be real interesting. And when videodisks become a reality, I see that kind of show being as great a promotional outlet as radio is for records. I may be crazy, but I see a direct parallel there."

Mike Nesmith's label, Pacific Arts, is perhaps the most apt prototype for what the future mingling of record labels and tv will be. Pacific Arts is an umbrella corporation over two major divisions, records and tv. The record part puts out disks by various artists. The tv division produces not only the much acclaimed Nesmith promos but also other record company clips, Warner Cable's "Pop Clips" show, a variety of cable specials and instructional tapes.

The company is planning to

merge the two divisions into a third, Pacific Arts Video Records. The first products of that union will be specials by Nesmith and Bill Martin on cassette.

"It will go out through our normal record distribution system, supplemented with some video retail distribution along with promotional airings on cable and broadcast tv," says

David Bean, vice president and director of marketing. "Right now the largest software sellers for video are movies, but we think that after that, when there are more machines around, the next trend is going to be for special programming made just for video. The market for video music is just at its very beginning, so it's definitely not yet as signifi-

cant as it's going to be. Not by any means."

The future of the record industry and video looks bright, but the future is a changeable beast and it's the truest cliché of them all to say that "only time will tell."

Muses CBS' Newman: "I'm looking forward to the day when instead of the announcer

saying here's Billy Joel and pretending the clip is part of the show, he'll say here's the new Billy Joel video. I'm looking forward to when the clip is a form of art, when it's the end and not just the means. But I guess that's not going to happen till people start buying them and I don't know exactly when that's going to happen." Billboard

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Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	NEW ENTRY		STAR TREK (G)	Paramount Pictures, Paramount Home Video 8858
2	1	21	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
3	NEW ENTRY		BLUES BROTHERS (PG)	Universal City Studios Inc., MCA Distributing Corporation, 77000
4	NEW ENTRY		AMERICAN GIGOLO (R)	Paramount Pictures, Paramount Home Video 8989
5	35	3	CLOSE ENCOUNTERS (R)	Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
6	NEW ENTRY		ALL THAT JAZZ (G)	20th Century-Fox Films, Magnetic Video 1095
7	9	5	EVERY WHICH WAY BUT LOOSE (PG)	Warner Bros. Inc., Warner Home Video WB-1028
8	4	41	SUPERMAN (PG)	D.C. Comics, Warner Home Video, WB-1013
9	NEW ENTRY		UP IN SMOKE (R)	Paramount Pictures, Paramount Home Video, 8966
10	7	5	CLOCKWORK ORANGE (R)	Warner Bros. Inc., Warner Home Video WB-1031
11	16	3	PHANTASM (R)	20th Century-Fox Films, Magnetic Video 4066
12	12	25	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
13	6	54	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
14	8	35	HALLOWEEN (PG)	Falcon International Prod., Media Home Entertainment, M131
15	15	3	1941 (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
16	2	13	THE ROSE (R)	20th Century-Fox Films, Magnetic Video 1092
17	5	33	"10" (R)	Orion Pictures Co., Warner Home Video, OR 2002
18	18	3	ANIMAL CRACKERS (G)	Paramount Publix, MCA Distributing Corporation, 55000
19	19	3	DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation, 66004
20	NEW ENTRY		CHINA SYNDROME (PG)	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10140
21	17	25	(NATIONAL LAPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
22	10	29	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
23	NEW ENTRY		LITTLE DARLINGS (R)	Paramount Pictures, Paramount Home Video, 1301
24	NEW ENTRY		CHAPTER II (PG)	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10130
25	11	5	SATURN III (R)	ITC Entertainment, Magnetic Video 9004
26	26	13	EMANUELLE: THE JOYS OF THE WOMAN (R)	Paramount Pictures, Paramount Home Video 8890
27	3	9	COAL MINER'S DAUGHTER (R)	Universal City Studios, Inc., MCA Distributing Corporation 66015
28	NEW ENTRY		CHEECH & CHONG'S NEXT MOVIE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66016
29	21	5	BLAZING SADDLES (R)	Warner Bros. Inc., Warner Home Video WB-1001
30	40	25	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
31	31	3	UNMARRIED WOMAN (R)	20th Century-Fox Films, Magnetic Video 2913
32	29	54	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
33	30	5	SILVER STREAK (PG)	20th Century-Fox Films, Magnetic Video 1080
34	25	7	BOYS FROM BRAZIL (R)	20th Century-Fox Films, Magnetic Video 9002
35	13	41	ENTER THE DRAGON (R)	Warner Bros. Inc., Warner Home Video, WB-1006
36	14	5	GREASE (PG)	Paramount Pictures, Paramount Home Video 1108
37	22	25	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
38	23	5	KLUTE (R)	Warner Bros. Inc., Warner Home Video WB-1001
39	37	31	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
40	34	5	JULIA (PG)	20th Century-Fox Films, Magnetic Video 1091

Legal Area

Continued from page VM-14

cassette doesn't think of himself as a pirate, but the effect is the same on the industry. You've lost a sale."

Unauthorized rentals, says Reiss, are "as much a marketing problem as a legal problem. From a marketing standpoint you want to prevent rentals, but it will take legal means to do so."

Many retailers get around legalities by buying tapes, not direct from the supplier but through a distributor. This circumvents the so-called "first sale rule." Even if the studio, as most do, has a clause in its contract of sale forbidding rental, this clause is only valid on the first sale. Any resale of that product allows the new owner to do what he likes

within the restrictions of the copyright act. Rentals are legal.

Even a cassette purchased direct from the supplier may be rented legally, although the renter is liable to a civic action if his sale contract forbids such an action. Enforcement of no-rent clauses are themselves fraught with legal pitfalls. One retailer claims that the newest sale contract of Columbia Pictures Home Video is illegal because it gives Columbia the right to examine his books.

Columbia may be entitled to examine his transactions involving Columbia product, but nothing else. His books, he says, and the books of most other retailers, are not separate for every brand of videocassette. He says therefore that if Columbia wants to

examine the books it must first get a subpoena.

A problem the Motion Picture Assn. of America (MPAA) finds particularly worrisome is public showing of prerecorded videocassettes. Says MPAA vice president Jim Bouras: "Numerous people are now exhibiting cassettes illegally; bars, restaurants, hotels, even cable systems. In some parts of the world they are even shown on broadcast tv. All of these markets have traditionally rented films for use. These illegal showings are having a tremendously negative impact on the film business."

Bouras says the only recourse the MPAA has is to initiate a series of selective lawsuits to keep up the pressure, combined with a campaign of public education.

Billboard

A Billboard Spotlight

NOVEMBER 22, 1980 BILLBOARD

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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 sales strength.

Five Artists

• Continued from page VM-10

a mistake to think that a video has to be a literal interpretation of a song," he says. "We did one where the song told one type of story and the video told another. If you turned down the sound, you could follow the second story with just the visuals."

Geldof adds that he thought Blondie's "Eat To The Beat" video LP was "boring. Doing it track-by-track wasn't necessarily the right approach," he says.

"People get tired of the visual element faster than they do the audio. If I was to watch an hour of somebody, I'd be bored stiff, but I could listen to something for five hours without moving.

"You can spend a lot of money on these clips if you want to," Geldof adds, "I don't think it's worth it. It's the same as with a record. You can spend forever in the studio chasing your own tail."

Jeff Porcaro of Toto says the group spent more than \$80,000

on a four-song video from its "Hydra" album.

"This is what's going to set the groups apart," insists Porcaro, who notes that the group's upcoming third album was written with video in mind.

David Bean, vice president and director of marketing for Pacific Arts, notes that newer acts are more aware of video than es-

tablished veterans. "The younger musicians coming up through the street clubs in San Francisco, L.A. and New York are already video conscious," he says. "The dinosaurs aren't going to know what hit them when video reaches its peak."

Nesmith has the last word regarding the oft-cited analogy between film at the advent of

sound and the music business today with the emergence of video.

He acknowledges that there are some "holes" in the analogy, in that at the time of silent pictures there was a widespread belief that something was missing; while now with audio records there is a general consensus that the form is complete.

"But we'll find out very quickly that that's not the case," he insists.

"I've talked to a lot of writers and artists who are utterly ignorant of the process; it seems like so much dark magic to them. These artists who just aren't willing or able to make the jump are going to be out of work."

Billboard



Cherokee Studios, Hollywood, California.

New Form

• Continued from page VM-18

lot of activity," adds Weaver, "but I think you will see a lot of outside funding and backing. Some of it will be analogous to independent filmmaking, and then shopping for a distributor. You will still have the major companies who are also distributors.

"Right now," he footnotes, "there is tremendous interest. Everyone seems interested in investing money into video at some level."

By the end of 1980 and into 1981, some early returns on video music will be in.

The huge Time-Life organization has begun marketing a Kinks videotape called "One For The Road" in conjunction with Arista Records' issuance of a two album set of the same title by the group. It's essentially concert footage.

What's believed to be one of the first major original video music conceptual pieces made for videodisk and videocassette—"Rock Justice"—is also just out on EMI Videograms. Directed by ex-Jefferson Starship vocalist/writer Marty Balin, initial consumer reaction should be carefully monitored. It employs a theatrical "rock opera" approach.

The Blondie "Eat To The Beat" video LP is due out on RCA SelectaVision videodisk in 1981, while its counterpart will be offered on videocassette by WCI. That product is a visual of each song on the audio LP featuring both straight ahead concert footage as well as more graphic vignettes of the tunes.

One early trend in the video music home market is that movies with strong music soundtracks are highly desirable by consumers. "Saturday Night Fever," "Grease," and "The Rose" are winners in the videocassette market thus far. "All That Jazz" recently became the first prerecorded videocassette to have orders of \$1-million on initial shipment.

Since consumer preference will certainly be a deciding factor in the future of video music, it's a future that looks good—as well as wide open—for pioneers of a new art form.

Billboard

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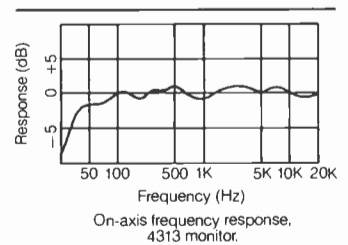
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OPENS THURSDAY (20) IN LOS ANGELES

Experts At Video Music Parley

• Continued from page 1

tions from various suppliers.

Among the exhibitors are Image West Limited, Liberty Fixture, MTV Productions, Ron Hays Music Image, Magnetic Video Corp., Metavision, Video Systems Network, the Nostalgia Merchant and Paradise Studio.

Other highlights are also expected to include a major news announcement from the laser optical videodisk camp (MCA/Philips/U.S. Pioneer/Magnavox/DiscoVision Associates) and new music programming updates from such major videodisk entities as RCA SelectaVision.

A keynote session sets the stage Friday (21) which will include Cy Leslie, president of CBS Video Enterprises and Stan Cornyn, senior vice president of Warner Communications, Inc.

Following is a "President's Panel: Video Views The Music Industry," moderated by Steve Traiman, executive director, RIAA, which includes Andre Blay, Magnetic Video; Jim Fiedler, MCA DiscoVision; Barry Shreck, Pioneer Artists; Nick Draklich, the Nostalgia Merchant, and David Grossman, NFL Films.

Traiman is expected to report on day-long RIAA/VIDEO meetings one day previously at the Sheraton.

Rounding out Friday are:

• "Consumer Video: An Update On Hardware & Software," moderated by Billboard reporter George

Kopp, including David Croner, RCA Consumer Electronics; John Talbot, U.S. Pioneer; Ed Adis, Sony Corp.; Henry Brief, ITA; Jerry Gunnarson, Ampex, and Martin Polon, UCLA audio-video consultant.

• "Assembling The Rights ... Making The Deal ... A Business/Legal Update," moderated by Don Biederman, Mitchell, Silberberg & Knupp, including Kenneth Dearsley, Denton, Hall & Burgin; Jay Cooper, Cooper, Epstein & Hurewitz; Bob Emmer, Alive Enterprises; Larry Harris, 20th Century-Fox Telecommunications; Barry Jay Reiss, MCA, and Sam Trust, ATV Music.

Saturday leads off with "The Evolution Of The Record Company Video Dept.," moderated by John Weaver, KEEFCO, including Jo Bergman, Warner Bros. Records; Clay Baxter, EMI/Liberty; Linda Carhart, Chrysalis; Paul Cooper, Atlantic Records; Sherry Goldsher, Elektra/Asylum; Nancy Leiviska-Flowers, Motown, and Debbie Newman, CBS Records.

• "Prerecorded Video Software: A Marketing/Distribution/Retailing Analysis" will be moderated by Billboard marketing editor John Sippel with panelists Russ Bach, WEA; Al Bergamo, MCA Distributing Corp.; Richard Schramm, CBS Specialty Stores/Pacific Stereo; Gene Silverman, Video Trend; Lee Hartstone, Integrity/Wherehouse/Big Ben's and Cheryl Benton, the

Video Station.

• "Creative Production ... The Shape Of Video Music" includes moderator Jeff Ayeroff, A&M Records, and panelists Ken Erhlich; Jerry Kramer, Kramer-Rocklen Studios; Arnold Levine, CBS Records; Tommy Lynch, Don Kirsher Rock Concerts; Carolyn Pfeiffer, producer of "Roadie," and Norman Seff, photographer.

• "Recording Artists Who Are Shaping Their Own Video Futures" is moderated by Paul Flattery, GFF Video, with panelists Jerry Casale, Devo; Mike Cotton, Tubes; and David Paich and Jeff Porcaro of Toto.

• Sunday leads off with "Video Music: A Programming Update" with moderator Seth Willenson, RCA SelectaVision, with panelists Carl DeSantis, Warner Home Video; Ned Kandel, CBS Video Enterprises; Bud O'Shea, MCA DiscoVision; Stuart Shapiro, International Harmony; and Byron Turner, Thorn-EMI Programs.

• "Broadcast Video Music: A Cable/Pay TV/Satellite Overview" is moderated by Peter Caranicas, Editor of View Magazine, with panelists Mike Clark, Showtime International; Alfred Monacello, Home Box Office; Jeff Nemerovski, Video West; Andrew Wald, ON-TV; Bob Pittman, Warner-Ampex; and David Jove, All World Stage.

• "International Video ... A Report" is chaired by Donald MacLean, Thorn-EMI Video Programs Ltd., with panelists Walter Lehne, video Classics, Australia; Al Landau, Home Theatre/Visual Concepts; Keith Macmillan, KEEFCO; and Isamu Tomitsuka, Victor Musical Industries, Japan.

• "Video/Audio Hardware And Software Technologies ... The Future" is moderated by Roger Pryor, Sony Digital Audio, with panelists, Robert Abel, Robert Abel & Associates; David Gershwin, Digital Video Systems; Jerry Pierson, Hughes Aircraft/Videobook; Peter Inebnit, Metavision; Ron Hays, Ron Hays Music Image, and Ralph Guggenheim, project leader, Lucasfilms, Ltd.

"Rock Justice" is screened at the farewell reception.

Two new elements this year are special business/technical workshops slated for Thursday afternoon.

• They include "Films & Video: An Exploration Of Format And Technique" moderated by Robert Lombard, Kramer-Rocklen Studios, with panelists John Fields; Terry Greene, Compact Video; David Hankins, Blue Ridge Films; Fred Kessler, MusicVision; Mike Monkow, Movie Magic; Richard Namm, Pro Video Services; and Daniel Pearl.

• "Recording Studios/Video Studios: Planning And Outfitting The Production Facilities Of The Future" is moderated by Chris Stone, Record Plant, with panelists Murray Allen, Universal Recording Corp.; Mac Emerman, Criteria Recording Studios; Mark "Moogy" Klingman, Moogtown Productions; Skip Konte, I.A.M.; Elliot Mazer, One Pass Audio, and Michael Wuerger, Osmond International Entertainment Center.

Late registration can be done at the door, from 9 a.m.-5 p.m. Thursday (20) at the Sheraton Universal. Registration at the door is \$325, which includes opening cocktail party, two luncheons, three continental breakfasts, the farewell reception and all special events.

Video Station Sees \$10 Mil 1981 Gross

By JOHN SIPPEL

LOS ANGELES—A \$10,000 investment in a West Los Angeles lease and an opening store fixturing and video software inventory has in three years exploded into a projected \$10 million gross national business in calendar 1981 for Video Station.

Noting the growing interest in his self-duplicated public domain feature films, distributor George Atkinson decided to experiment with a pilot 600 square foot West Los Angeles retail store specializing in prerecorded videocassettes.

The outlet opened in December 1977. Just a year later, Atkinson, through a single national ad in the Wall Street Journal, signed his first Video Station affiliate. In October 1980, Video Station affiliated stores topped 200. Several franchisees operate four and five stores in their protected areas. About 20 new video stations now monthly.

Atkinson's affiliation agreement is simple. The prospective Video Station store entrepreneur is asked to deposit 20% to 30% of his \$39,500 fee.

In return, Video Station's home base here provides the essentials for a turn-key operation. Three hundred feature film videocassettes from major film and independent videocassette duplicators and necessary video equipment, such as color television and Beta and VHS VCRs, tuner-timer and video color camera, are shipped to the new Video Station. Opening video accessories and blank videotape are included in the shipment.

Comprehensive initial operational forms, both to administer the store and the organize video clubs locally are part of the starter kit. Various catalogs, store merchandising materials and even invoices and letterheads are provided.

Atkinson and operational chief Cheryl Benton emphasize the importance of inducing local VCR owners to join the local store's video club. For an annual fee, suggested to be between \$35 and \$50 store owners, Video Station affiliates benefit members with extra discounts on purchases and on rentals. Atkinson has found rentals a strong gross margin builder.

In addition, affiliated stores are encouraged to work out exchanges, wherein the store will take back resaleable videocassettes in return for which they might give one brand new videocassette film feature title.

Store affiliates ready to open after supplying their own leased quarters, renovation of premises and fixturing, then notify Benton who sends in either Rozalia Komjathy or Paul Hesky, the two national Video Station reps, who spend two days in-store with the new owner to assist in proper opening.

Atkinson and Benton emphasize Video Station owners are not required to buy from the national one-stop here. However, the home base offers special order service on more than 1,000 available feature titles and almost every video possible accessory.

On opening inventory, the new owner has a 100% return, while there is a 90% return on unopened saleable videocassettes held by the store for a certain specified time. The store owner is provided in writing a specified geographical area of operation.

Benton says the size of the area is determined by population. "Some affiliates operate in a few miles of

area in a populated city, while we have one instance where one person is affiliated for an entire state," she adds.

Video Station owners are left to fend pretty much for themselves when it comes to determining sales prices and rental provisions. Atkinson makes recommendations that are reasonably ambiguous. If a store affiliate wishes to purchase video hardware, the local home base will supply, but the largest part of the national volume is in videocassettes and video accessories. Video software and accessories ship airfreight monthly. The local warehouse employs more than 30.

Video Station here provides a monthly best selling chart based upon its own sales experience married to information carried by Billboard on best selling videocassettes in the U.S.

Atkinson and Benton are working toward a Video Station affiliates first national meeting in conjunction with the January 1981 CES in Las Vegas.

Music Makes Source Book

LOS ANGELES—The new edition of the Video Source Book, a publication of the National Video Clearinghouse, Inc., will feature music as a separate category, according to Richard Lorber, director of marketing.

Its recent "Video Tape/Disk Guide: Movies And Entertainment" contains a separate music category, a separate music performance category, a musical category and a musical drama category.

Overall, the new Video Source Book will contain 30,000 video program entries. It publishes Friday (14).

Warner Vidcassette On Blondie's 'Beat'

NEW YORK—Blondie's "Eat To The Beat" is out on videocassette from Warner Home Video. Warner says it will market the video version of the Chrysalis hit album in record stores and video specialty stores. Warner's previous music product was the Kinks' "One For The Road."

Suggested list price for the Blondie product is \$40.

The videodisk of "Eat To The Beat" will be included in RCA SelectaVision's initial product introduction in March.

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studio or 20 hours in our

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SPECIALIZING IN MUSIC TAPES

Leon Russell Throws Open His Burbank Studio For Video Use

By CARY DARLING

LOS ANGELES—When he was solely a rock performer, Leon Russell was dubbed the "master of time and space." Now, he can add the term video to the list as Russell has recently opened his Paradise Studios and Ambrose Campbell World Video Center in suburban Burbank, Calif.

For the past year, Russell has been basically using it for his pet projects. J.J. Cale, Willie Nelson and Russell himself have done video music tapes there. Now, the door is being thrown open for outside producers and musicians who want to make video music.

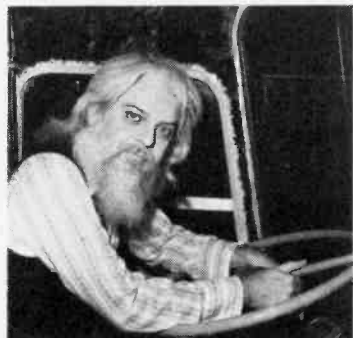
"It has primarily been used for in-house projects and acts Leon was interested in," says Diane Sullivan, an associate producer at Paradise. "We're at the point now where we want outside clients."

"I think one of the best things about Paradise is Leon's commitment as an artist to this medium," comments producer Pancho Makzoume, an independent who utilizes Paradise. "He's gone through the process of being an artist so he has built it to be comfortable for the musician with video in mind. Leon's approach is that this is handled the same way as a recording session."

Paradise takes up two corner lots in Burbank near Russell's home. It consists of three studios with the first being an audio recording studio, Studio B is the television soundstage

and a 24-track audio Studio C. The most remarkable feature of Paradise are its two 40-foot buses.

One is a Crown custom motor coach which has onboard, among other state-of-the-art video equipment, a Grass Valley 24 by 1600



Video Stop: Leon Russell, the "master of time and space"—and now video—sits behind the wheel of his Paradise Video mobile truck.

switcher with E-MEM, Bosch DVE, color video monitoring and six Bosch BCN-50 tape machines. When used in conjunction with any of the six Hitachi color cameras it is possible to videotape from locations outside the studio.

The audio portion of the package is a bus with two 40-track or two 24-track tape machines, a Harrison 40 by 40 console, a 3M or Ampex 2-track tape machine and a 2-track cassette machine.

"Musicians will come in contact with the video technology as an extension of what they're already used to in audio," adds Tom Kemp, engineering manager. "Here we have what was a recording studio which now has television cameras in it. This constant exposure to video technology should become a daily part of the musicians' tools."

In the stationary studio, Paradise has six Hitachi studio cameras and three Hitachi hand held cameras. The video recording equipment includes six Bosch BCN-50 one inch hi-band VTS with Dolby, one Bosch BCN-20 one-inch hi-band portable VTR and five Sony 2860 U-Matic 3/4-inch VCRs. In addition, there are two RCA 400X VHS VCRs, two Zenith Beta VCRs and one JVC HR-4000 Porta-Pak VCR.

Paradise has a staff of 12 including operations manager Jimmy Mayweather though outside producers are free to bring in others. "The basic backup staff is here," notes Makzoume, "but people are welcome to bring who they want." Artists who have made use of Paradise so far are the Falcons, the Surf Punks and the New Grass Revival.

Those involved with Paradise have purposely moved slow. Russell began building the facility three years ago and is now just beginning to go public. "It's mainly been developing the ongoing concept rather than moving artists in and out," comments Kemp. "The key here is not so much that we have a six or an eight-camera mobile unit. We could build a 10 or a 12-camera unit. The problem comes in finding people who can run all that technology. One of Leon's requirements is to have a small but knowledgeable staff."

Currently, Paradise hasn't set any strict percentages for the amount of outside work it will allow. Russell is on the road so he won't be using it for any of his personal projects in the near future. "I think we want to crank business up for awhile," replies Makzoume. "It's open now."

The "ongoing concept" Kemp mentions is the establishment of video music on par with audio music. "The number one priority should be to start cultivating video as a whole new market," continues Makzoume. "Why spend \$25,000 on a beautiful 15-minute promo piece which is given away when there are people who would invest in video programming? Why not create viable, interesting, compelling programming for music? The 15-minute promos can be pulled out of that. Commercials can even be made out of it. Depending on the artist, you've got to have more than just the music.



Mobile Video: A complete audio and video bus make up a formidable twin mobile recording capability for Paradise Video. Below, the inside of the video bus which features a Mach 1 editing system, Quantel effects generator, and Grass Valley switcher. Total investment: some \$3 million.



NOVEMBER 22, 1980 BILLBOARD

VIDEOBOOK CO. PRODUCT

Disk-Pak, Cassette-Pak Out In Time For Yule

By GEORGE KOPP

NEW YORK—Videobook Co. of Hollywood will distribute its Disk-Pak and Cassette-Pak multi-media video programs, to music and bookstores in time for Christmas, says company president Jerry Pierson. The 76 titles cover a wide variety of entertainment, educational and informational programs.

Disk-Pak and Cassette-Pak offer up to four hours of video program material, plus a book and a poster. Point-of-purchase display material is supplied to the dealer. Cassettes are available in VHS and Beta formats, disks in the laser optical format.

Prices are \$49.95 for Cassette-Pak and \$19.95 for Disk-Pak. Pierson says more titles will be made available at CES in January.

Pierson also says he is developing new hardware which, if successful, could become another major video-

tape format. This is a 1/4-inch digital video playback device which can be converted to a recorder or digital audio recorder with the purchase of modular electronic circuit boards.

Capable of 12 hours of play, he says, the blank tape for the unit would cost \$5 retail. Digital reproduction would allow high speed duplication of software as well.

Pierson says he is negotiating with several companies to manufacture the unit, particularly computer companies. "The technology involved is much closer to computer technology than to video technology," he says.

If a deal is struck, the unit will be on display at CES at the booth of the computer firm that is now leading the pack in the licensing talks.

Pierson's claims for the new technology include a price competitive with videodisk players.

Record Clubs Lure Home Video

• Continued from page 3

Heneberry says RCA will not initiate mail-order activities until there are 200,000 player owners. He also says it will not be financially successful until there are even more machines sold.

At CBS, which will also market disks in the SelectaVision format, Video Enterprises president Cy Leslie states that the club will be "a very important element" in disk marketing.

He acknowledges that because it

is selling only software, CBS is "freer" than RCA in the choices open to it for distribution. CBS has announced an internal reorganization which brings the record club operation under the CBS Records Group in order to integrate record, videocassette and disk marketing.

While Leslie is noncommittal about CBS' record club plans, he leaves the clear impression that CBS will be ready to roll as soon as its disks leave the pressing plant, now slated for June 1981. He emphasizes however, that disks will be distrib-

uted to "all of our record dealers who are interested."

According to Heneberry, the main advantage in the mail-order approach with a product such as the videodisk is that "videodisk owners will be a scattered audience unreachable through other media."

Magnavox came under fire from its dealers for including a disk order form in every disk player sold. Retailers, meanwhile, complained that they could not get software they had ordered. Magnavox reports it has discontinued the solicitation.

Video Takes

Smith-Hemion Productions has selected **TPC Communications StarTruck**, based in Pittsburgh to provide production facilities for its upcoming special, "Larry Gatlin And The Gatlin Brothers Band." The show will be taped at the Fox Theatre in Atlanta and will also feature **Johnny Cash, Roger Miller and Dottie West.** **Dwight Hemion** will direct with **Rita Scott** the associate producer.

* * *

Professional Video Services, N.Y., recently shot and completed a video promotion featuring **Gary Myrick and the Figures** for CBS Records International. The multi-camera shoot, taped at the Ritz Ballroom in New York City, had **Richard Namm** of Professional Video Services directing.

* * *

The **Seventh annual Ithaca Video Festival** takes place in April 1981. The Festival is a program of Ithaca Video Projects, Inc., Ithaca, N.Y., an independent non-profit media production center. It's designed to expose the works of video artists. Deadline for tape entries is Feb. 15, 1980.

* * *

"As We Grow," a 70-minute videodisk of early childhood programming produced by Scholastic, Inc., will be offered on the RCA SelectaVision videodisk system next year. It was produced by Scholastic's staff of early childhood experts for a pre-school learning level. RCA and Scholastic plan to develop additional videodisk programs for preschoolers and other age-specific audiences for the video marketplace.

* * *

Magnetic Video's "Video Playhouse" offerings are now available. The first edition consists of 14 Amer-

ican Film Theatre classic performances including: "The Man In The Glass Booth," "The Iceman Cometh," "Rhinceros," "A Delicate Balance," "Luther," "Butley," "Lost In The Stars," "In Celebration," "The Maids," "The Homecoming," "Galileo," "Three Sisters," "Philadelphia, Here I Come," and "Jacques Brel Is Alive And Well and Living In Paris." The cost of the Video Playhouse Series will range from \$80-\$100 per cassette. There will also be a special "Children's Edition" of the Video Playhouse featuring such titles as "The Emperor's New Clothes" and "Cinderella."

* * *

The Radio Picture Show Partnership, producers of 60-minute nationally syndicated rock 'n' roll oriented television shows, has relocated to production offices at the **Sunset Gower Studios in Los Angeles.** **Denise Cox**, a former Drake-Chenault Enterprise Music Director, has been appointed a production assistant there.

Home Videotape Units Continue Sales Surge

WASHINGTON—Home videotape recorders continue their 1980 sales surge.

Home videotape recorder sales to retailers in October rose to 96,895 units compared to 61,389 units sold in the same month last year, a 57.8% increase, according to the Marketing Services Dept. of the Electronic Industries Assn.'s Consumer Electronics Group.

Year-to-date home videotape recorder sales for the first 10 months rose to 584,162 units, an increase of 64.1% over 356,032 units sold through the first 43 weeks of 1979. The October increase was 57.8%.

Disco Business

Weeknight Promotions Draw Crowds On L.I.

Editor's Note: This is the final article of a two-part series on the proliferation and diversification of discos on Long Island, N.Y.

NEW YORK—Country and western nights, live big band sounds, rock and new wave concerts and even burlesque shows featuring male and female strippers are among the many programming aids being employed by Long Island disco operators to fill their rooms on slow midweek nights.

The move follows the realization that no club, regardless of how popular or chic it may be, can remain viable by depending entirely on weekend business.

The expansion into aggressive and innovative programming is resulting not only in increased attendance, but in many instances, is attracting a whole new type of client to the rooms.

For instance, in Levittown, the Decameron disco began program-

ming country and western music on Monday and Friday nights, just about the same time that WRVR-FM, N.Y., switched its format from jazz to country.

The result, for Decameron, according to owner Natale Petrone, has been a boost in attendance of about an estimated 600 patrons on each night. Each of these is required to pay a \$4 admission.

Says Petrone: "We are convinced country and western nights are go-

ing to be good for the club. In this area especially, it is difficult for people to find a new place to hear the music. They often go to small bars for that. Now, however, they have a nice setting in which to listen to their favorite music and they are already urging me to add on additional country nights."

Augmenting the country disks of club deejay Joey O'Brien is the Country Jam Band, a local group which plays a repertoire of country, bluegrass and western swing.

Also, borrowing an idea from the movie, "Urban Cowboy," Petrone has added a mechanical bull to his club's special effects. He also offers for sale an "I Rode The Bull" T-shirt. The innovation is very popular with Petrone's newly cultivated crowd.

Not surprisingly, other clubs in the area, including Escapes, in Merrick, and Fokos in West Hempstead have also added a mechanical bull to their special effects in hopes of attracting a larger country music clientele.

At Escapes, Sunday evenings are set aside for country music programming. Club owner Mike Paolano had used the building as a health spa for 12 years, before modifying it into a 12,000 square foot disco in 1977.

The spa facilities still exist and Escapes patrons are free to use it on any of the nights the disco is in operation. According to Paolano, the pool area of the spa was packed on summer nights, and many of the dancers remained in bathing suits while sophisticated Electro-Voice speakers carried the sounds of the deejay's records to the pool area.

The lower level of the facility, a 4,000 square foot area which includes a sauna and lockers, provides dancers and loungers with a dance floor, a bar, a seven-foot television screen, plush seating and another fully equipped deejay booth run independently of the one on the upper level.

At present, manager Ira Berk is installing cameras and mini tv screens which will enable the upstairs deejay to work the lower level's lighting via remote control.

Paolano also takes credit for one of the spicier trends in Long Island clubs, the popular "Boylesque" show featuring male dancers.

Most Long Island communities are wary of the risque elements of what they describe as New York City disco chic. But Paolano emphasizes that at his club, the entertainment fare is kept "clean, above board and very professional."

Boylesque shows rose to popularity on Long Island about a year ago. At Escapes, where this form of entertainment is offered on Wednesdays and Thursdays, the club's average attendance on those days is between 300 and 350 persons. The show's popularity at the club has spawned a 10-week Boylesque dance contest that is held on Saturdays. Paolano states that patrons at these events are largely women "who want to be bachelorettes and party just as men do." According to Paolano, these newly liberated women range from 18-year-olds to grandmas.

Male patrons, Paolano explains, watch big screen tv on the club's lower level until the Boylesque shows are over and the regular disco fare begins.

the closing of a nearby club. Uncle Sam's has since revived a modified form of the program designed to attract patrons but still side-step community negativism.

Uncle Sam's also reveals that a Wednesday new wave night has turned midweek business around from what operators describe as "dead" night to a steady, 400-plus patrons.

For the new wave crowd, which club manager Carmine Martuscello defends as being "very mellow," Uncle Sam changes its name to Spit. The decor is also changed to sombre black for the evening, and the new wave devotees are allowed through the back entrance for a \$3 cover charge.

Music for the evening is a blend of live and recorded programming.

Martuscello looks to the day when he can set up "a prestige new wave club" such as those found in New York City. In the meantime, he books inexpensive local groups "that have their own following."

"Once in a while we'll spring about \$7,500 for a well-known new wave group like the B-52s or the Pretenders," he says. "In those cases, we look to the promotional benefits of such a move."

In addition to the physical changes for its new wave programming, Spit is run as a completely separate operation from Uncle Sam's. The new wave shows are advertised on rock, rather than no disco-oriented radio stations, and print advertising is run in such rock-oriented publications as Good Times and the Village Voice.

The red-on-black Spit logo is available on different sized buttons and the new wave theme is applied creatively to club invitations.

Also gathering momentum in Long Island discos is a rejuvenated big band movement. In keeping with this, Natale Petrone of the Decameron has shifted his Thursday night "swing scene" to Saturday nights "in order to provide older patrons with a more desirable weekend night."

At present, Decameron features Bill Hichborn's 18-piece big band association, with Gail Stevens, Danny Spollone and Mike Dibari as the featured singers.

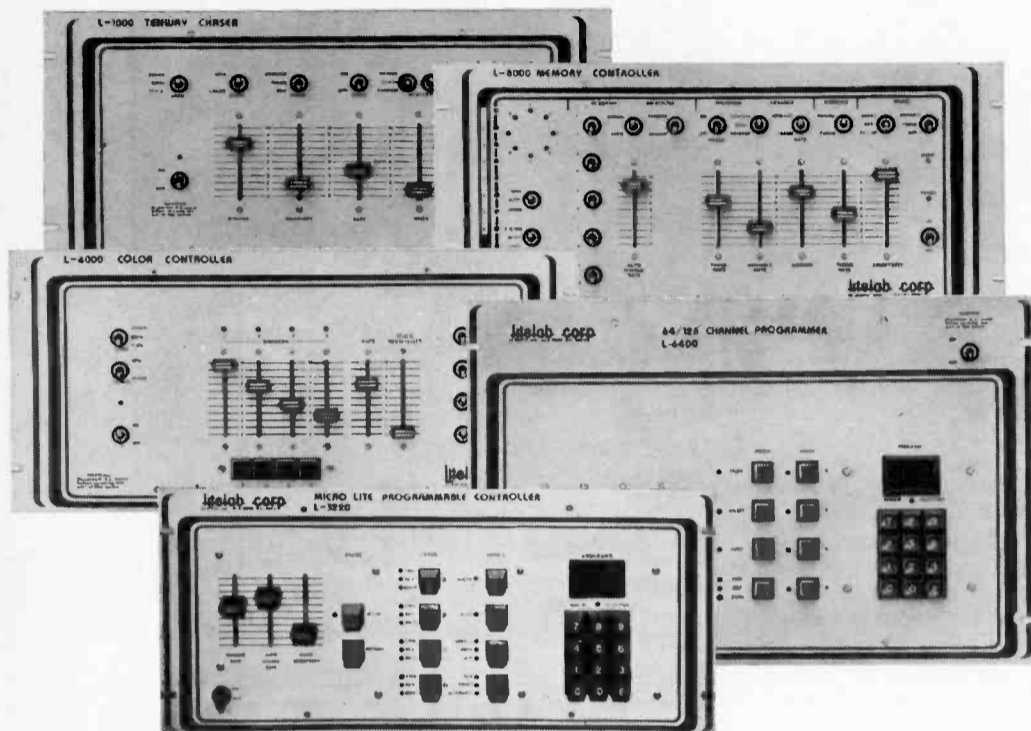
Some club owners shy away from pursuing the big band trend because of what they call the prohibitive cost of booking such groups. However, it is felt in many circles that improper promotion is the true stumbling block.

For instance, Les Jardin's in West Babylon made three unsuccessful attempts to establish a big band policy. Gene Grosso, the room's new manager, charges that money for the project was channeled into the wrong places. He states that the club's old management placed minimal amounts of money into local, small-time advertising and brought in unknown bands with no name value.

With tickets priced at \$15 per person, the last show drew only 25 paying patrons and resulted in a loss for the club of more than \$2,000.

Grosso believes that a club that is serious about programming the big band sound "should hit big on the first shot. Hire Harry James and expect to pay between \$1,500 and \$2,000," he advises. He also suggests that a "solid media advertising budget of about \$5,000 should be set aside to promote the event. Then, he adds, "the next time around, the club owner can ride some of the mo-

(Continued on page 51)



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Pending Litigation Delays Sale Of Studio 54

By RADCLIFFE JOE

NEW YORK—Although prospective operators are literally standing in line for an opportunity to resurrect the now defunct Studio 54 disco here, the operations of the landmark club are so deeply ensnared in legal entanglements that it could be some time before the nation's social elite can once more boogie at their favorite dancing spot.

The chief stumbling block to any rejuvenation plans is the controversial club's liquor license, which the New York State Liquor Authority had moved to revoke, following the imprisonment last year of owners Steve Rubell and Ian Schrager on tax evasion convictions. However, through their attorneys, the duo have been contesting the move from their prison cells.

According to Lawrence Gedda, chief executive officer of the liquor authority, no new liquor licenses to operate the club will be issued until all pending litigation is resolved.

This places in a holding pattern the rejuvenation efforts of people like Mark Fleischman, millionaire restaurateur/hotelier, who reportedly has a \$5 million option on the club and the building in which it is housed.

Gedda acknowledges that Fleischman (among other people) has an application pending with the Authority, but re-emphasizes that no action on the petition can be taken until the Schrager/Rubell litigations are out of the way.

Gedda says the Liquor Authority's revocation petitions, which must be tried in the courts, involve many areas of contention.

The Authority's primary argument, based on Schrager and Rubell's tax evasion conviction, is that the pair are unfit to hold a liquor license.

The Authority is also seeking to strengthen its case against Schrager and Rubell by attempting to tack on charges of patron maltreatment by the club's staff, as well as the charges of alleged drug transactions conducted at the club during its operating hours.

On this last issue, the agency has petitioned a federal judge for access to the information on the drug charges. This application is still pending.

One of the fears that the agency has with regard to issuing a liquor license to a new operator before the charges against Rubell and Schrager are settled, is that if the defendants lose the case, they may still be able to keep a hand in the club's operations through the new managers.

Gedda explains that this is possible even if the club is sold, with conditions of the sale allowing Schrager and Rubell to hold notes on the property. "If the new owners renege on their financial commitment, then the building could revert back to Rubell and Schrager, and we would, in effect, be right back where we started," states Gedda.

Gedda discloses that prospective owners of the club have indicated that they do not necessarily want to retain it as a disco. However, Gedda is sentimental. "We would like to see the room continue as a discotheque," he states. "It has become a city landmark. It is popular with visitors from around the world, and what's more, it brings much-needed revenue into the city."

If the hurdles are vaulted, and Fleischman gains control of the room, he has many grandiose plans for its rejuvenation. The young entrepreneur sees the room as having much potential for live concerts,

video entertainment, and dance attractions specially choreographed by Geoffrey Holder.

Fleischman, who is confident that

the way will eventually be cleared for him to get a liquor license for the controversial room, feels that his ideas represent the viable direction

for the discos of the future.

He states, "Video is coming of age, and we hope to be able to take the Studio 54 concept to party lovers

around the world via the video medium."

Already on tape is a concert by
(Continued on page 50)

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Owners Fight To Keep Disco's Liquor License

• Continued from page 49

James Brown, given at the old Studio 54 prior to its demise. Fleischman states that the program will be mixed down into a one-hour concert for world-wide syndication.

Fleischman, who is also actively involved with New Line Cinema, a movie production company based here, is especially interested in establishing a dialog with Japanese and German videotape companies which he feels are in the forefront of the coming video revolution.

Meanwhile, Fleischman is also considering other leading entertainers for his proposed video concert programs if his quest to revive Studio 54 becomes a reality. Ray Charles and Roberta Flack are reportedly among those being considered.

In seeking syndication for his proposed programs in this country, Fleischman hopes to negotiate FM radio simulcasts with television stations agreeing to carry the concerts.

If the Studio 54 deal becomes a reality, Fleischman will be assisted in the realization of his proposed video programming by the existence of a 24-track recording studio, Soundworks, housed in the basement of the Studio 54 building.

Acquisition of the studio, along with a 16-story office building, is part of the \$5 million package that Fleischman reportedly negotiated with Studio 54's owners.

Soundworks, with connections to its recording facilities available within Studio 54, will be used extensively in the recording of concerts.

NOVEMBER 22, 1980 BILLBOARD

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Billboard's Disco Action

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ATLANTA

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 2 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 4 IT'S A WAR—Kano—Emergency (LP/12-inch)
 - 5 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
 - 6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 7 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 8 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 LOVELY ONE—The Jacksons—Epic (LP)
 - 10 THE WANDERER—Donna Summer—Geffen (12-inch)
 - 11 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 12 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 13 I NEED YOUR LOVIN'—Teena Marie—Motown (LP)
 - 14 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 15 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)

BALT./WASHINGTON

- This Week**
- 1 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 5 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 6 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 7 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 8 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 9 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 11 NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP/12-inch)
 - 12 FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch)
 - 13 CAPRICORN—Capricorn—Emergency (12-inch)
 - 14 JUST HOLDIN' ON—Ernie Watts—Elektra (12-inch)
 - 15 LOVELY ONE/CAN YOU FEEL IT/HEARTBREAK HOTEL—The Jacksons—Epic (LP)

BOSTON

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 2 LOVELY ONE/EVERYBODY—The Jacksons—Epic (LP)
 - 3 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 5 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 6 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 7 THE WANDERER—Donna Summer—Geffen (LP/12-inch)
 - 8 CELEBRATION—Kool & The Gang—DeLite (LP)
 - 9 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 10 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 11 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 12 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 13 EVERYBODY—Instant Funk—Salsoul (LP)
 - 14 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)

CHICAGO

- This Week**
- 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP/12-inch)
 - 4 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 5 THE WANDERER/BREAKDOWN/COLD LOVE—Donna Summer—Geffen (LP)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 8 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 9 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 10 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 11 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 12 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
 - 13 WHAT CHA DOIN'—Seawind—A&M (LP)
 - 14 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 15 MASTER BLASTER—Stevie Wonder—Motown (LP)

DALLAS/HOUSTON

- This Week**
- 1 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 2 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 3 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 5 SEA BISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 6 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 7 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 8 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 9 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 10 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 11 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 12 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP)
 - 13 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch)
 - 14 UPTOWN/PRINCE/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 15 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)

DETROIT

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 2 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 3 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 6 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 7 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
 - 9 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP/12-inch)
 - 10 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
 - 11 YOUR PLACE OF MINE—Quinella—Becket (12-inch)
 - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 13 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)
 - 14 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 15 UNDERWATER—Harry Thuman—Uniwave (LP) Import

LOS ANGELES

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 2 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 4 SPACE INVADER—Playback—Ariola (12-inch)
 - 5 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 7 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 8 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 9 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 10 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 11 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 12 MONDO MAN—Roni Griffith—Vanguard (12-inch)
 - 13 UPTOWN/HEAD/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 14 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 15 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)

MIAMI

- This Week**
- 1 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP/12-inch)
 - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 4 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 5 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 6 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 7 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
 - 8 MASTER BLASTER—Stevie Wonder—Motown (LP)
 - 9 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 10 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 11 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 12 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 13 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 14 GET DOWN, GET DOWN/ACTION SATISFACTION—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 15 TURNING JAPANESE—The Vapors—United Artists (LP)

NEW ORLEANS

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 5 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 6 DO ME RIGHT—Dynasty—Solar (LP/12-inch)
 - 7 TAKING OFF—Harlow—Celsius (LP) Import
 - 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 9 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 10 THE WANDERER/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
 - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 13 YOU OUGHT TO BE DANCING—People's Choice—Casablanca (LP)
 - 14 UPTOWN/HEAD/PARTY UP—Prince—Warner (LP/12-inch)
 - 15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)

NEW YORK

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 2 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 3 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 4 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 7 LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 8 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN/DIRTY BACK ROAD—The B-52's—Warner (LP/12-inch)
 - 9 HOT LEATHER—Passengers—Uniwave (LP) Import
 - 10 EVERYBODY—Instant Funk—Salsoul (LP)
 - 11 EVERYBODY—Kool & The Gang—DeLite (LP)
 - 12 THE WANDERER/LOOKING UP—Donna Summer—Geffen (LP/12-inch)
 - 13 MASTER BLASTER—Stevie Wonder—Motown (LP)
 - 14 IT'S A WAR—Kano—Emergency (LP/12-inch)
 - 15 COULD I BE DREAMING—The Pointer Sisters—Elektra (LP)

PHILADELPHIA

- This Week**
- 1 LOVELY ONE—The Jacksons—Epic (LP)
 - 2 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 4 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 5 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
 - 6 MORE BOUNCE TO THE OUNCE—The Zapp Band—Warner (LP/12-inch)
 - 7 EVERYBODY—Instant Funk—Salsoul (LP)
 - 8 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 11 DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch)
 - 12 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 13 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 14 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 15 THE WANDERER—Donna Summer—Geffen (LP/12-inch)

PHOENIX

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 2 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 THE WANDERER/COLD LOVE/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
 - 4 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 5 WHIP IT—Devo—Warner (LP/12-inch)
 - 6 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 7 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 8 LOVELY ONE—The Jacksons—Epic (LP)
 - 9 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 10 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 11 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 12 MONDO MAN—Roni Griffith—Vanguard (12-inch)
 - 13 MASTER BLASTER—Stevie Wonder—Motown (LP/12-inch)
 - 14 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP)
 - 15 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP)

PITTSBURGH

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 2 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 3 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 4 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP/12-inch)
 - 5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 MASTER BLASTER—Stevie Wonder—Motown (LP)
 - 8 I NEED YOU/SELL MY SOUL/FEVER—Fantasy—LP/12-inch)
 - 9 THE REAL THANG—Narada Michael Walden—Atlantic (LP)
 - 10 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 11 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 12 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 13 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
 - 14 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP)
 - 15 ALL MY LOVE—L.A.X.—Prelude (12-inch)

SAN FRANCISCO

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 2 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 4 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import
 - 5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 7 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 8 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 9 CAPRICORN—Capricorn—Emergency (12-inch)
 - 10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 11 PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 13 MANDO MAN—Roni Griffith—Vanguard (12-inch)
 - 14 THE WANDERER/NIGHTLIFE—Donna Summer—Geffen (LP/12-inch)
 - 15 MASTER BLASTER—Stevie Wonder—Motown (LP/12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 4 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 5 THE WANDERER/COLD LOVE/BREAKDOWN/LOOKING UP—Donna Summer—Geffen (LP/12-inch)
 - 6 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 7 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 8 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 9 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 11 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 12 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 13 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 14 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)
 - 15 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)

MONTREAL

- This Week**
- 1 ANOTHER ONE BITES THE DUST—Queen—WEA (LP)
 - 2 CHERCHEZ PAS—Madleen Kane—Uniwave (LP/12-inch)
 - 3 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Uniwave (LP/12-inch)
 - 4 LOVE SENSATION—Loleatta Holloway—RCA (LP)
 - 5 IT'S A WAR/I'M READY—Kano—Uniwave (LP/12-inch)
 - 6 LOVELY ONE/CAN YOU FEEL IT—Jacksons—CBS (LP)
 - 7 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch)
 - 8 HOT LEATHER—Passengers—Uniwave (LP/12-inch)
 - 9 I'M COMING UP/UPSIDE DOWN—Diana Ross—Quality (LP)
 - 10 NOT TONIGHT—Macho—Uniwave (Remix) (12-inch)
 - 11 THE WANDERER—Donna Summer—WEA (LP)
 - 12 ANYTIME OR PLACE—Azoto—Modulation (12-inch)
 - 13 LOVE RESCUE—Project—Uniwave (12-inch)
 - 14 PARTY OUT OF BOUNDS/PRIVATE IDAHO—The B-52's—WEA (LP)
 - 15 THE LADY IS A TRAMP—The Zebras—Uniwave (12-inch)

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

Disco Mix

By BARRY LEDERER

NEW YORK—Harlow's "Take Off" 12-inch 3 3/4 r.p.m. on G.R.A.F. Records returns musically to the Eurodisco sound and length (10:20). Keyboard synthesizer plays an important melody line with electronic effects interspersed during the lengthy instrumental section of this tune.

Castenets, whistles and bells, as well as a lush string section, contribute at different points in the record to make it one of the more exciting releases available. Female vocals serve as a pleasant introduction and wind-up to the song. In a period of moderate midtempo r&b material, Harlow's music is a breath of fresh up-tempo air.

"To The Boys In The Band," originally appeared in La Flavour's first album "Mandolay" on Sweet City Records. This selection has been remixed in a hotter tempo with the result being driving tracks with a catchy and slightly Latin flavor. The pounding beat is unrelenting with a short guitar and percussion break to continue the momentum. The tune runs for 6.24 minutes. The producers are Carl Maduri and Mark Avsec.

Enchantment's latest 12-inch 3 3/4 r.p.m. is a two-sided pleaser. "Settin' It Out" is a smooth r&b tune with slightly rockish guitar riffs and piercing brass. The sound is solid and midtempo in beat with harmonies by the group that are enthusiastic and energetic. A drum break emerges at the right moment to further enhance the record's intensity. "Are You Ready For Love" is the flipside and is geared to a more dance/rock audience with its fast paced treatment. This 12-inch is produced by Don Davis and is from the group's RCA album "Soft Lights, Sweet Music."

Rinder & Lewis has been successful in the past with their strong Eurodisco and progressive sounds. Their current attempt at rock/new wave is not on par with their earlier efforts. The selections are somewhat whining as in "Look It Over" and "W.A.N.G.," "Put Yourself In Alpha" and "Cataclysm" (the album title) is a cross between Telex and Gary Numan with over-synthesized selections that are inconsistent and annoying. This AVI release should have had a simpler approach to its production.

The versatility of Rhett Hughes' musical style is evident on her Sutra LP, "Starpiece." Ranging from soulful ballads to commercial pop material, she conveys a moving sensitivity in her work. Backed by bright orchestration and arrangements by producer Kenny Leaman, "Bodacious Woman Child" is the most formidable selection for club play. A fast and robust track with the artist's sparkling vocals enhance this selection for deejay acceptance.

Prelude has always been a label that deejays look to with regard to potent dance floor material. One of its recent releases is an album by Rod titled "Shake It Up (Do The Boog-a-loo)." Unfortunately, the content is not up to the quality of the label's previous efforts. Another group on Prelude is Unlimited Touch and its first 12-inch 3 3/4 r.p.m. "I Hear Music In The Streets" comes across with enthusiasm and energy. The vocals contain a fullbodied sassiness with r&b arrangements and orchestrations that are polished and bolstered with catchy melodic structure.

XTC's album "Black Sea" on Virgin Records (distributed by RSO) is filled with an overall rock sound that won't disappoint the group's

followers. Such standout cuts as "Towers of London," "Sgt. Rock" and "Living Through Another Cuba" stand out for club play. This four-some has an appealing vocal style that is not too raucous. The group provides a tight, crisp sound that could be also pleasing to devotees of disco.

Danny Tomasulo, deejay at the Late Show in Norfolk, Va., includes as his hot picks the following: "Space Invaders," Playback, (Ariola); "Can You Feel It," Jacksons, (Epic), "All My Love," L.A.X., (Prelude), and "Stretchin' Out," Cayle Adams, (remix) (Prelude).

Carl Bass, deejay at Pegasus in Pittsburgh, reports the following doing well at his club: Ike & Tina Turner "Shame, Shame, Shame;" Glen Adams Affair, "Just A Groove;" Stevie Wonder, "Master Blaster;" Carrie Lucas, "It's Not What You Got, It's How You Use It," and "Prince Uptown Head."

Promotions End Midweek Blues For Island Clubs

Continued from page 48

mentum from the earlier show." Other popular Long Island clubs are moving the focal point of attention away from the dance floor. As one deejay observes, "discos are moving towards a 'meeting place' concept."

Jerry Brennan, operator of La Tique in Levittown, has tucked his dance area and the deejay's booth into one corner of the room. "We go for the drinking crowd," he explains. The club, with its free admission policy, is popular with the area's "avant-garde crowd."

Copperfield's is another club where dancing is being de-emphasized and the focus switched to drinking and quiet conversation. On Saturday nights, the room attracts a college clientele of between 700 and 800. The admission charge is \$3 per person.

According to Dave Janowitz, deejay at Copperfield's, the vintage disco sounds of artists like Bonnie Pointer are popular with patrons.

For those who dream of the glory days of disco, a neo-disco movement may also be emerging on Long Island. Both Reverse of Great Neck and Harper's of West Hempstead recall disco's classic glitter of the late 1970s. Both claim to be offering Long Island residents a "Manhattan" style disco environment.

The management of Reverse is striving to attract the black, gay and celebrity element, while Harper's hopes to syphon off some of the glamor of the Belmont Race Track crowd.

A number of new discos are also under construction on Long Island. Among them are Club Nova in Northport, scheduled for an opening this month, and Metro 700, shooting for a December opening.

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	8	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSO (LP) RS-1-3087	51	47	7	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilita (12-inch) 2511
	2	13	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) DP 02203	52	54	4	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import
☆	4	7	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	☆	80	2	VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831
	4	3	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS-405	54	56	6	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
	5	5	PRIVATE IDAHO/PARTY OUT OF BOUNOS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	55	55	5	JUST HOLDING ON—Ernie Watts—Elektra (LP) 6E-285
★	7	7	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	56	46	8	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597
	7	6	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	☆	87	2	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
☆	12	8	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	☆	88	2	TOUCH ME NOW—Bravo—Launch (12-inch) ATNC 1002
☆	13	5	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	☆	89	2	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012
★	11	9	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/LOOKING UP/COLD LOVE—Donna Summer—Geffen (LP) GHS 2000	60	60	3	THROW DOWN THE GROOVE—Bohannon—Phase II Records (LP) JW 36867
	11	8	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	61	39	13	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595
★	12	16	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543	62	50	8	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) ILPS 49547
☆	28	4	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	63	53	20	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch*) HS 3453
☆	22	6	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilita (12-inch) RBDS 2512	64	62	20	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783
☆	21	6	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	65	65	8	TAKE OFF—Harlo—Graf (12-inch) G 112
	16	9	CHECERCH PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHD 701	66	66	11	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import
	17	10	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch) BSK 1 3579/YD 12015	67	69	5	JOHNNY & MARY/LOOKING FOR CLUES—Robert Palmer—Island (LP) ILPS 9595
	18	14	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	68	68	16	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
	19	20	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	69	52	12	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333
	20	18	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	70	71	6	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
	21	15	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298	71	74	6	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602
★	23	8	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	72	51	31	YOUR EYES/IN THE FOREST/OANCE ALL NIGHT—Baby O'—Baby O' Records (LP) BO 1000
★	26	6	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	73	73	8	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
	24	24	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	74	77	35	THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438
★	25	25	THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279	75	79	3	START—The Jam—Polydor (7-inch) Import
★	31	7	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	76	86	4	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218
	27	17	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	77	90	2	KEEP IT HOT—Cameo—Chocolate City (LP) CCLP 2016
	28	27	HOT LEATHER—Passengers—Uniwave (LP) Import	78	91	2	THERE'S NEVER BEEN (No One Like You)—Bobby Youngblood—West End (12-inch) WES 22130
	29	19	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	79	NEW ENTRY		DANCING WITH MYSELF—Generation X—Chrysalis (7-inch) Import
★	30	35	UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP) BSK 3478	80	NEW ENTRY		WATCHING YOU/FEEL MY LOVE—Slave—Atlantic (LP) SD 5224
★	31	40	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	81	NEW ENTRY		FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import
★	32	10	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6	82	NEW ENTRY		CHANGE/REQUIEM—Killing Joke—Charisma/EG (12-inch) Import
	33	29	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008	83	NEW ENTRY		YOUR DRAGGING FEET/ROMANTIC ME—Polyrock—RCA (LP) APL 1 3714
	34	30	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	84	61	16	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091
	35	37	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	85	63	15	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129
	36	33	CAPRICORN—Capricorn—Emergency (12-inch) EMOS 6511	86	64	13	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildris Muhammed—Fantasy (LP/12-inch*) F 9598
★	42	5	EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP) SA 8536	87	70	5	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202
	38	32	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	88	72	19	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) CDC-16015
★	39	34	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128	89	76	12	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
	40	36	BREAKAWAY—Watson Beasley—Warner (LP/12-inch*) BSK 3445	90	57	16	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307
	41	41	FREEDOM—Grand Master Flash—Sugarhill (12-inch) SH 549	91	81	6	WIDE RECEIVER—Michael Henderson—Arista (LP) BDS 6001
	42	43	MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37	92	67	17	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306
	43	44	SPACE INVADER—Playback—Ariola (12-inch) OP 2201	93	82	3	I GOT YOU—Split Enz—A&M (LP) 4822
★	44	49	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131	94	94	4	THROUGHOUT YOUR YEARS—Kurtis Blow—Mercury (LP) SRM 1 3854
	45	45	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049	95	83	16	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145
☆	58	3	REMOTE CONTROL—The Reddings—Believe In A Dream Records (7-inch) ZS9-05600	96	84	22	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1
☆	78	2	LOOK UP—Patrice Rushen—Elektra (LP) 6E 302	97	85	12	DON'T STOP TIL YOU GET ENOUGH—Derrick Laro & Trinity—Joe Gibbs (12-inch) JGMD 8085
	48	11	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467	98	96	10	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CBL 132
☆	59	3	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791	99	95	11	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412
☆	75	3	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	100	93	27	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080

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.

NOVEMBER 22, 1980 BILLBOARD

HOT & NEW

12"—Strikers/Body Music; Mantus/Boogie To The Bop; Heatwave; Floyd Beck; Fred Wesley; Unlimited Touch; Tom Brown/Thigh High; Kool & Gang; Wilton Felder; Vivian Vee; Enchantment; Lipps, Inc; Sylvester/Sell My Soul; Liquid Gold; Linx; Mask; Pete Richards; Snob.

LP's—Earth, Wind & Fire; Pete Richards; Billy Ocean; Nightlife Unit; Maurice Starr; People's Choice; Lax; The Reddings; Katmandu; Wilton Felder; Revelation; MFSB; Patrice Rushen; Sweat Band; Philippe Wynne; Tamara.

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RCA BLITZ

Parton Film & LP Promo Tie

• Continued from page 10

cut of "9 To 5" will be serviced by RCA both to retail outlets using in-store video and to nationally-syndicated television shows.

The display material for retail use centers around a four-color Norman Rockwell-styled photo of Parton dressed in coveralls and carrying numerous "working environment" props. Mini-standups and mobiles of Parton punching a time clock in her secretarial outfit from the film comprise a second store display relying upon one by one foot and two by two-foot color posters.

A four-color sleeve also adorns Parton's single, recently shipped to pop, country and A/C radio stations.

While a majority of the promotional program targets the RCA LP, another facet of the campaign focuses on the film's release itself. An advance screening of "9 To 5," coordinated with WSM, Inc., is set for Dec. 5 at Opryland's Roy Acuff Theatre, coming one week after a Dallas screening sponsored by 20th for film press.

Members of the country and pop fields will preview the film and meet Parton at a post-premiere party host-

ed by RCA and WSM at the Opryland Hotel.

Accompanying this will be a press conference tentatively scheduled to be held the afternoon of the movie preview at Opryland. The film officially opens in more than 700 theatres Dec. 19; RCA has arranged for a prior series of individual local screenings to be set up in a dozen major markets for radio and retail as well.

Bantam Books is issuing a paperback version of the "9 To 5" screenplay, and it will be used in limited numbers for giveaway promotions by RCA.

Tieing-in with the "working woman" theme of the movie and of Parton's original material in the album, a new line of "9 To 5" clothes will be showcased in the December issue of Mademoiselle.

Television will also play a role in the marketing push, as Parton appears in guest spots on "20/20," "Merv Griffin," "Mike Douglas," "Phil Donahue," "Barbara Mandrell And The Mandrell Sisters" special, and a pair of appearances within the month on the "Tonight Show," where she will sing "9 To 5."



TALENT SHOWCASE—Top Billing's Wendy Holcombe performs during the CMA's ninth annual Talent Buyer's Seminar. The nine-act showcase was staged at the Hyatt Regency Hotel in Nashville.

Texas Trek For Tillis

NASHVILLE—Taking time out from his schedule of major concerts and television appearances, Mel Tillis is embarking on a 12-date tour of Texas nightclubs.

The tour, which began in early November, is aimed at showcasing Tillis' newest Elektra LP, "Southern Rain," produced by Jimmy Bowen. It's being sponsored by both Elektra and the Whataburger hamburger chain, for which Tillis is now serving as national spokesman.

Elektra and Whataburger are hosting in-store appearances by Tillis, along with radio promotions, T-shirts, posters and various merchandising aids. Tillis is scheduled to do in-stores at a number of Texas retail record outlets plus personal appearances at selected Whataburger locations throughout the Lone Star state.

The promotional tour closes out in Dallas with a three-night engagement at Market Hall Friday (21)-Sunday (23).

27 Roller Rinks Will Go Country

NASHVILLE—Furthering the stance of country music in roller rinks as a possible successor to disco, United Skates Of America has announced a four-day "Country Rock'N'Roller Days" promotion in its 27 national roller skating rinks.

The chain, based in Columbus, Ohio, will be featuring country music over the Thanksgiving Day weekend Thursday through Sunday (27-30), encouraging customers to come dressed in western regalia. The event is being promoted through country and Top 40 radio stations nationally, with the roller rink firm estimating a total participation of 125,000 persons taking part.

Lynda Emon, publisher of the L.A.-based Roller Review music publication and Jeff Milgram, national director of programming and entertainment for United Skates Of America, will be programming the music for this special country weekend.

CHART SPOTS 14 MCA ACTS

NASHVILLE—With a total of 14 artists on the Hot Country Singles chart this week, MCA Records is represented by more than half of its entire roster. Additionally, another MCA country act, Don Williams, is also moving up the Hot 100 chart with his crossover single, "I Believe In You," a former No. 1 chart-topper in country.

Currently moving on the Hot Country Singles chart are MCA's John Conlee, Brenda Lee, Barbara Mandrell, Conway Twitty, Merle Haggard, Terri Gibbs, Loretta Lynn, Burt Reynolds, the Oak Ridge Boys, Ed Bruce, Tanya Tucker, John Wesley Ryles, Micki Fuhrman and Bill Anderson.

Newcomer Gibbs, recently signed to MCA, is enjoying her first-ever chart record, "Somebody's Knockin'," which is currently flying up the charts at a superstar 28.

Silverthunder Move

NASHVILLE — Silverthunder Production Co., a film production firm for television and motion pictures, has relocated. Recent productions include a bluegrass special, "Country Loves Bluegrass," with Tom T. Hall, Billie Jo Spears, Jimmy Martin and Mac Wiseman. Headed by Kenneth Dalton, the firm's new address is: 38 Music Square E., Nashville 37203.

'Country Christmas' Airing Dec. 1

NASHVILLE — "A Country Christmas" will be aired Dec. 1 in prime-time from 10-11 p.m., marking the third television season for this country-oriented holiday special.

This year's seasonal salute will feature Loretta Lynn, the Oak Ridge Boys, Minnie Pearl, Debby Boone and Tom Wopat of "Dukes Of Haz-

ard." The show is being filmed on dual locations in Alberta, Canada, against a backdrop of snowshoe races, ice fishing and midnight torch skiing.

The stars and their families will participate in an assortment of country and Christmas favorites, among them "Baby, It's Cold Outside," "Our First Christmas," and "Christmas Together."



Halsey Fete: Jim Halsey, left, and Kansas Gov. John Carlin present Maryla Rodowicz and her band from Warsaw, Poland, with third place honors in the international talent contest at the recent Neewollah Festival in Independence, Kan. Halsey also hosts Gov. Carlin and Soviet cultural attache Anatoly Duzhev, right, at the festival.

Halsey Puts Brand On Neewollah Tulsa Talent Impresario's Input Benefits Kansas Fest

INDEPENDENCE, Kan.—With a music business seminar, performances of top domestic and international country acts and participation in peripheral events, Jim Halsey has put his musical talent brand on the long-running Neewollah Festival.

Halsey, the Tulsa talent impresario who has a home in his birthplace of Independence as well as Tulsa, pulled together several music business leaders for the seminars and gathered some of his top Halsey Agency acts for the shows.

Held Halloween weekend, the

event fostered a Mardi Gras aura with such events as a street carnival, two parades, street entertainers, sporting events and a locally produced musical.

The "This Business Of Entertainment" panel was held in the William Inge Theatre at Independence Community College. Panelists—all from Los Angeles—were Art Stolnitz, senior vice president, Warner Bros. Television; Paul Hunter, vice president of programming, ABC-TV; Christine Foster, vice president, Columbia Pictures Television; Bill Coblen, senior partner in the Sklar, Coblen, Stashower, Kelly & Knapp law firm that specializes in entertainment clients; and Dick Howard, senior vice president, Jim Halsey Co.

The panelists also served as judges for the International Show competition, held at Memorial Hall. The show featured Los Condors from Mexico, Brendan Quinn of Ireland, Jolene with Part II from Scotland and Maryla Rodowicz of Poland. The top award, carrying a \$1,250 prize, went to Los Condors. Second place (\$750) honors were gained by Quinn; while Jolene and Rodowicz tied for third place and received \$500 each. Among those attending the International Show was Kansas Gov. John Carlin.

The entertainment also included two shows at Memorial Hall Auditorium headlined by Don Williams. The Thrasher Brothers opened the first show, and Los Condors kicked off the second Williams performance.

Attending the three days of events that also included a string of receptions and social events was Halsey's special guest Anatoly Zyuzhev, cultural affairs attache of the Soviet embassy in Washington. Besides attending the events, Zyuzhev

(Continued on page 53)

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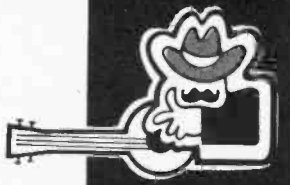
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Milsap Moment: Ronnie Milsap performs his latest single, "Smokey Mountain Rain," at the Home Box Office taping of the "Neewollah Festival" in Independence, Kan. Providing backup support are, from left, Suzy Storm, Barbara Wyrick and Marie Clark.

Cable TV Picks Up On Country

• Continued from page 6

man. HBO director of variety programming. "There's a rich tradition of country artists helping each other that goes beyond blood ties. All the performers discuss this phenomenon on the special. For example, Roger Miller relates how he helped Kris Kristofferson with his songwriting career."

The "Neewollah Festival" was taped in conjunction with an annual carnival of the same name. "We were looking for an American type idea, a Main St., U.S.A. theme," explains Bitterman. "Then producers Tony Eaton and Jim Halsey called our attention to this annual Halloween celebration in Independence, Kan. "Neewollah" is Halloween spelled backwards.

"About 8,000 people from all over Kansas and Oklahoma were at the show," says Bitterman. "We roped off the main street and shot the special with the carnival in the background." Headlining the program are Merle Haggard, Charlie Rich, Ronnie Milsap, Johnny Lee, Lacy J. Dalton and host Roy Clark.

Also in the can for viewing in early 1981 are a Mac Davis special and a concert featuring Kris Kristofferson and Anne Murray. Both segments were produced in Monte Carlo for HBO's "Standing Room Only" series. Glenn Campbell and Tanya Tucker guested a recently-aired SRO program, taped at Harrah's in Reno.

Bitterman estimates that country programming will continue to increase in the near future on HBO. "Everybody loves country music right now," she says. "And country

artists are very accommodating, very anxious to put on a good show." Although not firmed, plans are under way for a George Jones special.

Impressed with the facilities at Opryland, Bitterman is open to the possibility of doing a special on Nashville's pop music scene.

"We're experimental and are open to new ideas," she stresses. "What we like to do is stage uninterrupted special events that give the viewer a feeling of being an active participant."

Chart Fax

By SHARON ALLEN

"Lady" by **Kenny Rogers** has kept the superstar status from its Oct. 11 debut at 44 to the present No. 1 position on Billboard's Hot Country Singles chart. Rogers' single has also attained the No. 1 position on Hot 100 and Adult Contemporary charts. **John Conlee**, reported at No. 1 for WACL-FM, Milford, Del., and KEBC-FM, Oklahoma City, slides into the number 2 position; followed by **Crystal Gayle**, **Ronnie Milsap** and **Alabama** to round up the top 5.

The longest span was from 57 to 40, "Beautiful You," by the **Oak Ridge Boys**. **Earl Thomas Conley** moved 15 places to 69, **Marty Robbins** spans 13 to 45, **Johnny Duncan's** single, "Acapulco," also spans 13 from 61 to 48. "I Love A Rainy Night," by **Eddie Rabbitt**, and "Girls, Women And Ladies," by **Ed Bruce**, each span 12 spaces.

Other prime movers include—the **Bellamy Brothers**, **Mickey Gilley**, **Merle Haggard**, **Terri Gibbs**, **Janie Fricke** ("Down To My Last Broken Heart" has maintained its superstar status for three consecutive weeks), **Porter Wagoner** and **Dolly Parton** and the **Statler Brothers**.

Razzy Bailey debuts at 57, then "1959" by **John Anderson** at 75, followed by **Jim Reeves**, **Kenny Dale**, **Slim Whitman**, **Micki Fuhrman**, **Glen Campbell**, **Stephanie Samone**, **Bill Anderson**, **Ray Charles** and **Clint Eastwood**, **Deborah Allen** and **Max D. Barnes**.

National out-of-the-box-breakouts: "Nobody's Fool" **Deborah Allen** (Capitol); KBUC-AM, San Antonio; KUUY-AM, Cheyenne; KEED-AM, Eugene; WAXX-AM, Chippewa Falls; WIVK-AM, Knoxville; WTOD-AM, Toledo; WBAM-AM, Montgomery; KRMD-AM, Shreveport; KFTN-AM, Provo, Utah; WJQS-AM, Jackson; WFAI-AM, Fayetteville; WYDE-AM, Birmingham; WHIM-AM, Providence; WDXB-AM, Chattanooga; WCMS-AM, Norfolk.

"Heaven On A Freight Train" **Max D. Barnes** (Ovation) WKSJ-AM, Mobile; KBBQ-AM, Ventura, Calif.; WCBX-AM, Eden; KVOC-AM, Casper, Wyo.; KVOO-AM, Tulsa; WITL-AM, Lansing; WJQS-AM, Jackson; WFAI-AM, Fayetteville; KZUN-FM, Spokane; WHIM-AM, Providence; KOYN-AM, Billings; WDXB-AM, Chattanooga; WSDS-AM, Ypsilanti.

Kansas Festival

• Continued from page 52

presented a program on the U.S.S.R. at an Independence high school.

As part of the festivities, Home Box Office taped a cable tv special starring Roy Clark, Merle Haggard, Ronnie Milsap, Charlie Rich, Lacy J. Dalton and Rodney Lay and the Wild West. Produced by Tall Pony Productions, Los Angeles, and Sherman Halsey (Jim Halsey's son), the special will also feature footage of the Neewollah Festival activities. The performances were held on an outdoor stage set up in downtown Independence.

Though Halsey has previously produced concerts during the festival, this year's event marked a significant increase in his involvement. Completing the family angle, his daughter Gina had a photo exhibit at the Independence museum.



RAP SESSION—"American Country Countdown" host Bob Kingsley, right, interviews Ovation artist Joe Sun recently in the radio program's Hollywood studio. Sun was in Los Angeles to promote his new album, "Living On Honky Tonk Time," as well as headlining a showcase at the Palomino Club.



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DYNAMIC DUO—Artists Don King, left, and Carlene Carter clown up their impressions of Batman and Robin during a recent taping of Ralph Emery's syndicated radio program. Carter was in Nashville on a promotional tour for her new Warner Bros. album, "Musical Shapes."

Nashville Scene

By KIP KIRBY

John Paule, Tammy Wynette's new son-in-law, has taken over management of **Nightstreets**, the Epic trio which sometimes backs Tammy up in concert. One of the first things Paule has done is to hire show producer Kent Cathcart to work with the group on its stage-show presentation. . . . **Moe Bandy** and **Joe Stampley** headlined the second annual Encore Talent anniversary party in San Antonio, attended by more than 700 talent buyers, promoters and radio staffers.

Barbara Mandrell and her equally-beautiful sisters **Louise** and **Irlene** are in the midst of taping their six-week NBC television series. The first segment airs Tuesday (18), with guests **Dolly Parton** and **John Schneider** from "Dukes of Hazzard." The show will air on consecutive Saturday nights in prime-time programming and is designed to showcase the talents of these multi-faceted Mandrell sisters. They will be seen dancing, singing, and performing in comedy skits with each week's guests. While she's in Los Angeles taping the series, Barbara has also been spotted taking dancing and drama classes in between her numerous costume fittings, rehearsals and interviews.

Bet you didn't know that **Moe Bandy** is trying to spark an alternative to country's current mechanical bull craze. Bandy installed an honest-to-goodness mechanical bucking **armadillo** in his 1000-seat club which he owns with singing pal Joe Stampley. Bandy, a former rodeo bull rider, refuses to be seen on his mechanical armadillo, but his brother Mike, one of the nation's highest-ranked professional bull riders (the real variety), reportedly isn't so shy. . . . Speaking of **Moe**, by the way, he sang the national anthem at a recent Houston Oilers game in Texas.

Terri Gibbs, who certainly qualifies as the Cinderella success story of this year with her meteoric career boost via "Somebody's Knockin'" on MCA, opened a Knoxville Coliseum concert in early November for **Gene Watson** and **Eddie Rabbitt**. Overwhelmed by the national response to Terri's debut single, MCA is putting her in the studio with her producer, Ed Penney, to begin work on her first album in December.

Not only does **Alabama** now have its own club headquarters in Birmingham, it's also launching a line of jeans (called Liberty) and a line of fried chicken ("Alabama's Honey-Fried Chicken"). The chicken will be featured on the menu at the band's Morris House club with possible franchisement later on.

"Concrete Cowboys," Nashville's first-ever weekly dramatic tv series, is now in production throughout Music City. The show stars **Jerry Reed** and actor **Geoffrey Scott** and is being handled by Ernie Frankel Productions for CBS-TV. The series is expanded from Reed's film of the same name and is tentatively slated to begin airing sometime in January.

Ed Bruce, who recently signed with Bob Burwell Management in Tulsa, is on the road with his band doing dates around Texas. . . . The **Miller-Greene Band**, which has just joined LS Records in Nashville, is on tour with former labelmate **Cristy Lane**. Miller-Greene's first single will be "Looking For A Lady." The five-piece country group is from Atlanta. . . . Another recent group signing is the **Thrasher Brothers**, whose first MCA single is titled "To Make A Long Story Longer." . . . And **Brenda Lee** has been powerhousing audiences around the country on her extended tour with the **Statler Brothers**.

Slim Pickens, the movie actor who starred in "Honeysuckle Rose" with Willie Nelson, apparently has been bitten by the country music bug himself! He's in Nashville cutting a double album with producer **Pete Drake** to be issued on Midsong.

Riders In The Sky are taping "Austin City Limits" along with **Bill Monroe**, for the show's upcoming season. Speaking of **Riders**, the band's single, "Here Comes The Santa Fe," is number 2 on KVOY-AM in Yuma, Ariz., according to "Ranger" **Doug Green**, lead yodeler of the one-of-a-kind cowboy-nostalgia group.

Gene Watson was the only country artist to headline at a recent NARM function in Chicago. . . . **Hank Williams Jr.** drew the biggest crowd to date at the seven-month-old Mustang Club in San Diego when he played there a few weeks ago. . . . **Joe Sun** takes his band **Shotgun** northward into Canada for a week of dates this month, following their recent European tour which found them in England, Germany and Scotland (for a tv show).

140 Attend Billboard's Tourney

NASHVILLE—A total of 140 golfers participated in this year's seventh annual Billboard Nashville Music Scramble held at Montgomery Bell State Park.

First place in the golf tournament was taken by Don Cant, Don Smith, Ron Chancey and Whitey Shafer, followed by the second place team of

Herman Harper, Sam Wooten, Billy Driver and Rex Nelon. Third place honors were won by Tom Smith, Buzz Arledge, Wilma Burgess and Steve Wells.

Sponsors of the tournament included record companies, publishers, recording studios, radio stations and banks.

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NOVEMBER 22, 1980 BILLBOARD

Billboard Hot Country LPs

Survey For Week Ending 11/22/80

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	5	5	GREATEST HITS Kenny Rogers, Liberty L00 1072	★ 47	3	3	LOOKIN' GOOD Loretta Lynn, MCA 5148
2	3	8	GREATEST HITS Anne Murray, Capitol 500 12110	40	36	54	THE BEST OF EDDIE RABBITT Elektra 6E 235
3	2	14	I BELIEVE IN YOU Don Williams, MCA 5133	41	34	38	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
★ 6	6	6	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	42	40	31	ASK ME TO DANCE Cristy Lane, United Artists LT 1023
5	4	12	HONEYSUCKLE ROSE ● Soundtrack Columbia S236752	43	38	13	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
6	7	27	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	44	42	7	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
7	8	8	I AM WHAT I AM George Jones, Epic JE 36586	45	44	102	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
8	5	19	HORIZON ● Eddie Rabbitt, Elektra 6E-276	46	50	3	DREAMLOVERS Tanya Tucker, MCA 5140
★ 22	3	3	GREATEST HITS The Oak Ridge Boys, MCA 5150	47	53	4	DRUNK & CRAZY Bobby Bare, Columbia JC 36785
10	13	9	THESE DAYS Crystal Gayle, Columbia JC 36512	48	48	2	LIGHT OF THE STABLE Emmylou Harris, Warner Bros. BSK 3484
11	11	82	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	49	46	61	KENNY ▲ Kenny Rogers, United Artists LWAK 979
12	12	8	LOVE IS FAIR Barbara Mandrell, MCA 5136	50	55	54	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
★ 19	6	6	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	51	51	2	DON'T IT BREAK YOUR HEART Con Hunley, Warner Bros. BSK 3474
14	14	22	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	52	43	32	GIDEON ▲ Kenny Rogers, United Artists L00 1935
15	18	12	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	53	58	22	WAYLON AND WILLIE ▲ RCA AFL1-2686
16	20	4	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	54	49	34	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563
17	10	25	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	★ 55	NEW ENTRY		TAKE ME BACK Brenda Lee, MCA 5143
18	21	24	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	56	62	30	THE WAY I AM Merle Haggard, MCA 2339
19	9	16	FULL MOON ● The Charlie Daniels Band, Epic FE 36571	57	60	18	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
20	23	11	RAZZY Razzy Bailey, RCA AHL1 3688	★ 58	NEW ENTRY		CHRISTMAS WITH SLIM WHITMAN Slim Whitman, Epic JE 36847
21	16	19	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	59	54	24	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271
22	15	23	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	60	70	54	CLASSIC CRYSTAL Crystal Gayle, United Artists L00-982
23	24	7	HARD TIMES Lacy J. Dalton, Columbia JC 36763	61	52	26	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
★ 24	35	2	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	62	56	26	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
25	28	3	BACK TO THE BARROOMS Merle Haggard, MCA 5139	63	59	32	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207
26	30	5	TOGETHER AGAIN George Jones & Tammy Wynette, Epic JE 36764	64	57	35	LACY J. DALTON Columbia NJC 36322
27	29	4	ALWAYS Patsy Cline, MCA 3263	65	75	20	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
★ 37	5	5	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768	66	61	73	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
29	26	26	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	67	63	29	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546
30	27	8	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258	68	64	8	TEXAS BOUND AND FLYING Jerry Reed, RCA AHL1 3771
31	31	4	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	69	74	10	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
32	32	103	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642	70	73	22	OUTLAWS Waylon Jennings, RCA AFL1-1321
33	17	13	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	71	66	38	TOGETHER ● The Oak Ridge Boys, MCA 3220
34	41	15	10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027	72	71	11	EVEN COWGIRLS GET THE BLUES Lynn Anderson, Columbia JC 36568
35	25	133	STARDUST ▲ Willie Nelson, Columbia JC 35305	73	72	17	ED BRUCE MCA 3242
36	33	12	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	74	65	35	COAL MINER'S DAUGHTER Soundtrack, MCA 5107
37	45	148	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H	75	67	81	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
38	39	22	FRIDAY NIGHT BLUES John Conlee, MCA 3246				

★ 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.)

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Survey For Week Ending 11/22/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	
☆	2	7	LADY—Kenny Rogers (L. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP)	☆	42	5	GOODBYE MARIE—Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)	☆	84	2	SILENT TREATMENT—Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	
★	3	11	SHE CAN'T SAY THAT ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	☆	45	3	IF YOU GO, I'LL FOLLOW YOU—Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119 (Velvet Apple, Porter, BMI)	☆	78	3	CHEATER'S TRAP—John Wesley Ryles (R. Murrah, S. Anders), MCA 51013 (Blackwood, Magic Castle, BMI)	
★	4	11	IF YOU EVER CHANGE YOUR MIND—Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)	☆	38	20	NIGHT GAMES—Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)	☆	72	2	I'LL LEAVE THIS WORLD LOVING YOU—Wayne Kemp (W. Kemp), Mercury 57035 (Tree, BMI)	
☆	5	7	SMOKEY MOUNTAIN RAIN—Ronnie Milsap (K. Fleming & D.W. Morgan), RCA 12084 (Pi-Gem, BMI)	☆	50	3	DON'T FORGET YOURSELF—The Statler Brothers (D. Reid), Mercury 57037 (American Cowboy, BMI)	☆	80	3	A LITTLE BITTY TEAR—Hank Cochran (H. Cochran), Elektra 47062 (Tree, BMI)	
☆	9	10	WHY LADY WHY—Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	☆	57	2	BEAUTIFUL YOU—The Oak Ridge Boys (D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP)	☆	81	2	COLORADO COUNTRY MORNING—Pat Boone (R. Duncan, J. Cunningham), Warner/Curb 49596 (Mandina, BMI/Glenwood, ASCAP)	
☆	11	9	YOU ALMOST SLIPPED MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	☆	41	24	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	☆	75	NEW ENTRY	1959—John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)	
☆	7	8	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)	☆	42	5	BLUE BABY BLUE—Lynn Anderson (M. Clark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI)	☆	76	NEW ENTRY	THERE'S ALWAYS ME—Jim Reeves (D. Robertson), RCA 12118 (Gladys, ASCAP)	
☆	8	1	COULD I HAVE THIS DANCE—Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Onhison, BMI)	☆	43	34	HARD TIMES—Lacy J. Dalton (B. Braddock), Columbia 111343 (Tree, BMI)	☆	77	NEW ENTRY	WHEN IT'S JUST YOU AND ME—Kenny Dale (K. O'Dell), Capitol 4943 (House Of Gold, BMI)	
☆	9	10	BROKEN TRUST—Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP)	☆	44	37	OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)	☆	78	NEW ENTRY	THAT SILVER-HAIRED DADDY OF MINE—Slim Whitman (G. Autry, J. Long), Epic 160784 (Duchess, BMI)	
☆	14	8	TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)	☆	46	38	AN OCCASIONAL ROSE—Marty Robbins (D. Burgess), Columbia 111372 (Single Tree, BMI)	☆	79	NEW ENTRY	HOLD ME, THRILL ME, KISS ME—Micki Fuhrman (H. Noble), MCA 51005 (Mills, ASCAP)	
☆	11	12	TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)	☆	47	49	I BELIEVE IN YOU—Don Williams (R. Cook, S. Hogin), MCA 41304 (Cook House, BMI)	☆	80	82	2	NO LOVE AT ALL—Jan Gray (W.C. Thompson, J. Christopher), Paid 106 (Screen Gems- EMI/Rose Bridge, BMI)
☆	15	7	LOVERS LIVE LONGER—Bellamy Brothers (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)	☆	48	61	ACAPULCO—Johnny Duncan (L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)	☆	81	NEW ENTRY	ANY WHICH WAY YOU CAN—Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Pezo/Warner-Tamerlane/Wallet, BMI)	
☆	16	6	THAT'S ALL THAT MATTERS TO ME—Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI)	☆	49	59	NOBODY IN HIS RIGHT MIND—Dean Dillon (D. Dillon), RCA 12109 (Pi-Gem, BMI)	☆	82	NEW ENTRY	SOMEBODY'S GOT TO DO THE LOSING—Stephanie Sarnone (C. Shedd, J. Dickson), MDJ 1006 (Shedd House, ASCAP/Millhouse, BMI)	
☆	17	5	ONE IN A MILLION—Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappell/Bundin, BMI)	☆	50	60	DANCE THE TWO STEP—Suzie Allison (L. Holdridge, M.A. Leikin), Liberty/Curb 1383 (World Song, Hot Cider, ASCAP)	☆	83	85	2	IF I HAD IT MY WAY—Nightstreets (J. Taylor, R.J. Jones), Epic 19-50944 (First Lady/Blue Lake, BMI)
☆	18	7	THE BEST OF STRANGERS—Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi-Gem, BMI)	☆	51	51	LET'S DO SOMETHING CHEAP AND SUPERFICIAL—Burt Reynolds (R. Levinson), MCA 51004 (Pezo/Duchess, BMI)	☆	84	NEW ENTRY	I WANT THAT FEELING AGAIN—Bill Anderson (B. Anderson), MCA 51017 (Stallion, BMI)	
☆	19	7	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH—Charlie Rich (A.P. Jordan, B. Brabham, L. Brown), Elektra 47047 (Chess, ASCAP)	☆	52	64	GIRLS, WOMEN AND LADIES—Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)	☆	85	86	3	FORSAKING ALL THE REST—Jerri Kelly (J. Kelly), Little Giant 30 (Kelly & Lloyd, ASCAP)
☆	21	6	A BRIDGE THAT JUST WON'T BURN—Conway Twitty (R. Murrah, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	☆	53	55	SWEET RED WINE—Gary Morris (J.T. Dubois, R. Dubois), Warner Bros. 49564 (Sweet Dreams, BMI)	☆	86	NEW ENTRY	BEERS TO YOU—Ray Charles & Clint Eastwood (S. Dorff, J. Durnill, S. Pinkard, S. Garrett) Warner/Viva 49608 (Pezo/Wallet, BMI)	
☆	22	7	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	☆	54	54	WHO WERE YOU THINKIN' OF— Dandy & The Doolittle Band (J. Glaser, P. Gauvin, C. Pelletier), Columbia 1-11355 (In My Music, BMI)	☆	87	NEW ENTRY	NOBODY'S FOOL—Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/ Van Hoy/Unichappell/Cross Keys, BMA, ASCAP)	
☆	23	10	NORTH OF THE BORDER—Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)	☆	55	62	WHO'LL TURN OUT THE LIGHTS—Mel Street (W. Kemp, M. Vickery), Sunbird 7555 (Tree, BMI)	☆	88	NEW ENTRY	HEAVEN ON A FREIGHT TRAIN—Max D. Barnes (M.D. Barnes), Ovation 1158 (Blue Lake/Plum Creek, BMI)	
☆	25	5	I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	☆	56	56	HALFTIME—J.W. Thompson (P. Olive, J. Santoro), NSD 62 (Hitkit, BMI)	☆	89	52	7	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS—Margo Smith (M.A. Kennedy, D. Goodman), Warner Bros. 49569 (Little Jeremy/Window, BMI)
☆	33	3	I LOVE A RAINY NIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debdave, Briarpatch, BMI)	☆	57	NEW ENTRY	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC—Razzy Bailey (J. Slate, J. Hurt, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI, ASCAP)	☆	90	53	6	LET ME LOVE YOU—Fred Knoblock (F. Knoblock), Scotti Bros. 607 (Atlantic) (Flowing Stone, ASCAP)
☆	29	5	GIVING UP EASY—Leon Everette (J. Foster, R. Rice), RCA 12111 (April, ASCAP)	☆	58	63	SEEING IS BELIEVING—Donna Fargo (G. Martin), Warner Bros. 49575 (Tree, BMI)	☆	91	83	3	(Sittin' Here) LOVIN' YOU—Troy Shondell (J. Sebastian), Tele Sonic 804 (Faithful Virtue, BMI)
☆	31	6	A REAL COWBOY—Billy "Crash" Craddock (D. Heavener), Capitol 4935 (Achor, ASCAP)	☆	59	68	SWEET CITY WOMAN— Tommy and The Glaser Brothers (R. Dodson), Elektra 47056 (Covered Wagon, CAPAC)	☆	92	93	2	RIDE THAT BULL BIG BERTHA—Marlow Tackett (M. Tackett, J. Gilbert), Kari 114 (Little Wendy, BMI)
☆	28	8	THERE'S ANOTHER WOMAN—Joe Stampley (J. Stampley), Epic 9-50934 (Mullet, BMI)	☆	60	69	LOST IN LOVE—Dickey Lee (G. Russell), Mercury 57036 (Careers, BMI)	☆	93	87	3	ARIZONA HIGHWAY—Tim Rex & Oklahoma (M. Rabon), Dee Jay 103 (Outlaw, BMI)
☆	25	9	DRINK IT DOWN, LADY—Rex Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)	☆	61	70	TAKE IT LIKE A WOMAN—Debbie Boone (N. Sallitt), Warner/Curb 49585 (Al Gallico, Turtle, BMI)	☆	94	90	3	I HAVE TO BREAK THE CHAINS THAT BIND—Gary Goodnight (G. Stanley Trampe) Door Knob 80138 (Door Knob, BMI)
☆	26	27	CAN'T KEEP MY MIND OFF OF HER—Mundo Earwood (R. Squires), GMC 111 (Sabal, ASCAP)	☆	62	72	YOUR MEMORY—Steve Wariner (C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)	☆	95	65	8	DON'T IT MAKE YOU WANNA DANCE—Bonnie Raitt (R. Wier), Full Moon/Asylum 47033 (Prophecy, ASCAP)
☆	32	6	I CAN SEE FOREVER IN YOUR EYES—Reba McEntire (B. Dipiero), Mercury 57034 (Combine, BMI)	☆	63	44	ANOTHER TEXAS SONG—Eddy Raven (E. Raven), Dimension 1011 (Milene, ASCAP)	☆	96	71	14	PECOS PROMENADE—Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett), MCA 41305 (Senor/Duchess/Pezo/Leeds BMI, ASCAP)
☆	35	7	SOMEBODY'S KNOCKIN'—Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SECAC)	☆	64	66	DEVIL'S DEN—Jack Greene (R. Jenkins), Firstline 709 (First Lady/Robchris, BMI)	☆	97	76	5	BABY RIDE EASY—Carlene Carter (R. Dodson), Warner Bros. 49572 (Sea Three, BMI)
☆	29	30	A LITTLE GROUND IN TEXAS—The Capitols (B. Fischer), Ridgetop 1080 (Bobby Fischer, ASCAP)	☆	65	67	AM I THAT EASY TO FORGET—Orion (Singleton, Stevenson, Belew), Sun 1156 (Four Star, BMI)	☆	98	79	5	BOURBON COWBOY—Jim Seals (D. Hodges, C. Moore, J. Hodges), NSD 66 (Atv, BMI)
☆	39	4	DOWN TO MY LAST BROKEN HEART—Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)	☆	66	46	STEPPIN' OUT—Mel Tillis (B. Starr), Elektra 47015 (Cherio, BMI)	☆	99	13	11	THE BOXER—Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)
☆	31	6	ON THE ROAD AGAIN—Willie Nelson (W. Nelson), Columbia 111351 (Willie Nelson, BMI)	☆	67	77	WHATEVER HAPPENED TO THOSE DRINKING SONGS—Foxyfire (D. Hall, D. Miller, R. Birmann), Elektra 47070 (Raindance/Caseyem, BMI)	☆	100	43	13	OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)
☆	32	7	I'M NOT READY YET—George Jones (T.T. Hall), Epic 950922 (Unichappell/Morris, BMI)	☆	68	47	FOOD BLUES—Bobby Bare (S. Silverstein), Columbia 1-11365 (Evil Eye, BMI)					
☆	41	4	NO ONE WILL EVER KNOW—Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP)									
☆	34	36	LOVE CRAZY LOVE—Zella Lehr (D. Allen, R. Van Hoy), RCA 12703 (Duchess/Posey/Tree, BMI)									
☆	40	5	CHEATIN' ON A CHEATER—Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP)									

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General News

Former Capitol Reps Form Firm Side One Creative Marketing Tackles Campus Sales

By CARY DARLING

LOS ANGELES—With many record labels having severely reduced or eliminated their college departments, two former Capitol college promotion representatives have formed their own college marketing firm.

Dubbed Side One Creative Marketing, the firm takes the specific tasks of marketing and promoting acts oncampus. "We found that working in a college promotion de-

partment for a label was not effective," starts Will Botwin, one of the cofounders along with David Gerber.

"The college promotion department may have two work acts that are not a priority for the company. So, you're sort of working against the company."

A label or management firm contracts with Side One to work a specific act which all involved deem has college appeal. "This way, a label doesn't have to commit itself to having a college department," adds Gerber, "but can make use of the college market for certain acts."

Side One has Steve Backer, national director of field promotion in New York, and a staff of 10 regional representatives who keep a check on 1,600 college newspapers, 350 college radio stations and the retail outlets in the vicinity of a campus. If the contracted act is playing any dates on colleges, Side One helps with promotion of that show, gets displays in local retail outlets and sets up contests and interviews.

In the planning and research stage for a year, Side One opened its doors in September and has worked Nigel Olsson, Madness and Moon Martin.

"Past problems have been the lack of documentation of results of campus promotion," states Gerber. "So, that department is the first to get cut."

"Because of lack of research, it is being assumed that the college student is listening to the album rock station and that they are affected by the local newspaper," continues Botwin.

"It is not taken into consideration the factor of approaching students on their own terms with their own campus newspaper which most students do read in a much higher percentage than magazines or local newspapers.

"And, a lot of students turn to their campus station as an alterna-

tive to the tightly formatted playlists in radio today."

Botwin also states that colleges are more likely to stage concerts by unknown or untried acts as the campuses are generally less concerned with making a profit than providing a service. This, he feels, makes independent college marketing ideal for non-mainstream rock and most forms of jazz.

"On a retail level, we try to deal with a lot of mom and pop stores and the stores which are on campus as well as the major chains," he states. "These people aren't always approached by the record companies and they don't have the chance to do promotion. Given the opportunity to have an in-store play copy, a display in the store and to rack the album in the front of the store, we've found a good response."

"The record companies can't see the exact sales reaction from mom and pops because they're all buying through one-stops," adds Gerber, "which means if we don't provide documentation, they usually don't see it until they do their once a year sweeps." As part of its service, Side One does research with a base of 150 retailers in key college markets.

Video Corp. Files An SEC Statement

NEW YORK—Video Corp. of America has filed a registration statement with the Securities and Exchange Commission relating to the public offering of 601,744 shares of common stock. Of that total, 400,000 shares will be sold by the company, with the balance to be offered by certain stockholders.

Proceeds from the sale will be used to finance the opening of new videocassette duplicating facilities in Houston and Los Angeles to expand the marketing activities of the firm's VidAmerica mail-order retail subsidiary and to reduce bank debt.

Nashville's Variety Touted

• Continued from page 4
association, and will contain facts, figures, information and news relevant to what's currently going on in the Nashville music industry.

Student chapters may be formed to employ the volunteer services of area college music departments. Dr. Jay Collins, who heads the Belmont College school of music, has offered the services of his department to gather relevant data pertaining to the local industry for a projected survey project.

Mention was also made of forming a separate studio committee to funnel information about area recording facilities, equipment and

activity to other markets.

Among those attending the recent contemporary/pop committee meeting were Leon Tsilis, pop a&r. MCA Records; Bonnie Garner, a&r. CBS/Nashville; Sue Binford, CBS/Nashville; Ewell Roussel, Elektra Records; producers Bob Montgomery, Steve Gibson and Steve Buckingham, who produces Dionne Warwick and Melissa Manchester; Jesse Boyce and Moses Dillard of Dillard & Boyce Productions; arranger Bergon White; artists Jimmy Hall, Jack Hall, Thomas Cain and Pebble Daniel; Jerry Smith, BMI; various publishers and songwriters, and members of the local press.

N.J. Symphony Rejection

• Continued from page 40
agement announced that the nearly \$500,000 deficit amassed last season made it impossible to fulfill its planned 31-week season. A symphony spokesman says the consortium of banks and insurance companies that had guaranteed the symphony's line of credit had withdrawn its support. He says the symphony was cutting its staff and canceling concerts while trying to find additional corporate and private gifts.

A spokesman for the musicians,

Casimer Kossakowski, a 10-year veteran of the trumpet section, says the members of the symphony were the lowest paid of any of the nation's orchestra and placed the blame on the lack of adequate support from the state and the lack of public awareness of the value of the orchestra.

The strike is an unusual one in that both sides agree on the nature of the problem. The symphony has higher costs than most because it has no home base and has to travel to all its concerts, often playing in small halls where ticket revenues cannot return even half of the cost.

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Philly Group To Assist Musicians

PHILADELPHIA—A jazz renaissance has been promised here by a new group called the Trane Stop which has just received a grant from the city's Cultural Affairs Council.

Arnold Boyd, who heads the group, says it is named for John Coltrane, who was from Philadelphia, and it's dedicated to helping developing musicians. The funds will permit scheduling 40 events—lectures and concerts—over the coming year.

The Trane Stop will sponsor free jazz concerts and lectures at five different sites around the city. The series kicked off with drummer Philly Joe Jones, who will lecture on rhythm and blues at La Salle College, where Boyd is director of the audio/visual department.

According to Boyd, there will be four jazz sessions each month for the next 10 months, usually on Tuesday or Thursday evenings. Some will feature artists who also will lecture, while others will have artists lecturing following performances by jazz groups.

In November and December, the concert and lecture sessions move to the Lee Cultural Hall; in February and March at Temple Univ.'s main campus; in April and May at Cavalry United Methodist Church; in June at the Free Library in center city. The program will climax in a major jazz concert the week of July 4 to be staged outdoors in front of the city's Art Museum.

Armstrong & Lunceford Spark Massive MCA 38-LP Release

LOS ANGELES—MCA Records this week pops with a gargantuan reissue of 38 attractively packaged albums in its Jazz Heritage series.

Louis Armstrong dominates the music with 10 LPs, a remarkable output of masters originally recorded in the 1924-1957 period with his horn and voice finely framed by backup groups ranging from the Polynesians through Luis Russell's band to Jimmy Dorsey, Sy Oliver and the Gordon Jenkins strings and singers. It's a colorful and frequently musically exciting menu.

One LP is devoted entirely to Satch's singing of sacred music. But it's the big band stuff of the 1930s that's most welcome. Louie hit his artistic peak in that period and he recorded many extraordinary songs of those dreary Depression days, some of which have been forgotten. Now they live again.

Of all the great bands of long ago, however, those led by Jimmie Lunceford and Hal Kemp have suffered the most neglect on LPs. Kemp never recorded for Decca (absorbed in the '60s by MCA) but Lunceford's hard-swinging Harlem Express made its best diskings for the label founded by the late Kapp brothers, Jack and Dave.

The surprising and delightful Jazz Heritage series now offers six Lunceford albums, a generous batch of classic performances covering the band from 1934 through 1944. All the goodies from the Harlem Express book are included, gems like "My Blue Heaven," "Margie," "River St. Marie," "For Dancers Only" and "Annie Laurie." Only the Dan Grissom vocals are unimpressive. Numerous other tunes are included as well, forsaken masters like "I'm Nuts About Screw Music," "Avalon," "The Merry-Go-Round Broke Down" and "Dream Of You." Jimmie died in 1974. Now the bulk of his best work again is available. Its appeal far transcends nostalgia.

Two LPs are devoted to little Chick Webb's Savoy Ballroom band of the '30s with Ella Fitzgerald, of course, as its prized attraction.

Even without Ella's superior singing, the Webb crew was outstanding. His drumming jelled ideally with Bobby Stark and Taft Jordan's solo trumpets. Sandy Williams' 'bone, Wayman Carver's flighty fluting and saxophone contributions by Edgar Sampson and Teddy McRae. The two albums total 28 cuts and there's something of interest in every one of them.

Lionel Hampton also rates two entries. His cuts cover the 1942-1950 period after the departed Benny Goodman and struck out with a big band in which Illinois Jacquet, Marshall Royal, Dexter Gordon, Mill Buckner and Irving Ashby are all heard to good advantage.

Hamp was—and is today—a truly gifted musician and one of the premier showmen jazz has ever produced. MCA offers 29 sides in these packages including two versions of "Flyin' Home."

Fletcher Henderson's sides go back to 1924 and run through 1934. Again 28 tunes are included in Smack's two LPs. It's good to hear his "Hotter Than 'Eil," "Hot Mustard," "Hop Off" and "Rug Cutter's Swing" again, after 45 years. And for a bonus, the Benny Carter arrangement of "Happy As The Day Is Long" is included, with solos by Red Allen, Ben Webster and Hilton Jef-

erson, all three now deceased.

The additional albums on this artistic release are all conventional 12-inches. They are no less valuable, for the most part, than the Armstrong, Lunceford, Webb, Hampton and Henderson treasures and they comprise:

- Andy Kirk's Kansas City Clouds of Joy, a sadly unpublicized, unappreciated big band which sported the piano and charts of Mary Lou Williams and the magnificent tenor saxophone of Dick Wilson. Titles include "Moten Swing," "In The Groove," "Forggy Bottom," "Wednesday Night Hop" and "Lotta Sax Appeal" among nine others.

- Earl Hines with his Chicago Grand Terrace band of 1934-1935 with Budd Johnson, Trummy Young, Walter Fuller, Quinn Wilson and Jimmy Mundy charts.

- Joe Turner, at one time the most moving and most talented blues shouter of them all. Pianists behind him are Pete Johnson, Art Tatum, Willie "The Lion" Smith, Freddie Slack and Sammy Price.

- Pete Johnson, unarguably the greatest of all boogie woogie pianists. Thirteen tracks both as soloist and as keyboardist with small combos.

- "Big Bands Uptown," including Benny Carter, Don Redman and Claude Hopkins. "Twelve first rate works by three of the swing era's finest. Carter's four 1940 cuts are particularly praiseworthy.

- Lucky Millinder's orchestra with Sister Rosetta Tharpe, vocals, and soloists Buster Bailey, Freddie Webster, Dizzy Gillespie and Tab Smith. Another group that deserved better than it got.

- Sister Rosetta Tharpe, guitar-banging singer who in this welcome package concentrates on gospel music with a glorious jazz backup.

- "Kings And Queens Of Ivory" couples Willie "The Lion" Smith with Pete Johnson, Clarence Profit and Cleo Brown. Superb piano soloists, all four made these 16 memorable cuts from 1935 through 1940.

- "Piano In Style" is a similar LP with Pinetop Smith, Jelly Roll Morton and James P. Johnson showing their skills at the 88 effectively. Sixteen tracks.

- "The Swinging Small Bands" mixes Lips Page, Stuff Smith, John Kirby and Leonard Feather's studio-organized jam band in a delectable potpourri of 16 tunes.

- "The Chase And The Steeplechase" showcases the boppish tenor saxophones of Dexter Gordon and the late Wardell Gray. There are but 10 tracks here, but included are "The Chase" and "The Steeplechase" taped live at a Gene Norman "Just Jazz" concert in Pasadena. Combined, the two romping tracks run 25 minutes.

- Louis Jordan's sprightly Tympani Five, a worldwide commercial attraction in the '40s, displays Jordan's bouncy alto, his humorous vocals and a good little combo on 14 memory-evoking tunes which once were in all the jukeboxes.

- "At The Apex Club" is made up of 14 masters dating back to 1928 pairing Earl Hines with Jimmie Noone. Two versions of Noone's "Sweet Lorraine" theme are included.

- Sidney Bechet's 1931-1938 soprano sax and clarinet are presented

in "Blackstick" on 16 tracks, all but four with the dreadful Noble Sissle orchestra.

- Johnny Dodds is the spirit behind "Spirit Of New Orleans" dating back to 1926-1927. It's dated but historically important music, and one can compare Dodds' New Orleans clarinet to Noone's.

- King Oliver's Dixie Syncopators are heard on 16 tunes going back to 1926-1928 and are sadly unimpressive despite his reputation as Armstrong's idol and mentor.

There's not a single synthesizer in the batch; every cut is pure and honest and worthy of being heard again. Our kudos to those in the high black MCA Tower in Universal City who gave the effort and spent the money to make this titanic reissue project a reality. **DAVE DEXTER JR.**

Prague Fest Rated An 'Overall Success'

PRAGUE—This year's Prague Jazz Festival, organized by the Czechoslovak Pragokonzert agency, was an overall success, with the Dexter Gordon Quartet outstanding. But the four-day event had a couple of poorly-attended sessions due to a hassle over dates.

The event did not, this year, include a weekend, the dates originally fixed to accommodate such U.S. groups as Weather Report and the Louis Bellson Band. In the end negotiations with them broke down and they didn't show. This meant poorly-attended mid-week afternoon sessions.

The avant-garde trio of Ganelin-Chockasin-Tarasov, from Vilnius in Russia, used the festival to make its debut appearance outside the U.S.S.R. and also recorded an album in the Supraphon studios here. After the Prague event, the trio moved on to the Berlin Jazz Days festival, performing as the first Soviet jazz group to take part.

Survey For Week Ending 11/22/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	16	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	★	34	2	RODNEY FRANKLIN Rodney Franklin, Columbia JC 3674
☆	9	3	CARNAVAL Spyro Gyra, MCA MCA-5149	27	29	9	NEW YORK SLICK Ron Carter, Milestone M-9096 (Fantasy)
★	3	6	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	28	30	3	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
4	2	19	LOVE APPROACH Tom Browne, Arista/GRP 5008	★	39	2	NIGHT SONG Ahmad Jamal, Motown M7-945R1
5	5	6	FAMILY Hubert Laws, Columbia JC 36396	30	24	12	THERE AND BACK Jeff Beck, Epic FE-36584
★	6	5	INHERIT THE WIND Wilton Felder, MCA MCA-5144	31	26	35	SPYRO GYRA Catching The Sun, MCA MCA-5108
☆	8	4	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	32	27	39	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
8	4	22	THIS TIME Al Jarreau, Warner Bros. BSK 3434	33	25	14	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3379
9	7	20	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	34	18	21	SPLENDID HOTEL Al DiMeola, Columbia C2X 36270
10	10	20	H Bob James, Tappan Zee/Columbia JC 36422	35	28	28	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427
11	11	6	VICTORY Narada Michael Walden, Atlantic SD 19279	36	37	4	TENORSHOES Scott Hamilton, Concord Jazz CJ-127
12	12	5	TOUCH OF SILK Eric Gale, Columbia JC 36570	37	38	7	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
13	13	7	SEAWIND Seawind, A&M SP-3113	★	48	3	OUTUBRO Azymuth, Milestone M-9097 (Fantasy)
☆	23	2	MR. HANDS Herbie Hancock, Columbia JC 36518	★	NEW ENTRY		LOVE AT FIRST SIGHT Sonny Rollins, Milestone M-9098 (Fantasy)
☆	NEW ENTRY		WINELIGHT Grover Washington Jr., Elektra 6E-305	★	NEW ENTRY		USE THE STAIRS Stanley Turrentine, Fantasy F-9604
16	14	17	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	41	46	3	KANSAS CITY SHOUT Count Basie, Joe Turner, Eddie "Cleanhead" Vinson, Pablo 2310-859 (RCA)
17	17	14	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	42	31	14	QUINTET '80 David Grisman, Warner Bros. BSK 3469
18	19	9	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818	43	40	8	LANDSCAPE Art Pepper, Galaxy GXY 5128 (Fantasy)
19	16	9	LARSEN-FEITEN BAND Larsen-Feiten Band, Warner Bros. BSK 3468	44	32	28	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516
20	15	8	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009	45	42	23	INFLATION Stanley Turrentine, Elektra 6E-269
21	22	11	BADDEST Grover Washington Jr., Motown M9-940A2	46	41	3	NEW DIRECTIONS IN EUROPE Jack DeJohnette, ECM ECM-1-1157 (Warner Bros.)
22	20	16	ROUTES Ramsey Lewis, Columbia JC 36423	47	44	4	HUNT UP WIND Hiroshi Fukumura/Sadao Watanabe, Inner City IC 6067
23	21	12	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590	48	NEW ENTRY		RUSH HOUR David Chesky Band, Columbia JC 36799
☆	36	2	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304	49	45	52	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
☆	NEW ENTRY		ODORI Hiroshima, Arista AL 9541	50	49	10	IT'S MY TIME Maynard Ferguson, Columbia JC 36766

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Jazz Beat

LOS ANGELES—ARTIST Inc., a non-profit group in Chicago, presents its first Chicago Jazz Awards & Concert Friday (28) toasting locals Phil Cohran, Sasha Dalton and Jimmy Ellis. The event takes place at Dunbar High School at 8 p.m. Hanah Jon Taylor and the award winners will all perform.

The United Jazz Clubs of Southern California has its own bash, its fifth annual Queen Mary Jazz Festival Sunday (30) to benefit Variety Club's handicapped children's charities. Among the 12 bands playing are such featured soloists as Nick Fatool, Abe Most, Manny Klein, Ray Leatherwood, Neil Levang, among others. The show runs from noon to 8 p.m.

Don Menza and Chuck Findley will be guest artists with the North Texas State Univ.'s 1 O'Clock Jazz Lab Band Tuesday (25) at 8 p.m. in the school's Coliseum. It will be the last concert Leon Breeden, the band's conductor, will lead as he retires next August after being with the school since 1947.

Kim Richard and Steve Kaplan have formed the Kim Richard/Steve Kaplan Ensemble with Jimmy Johnson on bass. The group's debut is at Carmelo's in L.A. Thursday (20). ... LaMont Johnson is cutting a new LP for himself and plans a bow for vocalist John Fleming, both for his Masterscores label out of San Diego. ... Chicago trumpeter Robert Perna is cutting an LP for Angelaco Records titled "Hey There, Big Band Sound Is Back."

Mark Murphy does his "annual" New York concert Wednesday (19) at the Carnegie Recital Hall at 8 p.m. ... The Warren Vache Trio is working Bechet's in Gotham Tuesday through Sunday (18-23). ... Inner City which has released "California Shower" by Sadao Watanabe is following that up with "Autumn Blow." ... Pianist Stan Stein has cut two LPs. "Lou Stein And Friends" for World Jazz a Phoenix label and "Temple Of The Gods" for Chiaroscuro.

The Arlington Park, Ill., Hilton is featuring jazz in its show lounge Tuesdays through Saturdays. Featured band is Jim Beebe and his sextet. ... KXPR-FM in Sacramento is now airing "Jazz International" hosted by Gary Vercelli Monday through Saturday evenings. Vercelli is the station's jazz music director. The outlet also programs 30 hours of jazz weekly in addition to the nightly show.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.



AFRICAN GOLD—PolyGram Nigeria chief, Arie Van Leeuwen, left, presents "Sir" Victor Uwaifo with a gold disk to mark sales of more than 50,000 copies of his album, "Five Days A Week—Love." The ceremony took place at the Gondola night club in Lagos, and was televised nationwide as part of a program about Uwaifo, who is one of Nigeria's top stars.

Industry Alarmed By Greek Exports Flow

By JOHN CARR

ATHENS — An undetermined number of Greek record dealers and sundry other tradespeople have started exporting locally pressed international product, taking advantage of its low price by general European standards, according to informed and alarmed industry sources here.

An EMI Greece spokesman says the situation is "extremely worrisome," and claims that international repertoire albums pressed here have already started making inroads into the sales of the same albums pressed and sold in the U.K. and Italy, to name just two of the territories involved.

A full-price album sells here for the equivalent of roughly \$7, which is approximately three-fifths of the corresponding price level in the U.K., according to EMI statisticians. "It's not surprising a lot of smart traders are taking whatever advantage they can grab from the price differences," says the EMI man.

But just who these traders are is very much a matter of debate within the Greek recording industry, which still keeps its collective fingers crossed in the hope that the present recovery from the harrowing summer slump is still on an upward trend.

'Guide' Debuts In Holland

AMSTERDAM — The Dutch Top-40 Foundation, the company behind Holland's most influential chart system, has published "The Record Guide," an exciting new phenomenon in Dutch record industry history.

The publication contains 56 pages, has advertising, centers on detailed editorial pieces on local and international acts from most Dutch record companies. First edition was out a week or so ago, with a 1.5 million print order and it is expected to reach some five million readers.

People living in big cities have received the guide free by post. In smaller centers, it is available free from record stores. The front cover of the first issue shows Olivia Newton-John and has an introductory article from Leo Boudewijns, managing director of the Dutch division of the International Federation of

PolyGram, for instance, maintains that it keeps a strict watch over all its dealers, and adds ominously that it believes the exporters of international product are to be found within the ranks of the companies themselves—PolyGram excepted, it adds.

The PolyGram viewpoint: "Overseas importers send their people over here and sound out the companies about the prospects of some cheap but profitable material. But we have never consented to such a deal."

CBS, a major distributor of international product here, professes not to be worried about this new "phenomenon." All the multinational's world operations, it says, are tightly controlled so as not to aggravate unwittingly the parallel imports problem.

But whether the problem is seen as acute or mild or not to exist at all, industry executives agree that nothing much can be done about it from a purely legal standpoint. EMI's attitude: "We have absolutely no authority to tell any dealer what he can or cannot do to make money."

However, industry sources in Greece add that when Greece be-

(Continued on page 66)

Producers of Phonograms and Videograms (IFPI) and another by Willem Duys, Holland's best-known radio and television presenter.

Lex Harding, of the Dutch Top-40 Foundation, says the local record companies have invested some \$240,000 in the "Record Guide" project which, if successful, will be published on an annual basis.

He adds: "But a long-term future is only possible when companies outside the record industry come in with advertising support. This time we had support from only three such organizations, one in clothing, one in tobacco and Blaupunkt."

The first copy of the first run of "The Record Guide" was presented to Willem Barents, managing director of Phonogram Holland and also president of the Dutch branch of IFPI.

Capitol-EMI Planning Major Push Into Latin American Music Market

• Continued from page 1

by his "Greatest Hits" album in the same language.

Other EMI acts with upcoming waxings in Spanish are Anne Murray ("Broken Hearted Me" and "You Needed Me") and Kim Carnes ("More Love"), plus Carnes' duet with Kenny Rogers, "Don't Fall In Love With A Dreamer."

Fest acknowledges the potential pitfalls of foreign language recordings—"I've heard some bad ones," he says—and emphasizes that the label will be cautious in selecting acts and repertoire for the Spanish treatment.

"Ballads are better than uptempo tunes," he explains, while noting that care must also be taken with lyrics ("literal translations can sometimes turn out badly") and pronunciation ("accents can pose problems, too").

In most cases, the Spanish vocals must be recorded phonetically, but some artists have a better feel for this than others, comments Fest. "It doesn't always work, and when it doesn't, it's better to scrap the idea than proceed just for the sake of it. We must be selective."

Most importantly, Fest will be recruiting the aid of EMI people in the markets for which the recordings are intended. He'll be looking for advance advice and counsel from them over which artists and repertoire are best suited for Spanish.

Coordinator charged with this specific responsibility is Jose Silver, working out of the Capitol Tower in Los Angeles. Apart from being involved in actual lyric translations, he'll be liaising with EMI companies in Latin nations, forwarding them what Fest calls "rough demos" of songs thought appropriate for Spanish, and documenting and acting upon their feedback.

"Our companies down there are also much more motivated to see such product succeed if they've been actively involved in its production," observes the Capitol-EMI executive. "This way, we can be sure of selecting the right song, the right lyrics, the right artist."

Sales potential for Spanish-language versions of U.S. hits is considerable, adds Fest, and can often out-sell the English-language original by two or three to one, depending on the territory. He cites Mexico as one market where such singles can go to 500,000 copies and more with ease. Sales in smaller Latin countries also are significant, he says.

Not that the label will be ignoring the English-language originals' potential in those markets. "We're still an American record company, and we're not going to be in the business of mass-producing Spanish versions," Fest stresses, reiterating the selectivity which will characterize the program. He doesn't really expect more than three or four acts a year to be involved.

EMI companies have dabbled in Spanish recordings in the past, of course, as have most major U.S. labels. Capitol's late Nat "King" Cole

Everett To Arlon

LONDON — Derek Everett, former creative director of RCA Records U.K., is appointed managing director of Deke Arlon's D&J Arlon Enterprises, headquartered here.

waxed a couple of albums in the language in the late '50s, and one of these, "Nat 'King' Cole En Espanol," continues to be a strong seller in Latin markets, Helmut Fest points out.

The LP has sold 300,000 copies in Brazil, he says, and 500,000 copies in Spain, where next year it's likely to be the subject of a major television advertising campaign.

As noted, Capitol-EMI's planned drive into the lucrative and expanding Latin American market will also include tours of the region by label artists.

Once again, Fest notes, selectivity is the key. "We're not going to pump 15 acts down there next year. It'll be more a question of three or four."

And again, coordination and liaison with EMI executives in the field will be paramount, particularly when it comes to the choice of Latin promoters—of whom there are still

relatively few experienced and reliable examples—and venues, and the preparation of tour support material.

One of the acts Fest mentions is likely to visit the continent in 1981 is Capitol's Little River Band. He adds that another Capitol band, Sun, recently undertook a modest swing through Brazil.

Finally, Fest reemphasizes that tours and Spanish-language recordings are just part of his company's Latin American blueprint for the '80s, as drawn up last month in Los Angeles.

It's seen as an important move for the multinational firm, looking to increase its existing sales in the marketplace and to augment its firm footholds in other regions of the world—and, no doubt, to help compensate for the loss of the A&M line in Latin America to CBS (Billboard, Aug. 2, 1980).



Billboard photo by Shig Fujita

TOKYO HANDSHAKE—The Swedish ambassador to Japan, Bengt Odevall, welcomes members of the Boppers to Tokyo at a special press conference. It was part of the Swedish rock'n'roll revival group's recent two-week promotion tour of Japan, sponsored by Aoyama Music Promotion and Yupiteru Records. The act undertook television appearances and radio and press interviews.

Wolfgang Arming Marking 25th Year With PolyGram

By MANFRED SCHREIBER

VIENNA — Wolfgang Arming, president of PolyGram in Austria and for years one of the most prominent characters in the local record industry, celebrates his 25th anniversary with the company this year.

The three PolyGram labels—Amadeo, Phonogram and Polydor—have easily the biggest slice of the Austrian market between them.

Arming today is convinced that Austrian pop music still has not gained the international recognition it deserves. He says: "We have to work specially hard to push our national productions through to compete at the highest international levels."

"Our newer artists such as Morak, Fendrich or the Control Company, in particular, are producing absolutely outstanding records, judged by any standards."

But if there is still much to be done in the Austrian audio field, Arming is also concentrating hard on video. "We have to be prepared for the coming of the video age throughout Europe. Vienna, with its rich cultural history, presents itself as very much a visual medium."

"By that I mean not only the classical music itself, but also the Danube, the Prater, the magnificent halls and the opera."

Arming started with PolyGram in 1955 as Philips promotion man, covering both music and household hardware. Five years later he became head of the Philips music department and in 1964 took over distribution activities for Philips and Polydor.

Four years later, he went to Japan as delegate for Polydor International in the Far East and director of Polydor, Japan, and was also a member of the board of directors in Tokyo. After six years in Japan, he returned to Europe. Polydor International sent him to the famed management institute in Fontainebleau in France for a three-month seminar, run in conjunction with the Columbia University, New York.

Armed with the latest of management methods, he became deputy managing director of Deutsche Grammophon Gesellschaft in Germany, and a year or so ago became president of PolyGram, Austria.

NEW MARKETING PLOY

Cassette-Only Album Issued By EMI U.K.

By PETER JONES

LONDON—In what it claims is a "unique" marketing concept, EMI Records U.K. is putting out the latest release by the group Bow Wow Wow on cassette only. The eight-track package will retail for approximately \$4.85.

This is the same act, managed by Malcolm McLaren of Sex Pistols' association, which infuriated industryites here this past summer with its EMI single, "C30, C60, C90, Go." The disk seemed to encourage home taping, and the whole affair (Billboard, July 26, 1980) generated a letter of complaint from the British Phonographic Industry to EMI.

The tape comes in the new cigarette-style, flip-top pack, and is aimed directly at the 15 to 19-year-old age group, emphasizing recent statistics that this range is showing

the biggest upsurge in ownership of tape-playing hardware.

Peter Buckleigh, marketing director of EMI's group repertoire division, says, "The introduction of portable playback machines means the cassette market is a new fashion area. We're therefore adopting a new approach to tapes, and we're going all out for music which fits into that market."

"When album sales are dipping and cassette sales are on the up-and-up, it makes sense to go for new tape marketing methods."

But Buckleigh says that, commercial considerations aside, the policy of making music available on cassette only will have "a positive effect on the problems of illegal home taping."

The pricing of the Bow Wow Wow package, he says, closes the gap between the cost of prerecorded tapes and blank cassettes.

The scheme is to be repeated early in 1981 via a second Bow Wow Wow cassette, as a further test for the operation—following which, other EMI roster acts may be involved in cassette-only releases.

Adds Buckleigh, "Of course, this would involve a gesture from both artist and record company to ensure keeping the same list price, but the prospect of higher volume is the incentive."

British Phonographic Industry figures here show an increase in net prerecorded cassette sales from 19.6 million to 24.5 million in the past two years, and a Forte Report shows a 15% upturn in tape-playing equipment ownership over the past five years.

'Tide' In Again

LONDON—As Blondie's single, "The Tide Is High," tops the charts here, Virgin Records has dug out the original version of the John Holt song, and issued it as a 45.

In 1979, the label released "Hot-test Hits Vol. 1," a collection of Duke Reid productions, most of which previously appeared on his own label, Treasure Isle, in Jamaica. On that LP was "The Tide Is High," recorded by the Paragons, with whom Holt used to sing.

Duke Reid originally issued it in 1966, then again in 1970. Around 1971, it came out yet again, via a U-Roy version, also for Treasure Isle. This version, too, turned up on a 1978 album, "Versions Galore," released by Virgin here.

NOVEMBER 22, 1980 BILLBOARD

Producer Hentschel's Low Profile

The Man Behind Genesis Turns To Own Album Project

By NICK ROBERTSHAW

LONDON—These days, many of the record industry's most successful producers enjoy almost as much public recognition as the artists they work with.

Yet despite being voted top British producer by Melody Maker twice in the last three years, and despite a track record virtually without parallel in the business, the name of David Hentschel remains very little known.

On the walls of his Sussex home, Hentschel has 30 gold and two platinum disks. They cover the period of his association with the British rock band Genesis, starting with "Trick Of The Tail" in the mid '70s and going right through to "Duke," 1980's biggest-selling album in the U.K., a chart No. 1 the first week of release and long since platinum.

Hentschel's history goes back to 1969 and the early days of Trident studios in London, where he got his start, in time-honored fashion, as a teaboy, graduating rapidly to tape operator and within a year to engineer.

He stayed five years, learning his craft and developing alongside it an enthusiasm for synthesizers, the new-fangled instruments with which only Walter Carlos had yet made any impact. An expert musician, he played many sessions at Trident using the ARP 2500 he persuaded the studio to acquire, and when Elton John came in to work on "Goodbye

Yellow Brick Road" it was Hentschel who provided all the synthesizer passages, Hentschel who engineered the album.

When he left Trident, shortly after mixing "Caribou," John's manager Gus Dudgeon introduced him to John Gilbert. "I was looking for a manager. I knew how much the business hassles can get in the way when you're trying to work with a band. Also I had an ambition to write film scores and he was on the film side."

First came a project for Ringo Starr's Ring O label, a synthesizer version of Starr's "Photograph" album. "It's probably best forgotten: it certainly didn't sell too well. But it got me out, and it was a very luxurious experience: all the studio time in the world, anything I wanted instantly supplied."

Meanwhile, he was teaching himself to write full orchestral scores, equipping himself as a film composer. On a soundtrack session for the movie "Operation Heartbreak," he cemented the relationship with Genesis's Phil Collins that had begun when he engineered "Nursery Cryme." Peter Gabriel had just left, the band was in flux, and Hentschel was offered the producer's chair for "Trick Of The Tail."

The album turned out an enormous hit, a triumphant proof that Genesis without Gabriel could not only survive but actually surpass

DUTCH STATION KILLS PICK

AMSTERDAM—TROS Radio, one of Holland's biggest radio networks, has decided to scrap its "Pick Of The Week" disk selection following allegations that the choice could be "bought."

Four disk jockeys who chose the "Pick," known here as "Parade Disk," say they have been humiliated by articles in the Dutch press which suggested that this program item could be for sale to a bidder.

The broadcasters, Hugo van Gelderen, Tom Mulder, Ferry Maat and Ad Roland, decided there was only one way to react to these criti-

cisms and that was to ask TROS management to scrap the whole idea of "Pick Of The Week" and management agreed.

But Hugo van Gelderen says the Dutch record industry has reacted in "an understanding, but sad, way" to the decision after four years in which a "Pick" has been a valuable promotional boost. The final selection was "Lady," by U.S. singer Kenny Rogers.

Now the disk jockeys involved feel that other Dutch radio outlets may decide to scrap similar weekly disk selections.

Sales Slump Hurting Nigeria Music Mart

By RON ANDREWS

LAGOS—The Nigerian record market is in some difficulties at present, with major labels beginning to feel the pinch. Estimates of the downturn in sales vary between 30% to 50% off last year's figures.

Even the top local artists, such as Sonny Okosun, Fela Anikulapo-Kuti and "Sir" Victor Uwaifo, are a long way off the sales figures done several years ago by Prince Nico or Rocafil Jazz.

The change in the fiscal year, combined with the teething problems associated with the introduction of the new Federal government, has meant that the rising resources of this oil-rich nation have as yet not been earmarked for use in development programs. Finances are not, therefore, filtering through the economy.

Arie Van Leeuwen of PolyGram (Nigeria) is optimistic, however, that

the restrictions in cash flow will be eased in 1981, when he thinks the Federal government will begin to implement budgetary proposals.

The most worrying factor, apart from the outright physical theft—which plagued EMI (Nigeria), especially in the earlier part of the year (Billboard, July 26, 1980)—is the problem of piracy, which continues unabated.

Cassettes are now 100% pirated product, the first phase being unsophisticated blank tape duplicates, and the second phase that of the more sophisticated-looking Far East duplicates.

The record companies have found it impossible to combat this problem, and estimates of sales are impossible since no official statistics can fully account for the smuggled or illegally imported goods. The restrictions on imports here of any kind still hold in theory, but it's said that licenses are being given, when politically expedient.

Some progress is now being made in the effort to combat the record piracy that has also threatened to become as much of a threat as the cassette version.

Some cases are now being processed through the courts, and should be heard this month. Should these be successful, the majors will continue to pursue the illegal operators until the threat is eased, if not removed entirely.

Meanwhile, recent reports (Billboard, Oct. 18, 1980) that difficulties are easing in the flow of foreign exchange for the purpose of licensing rights have alarmed local industryites here.

Such reports, they feel, would indeed be welcome news to would-be licensors who have been loathe to throw themselves into market uncertainties here.

But the major record companies are at pains to point out that the Central Bank of Nigeria does not authorize the payment of advances, although royalties are beginning to flow—if subject to some delay—for both books and records, provided that the stringent regulations of the bank are adhered to.

New Label Launch

LONDON—Human Records is a new label formed here by retailer Steve Melhuish of the Bonapartes chain and distribution firm Stage One. Debut release includes product by the Slits, the Au Pairs, the Frankies, Hermine and the Afflicted Man, and Dangerous Girls.

Supporters Of Free Radio, Police Clash

PARIS—A pitched battle between specially trained police and around 1,000 supporters of free radio is the latest dramatic development in the long-running fight against the government monopoly in French broadcasting.

Involved this time was Radio Quinquin, operated in the small northern township of Aubry by the most powerful trade union group in the country. The station has, for more than a year and to the consternation of government authorities, come on air at 6:30 a.m. and run through programming of political and musical content until midnight.

Because of the station's political "color," the mayor of Aubry provided it with asylum, within the town hall itself, from which it broadcast. Forewarned by sympathizers, Radio Quinquin announced a police raid on the town hall planned for later that day, and called supporters up for action.

Bottles were thrown and tear gas used in a battle before the mayor called for an armistice. But the "ceasefire" was only temporary and the following day police returned, stormed the town hall and eventually smashed the broadcasting equipment, bringing down the transmitter on the roof.

Understandably confident that the job was done and Radio Quinquin was finally off the air, the police returned to Paris, only to learn that it took but one hour for the battered radio station to be back and broadcasting.

And the trade union group involved insisted that, since neither ministers nor a riot squad could stop it, broadcasting would continue.

Japanese Hope Holland Tour Spurs Sales

TOKYO—Toshiba-EMI recently brought U.S. recording artist Amy Holland to Japan for promotional purposes, part of the label's plan to encourage more foreign acts to visit here and boost their record sales.

Kenji Ogino, a&r manager for Capitol at Toshiba-EMI, points out, "Last year, we spent about \$70,000 (15 million yen) to bring the Knack to Japan on a promotional tour, which paid off with sales of 200,000 albums and 300,000 singles. We're hoping that Amy Holland's promotional tour will produce just as good, if not better, results."

Holland's current Capitol single in this market is "How Do I Survive," her current album is "Amy Holland." So far, reports Ogino, sales for the latter are around the 15,000 mark, the former at 10,000 copies.

"During her stay in Japan," continues Ogino, "Amy made four television appearances, including the 'Let's Go Young' program on the nationwide NHK (semi-government) network, as well as the prestigious 'Sound Inn S' program on the TBS network."

"She was also interviewed by more than 20 magazines and newspapers, including both the Asahi and Yomiuri papers, which have a daily circulation of more than seven million each."

Japan's Record Exports Jump Figures Ahead of 1979; May Pass \$6 Million Mark

By SHIG FUJITA

TOKYO—Japan's exports of records to foreign markets (including the U.S.) are running substantially ahead of last year.

Shunsuke Kinoshita of the Japan Phonogram Record Assn. reports that exports for the January-June period this year were worth \$3.04 million, and that if this pace continues during the second half, total exports for the year will top the \$6 million mark.

Product shipped abroad in 1979 was worth \$5.2 million, according to the customs clearance statistics issued by Japan's ministry of international trade and industry.

The total includes exports of "enka" (Japanese ballad) records to Japanese living overseas, notably in the U.S. and Latin America, and also covers exports of foreign product manufactured under license in Japan, including jazz, rock and vintage r&b (Billboard, Oct. 11, 1980).

The figures quoted here are of albums and singles; there are no statistics available for exports of prerecorded tape.

Largest exporter of records in this country is the Japan Publications Trading Co., whose current business is increasing in line with industry trends.

The firm expects its 1980 exports to be worth close to \$1 million, more than double trade last year. Masuo Kokubo, manager of the phono records export wing, pegs the precise figure at \$935,000 (200 million yen).

This compares with \$364,000 (78 million yen) worth of exports in 1979, and only \$36,000 (7.7 million yen) in 1978.

The 1980 figure from Japan Publications Trading includes contemporary pop product by Japanese singers and groups (but not "enka" repertoire, which will account for an additional \$328,500 worth of exports) and international product.

Kokubo further projects that his company's exports in 1981 will rise to \$1.4 million (300 million yen) in worth, despite the fact that record sales in the U.S. and Europe are flat or decreasing.

Kokubo, who recently returned from a tour of American and European cities where exported Japanese records are sold, comments, "The recording quality of Japanese disks is considered the best in the world."

"They're sold for \$15 each in the U.S. and Europe, and we found that those who buy the expensive Japanese records are those who have sophisticated stereo equipment, and want the best in recorded quality."

Britain Wins Song Contest

DUBLIN—The \$10,500 first prize in the 15th Castlebar International Song Contest was won for the U.K. by Ed Welch and Barry Mason, with "Don't Stay For The Sake Of The Children."

It was performed by Linda Jardim, who was lead female singer on "Video Killed The Radio Star," a chart-topper for the Buggles.

Second and third prizes also went to Britain, through "Another Rainy Weekend" (\$5,200), written by Alex Flanagan and sung by John Kirkbride, and "We All Need Love" (\$3,150), composed and performed by Peter O'Donnell.

Bob Hardwick, from the U.S., took first prize of \$3,150 in the orchestral section with "Knee Walkin'."



GOLDEN KISS—Eric Brucker, general director of CBS Records France, offers congratulations and a gold disk to Germany's Nina Hagen for French sales of her "Unbehagen" album. The occasion was a party hosted by the label after Hagen's two sellout concerts at the Olympia Theatre in Paris.

Charity Event Seen As Thailand Success

Billboard's Australian correspondent, Glenn A. Baker, has recently been travelling through Asia, and is filing a series of reports from the region's music markets. This is his third dispatch, from Thailand.

BANGKOK—Concern for human suffering within the tightly knit Asian community was the motivating force for an extraordinary musical event recently staged in this Thai capital.

"Hand in Hand," a charity concert of epic proportions, was presented in the spacious auditorium of Thammasat University, and viewed live by millions in both Thailand and Japan.

The venture was conceived and expertly executed by the Japanese "Hand In Hand" organization, a body of young musicians, performers and artists who came together in December last year to raise money for the International Year of the Child.

Their cause, on this occasion, was displaced Thai villagers on the Kampuchean border, a desperate but generally overlooked social dilemma.

The concert, featuring leading

Coproduction In Soviets' Exhibit

PRAGUE—Trade and public exhibitions in Czechoslovakia of product from Russia's Melodiya are a growing and established part of the tradition of trading between that company and Supraphon Records here.

This year's event takes place Nov. 18 in Brno, attended by representatives of Soviet export firm Mezhdunarodnaya Kniga and the record pressing plant at Aprelevka, biggest in Russia.

There'll also be a sales display of Soviet records in Prague's biggest department store, Kotva. It will include most recent Melodiya releases, packaged in special export sleeves, and it's the first time that Kotva—a key record retail location—has participated in such a major promotion.

On sale will be the first Melodiya/Supraphon coproduction in the pop world, an album entitled "High To The Sky." One side features Melodiya pop acts, the other showcases Supraphon artists performing Czechoslovakian songs. The disk goes on simultaneous sale in both countries.

Nippon rock act Alice (Billboard, Sept. 27, 1980) and Thai favorites the Impossibles (re-formed for the show), was beamed via satellite to Japan, forming part of a 24-hour telethon on NTV. It was also televised nationally throughout Thailand.

The show was sold out within three hours, and described by the local media as "the most extravagant concert ever held in Thailand."

A party of more than 145 Japanese flew into Bangkok to organize the streamlined event. Among the bodies participating were Young Japan Co. (artist management), Kyodo Tokyo Inc. (concert promotion), Dentsu Inc. (advertising agency) and Amarin Hotels.

Nite Spot Productions in this city handled the staging, with veteran Australian tour manager Billy McCartney overseeing sound and lights.

Thai support for the venture came from the local Rotary chapter, Thailand Entertainment Correspondents Assn., Mass Media Organization of Thailand, and Dentsu Inc.

McCartney described the show as "simply unbelievable—more professional and intelligently organized than anything I've ever been involved with. It was a pleasure and a delight to give my services."

Though their performances were entirely in Japanese, Alice was tumultuously received by the vibrant Thai audience. Before the show, the group had actually visited the border areas, expressing an obviously sincere concern for the plight of the villagers.

Alice closed the glittering event with a moving rendition of the song "Hand In Hand," which has reportedly sold more than two million copies in Japan. Primed by weeks of intense radio airplay of the song, the audience rose and participated at exceptional volume.

With such a resounding success for Thailand's first satellite broadcast, the local music industry is planning to establish a regular cultural exchange with Japan.

Junos Set

TORONTO—The next Juno Awards will be staged Feb. 5 at this city's O'Keefe Centre, with the usual pre-dinner festivities now being moved to follow the awards ceremonies.

McCartney Writing Movie

LONDON—Paul McCartney's latest musical venture, a full-length animated cartoon movie for cinema consumption, has him working in the studios again with George Martin, who handled Beatles' recordings up to the "Sgt. Pepper" era.

McCartney has written the storyline and 11 new songs for the film, which marks the transference to the big screen of the strip cartoon character Rupert The Bear, a favorite with Daily Express readers here for many years.

With Martin, he has been working in local studios with a 40-piece orchestra. The film will be on release late in 1981. EMI recording group, the King's Singers, are involved in some of the vocal arrangements.

McCartney says he was a boyhood fan of Rupert The Bear, then rediscovered the character when he started reading stories about it to his

pan Publications Trading has zero percent returns of defective product.

He goes on that 50% of his company's exports go to the U.S., 50% to Europe.

Kokubo believes that as more American and Europeans buy more sophisticated hardware, there will be an even greater demand for the high-quality Japanese pressings.

daughter. He says: "We're out to create a film as good as the Walt Disney classics."

The ex-Beatle worked with his wife Linda on "Seaside Woman," the four-minute cartoon which took first prize in its category at the Cannes Film Festival this year and which has shown on general release with the Peter Sellers' movie "Being There" around the U.S.

It has been five years since McCartney last worked with George Martin on a recording project. They then tackled the James Bond theme "Live And Let Die," which McCartney penned and Martin produced.

McCartney says the Rupert The Bear project has been developed in his mind over the past 10 years, during his extensive touring and recording with Wings.

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CBS Package Turns Into Top Dutch Hit

By WILLEM HOOS

AMSTERDAM—One of the biggest-selling records in Holland at this time is a double album. "Feels So Good," featuring big-name acts such as Neil Diamond, Janis Ian, Earth Wind & Fire, Herb Alpert, Chuck Mangione, Quincy Jones and Joan Armatrading.

Sales zipped to the 50,000 mark here inside a month and it's likely that the album, specially compiled for the Dutch market, will top the 100,000 figure by the end of the year.

But "Feels So Good" is also the name of a campaign launched by CBS Holland, an alternative promotion to the usual corporate fall release schedule. Behind the plan was Koos de Vreeze, managing director of CBS here.

Its main aim is to release "good quality" records of local and international acts signed to CBS and its affiliated labels here. According to de Vreeze: "Quite a few hundred thousand guilders have been invested in the campaign, and we're proud that it is a truly trendsetting idea for the Dutch record industry."

Certainly the campaign is proving a big commercial success. Prior to its launch, de Vreeze wrote to all Dutch retailers asking for their support, specially concerning sales stimulation and general consumer service.

He wrote: "We'll give you the tools and if you use them properly, the result will be a bigger turnover for you and a growing trust in our product."

Hamlet Folding

COPENHAGEN—Hamlet Records, a small independent label specializing in producing albums featuring top local actors, has been declared bankrupt.

Eugen Tajmer, its owner and founder, now faces up to losing his second label in the two years. In 1978, he had to sell his Ophelia label operation because of a lack of funds.

Hamlet goes under having produced some 40 albums over the past 12 months. In the main, Tajmer worked with actor/singers who had not recorded for some years, showing commercial courage in an area where the majors feared to tread. Most of his product was sold at budget prices.

Malay Hawkers Complain Of Police Raids, Seizures

By CHRISTIE LEO

KUALA LUMPUR—The status of petty traders (side stalls) who sell tapes in this Malaysian capital has taken a new turn.

The Petty Traders Assn. recently complained of raids by police in which 10 hawkers were detained for selling allegedly illegal duplicated music works in tape form. Their goods were also seized.

This action was undertaken under the aegis of the new Malaysian copyright law, which prohibits such duplication of any local repertoire.

One record industry executive explains, "These petty traders who conduct a sizeable chunk of tape business in the city are welcome to sell our products which are authorized as legitimate, which will keep them out of trouble with the law."

"We will gladly have them expand our retail network. Perhaps we can also work out dealer discounts if

All product out within the framework of the campaign gets the special "Feels So Good" logo. Artists involved in the campaign build-up have included Earth Wind & Fire, the Police, the Jacksons, Bruce Springsteen, the Joe Jackson Band, Steve Forbert, Johnny Logan and Dutch acts such as Hollander and the Nits. If back catalog material is available from acts involved then that, too, is pushed through the "Feels So Good" promotion.

Also included in the campaign are three or four albums recorded in the U.S., based on the "half-speed mastering" system. This is claimed to produce a better sound quality compared with normal processes. It's likely that before the end of the year, Bruce Springsteen's new double album "The River" will be released in Holland in the "half-speed mastering" system, though it is accepted that this product costs more than the normal releases.

According to de Vreeze, the "Feels So Good" campaign is specially slanted to "middle-class folk" within the Dutch society. This means people on an income of maybe \$15,000 to \$20,000; people shown by computer tests to be ready and willing to buy "good quality" recordings on a regular basis.

To gain maximum momentum for the campaign, CBS Holland has placed advertisements in weekly magazines specially popular in this section of the community: "Elseviers Magazine," "Ma griet" and "Panorama." Advertising spread over six weeks will hit a total 12.2 million readers in a country which has a population of only 14.1 people.

Advertising was also taken in "The Record Guide," a new publication from the Dutch Top-40 Foundation. To stimulate further interest, CBS Holland bought 35 20-second radio commercials and 18 television 30-second spots, aired through until Christmas. The campaign itself runs through to September 1981, but the biggest build-up of promotional resources is planned for the final weeks of this year.

If it all works out on a cost efficiency basis, then de Vreeze plans a followup for the end of next year.

As for the "Feels So Good" compilation album, this comes out also in double musicassette format.

they are willing to cooperate."

The 10 traders detained are members of the Federal Territory Malay Hawkers and the Petty Traders Assn., and the latter group is preparing a memorandum for deputy trade and industry minister Datuk Lew Sip Hon on their grievances.

Meanwhile, it's understood that some hawkers are displaying original, legal cassettes, but selling illicitly duplicated, cheaper quality tapes under the counter.

"Pirate copies of local recordings are kept at nearby premises," explains one insider. "When checks are made, the police and the record company executives spot only the original tapes on display."

Side-stall business has proved to be a lucrative one in the past. With increased raids on record and tape pirates in the city, these hawkers are seeking some form of protection so that their business won't be affected.

Quebec Music Industry Is Thriving Independents Prosper With French-Language Product

By DAVID FARRELL

MONTREAL—There is a revolution at work in Quebec whereby the balance of power is changing hands from the multinational operations to smaller, well-heeled investment groups. Some are borrowing from the Quebec government, others are finding blue chip money abroad, in Europe, the U.S. and in English Canada.

Perhaps the most notable at the present time is the new-born Brahms International Ltd., a potential major of the future that is currently negotiating to purchase plant and warehouse facilities from the now defunct London Records of Canada Ltd., as well as the Quebec manufacturing facility owned by Cinram. Total expenditure on the two companies would ring in at about \$7 million, all told.

Behind Brahms is Alain Guillemette, a former partner in the Quebec-based Multidisc rack operation with interlocking ownership in Alta distribution and Gamma Records of Quebec. Guillemette sold his shares in Multidisc in July and took over the reigns of Brahms shortly after. He is now developing the long and short range goals of this new full-line operation.

Guillemette says the immediate objective for Brahms is to take over London's former distribution network, to acquire licences for Canadian distribution and to sign acts to the newly formed Brahms label. So far a handful of Quebec-oriented pop stars have been signed directly, including Pierre LaLonde and Christine Chartrand.

The general manager admits there is some difficulty in getting into full gear as a label when the future of the new company is still in the hands of lawyers who are negotiating the purchase of the London and Cinram facilities.

He discussed the future of Brahms from an empty office in the newly formed Almada Corp. one-stop outlet in the north-west section of the city.

Beyond distribution and record producing, Brahms has set an objective to enter the video market by the end of next year, manufacturing blank video cassettes and acquiring licences to distribute finished product in Canada.

"To be honest, at this point, I'm not sure if we are going to be tooling for the production of the videodisk or the cassette. Once we have proper office space and record manufacturing facilities, Brahms will be assembling a team of experts to research the video division."

Guillemette is shy of naming his investors, but he does say that Brahms is funded by a consortium of Canadian and American money men. The long range goals include setting up U.S. office space and to establish a conduit into which Brahms would feed Canadian manufactured disks and tapes for U.S. consumption.

The sagging Canadian dollar would offer a real return on investment if the product sold.

So far Brahms is still in the teething stage, but at the time of writing a \$750,000 offer to purchase the Montreal Cinram plant was in the hands of lawyers. If the deal goes through, Brahms would own a facility capable of producing as many as three million albums a year.

The Almada Corporation is another Montreal based company that is gearing up for the future. Owned and operated by Aaron Lipsin and

Marvin Drimer, the distribution company primarily imports lines like Concord Jazz, Caedmon and Charly, Folkways and Trojan.

All told, Almada has more than 150 labels it imports, but of late the mom-and-pop type operation has been beefing up its Canadian catalog and pushing hard to increase per unit sales. Now a takeover bid from the Sefel Records company of Toronto could thrust Almada into a different strata of the record business. Just recently a one-stop operation was set up in Montreal by Almada and if the Sefel deal goes through it is likely that the sales force will be expanded significantly.

At present Almada Corp. employs 17 people full time, augmenting its sales force in some regions of the country with commissioned salesmen who handle other lines beyond Almada's catalogue.

A relatively new label in the province is Beaubec, owned and operated by Paul Hebert, former a&r director for CBS Disques, the Quebec arm of CBS Records Canada, Ltd. His initial investment was partially funded by a low interest loan from the Quebec government and the orientation of the label is, at this time, strictly Quebecois.

According to Hebert, the strength of the operation is that it is fully inte-

grated, signing artists that are willing to assign management and publishing to the company. Perhaps the biggest coup for Beaubec, at this time, is signing Serge Fiori and Michel Seguin, two provincial superstars who have sold platinum plus in the province. European sales, he adds, are more than marginal.

At present, Beaubec is pressing its records at Cinram in Montreal, but Hebert says he will change to the Quality Records pressing plant in Toronto in the new year, thus uniting his friendship with former CBS Canada president Terry Lynd who now controls Quality's manufacturing operation. The company handles its own distribution in Quebec and is considering which way to go outside the province.

While Brahms and Beaubec are relatively new operations, one seasoned veteran that is growing larger by leaps and bounds is Gilles Talbot's Kebec-Disc operation.

With the demise of London, Talbot was quick to acquire the company's former a&r director of Quebec product, Ginette Bonneville. Through her, Kebec-Disc has also been able to acquire major Quebec talents such as Sweet People, Galarou and, from Capitol, Michel Rivard. Rivard was originally the

(Continued on page 67)



OTTAWA ROCKS—Martha and the Muffins lay down their special brand of Canadian rock in concert in Ottawa, the second date of their recent debut tour of North America. After the show, the band was presented with a gold disk for Canadian sales (50,000 copies) of its first album, "Metro Music," on Virgin/Dindisc.

Dawe Goes Via Indie Path

TORONTO—Independent record promotion can be a lot of fun, even if one doesn't have the security of a guaranteed salary. This is the opinion of Linda Dawe, a longtime RCA promotion staffer who has gone independent with her Linda Dawe Associates, Inc. firm.

"Radio stations don't seem at all reluctant to work with the independent promoter, as long as one is straight with them. I think they appreciate the lack of politics that an independent comes in with. They know I'm working a record, not promoting an identity or whatever."

The key to her firm's burgeoning success so far, she says, is in promoting small labels that have a buy/sell agreement with a major (distributing label). Her work takes her on the road in the province of Ontario, but national tracking is done by phone.

Unlike the U.S., Dawe says the independent record promoter in Canada needs to work a number of records in order to survive. She says to avoid any conflicts, she never ap-

proaches a radio station with more than one account's record in hand.

"Right now I'm working records for Bomb, Nova, Unison and Rio. What this means is that I will return to key stations more than once a week to deliver or speak about specific records that I'm working on."

How long does she think a label needs to contract an indie to work a record? "Four to eight weeks is the general rule, but I would say that to maximize one's success ratio one should keep a person on the case for eight to 12 weeks."

According to Dawe, LDA is the only independent record promo company working in this major market right now.

New Address

TORONTO — Billboard's Canadian correspondent, David Farrell, has a new mailing address: Box 201, Station M, Toronto, Ontario M6S 4T3. His new phone number is (519) 925-2982.

West Germany



SPACE MUSIC—German composer Siegfried Fietz, center, chats with U.S. astronaut James Irwin, left, in Frankfurt at an exhibition during which the latter was honored for his work as narrator on the "Space Symphony," composed by Fietz and recorded with the London Symphony Orchestra. The album was issued in Germany by Abakus Records, of which Fietz is chief.

PEER MUSIC HEAD

Publisher Pinpoints Lack Of Creativity

HAMBURG—Too many book-keepers and too few talent scouts. That is one of the major problems of the record industry today according to Michael Karnstedt, managing director of Peer Southern Musikverlag.

"You constantly hear the the majors blaming the severe industry recession on home taping and piracy," says Karnstedt. "But I believe the main reason for the decline is that the record companies don't seem to

have creative people who can talk to artists any more.

"People know in their hearts that there is a widespread lack of creativity but they don't seem to want to do anything about it. The talent is there on the streets but no one is going out to discover it."

Acknowledging the fact that companies are having to cope with a tremendous cost explosion, Karnstedt nevertheless argues that a much stronger emphasis on creativity could overcome most of the industry's current problems.

"There is more incentive than ever to concentrate on the creative process," says Karnstedt, "because of the increasing homogeneity of popular taste. At one time you had typical French songs, typical Italian songs, typical Spanish songs, and so on. Now there is a much closer similarity in popular hits from various countries, and this means that the rewards for a hit producer are potentially far greater than they used to be. We are all climbing the same mountain."

Karnstedt points out that it is common today to see in the German singles chart hits from the U.S., U.K., Germany, Italy, Spain, Holland, Sweden, France and Australia.

The call for greater creativity comes from a man who is not without credentials. For years now, Karnstedt has been strongly involved in independent production and is enjoying the satisfaction of seeing a group he signed something over a year ago, the Goombay Dance Band, scoring massively in most European countries with "Son Of Jamaica"—a Peer copyright which has been on the German charts for ten months, has been No. 1 in Spain, Austria and Switzerland, has gone platinum in Holland and gold in Belgium. A cover by French act Jairo on RCA has sold 900,000.

"Although the risks are high, because these days we have to present record companies with finished masters, we are doing more and more independent production because it is a vitally important way of developing successful copyrights," says Karnstedt. "We control about a dozen acts and do around six albums and 20 singles a year. We have just completed a new recording studio and by the end of the year we shall have added a video studio to produce promotional clips."

DG Chieftain Notes Slower Growth German Industry Must Reconcile Itself To New Reality

By WOLFGANG SPAHR

HAMBURG—The West German record industry must reconcile itself to an annual growth rate of between 4% and 5% and forget about "the good old days" when 12% increases were not uncommon from one year to the next.

This is the view of Oskar Drechsler, managing director of Deutsche Grammophon, who says that in looking at the industry's future he eschews optimism and pessimism in favor of realism.

"There's no doubt that the abnormal sales explosion of 1978, when we had an increase at retail level of 19.2% compared with the figure of 1977, distorted the perspective," says Drechsler. "We should forget about that freak year and recognize that the record industry now has to get used to more moderate expansion—on the same level as other leisure industries."

Drechsler estimates industry turnover for 1980 will be up by 4.3% compared with last year. "And I'd guess that for Deutsche Grammophon, the growth rate in 1981 will be around the same. However, half of this increase will come from increased prices."

DGG has increased dealer price of its international pop albums from DM 12.95 to 13.95 (\$6.60 to \$7.12, approximately) and its cassettes from DM 13.95 to 14.95 (roughly \$7.12 to \$8.97). Domestic albums have been upped from DM 14.25 to 14.90 for records (\$7.27 to \$7.60) and, for cassettes, from DM 14.90 to 15.90 (\$7.60 to \$8.11). Maxi-singles have been increased from DM 6.50 (\$3.30) to 6.95 (\$3.55).

More than ever in the 1980s, Drechsler believes, the successful companies will be those which operate with a high degree of professionalism: cost-consciousness and keen selectivity. We shall have to fight for growth not by buying catalogs or superstars, but by business efficiency and a discriminating a&r policy."

By 1983-4, West Germany, according to Drechsler, could well find itself facing the same tough situation experienced by the U.S. market a year ago. "The power of catalog is declining dramatically and we're going to have to accept that a growing percentage of our turnover will have to come from new product and new

artists. Conversely, catalog repertoire will increasingly be relegated to record clubs, television compilations and direct mail."

Noting that 24% of the industry's album turnover in 1979 came from tv-promoted product, Drechsler comments: "The industry's increas-

ing dependence on tv promotion to generate volume continues to concentrate sales on a small number of titles to the detriment of non-promoted back catalog.

"Last year a total of 59 albums were given tv promotion. This year the figure is likely to be nearer 80."

Pink Floyd Video Feature

HAMBURG—Videoring Studios, sited in Bendestorf, near Hamburg is handling the production of a 90-minute feature of EMI group Pink Floyd on its concert appearance in Dortmund in the New Year.

That major project apart, the studios are consistently booked by leading pop artists and by German television units. Recent video productions have featured Tony

Christie, U.K. singer, plus Boney M and Richard Clayderman, the French pianist. Director Claus Ueberall is also using the studios to tape the television series "Germany a la Carte."

With its product now sold in more than 12 countries, Videoring finds Boney M its top-seller and new titles include "Top Of The Pops," "Video Hit Sensations" and "Blondie."

NOVEMBER 22, 1980

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ANNOUNCEMENT NO. 4

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ARE HAPPY TO ANNOUNCE THE
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SENDS MUSIC
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WORLD
THAT MEANS
A BIG
TURNOVER**

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THANK YOU FOR A WONDERFUL
6-YEARS RELATIONSHIP,
WHICH MADE IT POSSIBLE
TO GET ON MY OWN FEET AS
AN INDEPENDENT PROMOTER.
LOOKING FORWARD
TO BE YOUR PARTNER
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BRITAIN

(Courtesy of Music Week)
As of 11/15/80
SINGLES

This Week	Last Week	Title	Artist
1	5	THE TIDE IS HIGH	Blondie, Chrysalis
2	1	WOMAN IN LOVE	Barbra Streisand, CBS
3	3	SPECIAL BREW	Bad Manners, Magnet
4	19	I COULD BE SO GOOD FOR YOU	Dennis Waterman, EMI
5	2	WHAT YOU'RE PROPOSING	Status Quo, Vertigo
6	8	FASHION	David Bowie, RCA
7	4	DOG EAT DOG	Adam & Ants, CBS
8	9	ENOLA GAY	Orchestral Manoeuvres In The Dark, Dindisc
9	18	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century
10	7	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey, RCA
11	6	WHEN YOU ASK ABOUT LOVE	Matchbox, Magnet
12	29	SAME OLD SCENE	Roxy Music, Polydor
13	NEW	SUPER TROUPER	Abba, Epic
14	25	THE EARTH DIES SCREAMING	UB40, Graduate
15	21	ACE OF SPADES	Motorhead, Bronze
16	11	GOTTA PULL MYSELF TOGETHER	Nolans, Epic
17	15	SUDDENLY	Olivia Newton-John, Jet
18	14	ONE MAN WOMAN	Sheena Easton, EMI
19	12	ALL ABOUT LOVE	Air Supply, Arista
20	30	STARTING OVER	John Lennon, Geffen
21	10	D.I.S.C.O.	Ottawan, Carrere
22	33	CELEBRATION	Kool & Gang, De-Lite
23	13	BAGGY TROUSERS	Madness, Stiff
24	13	LOVING JUST FOR FUN	Kelly Marie, Calibre
25	17	ARMY DREAMERS	Kate Bush, EMI
26	37	PASSION	Rod Stewart, Riva
27	20	LOVE TIMES LOVE	George Benson, Warner Bros.
28	23	WHY DO LOVERS BREAK EACH OTHERS HEARTS	Showaddydaddy, Arista
29	26	WHAT'S IN A KISS	Gilbert O'Sullivan, CBS
30	39	I LIKE WHAT YOU'RE DOING TO ME	Young & Co., Excalibur
31	16	DON'T STAND SO CLOSE TO ME	Police, A&M
32	38	THE NIGHT, THE WINE AND THE ROSES	Liquid Gold, Create
33	NEW	BOURGIE BOURGIE	Giadys Knight & Pips, CBS
34	NEW	I'M COMING OUT	Diana Ross, Motown
35	NEW	WOMEN IN UNIFORM	Iron Maiden, EMI
36	31	LOVELY ONE	Jacksons, Epic
37	NEW	FALCON	Rah Band, DJM
38	24	CASANOVA	Coffee, Mercury
39	NEW	INHERIT THE WIND	Wilton Felder, MCA
40	NEW	LONELY TOGETHER	Barry Manilow, Arista

ALBUMS

This Week	Last Week	Title	Artist
1	1	GUILTY	Barbra Streisand, CBS
2	3	ZENYATTA MONDATTA	Police, A&M
3	2	HOTTER THAN JULY	Stevie Wonder, Motown
4	NEW	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
5	4	ACE OF SPADES	Motorhead, Bronze
6	5	LIVE IN THE HEART OF THE CITY	Whitesnake, United Artists
7	6	THAT'S ORGANIZATION	Orchestral Manoeuvres In The Dark, Virgin
8	19	NOT THE 9 O'CLOCK NEWS	Variouis, BBC
9	9	GOLD	Three Degrees, Ariola
10	11	MANILOW MAGIC	Barry Manilow, Arista
11	NEW	COUNTRY LEGENDS	Various, Ronco
12	16	MAKING WAVES	Nolans, Epic
13	8	THE RIVER	Bruce Springsteen, CBS
14	7	JUST SUPPOSIN'	Status Quo, Vertigo
15	20	LITTLE MISS DYNAMITE	Brenda Lee, Warwick
16	13	THE LOVE ALBUM	Various, K-tel
17	14	SCARY MONSTERS	David Bowie, RCA
18	NEW	STRONG ARM OF THE LAW	Saxon, Carrere
19	10	NEVER FOREVER	Kate Bush, EMI
20	12	ABSOLUTELY	Madness, Stiff
21	18	BREAKING GLASS	Hazel O'Connor, A&M
22	28	SIGNING OFF	UB40, Graduate
23	33	SMOKIE'S HITS	Smokie, Rak
24	24	THE VERY BEST OF ELTON JOHN	K-tel
25	NEW	FLESH AND BLOOD	Roxy Music, Polydor
26	21	LEVITATION	Hawkwind, Bronze
27	NEW	QE2	Mike Oldfield, Virgin
28	15	MAKIN' MOVIES	Dire Straits, Vertigo
29	29	THE VERY BEST OF DON McLEAN	United Artists
30	17	FACES	Earth Wind & Fire, CBS
31	27	CHINATOWN	Thin Lizzy, Vertigo
32	23	REGGATTA DE BLANC	Police, A&M

This Week	Last Week	Title	Artist
33	27	GIVE ME THE NIGHT	George Benson, Warner Bros.
34	NEW	RADIO ACTIVE	Various, Ronco
35	22	CONTRACTUAL OBLIGATION	Monty Python, Charisma
36	26	MY GENERATION	Who, Virgin
37	31	TRIUMPH	Jackson, Epic
38	NEW	SONG OF SEVEN	Jon Anderson, Atlantic
39	NEW	ME AND BILLY WILLIAMS	Max Boyce, EMI
40	NEW	STAGE STRUCK	Rory Gallagher, Chrysalis

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 11/8/80
SINGLES

This Week	Last Week	Title	Artist
1	3	WOMAN IN LOVE	Barbra Streisand, Columbia
2	1	ANOTHER ONE BITES THE DUST	Queen, Elektra
3	2	REAL LOVE	Doobie Brothers, Warner Bros.
4	7	DREAMING	Cliff Richard, EMI
5	5	THE WANDERER	Donna Summer, Geffen
6	8	HIT ME WITH YOUR BEST SHOT	Pat Benatar, Chrysalis
7	4	HE'S SO SHY	Pointer Sisters, Planet
8	12	LADY	Kenny Rogers, United Artists
9	17	DON'T STAND SO CLOSE TO ME	Police, A&M
10	11	JESSE	Carly Simon, Warner Bros.
11	13	DREAMER	Supertramp, A&M
12	9	I'M ALRIGHT	Kenny Loggins, Columbia
13	14	SHE'S SO COLD	Rolling Stones, Rolling Stones
14	6	UPSIDE DOWN	Diana Ross, Motown
15	10	XANADU	Olivia Newton-John/Elektra Light Orchestra, Jet
16	18	I GOT YOU	Split Enz, A&M
17	16	LOOK WHAT YOU'VE DONE TO ME	Boyz Scaggas, Columbia
18	20	WHIP IT	Devo, Warner Bros.
19	19	COULD I HAVE THIS DANCE	Anne Murray, Capitol
20	NEW	(JUST LIKE) STARTING OVER	John Lennon, Geffen

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE GAME	Queen, EMI
2	2	GUILTY	Barbra Streisand, Columbia
3	3	ZENYATTA MONDATTA	Police, A&M
4	5	THE RIVER	Bruce Springsteen, Columbia
5	6	CRIMES OF PASSION	Pat Benatar, Chrysalis
6	4	PARIS	Supertramp, A&M
7	7	ONE STEP CLOSER	Doobie Bros., Warner Bros.
8	9	TRUE COLORS	Split Enz, A&M
9	8	XANADU	Soundtrack, Jet
10	10	DIANA	Diana Ross, Motown

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/17/80
SINGLES

This Week	Last Week	Title	Artist
1	1	SANTA MARIA	Roland Kaiser, Hansa
2	2	SANTA MARIA	Oliver Onions, Polydor
3	7	WOMAN IN LOVE	Barbra Streisand, CBS
4	4	UPSIDE DOWN	Diana Ross, Motown
5	3	WHAT YOU'RE PROPOSING	Status Quo, Vertigo
6	6	FEELS LIKE I'M IN LOVE	Kelly Marie, Pye
7	9	ANOTHER ONE BITES THE DUST	Queen, EMI
8	8	MATADOR	Garland Jeffreys, A&M
9	5	TEN O'CLOCK POSTMAN	Secret Service, Strand
10	13	MASTER BLASTER	Stevie Wonder, Motown
11	11	DREAMIN'	Cliff Richard, EMI
12	17	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
13	12	JOHNNY AND MARY	Robert Palmer, Island
14	14	ASHES TO ASHES	David Bowie, RCA
15	10	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
16	21	WEIL ES DICH GIBT	Peter Maffay, Metronome
17	15	CHILDREN OF PARADISE	Boney M, Hansa
18	18	BABOOSHAKA	Kate Bush, EMI
19	22	MY OLD PIANO	Diana Ross, Motown
20	16	EL DORADO	Goombay Dance Band, CBS
21	23	THE WINNER TAKES IT ALL	Abba, Polydor
22	19	ES GEHT UM MEHR	Howard Carpendale, EMI
23	24	DON'T STAND SO CLOSE TO ME	Police, A&M
24	NEW	FOR YOUR LOVE	Peter Kent, EMI
25	25	BOBBY BROWN	Frank Zappa, CBS
26	26	OOPS UPSIDE YOUR HEAD	Gap Band, Mercury

This Week	Last Week	Title	Artist
27	NEW	GANZ ODER GAR NICHT	Wolfgang Petry, Hansa
28	29	COULD YOU BE LOVED	Bob Marley & Wailers, Island
29	27	FIRE ON THE WATER	Orlando Riva Sound, Ariola
30	28	MIDNITE DYNAMO	Matchbox, Magnet

ALBUMS

This Week	Last Week	Title	Artist
1	1	REVANCHE	Peter Maffay, Metronome
2	4	JAMES LAST SPIELT ROBERT STOLZ	James Last, Polydor
3	2	THE TURN OF A FRIENDLY CARD	Alan Parsons Project, Arista
4	3	BEAUTIFUL MOMENTS	Carpenters, Arcade
5	8	TRAEUMEREIEN 2	Richard Clayderman, Telefunken
6	NEW	ROCK SYMPHONY	London Symphony Orchestra, Ariola
7	5	ZENYATTA MONDATTA	Police, A&M
8	7	THE AMERICAN SUPERSTAR	Kenny Rogers, Arcade
9	6	XANADU	Soundtrack, Jet
10	9	PARIS	Supertramp, A&M
11	14	NEVER FOREVER	Kate Bush, EMI
12	11	CHANCE	Manfred Mann's Earthband, Bronze
13	10	ROM	Dschinghis Khan, Jupiter
14	NEW	JUST SUPPOSIN'	Status Quo, Vertigo
15	12	EINE STUNDE FUER DICH	Howard Carpendale, EMI
16	15	BACK IN BLACK	AC/DC, Atlantic
17	19	TRAEUMEREIEN	Richard Clayderman, Telefunken
18	NEW	UNVERGESSEN	Mario Lanza, RCA
19	NEW	GUILTY	Barbra Streisand, CBS
20	18	DIANA	Diana Ross, Motown

JAPAN

(Courtesy Music Labo)
As of 11/17/80
SINGLES

This Week	Last Week	Title	Artist
1	2	DANCING SISTER	Nolans, Epic (PMP)
2	1	KAZE WA AKIHO	Seiko Matsuda, CBS/Sony (Sun)
3	5	KOIBITO YO	Mayumi Itsuwa, CBS/Sony (People/PMP)
4	3	JINSEI-NO-SORA KARA	Chiharu Matsuyama, North (STV Pack)
5	4	PURPLE TOWN	Junko Yagami, Discomate (Yamaha/PMP)
6	6	WATASHI WA PIANO	Mizue Takada, Teichiku (Burning/PMP)
7	7	HATTOSHITE GOOD	Toshihiko Tahara, Canyon (Janny's)
8	13	AI WA KAGERO	Gamu, Teichiku (Yamaha)
9	10	SEXY NIGHT	Junko Mihara, King (Burning)
10	8	SAYONARA-NO-MUKOUGAWA	Momoe Yamaguchi, CBS/Sony (Tokyo)
11	11	HITORI JOUZU	Miyuki Nakajima, Aard Vark (Yamaha)
12	9	AKAI UMBRELLA	Monta & Brothers, Philips (PMP)
13	NEW	WAKASA NO KATARUSISU	Hiromi Go, CBS/Sony (Burning)
14	NEW	MR. BLUE	Junko Yagami, Discomate (Yamaha/PMP)
15	15	NAMIDA NAMIDA NO CAFETERAS	Juicy Fruits, Columbia (JCM)
16	20	SUPPAI KEIKEN	Yumi Takigawa, Victor (Tanaka Promo)
17	NEW	KOI NO HAPPY DATE	Nolans, Epic (PMP)
18	16	BRANDY GLASS	Yujiro Ishihara, Teichiku (Ishihara)
19	14	FUTARI ZAKE	Miyuki Kawanaka, Teichiku (OBC/JCM)
20	12	JENNY WA GOKIGEN NANAME	Juicy Fruits, Columbia (P.H. Amuse)

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE BEST	Junko Yagami, Discomate
2	2	KOIBITO YO	Mayumi Itsuwa, CBS/Sony
3	7	DANCING SISTERS	Nolans, CBS/Sony
4	3	INSHOUHA	Masashi Sada, Free Flight
5	4	SOYOKAZE-NO-ANGEL	Cheryl Ladd, Toshiba-EMI
6	6	XANADU	Soundtrack, Jet
7	5	THIS IS MY TRIAL	Momoe Yamaguchi, CBS/Sony
8	NEW	SEXY NIGHT	Junko Mihara, King
9	8	RIDE ON TIME	Tatsuro Yamashita, RVC
10	11	DRINK	Juicy Fruits, Columbia
11	9	LOVE	Naoko Kawai, Columbia
12	10	CHIKASHITSU-NO-MELODY	Kai Band, Toshiba-EMI
13	12	SQUALL	Seiko Matsuda, CBS/Sony
14	13	KAMPAL	Tsuyoshi Nagabuchi, Toshiba-EMI
15	17	GUILTY	Barbra Streisand, CBS
16	NEW	ASIA NO KATASUMI DE	Takuro Yoshida, FL
17	14	TINY BUBBLES	Southern All Stars, Victor
18	15	ONE STEP CLOSER	Doobie Brothers, Warner Bros.
19	16	VII	Alice, Polystar
20	NEW	MIDDLE MAN	Boyz Scaggas, CBS

International

U.K. Officials Blast Artists' 'High' Fees

LONDON—Top international singers, including big U.S. names, are becoming too "greedy" in terms of the unrealistic fees they are demanding, according to town councillors involved in running a \$4 million entertainment complex near London.

And the "sky-high fees" could end in some artists pricing themselves out of at least part of the U.K. concert circuit.

A series of loss-making concerts at the Fulcrum Center theatre in Slough, Berkshire, has caused the outcry from the town council.

Helen Reddy is cited as asking a fee of \$26,800 for a one-night production, taking the pound sterling as being equivalent to \$2.40. That evening, says the council, was the biggest financial flop, a loss of \$12,500 falling on the local ratepayers.

Highest fee cited was the \$28,800 demanded by Jack Jones, but his performance led to one of the smallest losses, just \$950.

The Three Degrees were paid \$25,400 and the concert lost \$7,500. Marvin Gaye's fee for a show which lost \$550 was \$21,300. The concert featuring War, plus Blood, Sweat and Tears, lost \$8,825, the two groups charging a total \$11,000.

British singer-comedian Max Bygraves, whose sing-along albums are massive sellers for PRT Records here, charged \$16,800 for an appearance which lost \$11,000 on the night.

Says one Slough councillor: "The fees simply are too high. We have to give the public value for money. If this kind of pricing goes on, some of these acts will price themselves out of action, certainly in our kind of civic hall."

New Bird Whistles Help Intervox Re-Release Sell

BRUSSELS—Intervox Music has scored a resounding big seller here with the reissue of a hit of seven years ago, though this time with a new title and an orchestral augmentation featuring the sounds of birds whistling.

In 1973, Lou Van Rymenant, of Intervox, unearthed a Swiss song by a local accordion player and turned it into a million seller under the title "Tchip Tchip," a highlight of the MIDEM of 1973 and eventual winner of four gold disks.

Then, in March this year, it was rerecorded by Benelux Music in Holland under the title "De Vogeltyes Dans," or "The Bird's Dance," with the birds added to the basic group Electronics. It has stayed in the Dutch Top 50 for more than five months, selling more than 100,000 singles and being featured on various compilations by K-tel,

Arcade, Rainbow and Galapago.

Lou Van Rymenant rerecorded it with the original group Cash & Carry, also taking on the bird sounds, under the title "The Bird's Dance." But outside the Benelux regions, the song is enjoying a great deal of success.

There are two major releases coming in France under the title "The Duck's Dance," with new lyrics and linked to a new dance style, illustrated on the record sleeves. Two Dutch brass bands have also rerecorded it. Under its original title "Tchip Tchip," it is featured at each performance of the Barnum and Bailey circus in the U.S.

Says Lou Van Rymenant: "In the coming months, the melody will be reactivated all over the world, in both local and instrumental forms. And it looks like being a highlight of MIDEM, 1981, in France."

Producer Hentschel's LP

• Continued from page 62

time Oldfield, an individualist who records almost single-handed, has worked with a producer. "It was Richard Branson's suggestion, a way of getting some new ideas. At first things were a bit awkward. Mike had already started and I would have liked a bit of time to get to know him, the way he worked. But we went down the pub for a talk and after that it was a good 50/50 relationship."

At the moment, Hentschel is doing an Oldfield himself, working on a solo album project at the 16-track studio he has put together at his Sussex home. "I'm thinking of calling it Hipposound. I've got MCI gear: a computerized 1600 series desk, racks of goodies. It's primarily for my own use: I don't particularly want to make it a commercial venture at the moment, especially as the economic situation is so bad.

"The move to self-help and low-budget has hit studios hard. There are exceptions: the Townhouse is very much the in-place so you can't get time there, but at a lot of the mid to upper range studios you can pick your own dates."

Until the album is complete, production work takes second place. "I do get quite a lot of work offered, of all different kinds. There's always a large contingent of budding Elton Johns and Billy Joels. But I'd only

get involved if it was something really exciting. It would be nice to find someone completely new. It's great fun working with well-established acts but they tend to be very conservative, especially when they've had big success.

"Producing has dominated my career for the last few years, and now I just want to keep my options open."

Greek Exports

• Continued from page 61

comes a full member of the European Economic Community from January, 1981, the number of "under-the-table" exports will anyway rise from Greek sources because Customs and trade barriers will be lowered.

One executive, asking to remain anonymous, queries: "Since Europe is on its way to becoming, economically at least, one country, then who can stop anyone buying international repertoire albums pressed in Greece if the quality is the same as anywhere else but the price is probably more reasonable?"

Short-term suggestions preferred for discouraging the exports, such as establishing pressing quotas or raising retail prices, are not seen as feasible in Greece since they would worsen the already considerable piracy plague.

Indies Successful In Quebec Music Mart

• Continued from page 64

creative frontman in the group Beau Dommage, which sold about 500,000 albums in the province before breaking up.

Talbot also made use of low interest loan arrangements offered through the Quebec government and set up his own distribution company, Diskade, in the beginning of this year. He is now looking at buying into a retail operation.

Street rumours in Montreal point to Diskade purchasing the 20-store Discus chain, but Talbot refused to comment on this matter, saying only that he was moving into the retail market and that he would make an announcement on the matter early next year.

Today, however, Kebec-Disc is a powerhouse label for Quebec pop artists and through the distribution company, Talbot estimates his profitability has jumped nearly 50%. Like many of the Quebec labels, Kebec-Disc avoids releasing singles, except as promotional items for radio play.

The revolution that is taking place here is, in many ways, very much to the betterment of Quebec's cultural roots. Over the past two years, the major labels such as CBS, Capitol and London have made dramatic cutbacks in staff and a&r investments in the province.

It was suggested that with the London Records pressing plant closing down, the Quebec indie industry would wilt, but in fact the opposite is occurring.

Talbot at Kebec-Disc echoes the thoughts of many when he suggests that with the majors moving out of the a&r field, the bidding wars have stopped and the independents have been better able to develop a select number of artists for the local marketplace.

Many of the independents here are prepared to shift manufacturing to Ontario if the London purchase by Brahms does not materialize. Some say the pressing equipment is outdated and prone to manufacturing defective disks, that to put the plant in operation would need a substantial cash outlay. Brahms' Guillemette counters that the equipment is worth purchasing and that Brahms is willing to spend the money to modernize the record pressing plant.

In some respects, the Quebec industry has moved backward, but the same parallel can be found in most major record markets in the world today. A few big hits, a much larger proportion lucky to return investment. In Quebec record budgets are, generally, comparable with those offered by major labels in Canada.

The one association that ties all the companies together in the province is Adisq. Now operating for three years, membership is steep at \$300 a year and so far some 60 companies have joined. In return for the annual fees, Adisq organizes an annual gala awards night, televised on a provincial television network, and organizes Quebec's presence at record industry trade fairs such as MIDEM and the annual NEC convention.

Financial support to attend the trade fairs is sought, successfully so, from a variety of provincial and federal government departments.

General manager of the association is Madeleine Careau, and she says she has mixed feelings about the state of the province's industry right now. She is optimistic that survival is ensured, however.

Key problems, in her view, in-

clude the closing of the London pressing plant and the imminent closure of the Cinram plant. Added to this, Careau says that there is a trend in the province by the French language stations away from playing Quebecois disks, that these stations are cutting back in the quantity of disks in daytime programming.

She also suggests that the reluctance of the majors to dabble in Quebec a&r projects is restricting the number of artists available from recording and creating new hits for the French speaking population in the province.

Home taping is an issue of growing import in the province, too, a problem that Beaubec's Paul Hebert is very concerned with, noting that in the past year he has become much more aware of the numbers of people that are opting to buy tape equipment and plugging into FM to augment their home music library.

Careau says that FM outlets in the province are not helping the problem, that many of the stations are promoting album features on a regular basis and advertising uninterrupted play on new albums as part and parcel of station promo concepts.

Adisq went as far as to complain to the broadcast regulatory body in Ottawa, she says, but was told that it was not a problem that they could deal with. That it was beyond their jurisdiction.

On the surface, Montreal is very much the same city that it was three or four years back. The English and American superstars still draw large numbers of people to the Montreal Forum and the radio stations still show an obvious preference toward Anglo-rock, namely Genesis, Pink Floyd and Supertramp. But the frequency of these groups appearing in the city is diminishing, the number of out-of-province rock acts at area clubs is definitely down, and a certain segment of the indigenous Quebec music industry is definitely parlaying autonomy into a small, but well-heeled empire.

Disco is still hugely popular in the province; new wave has barely made a dent, however. At one time, it was often heard that Montreal would become the next big record centre. Now the trend setters seem content to isolate themselves from the Anglophone majority on the continent and concentrate on making the province's industry self-contained, and by making regular trips to Europe to get better distribution for their product in France, Germany and Holland.

It is obvious that the Francophone market is becoming a smaller share of the overall pie, that Genesis, the Bee Gees and other world superstars will always dominate the charts here as they do almost everywhere else. But a small number of independents will have greater control of the French language record market, from production through manufacturing and distribution. The one flaw in the blueprint is a pressing facility and if Brahms can acquire Cinram or the London facility, that, too, will be contained within the province.

New Appointment

OTTAWA—Rick Deegan, well-known broadcaster and industryite here, has been appointed senior analyst with the Canadian Radio and Television Telecommunications Commission.

Billboard

Hits Of The World

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AUSTRALIA

(Courtesy Kent Music Report)
As of 11/10/80

This Week	Last Week	SINGLES
1	4	WOMAN IN LOVE, Barbra Streisand, CBS
2	2	BABOOSKA, Kate Bush, EMI
3	1	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
4	8	MASTER BLASTER, Stevie Wonder, Motown
5	5	DREAMIN', Cliff Richard, EMI
6	3	ASHES TO ASHES, David Bowie, RCA
7	7	FAME, Irene Cara, RSO
8	6	UPSIDE DOWN, Diana Ross, Motown
9	12	THE WANDERER, Donna Summer, Geffen
10	10	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert
11	11	HE'S SO SHY, Pointer Sisters, Planet
12	9	THE WINNER TAKES IT ALL, Abba, RCA
13	13	ECHO BEACH, Martha & Muffins, Dindisc
14	14	LIFE AT THE OUTPOST, Skatt Bros., Casablanca
15	20	TWO FACES HAVE IT, Oi' 55, Polydor
16	17	WE CAN GET TOGETHER, Flowers, Regular
17	16	SINGING IN THE '80s, Monitors, Festival
18	15	GIVE ME THE NIGHT, George Benson, Warner Bros.
19	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M
20	NEW	ANOTHER ONE BITES THE DUST, Queen, Elektra

This Week	Last Week	ALBUMS
1	2	GUILTY, Barbra Streisand, CBS
2	1	SCARY MONSTERS, David Bowie, RCA
3	5	ZENYATTA MONDATTI, Police, A&M
4	4	BACK IN BLACK, AC/DC, Albert
5	10	ICE HOUSE, Flowers, Regular
6	3	PARIS, Supertramp, A&M
7	6	EAST, Cold Chisel, WEA
8	11	THE RIVER, Bruce Springsteen, CBS
9	7	NEVER FOREVER, Kate Bush, EMI
10	8	FAME, Soundtrack, RSO
11	9	GIVE ME THE NIGHT, George Benson, Warner Bros.
12	NEW	MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM, Charisma
13	13	LIVING IN A FANTASY, Leo Sayer, Chrysalis
14	12	THE BOYS LIGHT UP, Australian Craw, EMI
15	NEW	HOTTER THAN JULY, Stevie Wonder, Motown
16	15	STARDUST, Willie Nelson, CBS
17	14	XANADU, Soundtrack, Jet
18	16	SOUNDTRACK, Thin Lizzy, Vertigo
19	NEW	VOICES, Daryl Hall & John Oates, RCA
20	19	ONE TRICK PONY, Paul Simon, Warner Bros.

ITALY

(Courtesy Germano Ruscitto)
As of 11/11/80

This Week	Last Week	SINGLES
1	1	AMICO, Renato Zero, Zerolandia/RCA
2	5	UPSIDE DOWN, Diana Ross, Motown/EMI
3	2	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM
4	4	MANY KISSES, Krisma, Polydor/Polygram
5	9	FIRENZE (CANZOME TRISTE), Ivan Graziani, Numero Uno/RCA
6	7	DOLCE URAGANO, Gianni Bella, CGD-MM
7	18	YOU AND ME, Spargo, Baby/CGD-MM
8	11	COULD YOU BE LOVED, Bob Marley & Walters, Island/Ricordi
9	8	CANTERO PER TE, I Pooh, CGD-MM
10	12	BACIAMMI, Marcella, CBS/CGD-MM
11	6	COBRA, Rettore, Ariston/Ricordi
12	10	TO CHIAMI AFRICA, Enzo Avallone, WEA
13	3	LUNA, Gianni Togni, Paradiso/CGD-MM
14	NEW	THE WANDERER, Donna Summer, Geffen/WEA
15	16	INNAMORATI, Toto Cotugno, Carosello/Ricordi
16	19	IL VENTO CALDO DELL'ESTATE, Alice, EMI
17	20	I'M ALIVE, Electric Light Orchestra, Jet/CGD-MM
18	NEW	STO CON TE, Ann Rusticano, Fontana/Polygram
19	NEW	MASTER BLASTER, Stevie Wonder, Motown/EMI
20	NEW	SANTA MARIA, Oliver Onions, KTR/Ricordi

HOLLAND

(Courtesy BUMA/STEMRA)
As of 11/10/80

This Week	Last Week	SINGLES
1	1	WOMAN IN LOVE, Barbra Streisand, CBS

2	3	MY OLD PIANO, Diana Ross, Motown
3	2	MASTER BLASTER, Stevie Wonder, EMI
4	4	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
5	5	FEELS LIKE I'M IN LOVE, Kelly Marie, Inelco/VIP
6	9	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
7	7	GIVE ME BACK MY LOVE, Maywood, EMI
8	NEW	DRIVER'S SEAT, Sniff 'n' Tears, RCA
9	8	DON'T COME STONED AND DON'T TELL TRUDE, Max 'n' Specs, CNR
10	6	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Papagayo

This Week	Last Week	ALBUMS
1	1	GUILTY, Barbra Streisand, CBS
2	2	ZENYATTA MONDATTI, Police, A&M
3	4	A TOUCH OF DON WILLIAMS, K-tel
4	3	PARIS, Supertramp, A&M
5	NEW	WHEN A MAN LOVES A WOMAN, Percy Sledge, K-tel
6	7	HOTTER THAN JULY, Stevie Wonder, Motown
7	6	JUST SUPPOSIN', Status Quo, Vertigo
8	NEW	GREEN VALLEYS, BZN, Mercury
9	10	NEVER FOREVER, Kate Bush, EMI
10	NEW	STORY STERREN GALA, Various, K-tel

SWEDEN

(Courtesy GFL)
As of 11/4/80

This Week	Last Week	SINGLES
1	1	UPSIDE DOWN, Diana Ross, Motown
2	7	MASTER BLASTER, Stevie Wonder, Motown
3	3	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
4	4	SOMMARNATT, Snowstorm, Mariann
5	NEW	FAME, Irene Cara, RSO
6	2	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
7	6	ASA BODEN, Byfarna, EMI
8	NEW	WOMAN IN LOVE, Barbra Streisand, CBS
9	5	SIX RIBBONS, Jon English, Frituna
10	10	KOM OCH VARM DIG, Lasse Lindbom Band, EMI

This Week	Last Week	ALBUMS
1	1	XANADU, Soundtrack, Jet
2	10	FAME, Soundtrack, RSO
3	NEW	THE RIVER, Bruce Springsteen, CBS
4	NEW	GUILTY, Barbra Streisand, CBS
5	NEW	MAKING MOVIES, Dire Straits, Vertigo
6	2	LANGRE INAT LANDET, Ulf Lundell, Parlophone
7	3	DIANA, Diana Ross, Motown
8	NEW	SECONDS OF PLEASURE, Rockpile, F-Beat
9	8	ZENYATTA MONDATTI, Police, A&M
10	5	SCARY MONSTERS, David Bowie, RCA

SPAIN

(Courtesy El Gran Musical)
As of 11/8/80

This Week	Last Week	SINGLES
1	1	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
2	2	CAN'T STOP THE MUSIC, Village People, RCA
3	3	TE AMARE/DON DIABLO, Miguel Bose, CBS
4	7	GOING BACK TO MY ROOTS, Richie Havens, Hispavox
5	9	MY TURN TO LOVE YOU, Eddy Grant, Movieplay
6	NEW	THE WANDERER, Donna Summer, Geffen
7	4	SUN OF JAMAICA, Goombay Dance Band, CBS
8	6	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
9	5	HEY, Julio Iglesias, CBS
10	8	SANTA LUCIA, Miguel Rios, Polydor

This Week	Last Week	ALBUMS
1	1	HEY, Julio Iglesias, CBS
2	2	GIGANTISIMO, Various, Ariola
3	3	CAN'T STOP THE MUSIC, Soundtrack, RCA
4	4	UPRISING, Bob Marley & Walters, Island
5	6	ROCANROL BUMERANG, Miguel Rios, Polydor
6	8	ALL THAT JAZZ, Various, Fonogram
7	NEW	20 EXITOS DE ORO, Duo Dinamico, EMI
8	5	MIGUEL, Miguel Bose, CBS
9	7	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
10	10	GRANDES IDOLOS DEL REGGAE, Various, K-tel

FINLAND

(Courtesy Seura)
As of 11/8/80

This Week	Last Week	SINGLES
1	1	VAATTEET, Maukka Perusjatka, Johanna
2	2	THE WINNER TAKES IT ALL, Abba, Polar
3	NEW	UPSIDE DOWN, Diana Ross, Motown
4	NEW	MIDNITE DYNAMOS, Matchbox, Magnet
5	3	MORRI MOYKKY, Popeda, Poko
6	7	XANADU, Olivia Newton-John, Jet
7	4	CALL ME, Blondie, Chrysalis
8	NEW	THE WANDERER, Donna Summer, Geffen
9	NEW	CHILDREN OF PARADISE, Boney M, Hansa
10	10	TAHDON RAKASTELLA, Pette Miili, Johanna

This Week	Last Week	ALBUMS
1	NEW	MOOTTORITIE ON KUUMA, Pette Miili, Johanna
2	7	UNOHTUMATON ILTA, Francis Goya, Bluebird
3	1	TAALTA TULLAAN, Hassisen Kone, Poko
4	NEW	MIDNITE DYNAMOS, Matchbox, Magnet
5	NEW	FINNHITS II, Various, Finnlevy
6	NEW	BEST OF, Croesden Clearwater Revival, K-tel
7	2	TRAUMLAND, Gheorge Zempffir, Polystar
8	NEW	DIANA, Diana Ross, Motown
9	NEW	ANOTHER STRING OF HITS, Shadows, EMI
10	3	CAN'T STOP THE MUSIC, Village People, Arrival

PORTUGAL

(Courtesy Musica & Som)
As of 10/26/80

This Week	Last Week	SINGLES
1	1	WEEKEND, Earth & Fire, Kiss
2	4	CALL ME, Blondie, Chrysalis
3	2	EU TENHO DOIS AMORES, Marco Paulo, EMI
4	3	FUNKYTOWN, Lipps Inc., Casablanca
5	6	ECHO BEACH, Martha & Muffins, Dindisc
6	5	THE WINNER TAKES IT ALL, Abba, Polydor
7	NEW	CHICO FININHO, Rui Veloso, EMI
8	10	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
9	7	CANCAO DO BEIJINHO, Herman Jose, Polydor
10	9	PLAY THE GAME, Queen, EMI

This Week	Last Week	ALBUMS
1	1	AR DE ROCK, Rui Veloso, EMI
2	2	PETER GABRIEL III, Charisma
3	3	OS GRANDES GRANDES EXITOS, Jose Cid, Orfeu
4	4	THE GAME, Queen, EMI
5	9	DIANA, Diana Ross, Motown
6	NEW	MOUTH TO MOUTH, Lipps Inc., Casablanca
7	10	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
8	7	HOT STARS, Various, Polystar
9	NEW	OFF THE WALL, Michael Jackson, Epic
10	NEW	DUKE, Genesis, Charisma

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 11/15/80

This Week	Last Week	SINGLES
1	1	UPSIDE DOWN, Diana Ross, Motown
2	3	MAN ON THE MOON, Ballyhoo, Trutone
3	5	WOMAN IN LOVE, Barbra Streisand, CBS
4	6	ANOTHER ONE BITES THE DUST, Queen, EMI
5	2	THE WINNER TAKES IT ALL, Abba, EMI
6	4	FAME, Irene Cara, RSO
7	NEW	ROCK HARD, Suzi Quatro, Rak
8	8	SAMANTHA, David London, Bullet
9	9	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
10	NEW	DRUNKEN SAILOR, Babe, Dinosaur

Zilch Move

LONDON—Former Island Records executive John Knowles is appointed to head Zilch Records, the new label formed earlier this year by Fred Cantrell. First product will feature albums by Sean Tyla and the Skyscrapers. Zilch, currently finalizing U.K. distribution, will go through Polydor in all overseas territories except France, where Underdog/Carrere will distribute.

3rd World Writers' Woes Pondered At CISAC Meet

DAKAR, Senegal—The 32nd Congress of the International Confederation of Societies of Authors and Composers (CISAC), staged here Nov. 3-7 for the first time on African soil, took as one of its major debating themes the problems facing composers and lyricists in the developing countries.

This discussion was sparked by a report from N'Dene N'Diaye, general manager of the host society, the Senegalese Copyright Bureau. Delegates emphasized the importance of establishing a practical framework for the administration of rights in these territories.

Among the 60-plus author-composer societies taking part were writers, lawyers and administrators from other developing countries, notably Algeria, Egypt, India, Nigeria and Hong Kong. The Indian society IPRS and the Hong Kong society,

CASH, were taking part in the Congress for the first time.

Substantial debate time was also given to the challenges and promises of the mass media and this stemmed from a report delivered by Georges Koumantos of Greece. From it came resolutions urging governments to establish appropriate legislation on home recording and cable television that "respects the norms laid down by the Bern Copyright Convention."

Austrian legislation recently enacted received a mix of criticism and praise. Its provisions on cable tv, which effectively expropriate au-

thor-composer rights, was strongly attacked by delegates. Provisions on home copying, however, were warmly applauded.

There were strong resolutions passed urging action to remedy specific abuses of composer-author rights in India, Brazil and Greece.

In elections to the administrative council of CISAC, Britain's Performing Right Society (PRS) and GEMA, the West German performing and mechanical rights society, headed the polling, with 340 votes each. PRS council representatives are Richard Toeman (chairman,

PRS general council) and chief executive Michael Freegard.

Societies elected to the council for the first time were JASRAC, the Japanese performing and mechanical rights organization, and SPADEM, French visual arts society. They replace Austria's AKM and Portugal's SPA.

Elected president of CISAC for the next two years was Polish writer Karol Malcuzyński, who replaces Stanley Adams of the U.S. U.K. composer Sir Lennox Berkeley, the head of PRS, was named vice president.

Newcomers to the CISAC execu-

tive bureau, enlarged from 10 to 12 seats, were Boris Pankin, Soviet copyright agency VAAP; Gideon Roos, SAMRO of South Africa; Mihaly Ficsor, ARTISJUS of Hungary; and Emilio Martinez Jimenez, SGAE of Spain.

Reappointed to the bureau: Michael Freegard, PRS, U.K.; Luigi Conte, SIAE, Italy; Erich Schulze, GEMA, West Germany; Edgard Hoolanta, SABAM, Belgium; Paul Marks, ASCAP, U.S.; John Mills, CAPAC, Canada; Hans Nordmark, STIM, Sweden; and Jean-Loup Tournier, SACEM, France. Conte was named chairman.

Leopoly Senghor, president of the Senegalese Republic, a patron of the Congress, was awarded CISAC's gold medal in recognition of his forceful and influential advocacy of authors' rights.

PUBLISHERS MEET IN L.A.

LOS ANGELES—The Organization of Creative Music Publishers holds a seminar Thursday (20) here at CBS Records with the subject "The Role Of Promotion Within The Publishing and Recording Industry."

Participating are Danny Davis, senior promotion vice president at Casablanca Records; Charlie Minor, A&M Records vice president executive director of promotion; Barry Fiedel, president of Tip Sheet and Feed Back, and Billy Moshel, vice president and general manager of Arista Music.

It is being held at 6:30 p.m. with non-members paying \$5.

AGAC Seminar

NEW YORK—The American Guild of Authors & Composers Foundation will be taking part in a new songwriter seminar at the Newark Public Library Saturday (22).

Norman Dolph, lyricist and AGAC council member and instructor of one of the guild's ongoing writer workshops, "The Strategy Of The Hit Single," will be discussing AGAC's protective services and educational programs. Also set to appear is Gerald Marks of ASCAP.

The program starts at 2 p.m. in the fourth floor auditorium of the library, 5 Washington St. For further details, Ginni Wiemer can be contacted at the library at (201) 733-7840.

Goes To ASCAP

LOS ANGELES — Songwriter Carol Connors has signed with ASCAP. She has completed writing "Yesterday Dreams" with Michel Legrand for the film "Falling In Love Again" and collaborating with David Shire on "I Need You Strong For Me" for "The Night The Lights Went Out in Georgia" movie.

Willis Buys Rocket

NEW YORK—Willis Music Co. of Florence, Ky., has purchased Rocket Manufacturing Co. of Gallatin, Tenn. Rocket has been manufacturing a book and sheet music rack as a merchandising tool since 1974.

Martine Signs Pact

NEW YORK—Songwriter Layng Martine Jr. has signed an exclusive publishing agreement with Unichappell Music (BMI). Martine wrote "Way Down," the last new song recorded by Elvis Presley.

'WE'RE IN BED TOGETHER'

Fischer Seeking Closer Publisher Promo Thrust

NEW YORK—Carl Fischer Music Jobbers, a nationwide music print jobber with a combined total of nearly one million titles on hand at jobber/retail locations in New York, Chicago and Los Angeles, is calling for more integrated promotional efforts between itself and music publishers.

"In presenting ourselves as a national jobber, we take the position that we, the music publisher and retailer are in bed together. Yet publishers are still skeptical of our sincerity in working with them," declares Steve Einhorn, director of operations.

Einhorn says that while Fischer is providing "three times more promotional dollars than in the past," only the "sharp" publishers are hopping on the bandwagon, with a slower response from others.

"We're also trying," he adds, "to hound publishers to give us more promotional tools to pass on to retail accounts. We just don't want to sell books."

Fischer has just completed what Einhorn terms a "successful" test of a prepak/free rack promotion utilizing Fischer's own method and piano books, and is hopeful that this can extend to other music publishers as well. "We're encouraged by the response because it's product that doesn't normally lend itself to this kind of promotion."

One area that Fischer's jobbing

service has intentionally avoided, notes Einhorn, is that of racking print.

"We frankly don't know how to make a buck here. Some other firms do it and presumably do it well. Our three branch managers have a lot of autonomy and they could certainly go out and rack at any time."

The major problem, Einhorn indicates, is a "very strict" returns policy, a general condition in the print field. "One of the reasons the print field has survived the downturn is the fact we don't sell on a returnable basis, other than goods allowed by the publisher which we indicate in our monthly bulletin."

The tight returns policy, adds Lipton Nemser, manager of the New York office, sits well with Fischer, since so many books are likely to be returned in "terrible condition."

Sales on the jobbing level are "running comfortably ahead of last year at all locations," reports Einhorn. "We are acquiring new accounts at a rapid rate." Sold on a daily basis are approximately 10,000 accounts, with an additional 5,000 who are sold on an "intermittent" basis. About 1,000 accounts are sold by 10 sales reps through a nationwide Watts line.

As for the heavy holiday sales period, Nemser reports that Christmas sheet and folio sales so far are double that of 1979.

Of Fischer's three jobbing loca-

tions, Chicago sports about one-half of a total of 100,000 square feet of warehousing space. The Chicago unit also houses an IBM 34 computerized system that was involved in a reprogramming of Fischer's monthly statements to accounts.

"Our customers are generally not accountants," notes Einhorn, a former controller at Sesame Street Records who also spent five years in artist administration at CBS Records. "It's a thorough statement accounts need to pay their bills." Chicago is also the only location where Fischer also makes available musical accessories.

In addition to the retail/jobber situations in New York, Chicago and Los Angeles, Fischer, a print factor since the '20s, also operates a retail-only location in Boston. And in addition to domestic print, the company offers foreign product from such firm's as France's Leduc, Germany's Henle, England's Bosworth and a full-line of texts and literature on music.

This broad inventory has given birth to a Fischer "Buyer's Guide," issued three times a year and listing about 7,000 titles. The monthly guide also contains a "Flip The Flip" promotion, offering a 50% discount on selected print product.

"It's good product," says Nemser, "worked out in conjunction with publishers. Publishers are literally on a waiting list wanting to be part of the promotion."

N.Y. Task Force Hosting Seminar

NEW YORK—"Songwriters & Publishers Perspective" will be the second seminar hosted by the New York Music Task Force here Monday (17).

Moderated by songwriter Jonathan Holtzman, the seminar panelists will include Irwin Schuster, senior vice president of Chappell Music; Susan McKusker, president of Sumac/Louise Jack Music; Mark Sameth, country writer and cofounder of Sugar 'N Soul Music, and songwriter George David Weiss.

The seminar will take place starting at 7 p.m. at Uncle Lulus, 16 W. 56th St. Only 40 reservations will be accepted. They can be made by calling (212) 541-9291 after 3 p.m.

Gimbel's In N.Y. Resumes Retailing Of Disks & Tapes

NEW YORK—Gimbel's two Manhattan stores will reestablish record departments under a lease setup by the Jack Grossman Companies.

Jack Grossman, the veteran wholesaler/retailer, says that the departments will be ready for business by Tuesday (25) in time to take advantage of heavy holiday traffic.

Gimbel's has not been a factor in recording sales since the mid-'70s and a return to this area may have been signalled by the departure soon of Korvettes from the local scene.

Grossman adds that in addition to recording inventory, he plans to of-

fer both prerecorded videotape and blank video and audio tape.

Gimbel's, one of the city's oldest department store chains, considers its locations on 33rd St. and 86th St. as its flagship stores. There are eight more stores in the Metropolitan area and Grossman hints that should things go well, he may lease other Gimbel's locations.

Last year, Grossman started his own chain on Long Island called Music Market. There are now five units, the latest having opened a month ago in Massapequa.

Grossman says he projects another six Music Market openings in 1981 on a free-standing basis.

BMI, Memphis State Host Songwriter Shop

MEMPHIS—BMI and Memphis State Univ.'s communication and fine arts department recently hosted a Songwriters and Composers Workshop for more than 80 attendees.

The sessions dealt with all aspects of songwriting from basic crafting of lyrics to analyzing the current song market. John Braheny and Len Chandler, codirectors of the Los Angeles Songwriters Showcase, taught the sessions, critiquing submitted tapes from participants and sharing tips on making the material more commercially acceptable.

This event was patterned after the weekly "Cassette Roulette," also hosted by BMI, at the Los Angeles Songwriters Showcase, in which visiting publishers provide song evaluations to members.

Highlighting the local program was a session featuring music attorney Jim Zumwalt and producer/songwriter David Porter. Porter, author of such hits as "Soul Man" and "I Thank You" with Isaac Hayes, talked about the creative aspects of both writing and producing, while Zumwalt, who represents a number of musical artists, discussed the legal aspects of publishing and songwriting.

ASCAP Workshop For Movie Scoring

LOS ANGELES—The first session for ASCAP's newly created West Coast film scoring workshop begins Tuesday (25) with music composers Fred Karlin, John Addison, Bill Conti, David Rose, Leonard Rosenman, David Shire and motion picture producer Ross Hunter. It is being held at film producer Tony Bill's studio complex here.

The eight-week program under the aegis of ASCAP's George Dunning is free to those selected. Deadline for applicants to submit tapes to ASCAP's West Coast office is Wednesday (19).

3 Columbia Folios

NEW YORK—Columbia Pictures Publications has issued three new folios. They include "The Best of Anne Murray" (\$8.95), "Female Superstar Songbook" (\$12.95) and "Dan Coates' Best 50 Golden Pops" (\$8.95). The company also states it's readying the release of the matching folio of the soundtrack music for "Honeysuckle Rose."

Frampton's 'Escape'

• Continued from page 4

Eckerman says he tried to bargain with the promoter, who had the group's passports. After a trip to the police station and an appearance before a judge, Eckerman was told the group would have to stay in Panama at least a week until the case could be heard.

"We wanted to get out," Eckerman says. "The promoter obviously had the power to keep us in the country for a long time. The police cooperated with him fully. A drug frame-up or something like that was always in our minds."

While Eckerman tried to get the promoter to lower his price, he says, he also sent his production manager to the airport to try to arrange a flight out. "He had to leave through a rear entrance of the hotel," Eckerman says. "We were being watched. Fortunately, the hotel was only five minutes from the airport."

Eckerman says he bargained the promoter down to \$8,000, and further stalled for time with the ruse that he would have to scrape up the

money. "The promoter felt safe because he had our passports."

While the promoter sat in a hotel room waiting for Eckerman to get back to him, the group slipped out the rear of the hotel and drove to the airport.

Tickets had been purchased and boarding passes obtained, but Eckerman is still not sure how the group managed to board the flight on a U.S. carrier without passports. Panamanian authorities require that passports be stamped upon leaving the country.

"They stamped our boarding passes," says Eckerman. "All I know is that the U.S. government people were helpful, but we had to do some pretty fast talking to get on the plane. They were holding it on the runway for us."

The group arrived safely in Miami, got new equipment from New York and played the Puerto Rican gig on schedule. "The Puerto Rican promoter had already figured the date would be cancelled," says Eckerman.

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PROGRAM BEAMS WEDNESDAY (19)

NBC-TV's 'Jukebox Tribute' At Odds With AMOA's Picks

By TIM WALTER

LAS VEGAS—The airing of "A Tribute To The National Jukebox Awards" on NBC-TV Wednesday (19) will not be in affiliation with the Amusement Music Operators Assn. And the awards presented on the broadcast will go to a slightly different list of winners than has been already announced (Billboard, Nov. 15, 1980).

Last year's broadcast, produced by Stiver and Associates for NBC, had been a cooperative effort. The AMOA presented its annual 17th awards Nov. 2 at the Conrad Hilton Hotel in Chicago. Stiver is producing the show for NBC this year based on an independent survey.

"We were working with Bob Stiver," says AMOA assistant executive vice president Leo Droste, "who in turn was negotiating with NBC. Last year, we had already conducted the awards polling when the compliance and practices division of NBC stepped in and said our methodology did not meet their requirements. So it was retitled as a 'tribute' to the awards before broadcasting."

"When we began negotiating for the show this year, we were unable to reach an agreement with the other parties and we chose to make our selection as we had in the past 16 years."

"We did, however, agree in our settlement to allow Stiver and Associates to proceed with its tribute program this year. We have applied for trademark status for the jukebox awards and that application is on file."

The AMOA awards are based on actual playwheel records. The playwheel is a device inside each jukebox which records which selections are played.

The association survey encompasses some 1,400 members and is based on a partial year, from Jan. 1 to Aug. 31. The 1980 balloting took place in early October, with tabulations by CPA Walter Hughes and Associates of Chicago.

The AMOA made the first announcement of its winners Oct. 10.

Stiver and Associates surveyed 5,000 operators according to Bob Synes, a Stiver research and development executive. That balloting took place under NBC scrutiny and was handled by Market Facts, Inc. of Chicago and tabulations by Arthur Anderson and Co. also of Chicago.

The Stiver tribute was taped at Caesars Palace with cohosts Debbie Reynolds, Paul Anka and Bill Cosby. Highlights include a monolog on jukeboxes by Cosby, a rare tv appearance by Cab Calloway singing "Minnie The Moocher" and Kenny Rogers presenting "Lady" producer Lionel Richie Jr. of the Commodores with a platinum single and double platinum album for Rogers' current hit.

The official AMOA jukebox awards had the following winners: most promising new talent of the year—Christopher Cross, Warner Bros.; pop record of the year—"Against The Wind," Bob Seger; pop male artist of the year—Billy Joel, Columbia Records; pop female artist of the year—Linda Ronstadt, Asylum Records; country record of the year—"Coward Of The County," Kenny Rogers; country male artist—Kenny Rogers, United Artists; female country artist—Crystal Gayle, Columbia Records; rock record of the year—"Another Brick In The

Wall." Pink Floyd; rock artist of the year—Bob Seger, Capitol; soul record of the year—Funkytown," Lipps, Inc., Casablanca; record of the year—"Coward Of The County," Kenny Rogers; artist of the year—Kenny Rogers; and best all time favorite artist—Elvis Presley.

Stivers' NBC show lists only 10 categories, with three nominees in each. Pop male artist is Kenny Rogers with nominees including Billy Joel and Bob Seger; pop female goes to Olivia Newton-John over Bette Midler and Linda Ronstadt; soul group winner is the Commodores, with competition from the Manhattan and the Spinners; country female artist is Crystal Gayle with Barbara Mandrell and Anne Murray as nominees; country male artist is Kenny Rogers, with Willie Nelson and Eddie Rabbitt also nominated.

The top country group is the Oak Ridge Boys, who performed as well, with the Statler Brothers and the Charlie Daniels band the other nominations. The pop record goes to "The Rose" by Bette Midler with "Coward Of The County" and "Sexy Eyes" by Dr. Hook listed.

Bob Seger's "Against The Wind," winner of the official AMOA plaque, isn't mentioned. The top country record is "Coward Of The County" over "It's Hard To Be Humble" by Mac Davis and "I'd

Love To Lay You Down" by Conway Twitty.

Overall most played record is "Coward Of The County" against "Funkytown" and "Hard To Be Humble." Overall most played artist is Kenny Rogers over Billy Joel and Bob Seger. Rogers garners five trophies in the tv version of the jukebox awards.

The special includes performances by Debbie Reynolds, Paul Anka, Stephanie Mills, the Modernaires, Johnny Desmond, the Turtles, Roger Williams, Rosemary Clooney, Eddie Fisher, Paul Williams, Hudson Brothers, Mickey Gilley, Billy Joel, Bobby Vinton, Helen Forrest, Chuck Berry, Margaret Whiting, Fabian Forte, Jim Stafford, Gene Barry, Ken Mucha impersonating Bette Midler, J.C. Cooper impersonating Diana Ross, Rupert Holmes, Jack Jones and Johnny Lee.

Segal, Hersh Link

LOS ANGELES—Lloyd Segal and Jeffrey Hersh have merged their business offices into one location at 1116 Cory Ave. Segal manages Nick Gilder and Leda Grace and Hersh handles business affairs for Bonnie Raitt. They also co-manage Manfred Mann, whose new Warner Bros. LP is due next month.

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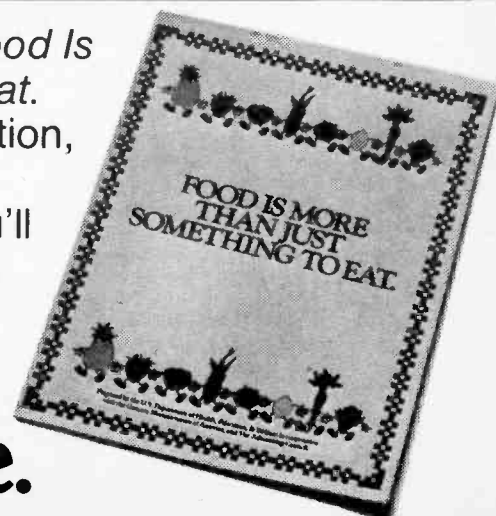
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Billboard's Top Album Picks

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Survey For Week Ending 11/22/80

Number of LPs reviewed this week **36** Last week **43**

Spotlight



ANDY GIBB'S GREATEST HITS, RSO RX 13091. Produced by Barry Gibb, Karl Richardson, Albhy Galuten. In addition to Gibb's seven major hits, there are three new songs included: "Time Is Time," "Will You Love Tomorrow," a duet with Pat Arnold and "Me (Without You)," all of which represent some of the most mature and tastiest of Gibb's material. Andy's Bee Gee-like vocals are supported by a cast of first-rate players who contribute the climactic and lush orchestrations. Included in this package are "I Just Want To Be Your Everything," "(Love Is) Thicker Than Water," "Shadow Dancing," "An Everlasting Love," "(Our Love) Don't Throw It All Away," "After Dark" and "Desire," all top of the chart hits by a consistent artist.

Best cuts: Choose your favorites.

DR. HOOK—Rising, Casablanca NBLP7251. Produced by Ron Haffkine. This septet's Casablanca debut contains more of the AC/pop with hints of country that has garnered them airplay in the past ("Better Love Next Time," "Sexy Eyes"). The music is low-key and quite pretty, featuring the veteran group's usual lineup of guitars, bass, keyboards and percussion, complemented by strings and horns. They may not be breaking any new ground, but they have found a formula that works commercially.

Best cuts: "Girls Can Get It," "99 And Me," "Body Talkin'."

LEIF GARRETT—Can't Explain, Scotti Brothers SB7111. Produced by Richard Finch. Garrett continues to broaden his scope and move into mainstream rock on this LP. Once again, he does several covers of tunes like "I Can't Explain," "Stuck In The Middle With You," "Gimme Gimme Good Lovin'" and "Run, Run, Run" among others, and doing quite well with them. His renditions may not have the appeal or character of the originals, but they contain ambitious instrumental support by Garrett's band.

Best cuts: Those mentioned.



CAMEO—Feel Me, Chocolate City CCLP2016 (Casablanca). Produced by Larry Blackmon. Cameo's music can be divided into two categories: hardcore funk and soaring ballads. They don't break the formula here though "Is This The Way" falls somewhere in between as it combines the better qualities of both styles. However, this 10-piece outfit basically sticks within the parameters it set for itself several albums back. Side one is all funk material with "Keep It Hot" being the best of these. Each Cameo LP has at least one ballad that allows the group's horn section, harmonies and strong rhythm to gel perfectly. This time out, it is "Better Days" which gets the nod. Cameo has a large following and sells consistently well on each release.

Best cuts: "Keep It Hot," "Better Days," "Is This The Way," "Your Love Takes Me Out."

PHILIPPE WYNNE—Wynne Jammin', Uncle Jam JZ36843 (CBS). Produced by George Clinton, Ron Dunbar. Wynne's second solo album is his first for George Clinton's Uncle Jam imprint, and it's a fine showcase for one of black music's most distinctive singers. Material ranges from the soulful, sensitive "Hotel Eternity" through the brassy "We Dance So Good Together" to the pumping "Breakout," featuring some of Wynne's famous ad lib vocal tricks. But the album's high-spot is "Never Gonna Tell It," in which new wave r&b of the type pioneered by Clinton meets the classic soul styling exemplified by Wynne's Spinners background. The result is a rambling but haunting 12-minute masterpiece, with haunting guitar figure throughout and dramatic, declamatory vocalizing.

Best cuts: Those cited.



BELLAMY BROTHERS—Sons Of The Sun, Warner Bros. BSK3491. Produced by Michael Lloyd. The Bellamys have tended to play it on the safe side with their past albums, relying on a "formalized" sound that fared successfully on the charts. Now they have branched out in some welcome new directions with equally successful results. As always, their songwriting is a focal point: nine of the cuts here are originals (including "Spiders And Snakes," penned by David Bellamy and Jim Stafford). Lloyd's crisp productions underscores the easy-flowing vocal harmonies which are a signature of these artists, and their experimentation provides some of the best moments on this LP.

Best cuts: "Givin' In To Love Again," "Endangered Species," "It's Hard To Be A Cowboy These Days," "Illusions Of Love," "Lovers Live Longer."

CRYSTAL GAYLE—A Woman's Heart, Liberty L001080. Produced by Allen Reynolds. Liberty offers 10 previously released Gayle recordings (1975 to 1978 vintage) cut at two Nashville studios under the steady metronomical production



HEART—Greatest Hits/Live, Epic KE236888. Various producers. This two-record set is a mix of both studio hits and live recordings from Heart's 1980 tour. Record one contains such AOR and Top 40 favorites as "Barracuda," "Crazy On You," "Magic Man," "Dreamboat Annie," "Even It Up" and others. But for the real action, check out the explosive live material highlighted by the group's tribute to John Bonham and Led Zep with a fiery version of "Rock And Roll." Also of note is the new single "Tell It Like It Is," which gets a dazzling vocal treatment by Ann Wilson. The five-man group delivers the kind of blazing guitar-powered rock that ranks among the best of today's crop. Included are some new live tracks.

Best cuts: "Tell It Like It Is," "Rock And Roll," "Crazy On You," "Mistral Wind," "Sweet Darlin'."



of Allen Reynolds. The catchy, persistent rhythm tracks are spiced by guitar, bass and keyboards. The finely tuned voice of Gayle puts her stamp indelibly on each song.

Best cuts: "A Woman's Heart," "Hands," "Sweet Baby On My Mind," "Before I'm Fool Enough," "Make A Dream Come True."



J.D. DREWS, Unicorn 9500. Produced by Daphna Edwards, Joe Chemay, Joachim Kuhn. Drews is kind of a progressive visionary, opting to shy away from clichéd rhythms, lyrics and typical mainstream material. Instead, he has put together a varied collection of songs, some of them built on quirky rhythm patterns with rather subtle hooks. "Pass It On" has an almost Queen-like resemblance to "Bohemian Rhapsody," "Miss You" is an eerily midtempo tune and "Love You No More" is perhaps the most catchy mainstream concession. The music lies somewhere on the borderline of new wave rhythms and progressive guitar-oriented patterns with primo support from the likes of the Brecker Brothers, John Lee, Joe Chemay, Tony Newton, Jan Akkerman, Ray Gomez and Billy Walker. Drews has a unique vocal delivery that often takes on qualities of various song stylists.

Best cuts: "Love You No More," "Pass It On," "Miss You," "Feel," "Here I Am Again," "Next."

URBAN HEROES—Who Said..., Handshake JW36962 (CBS). Produced by Shell Schellekens. At once unnerving and appealing, this Dutch quintet mixes pop and reggae into a hot brew. Just about everything here is intensely danceable with "Get It" and "Saturday Night In Peking" standing out. Evert Nieuwstede's vocals have a sneering quality which fits the herky jerky tempos of much of the music. Though Urban Heroes is a five-piece group, the spare sound created here has the same type of "feel that the Police achieve. Jaap De

EAGLES—Live, Asylum BB705. Produced by Bill Szymczyk. Anxiously awaited since the Eagles played a series of small hall L.A. dates earlier this year for the purpose of recording, this live set lives up to the high expectations. Though five of the 15 tracks are from 1976 performances, the bulk of this two-disk affair is from those highly acclaimed 1980 L.A. shows. The craftsmanship the Eagles take into the studio is evident on the stage as well. The harmonies are in place and the playing is top notch. Set selection is varied, ranging from the expected hits to lesser known tracks. While the band can boogie with the best of them, it's nice to hear it return to a folksy charm on the ballad "I Can't Tell You Why" and acoustic "Seven Bridges Road." The guitar work of Joe Walsh, Don Felder and Glenn Frey absolutely sizzles. With elaborate graphics and a poster included, this is an ideal gift idea for many pop fans.

Best cuts: "All Night Long," "I Can't Tell You Why," "Seven Bridges Road," "Life In The Fast Lane," "Wasted Time," "Saturday Night," "Take It Easy."



BLONDIE—Autoamerican, Chrysalis CHE1290. Produced by Michael Chapman. Those expecting the icy but effervescent pop of Blondie's past disks are going to be severely disappointed. Blondie and producer Chapman have departed from the old sound with a rap disco tune ("Rapture"), a Lerner and Lowe standard done in a traditional way ("Follow Me"), a Vegas styled jazz number ("Faces"), a Tin Pan Alley song ("Here's Looking At You"), a symphonic instrumental ("Europa") and a reggae/calypso jaunt ("The Tide Is High"). While the rest is more pop-oriented, the music has a distant feel with Deborah Harry's vocals being more impersonal than ever. Crack musicians Jimmy Haskell, Tom Scott, Ollie Brown and Alex Acuna contribute to the polished texture of the record. This is bound to be a much talked about album and "The Tide Is High" is already charting as a single.

Best cuts: "The Tide Is High," "Rapture," "Walk Like Me," "Here's Looking At You," "Follow Me."

Jonckheere's guitar work is of note, especially on "Not Another World War." Pitch to those who show some interest in the reggae-rock fusion of the Police, the new Blondie single or any of the ska acts.

Best cuts: "Get It," "Saturday Night In Peking," "Dada," "Dancin' Okay."

REVELATION, Handshake JW36963. Produced by Jimmy Simpson. This four-man sophisticated-soul group bows with a crafty collection of ballads and midtempo tracks that recall such groups as Earth, Wind & Fire, Graham Central Station and other r&b outfits that combine r&b rhythms with pop sounding arrangements. The production is clean and crisp, allowing for the vocals and harmonies to stand out against the unobtrusive orchestration. There are some heartfelt ballads contained such as the graceful "When I Fall In Love" while the remake of the Beatles' "Yellow Submarine" dresses the familiar song in a cool r&b arrangement. Guesting musicians include Randy Brecker on sax and Nile Rogers of Chic on guitar.

Best cuts: "Feel It," "Love Comes Around," "We Both Tried," "When I Fall In Love."

Billboard's Recommended LPs

pop

ORIGINAL MOTION PICTURE SOUNDTRACK—The Idolmaker, A&M SP4840. Produced by Jeff Barry. Coming from one of the ballyhooed films of the Christmas season, this is a solid collection of original 1960s oriented pop tunes. Performed by different artists, including Jesse Frederick, Ray Sharkey, Nino Tempo, Colleen Fitzpatrick, Peter Gallagher, the Sweet Inspirations, Darlene Love and the London Fog, the songs convey the teen idol theme of the movie. The instrumental version of "I Believe It Can Be Done" is a well done, jazz-tinged effort.

Best cuts: "I Believe It Can Be Done (instrumental)," "I Can't Tell," "Here Is My Love," "A Boy And A Girl," "I Believe It Can Be Done."

GILLAN—Glory Road, Virgin VR11001 (RSO). Produced by Gillan, John McCoy, Paul "Chas" Watkins. Ian Gillan used to be with Deep Purple and now fronts his own heavy metal/hard rock outfit. This five-piece band is huge in its native Britain and its brand of Foreigner-styled hard rock may just strike a chord with American listeners as well. Most of the material is uptempo though "Time And Again" and "If You Believe Me" have their softer moments. There is plenty of fiery guitarwork from Bernie Torme. **Best cuts:** "Running White Face City Boy," "Time And Again," "Unchain Your Brain," "On The Rocks."

IAN LLOYD—3WC* Scotti Bros. (Atlantic) SB7110. Produced by Bruce Fairbairn. "3WC" stands for Third Wave Civilization, a rather weighty title for what is basically a very bright pop rock LP. Lloyd covers such tunes as Gary Glitter's "Do You Wanna Touch Me (Oh Yeah)" and the Motown classic, "Stop In The Name Of Love." Lloyd's own compositions are in the same vein, and with Foreigner's Mick Jones lending a hand on guitars. **Best cuts:** Those mentioned and "Dedicated To You," "Walk Away," "Trouble."

THE J. GEILS BAND—Best Of The J. Geils Band, Atlantic SD19284. Produced by Geoffrey Haslam, J. Geils Band, Bill Szymczyk, Allen Blazek. This is a compilation of some of the best songs of the rowdy J. Geils sextet. Included in the package of raw r&b boggie numbers are such group standards as "First I Look At The Purse" and "Love—Itis." The selections span the time period between 1972 to 1977. **Best cuts:** "First I Look At The Purse," "Givin' It All Up," "Monkey Island."

ALVIN LEE BAND—Free Fall, Atlantic SD 19287. Produced by John Stronach. This LP of smooth rockers fares best when Lee is at the helm: writing, singing, and dominating the lead spots. Backed by bassist Mickey Feat and drummer Tom Compton, and sharing guitar and vocal chores with Steve Gould, Lee all too often fades into the background and fails to insert his unique presence and style into the music. **Best cuts:** "Ridin' Truckin'," "Sooner Or Later."

THE FIRESIGN THEATRE—Fighting Clowns, Firesign/Rhino Records RNLPO18. Produced by the Firesign Theatre, Fred Jones. This hilarious collection of comedy heralds the return of a multi-talented quartet that harkens back to funnier times, when America could laugh at itself. The material is brand new and the music an essential part of the show, is excellent. **Best cuts:** "In The Hot Tub," "In The Hot Tub Again," "Hey Reagan," "In The Alley," "Violent Juvenile Freaks," "The Bozo Song."

MITCH RYDER—Naked But Not Dead, Seeds & Stems SSH 7804 (Myrus). Produced by Tom Connor, Mitch Ryder. Detroit rocker Ryder's six-man band explores corporate life, war, the future, love, and hometowns in this LP of hard-nosed tunes. The best cut is "Ain't Nobody White," which has a compelling r&b flavor to it and debunks the myth that only blacks can sing the blues. The rest of the songs are generally lackluster musically, but their attempts at social relevance are commendable. **Best cuts:** "Ain't Nobody White," "Future Looks Brite," "Hometown."

BILLY PRICE—Is It Over?, Green Dolphin 7980. Produced by Don Carvin. After touring as vocalist with Roy Buchanan and clicking with the FM hit, "Can I Change My Mind," Price formed the Keystone Rhythm Band and continued to deliver flawless versions of blues and r&b covers, many of them part of this nine cut collection. Pitch to Geils' and Southside Johnny fans. **Best cuts:** "She's Tough," "You Left The Water Running."

SOUL SYNDICATE—Was, Is & Always, Epiphany ELP3020. Produced by Warren Smith, Soul Syndicate. This eight man Jamaican group has backed such acts as Bob Marley and Jimmy Cliff and steps out on its own with this refreshing reggae-jazz-r&b mix. The clear harmonies are in the same class as Earth, Wind & Fire, the production has a pop feel and the lyrics are mostly apolitical. Two instrumentals—a remake of Dave Brubeck's "Take Five" titled "The Russians Are Coming" and "The Guns Of Navarone"—are excellent and would fit into the format of many rock discs which play reggae. **Best cuts:** "The Soviets Are Coming," "There's A Fire," "The Guns Of Navarone," "I Can't Get Over Losing You."

soul

CARRIE LUCAS—Portrait of Carrie, Solar BXL13579A. Various producers. Lucas has been enjoying considerable commercial success with the "It's Not What You Got (It's How You Use It)" cut from this album. A catchy, r&b dance number, its tight production and Carrie's smooth lyrics make it work. Most of the songs, except "Lovin' Is On My Mind" and "Just A Memory," featuring the Whispers, are uptempo. **Best cuts:** Those mentioned.

ENCHANTMENT—Soft Lights, Sweet Music, RCA AFL13824. Produced by Don Davis. Now on RCA, this Detroit quintet is one of contemporary soul music's classiest combos, with a snappy style that combines the best of the classic r&b vocal approach with some of the newer tricks of the trade. Exemplifying this are "Settin' It Out" and the album's title track, featuring tight harmonies propelled by a percolating rhythm

(Continued on page 79)

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 Lichtenman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Pop Music Breakthrough On TV Soap Shows

• Continued from page 1

Turns." NBC fields "The Doctors," "Days Of Our Lives," "Another World" and "Texas." ABC shows "All My Children," "One Life To Live," "The Edge Of Night," "General Hospital" and "Ryan's Hope." Seven of these use pop music in varying amounts.

A check with persons involved with these serials shows that contemporary music is becoming a bigger part of serial music, though there are limitations on its use. Contemporary music is usually restricted to the younger characters in the program. In order to make daytime serials more up-to-date, discos, roller skating, exercise classes and other facets of youth culture have been written into the stories.

"A punky kid's not going to sit

around listening to Benny Goodman," offers Jörn Winther, producer of ABC's "All My Children." "In our scenes at the student grill and the student hangout, we're using the Ramones, Dave Valentín, the Pretenders, Bruce Springsteen, Graham Parker and the B-52s."

"On one set, we have a jukebox," says Tom James, music supervisor for NBC's "Texas." "In it, there's music by Willie Nelson, Waylon Jennings, Charlie Daniels, J.J. Cale, Linda Ronstadt, Dolly Parton and Tammy Wynette."

Jill Diamond, a music director with Elliot Lawrence Productions which does CBS' "Search For Tomorrow" and ABC's "The Edge Of Night," adds: "When there are young people on the show, I'll use contemporary music." Such artists as the Crusaders, the Love Unlim-

ited Orchestra, Joe Cocker, Jackie Wilson and Melissa Manchester have been heard. Manchester made a guest appearance on one show.

A program which has taken the guest appearance concept to heart is ABC's "One Life To Live." A storyline concerning a struggling country singer was flashed up by guest appearances by country artist Bill Anderson. "We thought it would be a one-time proposition," notes "One Life To Live" producer Joseph Stuart. "But the audience loved it. So, we've brought Bill in to do it again." And Wayne Massey, who portrays a country singer on the show, has gotten an actual contract with Polydor.

However, all producers are not in favor of pop music. "Using it is not necessarily a good option," counters Dorothy Krantz, vice president of

Score Productions which provides much of the music for NBC's "The Doctors," "Texas" and "Another World." "If every show was using the top 10 for its music, the program would lose its individual stamp. You'd be hearing the same songs." She acknowledges that "Texas" does use some modern country music but that aspect is limited.

John Conboy, executive producer of CBS' "The Young And The Restless" does not use any considerable amount of contemporary music. "We don't have a storyline in which that would be right," he notes. "But if we did, we wouldn't use modern music just to use it. You have to consider the elderly and others who may not be interested."

The time of day seems to have an effect on the amount of pop music used. "'General Hospital' has a

younger audience," concedes Jill Diamond of "Search For Tomorrow" and "The Edge Of Night," "because it's on in the afternoons." Of Diamond's shows, "Search For Tomorrow" airs in the mornings and "Edge Of Night" is a late afternoon program.

"We have a big audience on campuses," says Jörn Winther of "All My Children" which airs at noon. It is reputedly a favorite lunchtime diversion with many students and working people. "We haven't had any negative response to the music. Our only response has been people wanting to hear more of their favorite artists," says Winther.

"We take the middle-of-the-road approach to music," comments Joseph Stuart of "One Life To Live." "Our general audience is not made up of died-in-the-wool country fans. We use songs that have moved across and become middle-of-the-road."

"We have to be careful about alienation," admits Jill Diamond. "Our base is still the Midwestern consumer. Soaps are still geared to the housewife. I can go just so far."

(Continued on page 72)

Curtom Hires 8 RSO-Dropped Promo Reps

• Continued from page 1

Marv Stuart per our contractual obligation to him as far as how many promotion men he feels are necessary."

Sources claim Stuart sent Coury a letter following "the mass firings" strongly voicing his displeasure at the move, reportedly charging Coury with breach of contract and taking Coury to task for firing a single group of employees—namely his black music staff.

Comments Coury: "I do not have a lot of product to release. I hire independent promotion men because I do not have a continual flow of r&b product. Our only source of r&b product until now has been from Curtom."

"Between now and February I have no albums or singles other than a Linda Clifford record, and the Curtis Mayfield LP that's been out a couple of months. So the majority of those sales that would have been generated are generated already. I cannot justify economically or otherwise retaining promotion men whether they are r&b or pop."

The hiring of the eight independents by Curtom is said to be a move brought on by the label's immediate need for people familiar with Curtom's product. The company has new releases by Linda Clifford and Fred Wesley.

Curtom is further said to fear the loss of this product without proper promotion. Other artists on the label are Mayfield, Ava Cherry, TTF and Gavin Christopher.

All of the "new" independent promo reps handled Curtom's product at RSO. The indies retained are Stephanie McCoy (Charlotte), Sunny Allen (Atlanta), Wayne Joel (Philadelphia), Woody Johnson (Baltimore/Washington), Bill Craig

(Detroit), George Williams (Chicago), Tony Price (Dallas) and Ursury, L.A.

How is the move viewed by some black music and radio officials?

Says J.J. Johnson, program director at L.A.'s KDAY-AM: "What are we supposed to think?"

As to whether RSO's decision affects radio, Johnson says, "Frankly, it affects my attitude. That's not to say that I will keep RSO's records off the air, that would be an unprofessional approach to the situation. But it doesn't do anything positive for my attitude."

Reg Henry, New Orleans announcer and head of the Young Black Programmers Coalition, says: "From a personal level and not from the organization or the station, the RSO move is shocking in that it could be pointing to another trend. If a trend develops from this, it could lead to the eradication of black promotion people at other labels."

"It would be tragic if RSO can get support from stations without having black promotion people," he adds.

"It's funky," says Jimmy Bee of

the Bay Area's Jimmy Bee Productions.

"It's sickening," says Stonewall Jackson, music director at WMBM-AM in Miami. "It appears to be a bad move on RSO's part. Practically any record company with black product will admit that black music is what's happening now."

"If any company wants to have product that sells, it does not cut its entire staff in a particular area. It makes sure it has good product."

Says Keith Adams, program director at KDIA-AM in San Francisco, "I look at the situation from two standpoints. One is a business, the other is morality. The two seldom mix in the real world."

"My overall thinking is that business management should have total autonomy to do what's right for the business it's operating. That may sound like I'm defending the position they (RSO) have taken. But I think that at this time, with what's happening in the country, we must start working within the framework of honesty, justice and morality."

"This means that we have got to somehow reward productivity. If the reward for productivity is loss of a job then there's no motivation to do the job."

"And from the station's standpoint, there would be no motivation to play a record. I'm not going to say that I will not play another RSO record because RSO fired all of its black music promotion people. I will say that this signals to me that RSO is no longer interested in being in the black music field so I can start looking to other labels for material."

"This appears to be a business decision the company has made and it (RSO) appears to be waving a red flag saying 'we can't compete in the black music field.'"



R.E.O. Speedwagon's "You Can Tune A Piano But You Can't Tune A Fish" on Epic. Disk is its second platinum LP.

Bainbridge Label a Haven For MOR

• Continued from page 15

simple as getting those many MOR stations back to attributing song title and artist when they broadcast a recording," Marshall states. Schlichting, whose Disc Location in suburban Sherman Oaks (Billboard, Feb. 10, 1980) supplies hard-to-find albums, for such stations and their listeners, agrees.

Schlichting, who will operate as the promotional division of Bainbridge, is also trying to ally major good music syndicators such as Broadcast Programming International, Drake/Chenault and Concept Productions in the national

campaign to perk interest among adults in MOR music.

Bainbridge has acquired the Time Recordings catalog, which Bobby Shad sold to Ampex, from the Northern California firm. The first release of \$7.98 suggested list albums, available on LP and cassette, will include 30 MOR packages by such artists as Hugo Montenegro, Gordon Jenkins, Billy May, Jerry Fielding, Marian McPartland, Hal Mooney, Richard Heyman and Al Caiola. Marshall sees about 90 new album releases annually.

Armstrong, for the past five years

head of Motown International here until his departure early this year, is in charge of global licensing. Armstrong will visit U.K. and the Continent early in 1981 to consolidate licensees, with the stress on linking with affiliates who have strong adult contemporary catalogs which might be distributed in the U.S. by Bainbridge.

Thus far, Marshall has appointed Aquarius, Hartford, Conn.; Action, Cleveland; and Progress, Chicago, as part of his domestic distribution corps. Present planning calls for Bainbridge to open an East Coast office and employ reps in some areas.

Although the bulk of RSO's black music is generated by Curtom, Irene Cara, who enjoys a top five and top 20 singles from the LP "Fame" is signed to RSO.

Survey For Week Ending 11/22/80

Billboard Hot Latin LPs

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LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422	1	CELIA, JOHNNY, & PETE Vaya 90
2	JOSE LUIS RODRIGUEZ Atrevete TH 2095	2	INDIA DE ORIENTE Desde el cobre con amor Guajiro 4001
3	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	3	PAPAITO Homenaje a Aberlardo Barroso S.A.R. 1014
4	EMMANUEL Intimamente Arcano 3535	4	BOBBY VALENTIN Bronco 114
5	JUAN GABRIEL Con mariachi Pronto 1080	5	OSCAR DE LEON Al frente de todos TH 2115
6	MERCEDES CASTRO Polvo de ausencia Musart 10815	6	CONJUNTO CREMA S.A.R. 1011
7	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079	7	RUBEN BLADES Maestra vida Fania 576
8	ROCIO DURCAL Con mariachi Pronto 1078	8	CHARANGA CASINO S.A.R. 1007
9	JULIO IGLESIAS Hey CBS 50302	9	EL GRAN COMBO Unity Combo 2018
10	RAMON AYALA Ensename a olvidar Fredy 1165	10	CUCO BALOY & VIRTUOSOS Tiza Discolor 20302
11	ROCIO JURADO Sra. Arcano 3485	11	ANDY MONTANEZ Salsa con cache LAD 341
12	LUPITA DALESIO En concierto Orfeon 16044	12	FANIA ALL STARS Commitment Fania 564
13	JUAN GABRIEL Recuerdos Pronto 1076	13	RAFAEL CORTIJO El sueño del maestro Tierrazo 003
14	CHELO Puros boleros Musart 1790	14	SOPHY Que mas te puedo dar Velvet 3014
15	LOS FELINOS El show Musart 10813	15	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623
16	CAMILO SESTO Horas de amor Pronto 1071	16	LALO RODRIGUEZ Simplemente Lalo Tierrazo 004
17	CARLOS Y JOSE El chubasco TH-mex 2099	17	MIGUEL CRUZ & SKINS Discolor 8805
18	LOS HUMILDES Mas de lo que merecias Fama 595	18	WILFRIDO VARGAS El jeque Karen 52
19	LA PEQUENA COMPANIA Boleros #2 A1 4824	19	HUGO BLANCO Bailables #2 WSL 4123
20	JOSE LUIS RODRIGUEZ TH 002	20	HECTOR LAVOE El sabio Fania 558
21	ROBERTO CARLOS CBS 12301	21	SAMMY GONZALEZ El rey de la salsa Funny 521
22	JOSE MARIA NAPOLEON Lena verde Raff 9079	22	SALSA MAYOR Fuerte y caliente Velvet 3013
23	PEDRITO FERNANDEZ La mugrosita CBS 20387	23	PAPAITO S.A.R. 1008
24	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050	24	JOHNNY PACHECO Champ Fania 581
25	BEATRIZ ADRIANA Adios y bienvenida Perless 2145	25	WILLIE ROSARIO El de a 20 de Willie TH 2103

NOVEMBER 22, 1980 BILLBOARD

Chain's Scenario

• Continued from page 9

make available a black box adaptor for \$100 which will allow the user to be able to play stereo CED disks when they become available later on. Initial CED players are mono.

Appel admits the reason Radio Shack is adopting a CED-like player is RCA's formidable software buildup and manufacturing capability.

But the decision, he emphasizes, does not mean Radio Shack won't carry another videodisk system.

"It's conceivable we may have two systems," he notes, "Even in June, if there are two viable systems out there."

Music involvement, he further notes, would take the form of joint ventures with programmers or else an in-house situation if a good opportunity presented itself.

"If someone came to us with an unsigned rock group," he speculates, "we would consider some sort of deal and have disks custom pressed. Just imagine, if that group was on a disk in several thousand of our stores, or played in the windows of a lot of those stores, it could break that group conceivably. Our impact is the size of our distribution. We could be a vehicle for exposing a new artist."

Radio Shack will not be set up itself for pressing, Appel further explains. If there was a joint venture, he indicates, the chain would simply contract to press outside.

Appel does believe that music, particularly with the advent of the stereo videodisk, will be a prime catalyst in the home video marketplace. Radio Shack will inventory a wide assortment of disks.

Pop Music Hits Soaps

• Continued from page 71

"Music never takes over the show," offers Gloria Monty of "General Hospital" which has utilized sounds by Jermaine Jackson, the B-52s and Herb Alpert. "If I were having long sequences of music, then I would expect some complaints."

Even the unnamed orchestral music which still dominates most of the serials' soundtracks, has become updated. "This music has evolved," agrees Tom James of "Texas." "It's become contemporary without interfering with the dialog."

"The days of organ music are over," echoes Jörn Winther. "We have a music library which we use for every range of human emotion."

One complaint about the use of pop music from producers is that it tends to smother dialog. "Music should be as unobtrusive as possible and most contemporary music is not," adds Diamond.

That's why some serials use instrumental tracks without vocals. "We go with the vocal versions," counters Winther. "That's what you hear in real life. You just keep it down so it doesn't interfere."

Despite some objections, the general outlook for pop music on daytime serials seems to be rosy. "Four years ago when I started, except for an occasional Jane Olivor song, there was no contemporary music in the shows I'm involved with," comments Diamond.

Concludes "General Hospital's" Gloria Monty: "There will be more pop music on soap operas. We're up to the times now."



PARTY TALK—Bob Mothersbaugh, left, of Devo, chats with the Yellow Magic Orchestra's Yukihiro Takahashi and Ryuchi Sakamoto, following the Japanese group's performance at the A&M Chaplin Stage which was also broadcast live via satellite back to Japan.

Muzak Foreground Music Starting At First Of Year

LOS ANGELES—Muzak plans to begin a foreground music service Jan. 1 featuring recordings licensed from record companies of contemporary artists. Whereas its background music service is used primarily in businesses and factories to increase productivity of workers, the new service will be geared toward places like boutiques and restaurants.

In comparison with background music, which consists of rearrangements of popular songs done in all instrumental versions, the foreground music will be original recordings, many with vocals. Every month a new 16-hour package will be compiled and sent to subscribers.

Muzak has licensed between 60% and 70% of the music it needs to begin the service, according to Jack Carroll, corporate counsel, and is discussing gaining access to more with several record companies including Arista, PolyGram and Capitol.

Capitol doesn't think the promotional value of the foreground music

Musicians Still Stalled

• Continued from page 15

Mike Melvoin, strike committee cochairman, says one positive side effect is that musicians from the rest of the country are taking notice.

"The strike has been nationalized," he says. "At first this had pertained to film and television and much of that work is done here. But, when the video issue was introduced, we're getting support from Vancouver, Philadelphia, Dallas, Montreal and Toronto."

Due to a lack of funds, the AFM has not been able to gain as much support from the public as it would like, though benefits are planned in the near future. Melvoin says one idea being tossed around is to have striking musicians produce a record.

"It wouldn't be a polemic," explains Melvoin. "It would be about respecting yourself, which is what so many songs have been about and what this strike is for."

Picketing continues at the seven major studios of Universal, Walt Disney, Paramount, MGM, 20th Century-Fox, Hanna-Barbera and the Burbank Studios.

Melvoin adds that the musicians have received isolated support from some Teamsters workers, who are refusing to deliver goods across picket lines at some studios.

is sufficient compensation for the use of its artists' music and would expect payment for it, says Arnold Holland, director of business affairs for the label. PolyGram executives are also questioning whether or not the new music service would increase record sales.

Although Muzak is developing promotional items such as posters, wall mountings and flyers listing artists, songs and labels to aid record companies in using the foreground service as a marketing tool, there is still the problem of selection identification by the listener because songs are not identified as they are played.

Carroll has said that since most of the selections programmed have charted and received display, people may be familiar with them. He notes that the music service will also provide an outlet for the exposure of new artists' material.

Muzak franchisees have supposedly responded positively to the idea of a foreground music service. Those who subscribe will be charged a fee competitive with that charged for the background music service.

Muzak, a subsidiary of the Teleprompter Corp., plans to begin the program in the U.S. with possible expansion to Canada and Europe if it is successful here.

Management For Producers Bows

LOS ANGELES—Artist manager Bud Prager has formed a new division called the Producers Group that will specialize in the management of record producers.

Thus far six producers are signed to the group: Barry Blue (Heatwave, Cheryl Lynn); Jimmy Douglass (Robertas Flack, Carillo, Slave); Bruce Fairbairn (Prism, Ian Lloyd, Lover Boy); Murray Krugman (Blue Oyster Cult, Dictators, Johnny Winter); Martin Rushent (Jam Gomm, Rachel Sweet, Buzzcocks); and Alan Winstanely (Madness, Lene Lovich, Rumour, Original Mirrors).

"No one has undertaken the management of producers in the same sense as managing artists," contends Prager, who manages Foreigner, Sniff & the Tears, Ian Lloyd and Original Mirrors.

"We plan to take quality producers with credits and promote their careers. People at the record companies aren't aware of them. The record companies go to the same people over and over again regardless of the size of the act."

Rock'n'Rolling

Marcucci Sees His Career In a Movie

By ROMAN KOZAK

NEW YORK—Who is Bob Marcucci, and why would anybody want to make a film about him? But somebody—United Artists—did make a major feature, "The Idolmaker," which has opened in New York. The soundtrack LP, with music and lyrics by Jeff Barry is being released by A&M. Marcucci is listed as the technical advisor on the film, but he is more. The movie, the story about a music hustler in the late '50s who brings to fame and then loses two teen idols, is the story of Marcucci, who found and managed Frankie Avalon and then Fabian until 1964.

"I have not been involved in the music business for a while," says Marcucci, who formed in 1957 Chancellor Records, which, he says, was the first independent label to sign a distribution deal with a major distributor when it pacted with ABC-Paramount in the late '50s.

In real life as in the film, Marcucci, played by Ray Sharkey, felt that you had to have "the look" to be a pop star at the time. Consequently he discovered and groomed a young horn player into a pop singer (Avalon). Later, he discovered another young man with the same star quality, whom he promoted and sold first as an image, a picture, before his neophyte singer ever sang a note before a major audience.

There are, however, some differences between film and reality, Marcucci remembers. He discovered Fabian on a doorstep in Philadelphia, not as a bus boy in New York. When he had his two young stars under contract they did not fight with each other, and their partings with Marcucci were more amiable and less dramatic than in the film. Though there was a law suit with Avalon, Marcucci says he still has good relations with Fabian.

Though substantially true, the film is a fictionalized account with names and some circumstances changed. Marcucci says he does not believe that in real life he was quite the ruthless person as the character in the film who tramples over friend, foe, and his stars.

"I was the essence of the character, but Sharkey made it also a second person, who was maybe more arrogant than I was. I don't think I was as hateful as he turned out to be. But I did believe in what I was doing. I wanted to be Pygmalion," he says.

Marcucci worked four years on the film project, and is currently working to promote the film, which premiered in New York's Radio City Music Hall as a joint promotion with

rival radio stations WABC-AM and WCBS-FM.

"The music business has always been my first love," he says. "Maybe with this picture I will get back to it. Maybe there are new acts out there that will see it, and know what I am able to do. You need more than just a look these days, you also need real sustaining talent. But we do need new stars, and Bob Marcucci can still hear a hit."

★ ★ ★

Producer Joe Boyd, whose credits include LPs by Maria Muldaur, Fairport Convention, Toots & the Maytals, the Incredible String Band and "Arnold Layne," the first single by Pink Floyd, has started his own record label, Hannibal Records.

The label will be distributed by Antilles/Mango in the U.S. and by Island in the rest of the world. First releases this month will be LPs by the Rumour, Kate & Anna McGarrigle, Geoff Muldaur and Defunkt.

These will be followed by LPs from James Booker, the comedian Harmonist, Fairport Convention and Sisa.

"I want to have a label that is both esoteric and commercial, something that is a cross between Stiff Records and ECM," says Boyd.

Boyd for a period left the record producing business to work for Warner Bros. Films, where he produced the "Jimi Hendrix" documentary, and supervised soundtrack LPs for "Clockwork Orange" and "Deliverance." But, he says now is a good time to start a record label.

"When there was prosperity, big record companies would sign anybody. But now there are a lot of high quality artists who do not fit into any easy formula, and they do not get signed to the majors. So if everybody is broke, then we are all equal."

Nevertheless Hannibal Records is not going toward big budget productions, Boyd promises.

"You don't really need to spend a lot of money on production. There is no need to baby tracks for three months, adding layer to layer. There is a growing audience for a music that if it is not live, is close to it. A breakthrough for this music will come in the next three years. It is inevitable, and you have to believe it."

RIAA Annual Report Out

• Continued from page 3

"The period from January 1979 through March 1980 mirrors both the serious problems and potentially rewarding prospects for the industry related to the overall economic recession in the U.S., the continuing problems of counterfeit product, and the first promising hints of the benefits of new audio and video technology."

While noting previously reported figures that indicate a 6% decline in units and an 11% dip in dollars from record 1978 levels, the report amplifies again that the RIAA market research committee emphasized that actual consumer purchases in units and dollars probably were higher than manufacturer shipments.

"Cited," the report continues,

"were such key factors as a significant retailer inventory sell-off of sales from stock, the impact of counterfeit product—conservatively estimated at \$400 million—finding its way into retail outlets, and sales of imports.

On the upbeat side, the RIAA says that despite the slack in 1970 shipments, it was still the second best year in industry history for unit shipments, and the third best for equivalent dollars at suggested retail list prices, including record/tape club, mail-order and premium product.

Other events and activities highlighted by the RIAA in the reporting period include the recently formed RIAA/Video organization, market research, home taping study, bar coding and gold and platinum recording awards.

Dolly

9 to 5 and

Odd Jobs



Includes The Hit Single "9 to 5"

From the 20th Century-Fox Film

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RCA

Closeup

TALKING HEADS—Remain In Light, Sire SRK6095 (Warner Bros.), Produced by Brian Eno.

It's ironic, though not altogether surprising, that the only act to incorporate traditional African rhythms with funk underpinnings and make a good showing with pop audiences has been the all-white

lew are cases in point.

On "Crosseyed And Painless," the Talking Heads serve a hot slice of funk rhythmically has as much to do with urban America as the Third World music Byrne has reportedly been heavily into these days. The lyrical images are a mixture of Eastern-styled chants and psychedelia



Talking Heads: Flirting with new musical styles.

Talking Heads. While on past efforts, it has flirted with black music styles, on "Remain In Light" it has successfully, set sail on some foreign waters.

Opening with the throbbing "Born Under Punches," lead vocalist-guitarist-composer David Byrne and cocreator-producer Brian Eno display a tight command of African syncopations funneled through pop sensibilities.

The call and response pattern of the chorus has a tribal feel. As with all the tracks, the Talking Heads sound (called by some T. Punk as opposed to Parliament-Funkadelic's P-Punk which works in a similar vein) is anchored in the pulsating basses of Jerry Harrison, Tina Weymouth, Byrne, Eno and the percussion of Chris Frantz.

While technically the band is still four pieces, "Remain In Light" is an ensemble work of many contributors. The eerie horns of Jon Hassell, backup vocals of ex-Labelle member Nona Hendryx, and the psychedelic guitar work of Adrian Be-

which lets the phrases work when digested whole but take on surreal qualities when studied closely. "Lost my shape/Trying to act casual/Can't stop, I might end up in the hospital/I'm changing my shape/I feel like an accident," bemoans Byrne.

In "The Great Curve," Belew's cutting but ethereal guitar underlines the strong rhythm. The composition begins plainly with Byrne's brooding vocals but builds into an orgy of overlaid rhythms and counter-rhythms.

Side two kicks off with the subtly dissonant "Once In A Lifetime." Lyrically, it questions the values of modern society: "And you may find yourself in another part of the world/And you may find yourself behind the wheel of a large automobile/And you may find yourself in a beautiful house, with a beautiful wife/And you may ask yourself—well, how did I get here?"

Byrne's sing-song, yelping delivery at first grates against the chorus which has the smoothness and bombast of a television commercial jingle. Gradually the song clicks.

"Houses In Motion" starts in a funk groove and stays there for its 4:30 run. Jon Hassell's offbeat, almost animal-like horn arrangement gives the cut the dark appeal of a walk through a dense jungle. The band's art school roots show visibly on "Seen And Not Seen." This fantasy unfolds in a place where people can change their appearances at will but can't change back. While the rhythm is forceful, the emphasis is on the lyrics.

"Listening Wind" tries to get into the head of Third World man. Both lyrically and musically, it is perhaps the weakest track because of its obvious liberalism.

"Remain In Light" ends with "The Overload" which speaks of cultural fatigue, sensory overkill and "the gentle collapsing of every surface." Set over a rolling drone of a rhythm, it is an example of the tiredness of which the lyrics speak.

CARY DARLING

Lightfoot Premiere

NEW YORK—Gordon Lightfoot makes his film debut as a U.S. Marshal in "Harry Tracy—Desperado," now filming in Canada. Costarring in the movie is Bruce Dern. Executive producers are Sid and Marty Krofft and Albert Tenzer.

General News

Labels Pause To Consider \$9.98 LP Tag

LOS ANGELES—Now that MCA has taken the initiative of elevating superstar product to \$9.98 with the forthcoming release of Steely Dan's "Gaucho," no other labels at this point appear to be following the lead. Some executives, however, are cautiously weighing such a move.

A survey of labels indicates that \$8.98 will remain the ceiling price on single pocket superstar releases.

"The \$9.98 list price for an album could be a make or break move," notes Neil Bogart, president of Boardwalk Records. "When we go to \$9.98, we must improve our packaging to a point where we ward off the home taper.

"We must return the pride of possession factor to the marketplace. Yes I am thinking about it. But I'm thinking more about how I can make those graphics and copy more conducive. Economics are forcing us to consider going up \$1," states Bogart.

According to EMI-America/Liberty marketing vice president Joe Petrone, his labels have no current plans to raise prices to \$9.98. While he could make no promises for the future, through March 1981 there are no planned price increases.

While Capitol has a \$9.98 Neil Diamond "Jazz Singer" soundtrack LP, remaining superstar releases this year including John Lennon, Rod Stewart and Blondie all will bear \$8.98 list prices.

3-Store Retail Chain Going Into Dallas

LOS ANGELES—A three retail store chain will be opened in the greater Dallas area near the end of the month by former Disc Records' executives Raoul Acevedo and Sam Crowley.

Star Records & Tapes will headquarter in a 5,000 square foot shopping center location in suburban Richardson, Tex. Acevedo estimates the administrative offices and warehousing will occupy 3,000 square feet. Steven "Casey" Irish is the buyer for records, tapes, accessories and video software.

Opening next week is a 2,500 square foot location in North Dallas, which will be managed by Carl Hasler. The other store, also in a shopping center, is 1,800 square feet in suburban Carrollton, which will be managed by Mark Acevedo.

Raoul Acevedo is president of Star. Crowley is vice president and general manager. Raoul Acevedo is a 35-year industry veteran, who for the last year was executive vice president of Disc Records' 34 stores, while Crowley was with the John Cohen organization for the past 10 years, most of which time he was regional manager for the Southwest.

Firm Name Change

LOS ANGELES—Back Street Management here has changed its name to Back To Back Management. The move is designed to eliminate confusion with Backstreet Records. The firm continues to operate at its location of 9229 Sunset Blvd. The phone is (213) 550-1216.



Billboard photo by Chuck Pulin

HOT TIME—Dave Liebman and his band perform before a sellout crowd at Seventh Ave. South in Manhattan during a recent four-night stand.

Lifelines

Births

Girl, Ari Jade, to Linda and Ira Sokoloff Nov. 11 in Macon, Ga. Father is president of Great Southern Co., Inc.

* * *

Boy, Christopher Lee, to the Jay McDaniels Oct. 30. Father is MCA Records' regional promotion manager for the Carolinas.

Deaths

Ray D. Sinatra, 76, veteran pianist, composer, arranger and conductor, in Las Vegas last week. Sinatra, a cousin of Frank Sinatra, conducted the house bands at the Sands, Riviera, Tropicana, Landmark and Stardust Hotels in Vegas and was active with the radio networks back in the 1930s. He is survived by his widow, a son and grandson.

* * *

Chauncey Morehouse, 78, popular drummer noted for his "N'goma" style. Oct. 31 in Medford, N.J. He became prominent with the bands of Jean Goldkette and Jimmy and Tommy Dorsey, then worked with the NBC orchestra in New York for 35 years. He is survived by his widow, Virginia; a daughter, son, seven grandchildren and two great-grandchildren.

* * *

Danny Engel, 85, who toiled as a songplugger and record promotion man for 60 years, at his residence in Cincinnati Nov. 6. He was associated with Chappell Music for almost 50 years and recently had been promoting for the Bill Lowery Group in Atlanta.

* * *

John L. Brumbach, father of Russ Bach, vice president of market development for WEA, Oct. 27 in Chicago. Survivors also include Russ Bach's son, John, who manages the Licorice Pizza store in Canoga Park, Calif.

Marriages

Phil Gernhard, record producer, to photographer Deborah Triplett Nov. 8 in Hidden Valley, Calif.

* * *

Douglas Block, who records for Door Knob Records, to Debbie Mitchell Nov. 8 in New York.

* * *

John Klemmer, saxophonist on the Elektra/Asylum label, to Katherine Spikings Oct. 22 in Westwood, Calif.

* * *

Artie Mogull, long-time record label executive, to Karen Van Stralen Nov. 8 in Beverly Hills.

* * *

Jackie Lutz to Peter Oreckinto last month in Los Angeles. He's with Producers Sound Service; bride, the daughter of Lawrence Welk's manager Sam J. Lutz, is assistant to Chris Stage at the Record Plant in L.A.

'Urban Cowboy' Followup Slated

NASHVILLE—Epic plans a merchandising effort supporting the release of "Urban Cowboy II," a followup album to its successful predecessor and containing more music from the movie of the same name.

Included on this single set package will be selections from Epic artists Micky Gilley and the Charlie Daniels Band, as well as from Johnny Lee, J.D. Souther and the Bayou City Beats.

"Urban Cowboy II" will feature such selections as "Orange Blossom Special" and "Texas" performed by Charlie Daniels, "Mamas Don't Let Your Babies Grow Up To Be Cowboys" by Gilley and Lee, "Rockin' My Life Away" by Gilley, and "Cotton-Eyed Joe" by the Bayou City Beats.

Epic's promotional effort will target radio buys, point-of-purchase displays and print ads, utilizing the

album's graphics of John Travolta and Debra Winger, who were featured in the movie. "Urban Cowboy II" comes on the heels of the Full Moon/Asylum soundtrack, "Urban Cowboy," which dominated the No. 1 spot on the national country charts earlier this year.

Chain Opening 33rd

NEW YORK—The 33rd store in the TSS/Record World chain here should be open before the Thanksgiving Day weekend.

The 2,800 square foot unit, a Record World outlet, is located in the mall in New Rochelle, N.Y., and according to Roy Imber, president of Elroy Enterprises, which services the TSS/Record World stores, it'll be a full-line outlet selling recordings, sheet music, T-shirts and blank tape.

Peter Pan Tees New \$7.98 Line

NEW YORK—Peter Pan Records is launching the first album in its \$7.98 list Orange Blossom Series, "Irwin Sings," with a multi-faceted merchandising-ad campaign.

The "Irwin" character has been a best seller for the kiddie label, but this package, the seventh in the series, features "Irwin" singing for the first time on a collection of "Sesame Street" songs. The production, notes Peter Pan president Marty Kasen, necessitated a high list price for the album.

The label also debuts the company's patented cassette packaging, which is album-sized.

Merchandising materials that will be made available to retailers include posters, riser cards, promotional records and special in-store play records. Also, animated commercials along with newspaper advertising will start in December. There'll also be in-store appearances, contests, T-shirts and "Duck Buck" giveaways.

The "Irwin Sings" sessions were supervised by Bugs Bower, creative director at Peter Pan, at studios in Nashville, Boston and New York.

Tighter Playlists Inspire New Act Alternatives

• Continued from page 3

In terms of network tv, specials and award shows aside, the shows consistently presenting new music are "Saturday Night Live" and "Fridays," while ABC-TV's "20/20," and Tom Snyder's "Tomorrow." On NBC-TV though both more news oriented, also feature contemporary music acts regularly.

"Don Kirshner's Rock Concert" and "Midnight Special" are now competing for late night ratings with such newcomers as "Rockworld," "Hollywood Heartbeat," "Radio Picture Show," and the "Rock And Roll Show" in Philadelphia.

"American Bandstand" seems to be able to run forever, and in syndication there is also "Solid Gold," hosted by Dionne Warwick, and the Billboard related "American Top 10." And MOR and country acts appear on the talk show circuit with Johnny and Merv and Mike and now Toni (Tennille).

There are also local rock and dance shows. On cable tv, Home Box Office and Showtime both regularly feature specials on such artists as Linda Ronstadt, Charlie Daniels, Journey or Alice Cooper.

With the greater availability of videocassettes of contemporary acts, and the growth of local underground acts who will appear free, local cable tv has also gotten into music. There are about half a dozen local music programs on New York cable tv.

Meanwhile, rock clubs and discos are also joining the video music explosion both as users and contributors. In New York, the Rock Lounge, the recently closed Danceteria, Max's Kansas City, Hurrah's and the Ritz, all feature video regularly. Hurrah's and the Ritz both also have the capability of creating their own videos of acts appearing at the clubs.

The value of music is not being ignored by tv programmers:

"Getting these acts (Bus Boys, Graham Parker, Pat Benatar, Rockpile, the Cars, Split Enz, Ted Nugent) to appear on our program is an example of the importance the show places on music," says John Moffitt, producer and director of "Fridays."

"To us the music is not something slotted between the comedy. It must complement what we are doing and relate to our audience."

Acts on Fridays are booked by American Talent International, a top contemporary booking agency. Agencies are also involved in booking acts for tv specials since large fees are involved.

But in most cases musical acts which appear on tv are paid scale, and the artists relations or artist development departments in the record companies are directly involved in getting the act on tv either live or through tapes.

"'Saturday Night Live' and sometimes 'Fridays' are virtually alone on commercial tv in that they seem to go out of their way in looking for acts that are new and avant-garde," says Roy Battocchio, manager of artist relations for RCA in Los Angeles.

"The other shows want more to look at what is on the charts: not necessarily a top 10 record, but something that can get there. I have found especially with MOR acts that with tv sales follow exposure. It also helps their personal appearances. They always manage to get more personal appearance dates after being on tv," he continues.

It has been suggested that the seemingly never ending stream of specials from Nashville on network tv has been a factor in breaking

country music into a mass market.

Battocchio notes that getting country acts on tv as late as two years ago was a difficult proposition. He credits Dinah Shore for being the

first to consistently invite country acts to her show. Now, he says, he has no problem getting country acts into even rock shows, while many talk shows would rather have a

country artist than a rock artist.

For contemporary rock music the most promising new frontier is cable tv and club video, though there are problems. Except for HBO and

Showtime specials, cable tv and video rock clubs want prerecorded videocassettes.

Now both cable outlets and clubs
(Continued on page 86)



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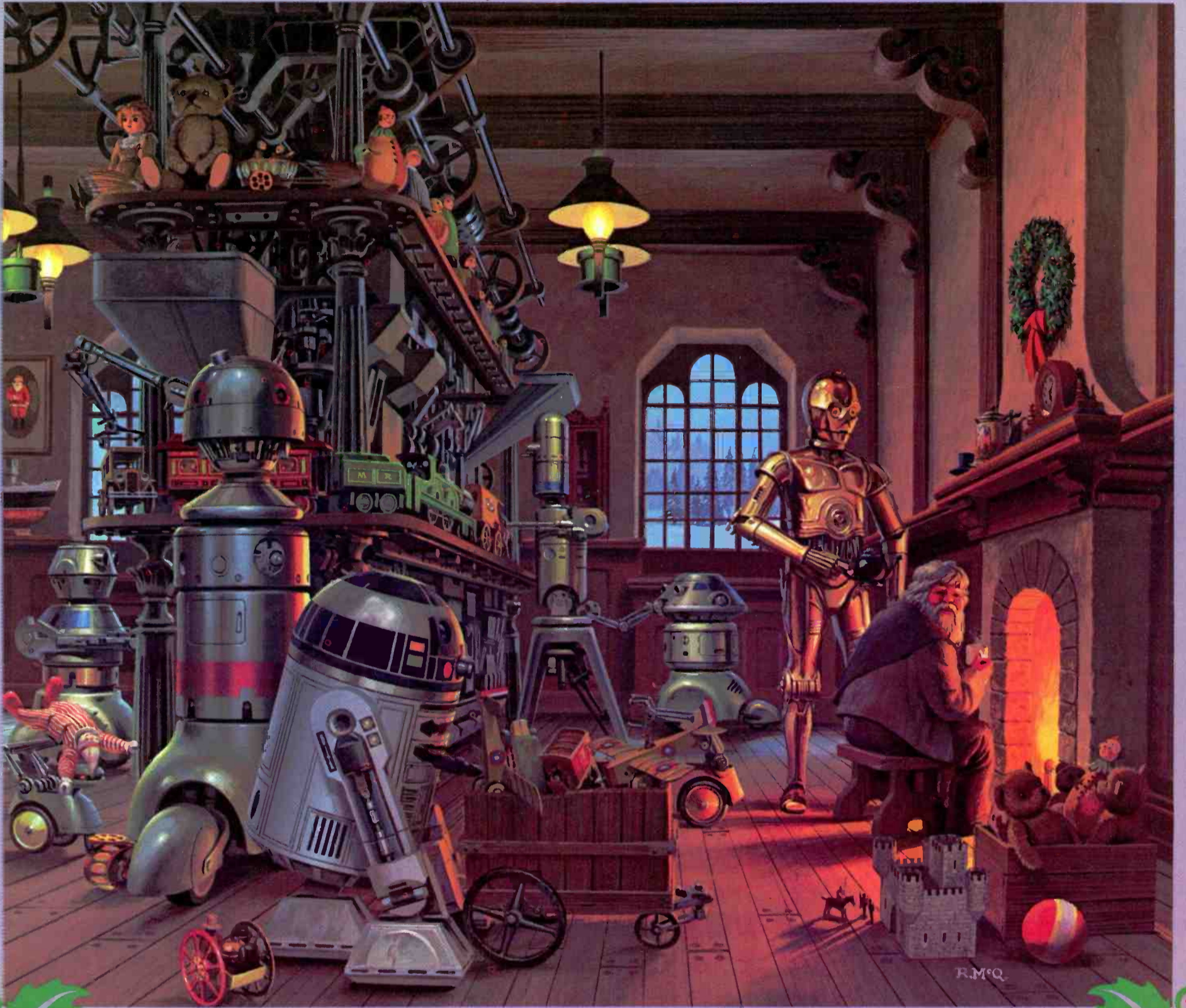
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Survey For Week Ending 11/22/80

Number of singles reviewed
this week **88** Last week **97**

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HEART—Tell It Like It Is (3:47); producer: Heart; writers: G. Davis, L. Diamond; publishers: Conrad, Olrap, BMI. Epic 1950950. A drastic change of pace from the customary guitar-driven Heart sound in that this remake of Aaron Neville's 1966 hit is a brilliantly rendered ballad with soul that gives better indication of just how strong a vocalist Ann Wilson is. The arrangement and instrumental work complements the piercing vocal.

ROD STEWART—Passion (5:29); producer: Harry the Hook; writers: Stewart/Chen, Savigar, Cregan, Grainger; publishers: Riva, WB, ASCAP Warner Bros. 49617. Stewart scores again with this single from the "Foolish Behaviour" LP. This up-tempo number has strong pop orchestration effectively pitted against Stewart's throaty vocals. The hook is catchy.

BARRY MANILOW—I Made It Through The Rain (3:57); producers: Barry Manilow, Ron Dante; writers: Gerard Kenny, Drey Shepperd, Bruce Sussman, Jack Feldman, Barry Manilow; publisher: Unichappell, BMI. Arista S0566. Though not a booming ballad, it sustains a rather contemplative mood with gradual building and finally one of Manilow's most dynamic finishes. The orchestration also builds to a climactic ending.

BOZ SCAGGS—Miss Sun (4:10); producer: Bill Schnee; writers: D. Paich, Boz Scaggs; publisher: Hudmar, ASCAP, Columbia 59932. The only new track on the current "Hits!" album is a highly melodic, pulsating midtempo composition. Scaggs' identifiable vocal style and female backup singers lend a unique edge.

ALAN PARSONS PROJECT—Games People Play (3:17); producer: Alan Parsons; writers: E. Woolson, A. Parsons; publishers: Woolfsongs, Careers, Irving, BMI. Arista S0573. The usual polish and sheen Parsons and company brings to its works comes through on this up-tempo track. Hook is incredibly infectious and twin guitar work midway through adds extra bite.

LEIF GARRETT—You Had To Go And Change On Me (3:27); producer: John D'Andrea; writers: A. DiTaranto, T. Papa; publisher: Saber Tooth, BMI. Scotti Brothers 610 (Atlantic). Garrett delivers a catchy piece of up-tempo pop driven by a memorable hook and some fiery rock accompaniment. This is culled from his new LP.

BETTE MIDLER—My Mother's Eyes (2:24); producer: Dennis Kirk; writer: Tom Jans; publishers: Almo/Only Child/Mel-Dav ASCAP. Atlantic 3771. This is a sincerely rendered ballad with the kind of torchy lyrics that go well with Midler's vocal stylings and the striking musical support.

recommended

THE CARS—Don't Tell Me No (3:24); producer: Roy Thomas Baker; writer: Ric Ocasek; publisher: Elektra. Elektra 47080.

ROBERT PALMER—Looking For Clues (4:08); producer: Robert Palmer; writer: Robert Palmer; publishers: Bungalow, Ackee, ASCAP. Island 49620 (WB).

BOB WELCH—The Girls Can't Stop (3:13); producer: Carter; writer: Bob Welch; publishers: Glenwood, Cigar, ASCAP. Capitol P4954.

ROBIN WILLIAMS (POPEYE)—I Yam What I Yam (2:15); producer: Harry Nilsson; writer: Harry Nilsson; publisher: Famous, ASCAP. Boardwalk WS85701.

RAMONES—I Wanna Be Sedated (2:29); producers: T. Erdelyi, Ed Stasium; writers: Ramones; publishers: Bleu Disque, Taco Tunes, ASCAP. RSO1055.

DAVE DAVIES—Doing The Best For You (3:59); producer: Dave Davies; writer: Dave Davies; publisher: Dabe, PRS. RCA 12147.

SIMMS BROS. BAND—Kingston Place (3:35); producer: Eddie Kramer; writers: Rob Sabino, Simms Bros. Band; publisher: Flexible, BMI; Elektra 47079.

TOMMY DEE—Here Is My Love (2:48); producer: Jeff Barry; writer: Jeff Barry; publisher: Unart, BMI. A&M 2282.



BAR-KAYS—Boogie Body Land (4:11); producer: Allen A. Jones; writers: J. Alexander, L. Dodson, C. Allen, S. Guy; publishers: Bar-Kays, Warner-Tamerland, BMI. Mercury 76088. The veteran group is back with a hot single complete with funky rhythm and a dancing beat, taken from their "As One" album.

JONES GIRLS—I Just Love The Man (3:45); producers: Kenny Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Assorted, BMI. Philadelphia International ZS63121 CBS. This starts off with a humorous rap of girl talk, this moves into a solid mid-tempo ballad. The standard Jones Girls' harmonies are evident and make the disk take off.

recommended

CON FUNK SHUN—Too Tight (3:16); producer: Con Funk Shun; writer: M. Cooper; publisher: Val-ie-Joe, BMI; Mercury 76089.

JOHNNY BRISTOL—Love No Longer Has A Hold On Me (3:45); producer: Johnny Bristol; writers: Johnny Bristol, Hense Powell; publisher: Bushka, ASCAP. Handshake WS85304.

DELLS—Passionate Breezes (3:46); producers: Carl Davis, Eugene Record; writers: Chuck Jackson, Marvin Yancey; publisher: Chappell, ASCAP. 20th Century-Fox 2475.

B.T. EXPRESS—Stretch (3:49); producer: Morrie Brown; writers: E. Walker, W. Hall Jr.; publisher: Triple O, BMI. Columbia 1111400.

DEBRA DEJEAN—Goosebumps (4:01); producers: Bo Bohannon, Carl Marsh; writers: Terry Britten, B.A. Robertson; publishers: Cookaway, United Artists, ASCAP. Handshake WS85306.

KWICK—I Want To Dance With You (3:59); producer: Allen Jones; writers: Bartlett, Williams, Sumlin, Brown, Jones; publishers: Quicksong, Cessess, BMI. EMI 8066 (Capitol).

T.S. MONK—Bon Bon Vie (Gimme The Good Life) (3:35); producer: Sandy Linzer; writers: Sandy Linzer, L. Russell Brown; publishers: Unichappell, Featherbed, Larball, BMI. Mirage WTG3780 (Atlantic).

FANTASY—You're Too Late (6:30); producer: Tony Valor; writer: T. Valor; publishers: Rightsong, Pavillion, Listi, BMI. Pavillion ZS66407. CBS.

M'LADY—Baby You Lied (3:30); producer: Dunn Pearson; writers: D. Pearson, J. Carter; publisher: Dunn Pearson, ASCAP. 20th Century-Fox 2472.



CHARLY McCLAIN—Who's Cheatin' Who (2:23); producer: Larry Rogers; writer: J. Hayes; publishers: Partner/Algee, BMI. Epic 1950948. The complexities and intrigues of modern day romance are explored lyrically here. McClain's solid vocal is introduced by a rocking guitar intro, and the instrumentation relies heavily on guitars, bass and low register background voices that occasionally rise to the foreground.

ROY CLARK—I Ain't Got Nobody (2:54); producer: Larry Butler; writers: Larry Butler-Roger Bowling; publishers: Unart/ATV, BMI. An energetic outing for Clark features an enjoyable beat and crisp production. Some interesting guitar work—rhythm, steel and electric—laces the words and melodies together. Clark's strong performance makes for a potent release.

EDDY ARNOLD—Don't Look Now (But We Just Fell In Love) (2:47); producer: Bob Montgomery; writers: Johnny Slate-Jeff Silbar; publishers: House of Gold, BMI/Bobby Goldsboro Music, ASCAP. RCA JH12136. A past master at rendering a sensitive love ballad, Arnold returns to put his distinctive vocal touch on this upbeat song. Swirling strings, steady percussion and sensitive keyboard work bracket Arnold's voice perfectly.

LOUISE MANDRELL & R.C. BANNON—The Pleasure's All Mine (3:30); producer: Buddy Killen; writers: C. Putnam-K. Kane; publishers: Tree, BMI/Cross Keys, ASCAP. Epic 1950951. A fine arrangement by Killen and a touching vocal blending by these two artists give strong impact to a beautiful ballad. Electric piano, powerful instrumental build-up and moving harmonies make this one of Mandrell/Bannon's best yet.

PHIL EVERLY—Dare To Dream Again (2:48); producers: Joey Paige & Phil Everly; writer: Phil Everly; publisher: Everly And Sons, BMI. Curb ZS65401. Hopefully, this song's title is a prophetic one because Everly's special vocal sound is one ideally suited for country radio. It's a gentle original ballad enhanced by Everly's warm, soft lead and harmony and shows that time hasn't dimmed this artist's appeal or talent.

JIM RUSHING—I've Loved Enough To Know (2:53); producer: Robert John Jones; writers: Jim Rushing, Fred Koller; publisher: Blue Lake, BMI. Ovation 1161. The mellow depth of Rushing's distinctive voice combines with Jones' crystalline production to make this single shine. Vocal harmonies, steel and electric guitars and definitive percussion in a sensitive arrangement make an ideal canvas for this Rushing original in the Don Williams vein.

recommended

JOHNNY RUSSELL—Song Of The South (2:25); producer: Jerry Kennedy; writer: Bob McDill; publisher: Hall-Clement, BMI. Mercury 57038.

HANK THOMPSON—The King Of Western Swing (2:04); producer: Larry Butler; writer: Ken McDuffie; publisher: Sawgrass, BMI. MCA MCAS1030.

WHITEY SHAFER—You Are A Liar (2:36); producer: Ronnie Gant; writer: Sanger D. Shafer; publisher: Acuff-Rose, BMI. Elektra E47063.

JIM WEST—Slip Away (3:30); producer: none listed; writer: Jim West; publisher: Home Comfort, BMI. Macho MM008.



First Time Around

BUS BOYS—Johnny Soul'D Out (2:42); producers: Brian O'Neal, Kevin O'Neal, Robert Margouloff; writer: Brian O'Neal; publisher: Maitre D', ASCAP. Arista AS0570. Debut disk by this highly touted L.A. band is a zesty takeoff on all the well-known Chuck Berry and Little Richard songs. Song is full of energy as it careens to its handclapping conclusion.

KEITH SYKES—Love To Ride (3:30); producer: Jerene Sykes; writer: Keith Sykes; publisher: Keith Sykes, BMI. Backstreet MCA 51028. Culled from his "I'm Not Strange, I'm Just Like You" debut LP, Sykes has created a scintillating piece of rolling rockabilly/pop fusion highlighted by his unstrained and fluid vocal style and a rhythm section that cooks.

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.

Billboard's Recommended LPs

• Continued from page 74 section. Also notable is a mellow midtempo tune, "I Can't Be The One," and a tender, string-filled "Moment Of Weakness." **Best cuts:** Those listed.

THE DRAMATICS—The Dramatic Way, MCA 5146. Produced by Don Davis, Ron Banks. This veteran combo, now a quartet, offers some adventurous music on this eight-track package, especially "Get It," featuring some ideas borrowed from George Clinton and Stevie Wonder, and "Turn On The Music," a gritty slab of soul which recalls some of the music's younger, self-contained acts such as Slave. Elsewhere, the Dramatics offer ballads for which they've become known, such as "You're The Best Thing In My Life" and "Loving Time." **Best cuts:** Those mentioned.

BOBBY BLAND—Sweet Vibrations, MCA 5145. Produced by Monk Higgins, Al Bell. Bland's rich, soulful vocals have never been better displayed than on this nine-tune collection, ranging from the bold "Soul With A Flavor" through the bluesy "You'd Be A Millionaire" to the unlikely but effective update of "Somewhere Over The Rainbow." Beefy and brassy orchestrations complement Bland's bluesy delivery, as on "Suspicious" and "A Real Woman Is What It Takes." Another highlight is the singer's smoky revival of Charles Brown's "Merry Xmas Baby," which should garner airplay this Yule. **Best cuts:** Those mentioned.

JAMES BROWN—Live And Lowdown At The Apollo, Vol. 1, Solid Smoke 8006. No producer listed. This is it, the definitive James Brown, caught live and re-issued remarkably via Polydor to an indie label at a time when funk—the real funk—is making a comeback among rock's new wave. This is mono, but James & The Flames carry it with sheer energy and commitment. **Best cuts:** "Think," "Please, Please, Please," "Try Me," "You've Got The Power," "Why Does Everything Happen To Me."

country

JANIE FRICKE—I'll Need Someone To Hold Me When I Cry,

Columbia JC36820. Produced by Jim Ed Norman. This artist has been saddled with an identity problem on her records, which Norman has handled by taking her flawless adaptability and adding arrangements that color her vocal smoothness. Instead of giving Fricke off-recorded country chestnuts, he's opted for a variety of new material coupled with a version of Johnny Ray's famous "Cry" and Mickey Newbury's "Blue Sky Shining" with its faintly bluesy tinge. It's a winsome easy-listening package that should satisfy long-time Fricke fans. **Best cuts:** "I'll Need Someone To Hold Me When I Cry," "Going Through The Motions," "Down To My Last Broken Heart," "I Just Can't Fool My Heart."

RONNIE McDOWELL—Going, Going, Gone, Epic JE36821. Produced by Buddy Killen. McDowell is an artist whose natural vocal richness begs for clean, unembellished arrangements with a minimum of background clutter. Until now, he's suffered from too much orchestration, plus a preponderance of lovesick MOR ballads. This time out, however, things are finally clicking into place: production here is more acoustic, more pungent, more country. With the right material (check out his stunning performances on "Gone" and "Take Me Back" for starters) and the right approach, McDowell proves that he's one of country's most spectacular vocalists. **Best cuts:** Those cited above, plus "A Little Of You," "A Woman's Touch."

HANK COCHRAN—Make The World Go Away, Elektra 6E277. Produced by Hank Cochran, Chuck Cochran, Rock Killough. Songwriting veteran Cochran renders many of his top compositions colored by his own country style. He's backed by excellent musicians who provide a solid backdrop of guitars, bass, drums, percussion, keyboards, harmonica and background voices. The album also benefits from the presence of Willie Nelson as a writer ("Angel Flying Too Close To The Ground") and performer ("A Little Bitty Tear") and other cuts. **Best cuts:** "Make The World Go Away," "Sally Was A Good Old Girl," "Love Makes A Fool Of Us All," "Angel Flying Too Close To The Ground."

JOHNNY DUNCAN—You're On My Mind, Columbia JC36829.

Produced by Billy Sherrill. Duncan offers a set of smooth ballads sliced by steel guitar, Mexican instrumentation (on "Acapulco") and upfront background voices to spice up the proceedings. His mellow voice and laidback style thankfully get some timely upbeat arrangements to keep the listener from drifting to dreamland. **Best cuts:** "Sleepin' With The Radio On," "Forever," "An Interesting Fire."

jazz

CHARLES EARLAND—Coming To You Live, Columbia JC36449. Produced by George Butler. There's something terribly old fashioned about jazz organ solos these days, perhaps because they were recorded so much back in the 1960s. Earland is expert on the organ and Fender Rhodes, and he is surrounded here by a studioful of musicians and singers, but the overall result is a badly produced, pretentious hodgepodge of eight noisy, cluttered tracks which impresses no one. **Best cut:** "Cornbread."

AZYMUTH—Outubro, Milestone M9097. Produced by Jose Roberto Bertrami, Joel B. Leibovitz. Taped in Rio de Janeiro, this LP of nine tunes is strongly Brazilian in flavor and will appeal to buyers who favor the South American jazz manner. Azymuth varies between three and four men, and there are vocals as well, including a couple realized by an electronic vocoder. **Best cuts:** "Papasong," "Outubro."

DICK JOHNSON & DAVE MCKENNA RHYTHM SECTION—Spider's Blues, Concord Jazz CJ135. Produced by Carl E. Jefferson. McKenna and Johnson are Bostonians who attracted attention in New England on piano and woodwinds, respectively. Here they team up on eight titles with the versatile Johnson performing capably on soprano and alto saxes, flute and clarinet, a tour de force which reveals his talents brilliantly. And McKenna, without the help of drums and bass, does everything right at the keyboard to bolster Johnson's soloing. **Best cuts:** "Lush Life," "Jitterbug Waltz," "A Gypsy Air."

EPs

WIPPO, Manmade MMR1. Produced by Wippo. Wippo is a multi-instrumentalist/vocalist/writer who sheds his talents on this six song EP that is attractively adorned in picture disk. "Totally Hip," "Bad Reception" and "Rene" stand out as the most appealing tracks while Wippo's choppy arrangement of the Beatles' "Girl" is one of the more interesting reworkings of a Beatle tune ever. Wippo plays guitar, synthesizer, drums and bass and is backed on everything but "Girl" by a small number of associates. **Best cuts:** Those mentioned.

classical

MUSIC OF RENAISSANCE VIRTUOSI—James Tyler, lute, None-such H71389. Tyler has a scholarly understanding of this music (his liner notes are excellent), but there's nothing "bookish" about the performance. The renaissance lutenists we're introduced to here were colorful, romantic figures whose music appealed directly to the senses. Solos and duets for lute alternate with accompanied selections and production is excellent.

DVORAK: VIOLIN CONCERTO, ROMANCE FOR VIOLIN & ORCHESTRA—Accardo, Concertgebouw Orchestra, Davis, Philips 9500406. Accardo's tone is perfectly focused, his intonation flawless and his navigation of the score highly exciting. Davis supplies rock solid support and the production can't be faulted. With Eastern European interpreters things may warm up a little more, but the effect is A+ nonetheless. Dealers: It's a followup to this team's successful Sibelius concerto recording.

BRAHMS: LIEDER RECITAL—Norman, Parsons, Philips 9500785. Jessye Norman's mezzo voice has the requisite timbre and weight for this darkly colored repertoire, and she's strongly responsive to Brahms' expressive moods. The selection includes some of the best loved of Brahms' songs and there's abundant detail and presence in the recording job.

Billboard **HOT 100** *Chart Bound

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GAMES PEOPLE PLAY—The Alan Parsons Project Arista 0573 MISS SUN—Boz Scaggs Columbia 11-11406 SEE TOP SINGLE PICKS REVIEWS, Page 79

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

NOVEMBER 22, 1980 BILLBOARD

☆ 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 Bradley Pub. Co.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradwood 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 Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

Hot 100 A-Z (Publisher-Licensee) list showing song titles, artists, and publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
☆	1	4	BRUCE SPRINGSTEEN The River Columbia FC 236854		15.98		36	36	20	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98		71	73	6	KURTIS BLOW Kurtis Blow Mercury SRM-13854		7.98	SLP 10	
★	2	7	BARBRA STREISAND Guilty Columbia FC 36750		8.98		☆	64	2	DIRE STRAITS Making Moves Warner Bros. BSK 3480		7.98		★	80	8	DON WILLIAMS I Believe In You MCA MCA-5133		8.98	CLP 3	
☆	3	6	KENNY ROGERS Greatest Hits Liberty L00-1072		8.98	CLP 1	★	41	11	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 14	73	54	20	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	●	8.98		
☆	4	2	STEVIE WONDER Hotter Than July Tamla TB-373M1 (Motown)		8.98	SLP 1	39	39	9	SOUNDTRACK Times Square RSO RS-2-4203		13.98		★	84	6	JEAN-LUC PONTY Civilized Evil Atlantic SD 16020		8.98		
5	5	19	QUEEN The Game Elektra 5E 513	▲	8.98	SLP 31	40	40	13	SPLIT ENZ True Colours A&M SP-4822		7.98		75	78	25	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 17	
6	6	14	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		41	38	12	SOUNDTRACK Honeysuckle Rose Columbia S2 36752	●	13.98	CLP 5	76	33	9	ZAPP Zapp Warner Bros. BSK 3463		7.98	SLP 4	
7	8	24	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 8	42	16	20	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98		77	77	12	MINNIE RIPERTON Love Lives Forever Capitol S00 12097		8.98	SLP 34	
8	9	14	AC/DC Back In Black Atlantic SD 16018	▲	8.98		43	22	12	THE CARS Panorama Elektra 5E 514	▲	8.98		☆	NEW ENTRY		NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98		
9	7	7	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452		8.98	SLP 35	☆	82	2	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98		☆	91	6	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98		
10	10	6	THE JACKSONS Triumph Epic FE 36424		8.98	SLP 2	45	43	36	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98		80	70	7	STEVE FORBERT Little Stevie Orbit Nemperor JZ 36595 (CBS)		7.98		
11	11	8	KENNY LOGGINS Alive Columbia C2X 36738		11.98		★	51	3	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 9	81	81	6	BRUCE COCKBURN Humans Millennium BXL1-7752 (RCA)		7.98		
12	12	8	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		47	49	12	L.T.D. Shine On A&M SP-4819		7.98	SLP 13	82	69	23	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 44	
★	14	3	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)		8.98	SLP 12	48	48	28	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 6	☆	127	4	HARRY CHAPIN Sequel Broadwalk FW 36872 (CBS)		8.98		
☆	19	5	THE POLICE Zenyatta Mondatta A&M SP 4831		7.98		★	55	28	AIR SUPPLY Lost In Love Arista AB 9530	●	8.98		★	94	8	RAY, GOODMAN & BROWN Ray, Goodman & Brown II Polydor PD-1-6299		7.98	SLP 16	
☆	NEW ENTRY		EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795		13.98		50	50	7	DONNA SUMMER Walk Away (The Best Of 1977-1980) Casablanca NBLP 7244		8.98	SLP 63	☆	96	2	BRUCE SPRINGSTEEN Born To Run Columbia JC 33795		7.98		
16	13	7	SUPERTRAMP Paris A&M SP-6702	▲	13.98		☆	79	3	JOE JACKSON BAND Beat Crazy A&M SP-4837		7.98		86	86	7	ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98		
17	15	16	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	●	8.98	SLP 5	52	52	25	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	SLP 67	87	88	5	SEAWIND Seawind A&M SP 4824		7.98	SLP 30	
18	17	19	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	SLP 75	★	63	8	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Mercury)		7.98		☆	123	2	HIROSHIMA Odori Arista AL 9541		8.98	SLP 55	
19	18	19	JACKSON BROWNE Hold Out Asylum 5E-511 (Elektra)	▲	8.98		54	56	58	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98		☆	112	3	GEORGE THOROGOOD & THE DESTROYERS More George Thorogood & The Destroyers Rounder 3045		7.98		
20	20	12	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98		55	26	18	TOM BROWNE Love Approach Arista/GRP GRP 5008		7.98	SLP 7	90	90	17	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 38	
★	27	8	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110		8.98	CLP 2	56	58	20	EDDIE RABBITT Horizon Elektra 6E-276	●	7.98	CLP 8	91	93	36	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 35	
22	23	15	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98		☆	87	2	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98		92	92	23	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98		
23	24	24	DEVO Freedom Of Choice Warner Bros. BSK 3435		7.98		★	68	4	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 32	☆	100	4	PAT METHENY 80/81 ECM ECM-2-1180 (Warner Bros.)		14.98		
☆	32	4	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		59	62	21	STACY LATTISAW Let Me Be Your Angel Cotillion SO 5219 (Atlantic)		7.98	SLP 24	★	105	4	RANDY MEISNER One More Song Epic NJE 36748		7.98		
25	25	37	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		60	44	16	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 19	95	75	22	COMMODORES Heroes Motown M8-939M1		8.98	SLP 36	
★	31	41	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		61	61	12	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289		7.98		96	101	82	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 11	
27	28	10	B-52'S Wild Planet Warner Bros. BSK-3471		7.98		☆	76	5	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 15	97	67	6	MAC DAVIS Texas In My Rear View Mirror Casablanca NBLP 7239		7.98	CLP 16	
28	30	30	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 20	63	66	7	LIPPS INC. Pucker Up Casablanca NBLP 7242		7.98	SLP 46	98	99	3	THE SPECIALS More Specials Chrysalis/Two Tone CHR 1303		7.98		
29	29	8	KANSAS Audio Visions Kirshner FZ 36588 (CBS)		8.98		★	74	15	THE VAPORS New Clear Day United Artists LT-1049		7.98		99	59	13	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)		7.98	SLP 23	
★	34	3	LINDA RONSTADT Greatest Hits Vol. 2 Asylum 5E-516 (Elektra)		8.98		65	65	5	UTOPIA Deface The Music Bearsville BRK 3487 (Warner Bros.)		8.98		☆	108	15	THE KINGS Are Here Elektra 6E-274		7.98		
31	21	14	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	●	8.98	SLP 6	66	46	11	YES Drama Atlantic SD 16019		8.98		☆	109	6	THE JONES GIRLS At Peace With Woman P.I.R. JZ 36767		7.98	SLP 11	
☆	45	6	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Mercury)		7.98	SLP 3	67	57	10	MOLLY HATCHET Beatin' The Odds Epic FE 36572		8.98		★	110	5	RONNIE MILSAP Greatest Hits RCA AHL1 3772		7.98	CLP 4	
★	37	4	THE DOORS Greatest Hits Elektra 5E-515		8.98		68	72	11	GAMMA Gamma 2 Elektra 6E-288		7.98		☆	103	107	6	NARADA MICHAEL WALDEN Victory Atlantic SD 19279		7.98	SLP 21
☆	53	2	CHEAP TRICK All Shook Up Epic FE 36498		8.98		69	42	7	ELVIS COSTELLO Taking Liberties Columbia JC 36839		7.98		104	104	43	THE B-52'S The B-52's Warner Bros. BSK 3355		7.98		
35	35	13	POINTER SISTERS Special Things Planet P-9 (Elektra)		7.98	SLP 22	70	71	16	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 42								

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NOVEMBER 22, 1980 BILLBOARD



KENDUN RECORDERS Salutes



QUINCY JONES'

Production of GEORGE BENSON'S

"Give Me The Night"

A masterpiece in recorded music



Recorded and mixed in Studio D

at Kendun Records in Southern California

by **BRUCE SWEDIEN** using the Acusonic process

Mastered by Kent Duncan

and a tip of the hat to those unique personalities who, in 1980,
chose the Kendun/Artisan Family to challenge their creativity while enhancing the art.

AIR SUPPLY
ROY AYERS
BEACH BOYS
KEVIN BEAMISH
PAT BENATAR
BLUE OYSTER CULT
BOBBY BROOKS
OLLIE BROWN
CHEAP TRICK
AVA CHERRY
NORMAN CONNORS
COMMODORES
COUNT BASIE
JOHN DAVIDSON
BOBBY DeBARGE
DOOBIE BROTHERS
STEVE DORFF
JERRY DOUCETTE
ADARITHA DYER
BERNARD EDWARDS
WALTER EGAN
THE ELEVATORS

GREG ERICO
LOLA FALANA
ELLA FITZGERALD
MIKE FLICKER
KIM FOWLEY
FUNKADELICS
HARVEY FUQUA
SNUFF GARRETT
GLORIA GAYNOR
PHIL GERNHARD
DIZZY GILLESPIE
NORMAN GRANZ
DAVID GRISMAN
HEART
BILL HENDERSON
PATRICK HENDERSON
WAYNE HENDERSON
HI INERGY
JERMAINE JACKSON
LATOYA JACKSON
RICK JAMES
AL JOHNSON

AUGIE JOHNSON
BROTHERS JOHNSON
BRUCE JOHNSTON
QUINCY JONES
THE JONES GIRLS
JOURNEY
L.A. BOPPERS
LIGHT OF THE WORLD
EARLE MANKEY
TEENA MARIE
IAN MATHEWS
MARILYN McCOO/BILLY DAVIS
EDDIE MONEY
WINSTON MONSEQUE
AIRTO MORIERA
WILLY NELSON
OFF BROADWAY
DAVID OLIVER
KEITH OLSEN
OUT
TONY PALOOSO
PEACHES & HERB

FREDDIE PERRIN
OSCAR PETERSON
PLAYER
POCO
ROBIE PORTER
FLORA PURIM
PHIL RAMONE
REO SPEEDWAGON
LEE RITENOUR
DIANA ROSS
RUFUS
PHAROAH SANDERS
SIDE EFFECT
STONE CITY BAND
JOHN STRONACH
SWITCH
SYLVESTER
TED TEMPLEMAN
TWO TONS OF FUN
JOHNNY GUITAR WATSON
TOM WERMAN
SARAH VAUGHN
FRANK ZAPPA

and thank you Warner Bros. Records, TED TEMPLEMAN, the DOOBIES, and
JIM ISAACSON for the newest DOOBIE BROTHERS album release "One Step Closer"
Mastered by Kent Duncan

Warner Bros. and Kendun. We grew up in Burbank together.

KENDUN RECORDERS, INC

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Telephone: (213) 843-8096 Telex: 691138 Bubk

ARTISAN SOUND RECORDERS, INC.

1600 N. Wilcox Ave., Hollywood
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TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	85	28	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98		136	134	24	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372		7.98		169	118	4	LARRY GATLIN & THE GATLIN BROTHERS BAND Help Yourself Columbia JC 36582		7.98	CLP 13
106	106	4	TWENNYNINE WITH LENNY WHITE Twennynine Elektra 6E-304		7.98	SLP 29	137	150	4	SLAVE Stone Jam Columbia SD 5224 (Atlantic)		7.98	SLP 25	170	NEW ENTRY		MADNESS Absolutely Sire SRK 6094 (Warner Bros.)		7.98	
107	60	22	THE KINKS One For The Road Arista AZL 8401		12.98		138	143	3	ANGEL CITY Darkroom Epic JE 36543		7.98		171	171	17	CAMERON Cameron Salsoul SA-8535 (RCA)		7.98	SLP 51
108	114	4	FATBACK 14 Karat Spring SP-1-6729 (Polydor)		7.98	SLP 22	139	133	126	THE CARS Elektra 6E-135	▲	7.98		172	183	2	THE JIM CARROL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98	
109	89	9	CRYSTAL GAYLE These Days Columbia JC 36512		8.98	CLP 10	140	140	9	THE ROLLING STONES Hot Rocks 1964-71 London ZPS-606/7		13.98		173	155	50	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
110	132	7	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98		141	136	8	AC/DC Highway To Hell Atlantic SD 192444		7.98		174	NEW ENTRY		JAMES BROWN Live And Lowdown At The Apollo Vol. 1 Solid Smoke 8006		7.98	
111	47	8	JONI MITCHELL Shadows And Light Asylum BB-704 (Elektra)		13.98		142	181	2	JOHNNY LEE Lookin' For Love Asylum 6E-309 (Elektra)		7.98	CLP 24	175	175	2	MONTY PYTHON Monty Python's Contractual Obligation Album Arista AL 9536		7.98	
112	116	9	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98		143	145	3	HEAD EAST U.S. 1 A&M SP-4826		7.98		176	NEW ENTRY		SOUNDTRACK It's My Turn Motown MB-947M1		8.98	
113	NEW ENTRY		BRUCE SPRINGSTEEN The Wild, The Innocent & The E Street Shuffle Columbia JC 32432		7.98		144	NEW ENTRY		MOLLY HATCHET Flirtin' With Disaster Epic JE 36110		7.98		177	160	14	ELVIS PRESLEY Elvis Aron Presley RCA CLPB-3699		69.95	CLP 36
114	NEW ENTRY		OAK RIDGE BOYS Greatest Hits MCA MCA-5150		8.98	CLP 9	145	102	11	MELISSA MANCHESTER For The Working Girl Arista AL 9533		8.98		178	178	7	EVELYN "CHAMPAGNE" KING Call On Me RCA AFL1-3543		7.98	SLP 66
115	115	16	BOB MARLEY & THE WALLERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	SLP 65	146	146	2	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia JC 31903		7.98		179	159	17	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229		7.98	
116	NEW ENTRY		THE CLASH Black Market Clash Epic 4E-36846		4.98		147	148	3	HUBERT LAWS Family Columbia JC 36396		7.98		180	182	338	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
117	97	16	EDDIE MONEY Playing For Keeps Columbia FC 36514		8.98		148	151	4	DEEPEST PURPLE The Very Best Of Deep Purple Warner Bros. PRK 3486		7.98		181	NEW ENTRY		DELBERT McCLINTON The Jealous Kind Capitol ST 12115		7.98	
118	149	2	THE BABYS On The Edge Chrysalis CHE 1305		8.98		149	156	3	WILTON FELDER Inherit The Wind MCA MCA-5144		8.98	SLP 18	182	168	31	GENESIS Duke Atlantic SD 16014	●	8.98	
119	144	2	GROVER WASHINGTON JR. Wineight Elektra 6E-305		7.98	SLP 40	150	117	10	THE MICHAEL SCHENKER GROUP The Michael Schenker Band Chrysalis CHE 1302		8.98		183	142	4	KENNY ROGERS Ten Years Of Gold United Artists UALA-835		7.98	CLP 37
120	120	2	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318		7.98		151	130	6	INSTANT FUNK The Funk Is On Salsoul SA 8536 (RCA)		7.98	SLP 70	184	NEW ENTRY		JIMMY HALL Touch You Epic NJE 36516		7.98	
121	126	65	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98		152	NEW ENTRY		THE ROCHESES Nurds Warner Bros. BSK 3475		7.98		185	185	2	LENNY WILLIAMS Let's Do It Today MCA MCA-5147		8.98	SLP 61
122	122	17	MAZE Joy And Pain Capitol ST-12087		7.98	SLP 28	153	153	19	ALABAMA My Home's In Alabama RCA AHL1-3644		7.98	CLP 18	186	188	24	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476		7.98	CLP 22
123	125	6	JACK GREEN Humanesque RCA AFL1-3639		7.98		154	165	50	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98		187	187	20	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	▲	7.98	
124	119	30	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98		155	152	16	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	●	7.98		188	190	13	AMY HOLLAND Amy Holland Capitol ST-12071		7.98	
125	98	27	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 29	156	121	23	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	●	7.98	SLP 33	189	NEW ENTRY		PSYCHEDELIC FURS Psychedelic Furs Columbia NJC 36791		7.98	
126	95	11	JETHRO TULL A Chrysalis CHE 1301		8.98		157	137	10	THE DOORS The Doors Elektra EKS-74007		7.98		190	NEW ENTRY		KEITH SYKES I'm Not Strange, I'm Just Like You Backstreet MCA 3265 (MCA)		7.98	
127	128	6	LATOYA JACKSON LaToya Jackson Polydor PD-1-6291		7.98	SLP 26	158	139	13	WILLIE NELSON Willie Nelson And Family Live Columbia KC-2-35642		11.98	CLP 32	191	193	24	ROBBIE DUPREE Robbie Dupree Elektra 6E-273		7.98	
128	111	8	GARY NUMAN Telekon Atco SD-32-103 (Atlantic)		7.98		159	NEW ENTRY		XTC Black Sea Virgin VA 13147 (RSO)		7.98		192	187	20	THE MOTELS Careful Capitol ST 12070		7.98	
129	83	32	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98		160	180	3	THE KORGIS Dumb Waiters Asylum 6E-290 (Elektra)		7.98		193	163	5	ONGO BOINGO Oingo Boingo IRS SP 70400 (A&M)		7.98	
130	129	4	SUPERTRAMP Breakfast In America A&M SP 3708		7.98		161	173	3	BILLY THORPE 21st Century Man Elektra 6E-294		7.98		194	161	15	SOUNDTRACK McVicar Polydor PD-1-6284		8.98	
131	138	3	THE STYLISTICS Hurry Up This Way Again TSOP J2 36470 (CBS)		7.98	SLP 17	162	131	20	JEFF BECK There And Back Epic FE 35684		8.98		195	186	5	PETER GREEN Little Dreamer Sail PVK 0112 (Rounder)		7.98	
132	135	44	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	9.98		163	174	2	SWITCH This Is My Dream Gordy GB-999M1 (Motown)		8.98	SLP 45	196	162	32	AMBROSIA One Eighty Warner Bros. BSK 3368		7.98	
133	113	11	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520		8.98		164	167	4	SKY Sky Arista AL-2-8302		9.98		197	147	10	VAN MORRISON Common One Warner Bros. BSK-3462		7.98	
134	124	8	TOM WAITS Heartattack And Vine Asylum 6E-295 (Elektra)		7.98		165	170	4	SUZI QUATRO Rock Hard Orion DL-1-5006 (RSO)		7.98		198	169	15	WHITESNAKE Ready An' Willing Mirage WTG 1976 (Atlantic)		7.98	
135	103	36	JOURNEY Departure Columbia FC 36339	▲	8.98		166	176	2	THE POLICE Regatta De Blanc A&M SP-4792		7.98		199	200	102	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	CLP 45
							167	172	5	THE ROBBIN THOMPSON BAND Two B's Please Ovation OV 1759		7.98		200	141	28	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	8, 141
Air Supply	49
Alabama	153
Ambrosia	196
Angel City	138
Jeff Beck	162
Pat Benatar	6, 54
George Benson	17
Black Sabbath	136
Kurtis Blow	71
David Bowie	12
Jackson Browne	19
James Brown	174
Tom Browne	55
Cameron	171
Cars	43, 139
Harry Chapin	83
Cheap Trick	34
Eric Clapton	124
Bruce Cockburn	81
Commodores	95
John Cougar	53
Elvis Costello	69
Christopher Cross	26
Rodney Dangerfield	179
Mac Davis	97

Deep Purple	148
Devo	23
Dire Straits	37
Doobie Brothers	9, 187
Dynasty	90
Robbie Dupree	191
Earth, Wind & Fire	15
Fatback	108
Wilton Felder	149
Steve Forbert	80
Aretha Franklin	62
Peter Gabriel	92
Gamma	68
Larry Gatlin & The Gatlin Brothers Band	169
Crystal Gayle	109
Genesis	182
Larry Graham	156
Jack Green	123
Peter Green	195
Jimmy Hall	184
Daryl Hall & John Oates	22
Emmylou Harris	123
Head East	143
Michael Henderson	99
Hiroshima	88
Amy Holland	188
Instant Funk	151
Joe Jackson	51
Latoya Jackson	127
Michael Jackson	121

Al Jarreau	82
Waylon Jennings	75, 96
Billy Joel	45
Journey	135
Kansas	29
Evelyn "Champagne" King	178
Kool & The Gang	30
Stacey Lattisaw	59
Pointer Sisters	147
Johnny Lee	142
Lipps Inc.	63
Kenny Loggins	11
L.T.D.	47
Lynyrd Skynyrd	173
Madness	170
Maze	122
Melissa Manchester	145
Teena Marie	38
Bob Marley & The Wallers	115
Moon Martin	167
Randy Meisner	94
Pat Metheny	93
Delbert McClinton	181
Joni Mitchell	111
Stephanie Mills	28
Ronnie Milsap	102
Eddie Money	117
Monty Python	175
Molly Hatchet	67, 144
Van Morrison	197
Anne Murray	21

Willie Nelson	91, 158
Willie Nelson & Ray Price	186
Gary Numan	128
Oak Ridge Boys	114
Oingo Boingo	193
Robert Palmer	86
Teddy Pendergrass	31
Pink Floyd	154, 180
Pointer Sisters	35
Jean-Luc Ponty	74
Xanadu	177
Pretenders	132
Prince	46
Psychedelic Furs	189
Suzi Quatro	165
Queen	5
Eddie Rabbit	56
Ray, Goodman & Brown	84
Cliff Richard	110
Minnie Riperton	77
Rockpile	44
Kenny Rogers	3, 183, 199
Linda Ronstadt	30
Diana Ross	7
Rossington Collins Band	73
Leo Sayer	79
Boz Scaggs	129
Seawind	87
Mob Seger & The Silver Bullet Band	25
Carly Simon	36
Paul Simon	20

Skyy	164
Slave	137
SOUNDTRACKS	
Fame	52
Honeysuckle Rose	41
It's My Turn	176
McVicar	194
The Empire Strikes Back	200
Times Square	39
Urban Cowboy	48
The Specials	42
Split Enz	40
Bruce Springsteen	1, 85, 113, 120, 146
Spyro Gyra	58
Donna Summer	13, 50
Michael Stanley Band	112
Al Stewart	133
Barbara Streisand	2
Keith Sykes	190
Switch	163
Supertramp	16, 130
The Alan Parsons Project	57
The Babys	118
The B-52's	27, 104
The Jim Carol Band	172
The Charlie Daniels Band	60
The Chipmunks	155
The Clash	116
The Doors	33, 157
The Jacksons	10
The Johnny Van Zant Band	61
The Jones Girls	101
The Kings	100
The Kinks	107
The Korgis	160
The Michael Schenker Band	150
The Motels	192
The Police	14, 166
The Robbin Thompson Band	168
The Roches	152
The Rolling Stones	18, 140
The Stylitics	98
The Talking Heads	24
The Vapors	64
George Thorogood	89
Peter Townshend	105
Billy Thorpe	161
Jethro Tull	126
Twennynine With Lenny White	106
Utopia	65
Narada Michael Walden	103
Dionne Warwick	70
Grover Washington Jr.	119
Tom Waits	134
Whitesnake	198
Lenny Williams	185
Don Williams	72
Steve Wonder	4
Neil Young	66
Zapp	78
XTC	159

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SAM GOODY CASE

RIAA Documents Remain In Question

By RICHARD M. NUSSER

NEW YORK—The legal impasse between the Recording Industry Assn. of America and the Sam Goody legal team over the confidentiality of the RIAA's antipiracy unit's investigative reports continues despite a directive from a U.S. Appeals Court that outlines a solution to the problem.

The Court of Appeals for the Second Circuit had reversed Judge Thomas C. Platt's contempt citation against the RIAA (Billboard Nov. 15, 1980) on the grounds that it was a "needless" procedure that could have been avoided. The appeals tribunal ordered Platt to try and "induce" the RIAA, the Goody defense lawyers and the prosecution to agree on a new arrangement that would serve the needs of the defense for information without destroying the effectiveness of the RIAA investigative function.

Platt's inducement has so far failed to persuade the RIAA that the confidential nature of its daily reports wouldn't be subject to public disclosure, however, and RIAA lawyers indicate they might risk another contempt citation rather than comply with another order from Platt that would be as "overbroad" as the Appeals Court described his first order.

Wrangling over the issue continued Friday (14) before Platt in Brooklyn's U.S. District Court.

The session began with a suggestion from Kenneth Holmes, counsel to Sam Goody Inc., asking that the government formally endorse the validity of statements made by RIAA president Stan Gortikov concerning instances of counterfeit traffic on the retail level.

The offer was turned down by government attorneys.

John H. Jacobs, who is prosecuting the case for the Justice Dept.'s Organized Crime Strike Force, reiterated the government's contention that it believes that some of the disputed RIAA documents "may be relevant" if they can show evidence that other "major retailers," such as Goody, engaged in widespread counterfeit traffic.

But the government believes that statements or documents relegated to just a few instances of alleged counterfeits, despite the number of stores checked, would not be relevant to the Goody case.

Turner 7-Year Sentence

• Continued from page 3

dictment involving bogus recordings.

The Turner sentence is, in fact, viewed here by Justice Dept. officials as an important development in its various proceedings against Goody and others accused of piracy or counterfeiting.

"This will help us a lot when we can show the judges here what is happening in other parts of the country so far as the kinds of sentences that are being handed out," says prosecutor John H. Jacobs of the Organized Crime Strike Force. "We've always maintained the RICO charge is applicable (to certain piracy and counterfeiting charges) and now we have people pleading guilty to it."

Jacobs also says the indictment of Turner and others in Florida is linked to the FBI's Modson investigation here, which exposed wide-

As it now stands, Platt wants the RIAA to produce its daily investigative reports for the six-month period beginning July 1, 1979. This is the period referred to in Gortikov's statement. The material must be turned in by Wednesday (26).

The RIAA objects to the fact that these reports may have to be disclosed to others besides Platt, who hinted that he might "have to disclose to show relevancy."

Platt also set Friday (21) as the date for a hearing on new motions filed by the defense. These include broad subpoena powers for information concerning correspondence between unindicted alleged coconspirators, the government and lawyers for the alleged conspirators who are potential government witnesses.

In its decision, the appeals tribunal specified that Platt should adhere to certain "governing principles" as laid down in its written opinion.

In discussing these principles, the Appeals Court slapped Platt's original order as being "patently overbroad and unreasonable."

"Upon the undisputed facts of record it appears that the potential harm that would be caused by the order as it now stands to the RIAA's private supplementary law enforcement program would clearly outweigh the questionable probative value of the documents," the tribunal said.

"All that defendants could legitimately demand would be those RIAA documents or excerpts therefrom evidencing (1) dealings in confirmed counterfeits by others during the relevant period, with (to the extent shown), the place, time, number and name of the recordings, the size of each such dealer's overall inventory, and the total number of dealers or retailers checked for the presence of counterfeits in their stock, and (2) instances where suspected counterfeits proved to be genuine.

"This undertaking should be informed by examination of samples submitted by the RIAA to the court in confidence," the Appeals Court noted in its order. Such a proposal had, in fact, been suggested earlier by both the prosecution and the RIAA, but Platt had turned it aside.

It remains to be seen whether the Appeals Court directive can be served satisfactorily by Platt's new order.

spread counterfeiting in five states. "We dealt with many of those same defendants in Modson," he states.

The Florida case, dubbed Operation Turntable, was the culmination of another FBI sting action whereby agents set up a phony trucking company to uncover a network of tape pirates operating out of North and South Carolina and Florida and distributing throughout the South, Middle Atlantic States and Midwest.

That resulted in multi-state raids netting more than 50 people on various counts of copyright infringement, interstate transport of stolen property, wire and mail fraud and RICO charges.

So far 31 have pleaded guilty to misdemeanors, a dozen more are pleading guilty to felony counts including Turner, and nine others will

Fred Haayen has left his post as president of Polydor Records and its PolyGram Corp. parent to accept a high-level post at WEA International. He follows Dick Kline, executive vice president of Polydor and PolyGram East from the company. Mercury/Phonogram president Bob Sherwood is seen as the odds-on favorite to take Kline's PolyGram East chair. How long the present PRO-U.S.A. structure will last is open to speculation, since David Braun, president of the division, is likely to bring about other changes, perhaps in line with the rumored "one president, one label" approach. ... A bust of the late Richard Rodgers will be formally ensconced in ASCAP's permanent music exhibit at the society's rotunda in New York in ceremonies Monday (17).

Glad to report Bob Jones, the perennial Motown Records publicist, will likely be back at his typewriter by Thanksgiving after a month of illness. ... After a year of exclusivity by the Franklin Mint for mail-order rights, CBS has the rights to market the two-LP digital album, "The Greatest Songs Of Christmas" by the Mormon Tabernacle Choir at retail. Mint continues its mail-order availability. ... The SRO business done by Earth, Wind & Fire during its first South American junket has promoters eyeing more U.S. talent for the trip way south.

Alan Rubin of Monroe Distributing, the Grand Rapids, Mich., rackjobber, has voluntarily given up servicing the 30-odd Meijer's Thrifty Acres stores. The Meijer chain is one wherein giant supermart and discount department store concepts exist under one roof. Lieberman Enterprises is racking two thirds of the Michigan-based mammoth locations for records and tapes, while Pickwick's rack section has the remainder. ... Track is surprised to learn that Sam Broadhead, head of Allied Pressing, Los Angeles, is no longer with the WCI entity. Broadhead's father, Dakin, sold out to WCI in 1979. ... If you tried to reach Agency For The Performing Arts'

Inside Track

president Marty Klein Friday (14) ayem, he was in attendance at the swearing-in ceremony for new American citizens. His wife, Nadejda, who escaped from behind the Iron Curtain in 1961, was among the new Americans. The former Bulgarian is now a movie and tv actress.

Is RCA Records joining the 4 by 9-inch cassette packaging parade with its release of "42nd Street," the cast album? ... Marty Kasen and Bugs Fowler of Peter Pan Records, the kidisk pioneer, are getting substantial orders. Track hears, for their first \$7.98 album. After six consecutive \$3.98 Irwin albums that built into six figures volume individually, "Irwin Sings Sesame St. Hits" breaks the all-time price barrier for moppet music. The mounting demographics for preschoolers are manifest in the breakout from the Disneyland Productions annual report which states that revenues from the music publishing and record division of the Burbank behemoth rose 45% from \$16,129,000 in 1979 to \$23,432,000 this 365. Disneyland went pop with "Mickey Mouse Disco" along with Kids Stuff's "Strawberry Shortcake" and kid-oriented versions of hit albums.

Music Plus' inventory genius, Dave Berkowitz, finally placed at the top of the men's single in the "A" division of the recent Music Industry tennis and golf tourney in Palm Springs, after three years in the second slot.

In a new cost cutting directive that apparently came down directly from RCA chairman Ed Griffith, a number of NBC radio and television executives have been let go. Among them are NBC Radio Network programs vice president Ruth Meyer, affiliate relations vice president Ray Gardella and director of special projects John Patt. Meyer, Gardella and Patt all worked on moving NBC's Source Network into such innovative programming as the live Yes concert from Madison Square Garden in September.

Trade Group Plans July Launch

NEW YORK—A new association of firms engaged in the manufacture, wholesale distribution or publishing of musical products, including musical instruments, hopes to be operational by next July.

An ad hoc committee met in Chicago recently for initial organizing discussions of the proposed trade group, to be called Music Industry Manufacturers Assn.

Planning committee chairman David Sutton, vice president of the Gibson musical instrument division of Norlin Inc., notes that the ad hoc committee believes the industry needs a group separate from the American Music Conference which can engage in activities which the conference is legally restrained from performing by its charter.

He adds that over the past two

years, manufacturers, retailers and association members of the conference board have voiced "concern" that it has been increasingly expected to engage in activities that would normally fall within the responsibilities of a manufacturers' association, including lobbying for commercial purposes, gathering statistical information and building export markets that do not directly relate to the basic goal of increasing participation in music.

The proposed bylaws provide for a board of directors which would include a president or past president from each manufacturers' association member, and at least 15, but no more than 20, representatives of manufacturer, wholesale distributor and publisher members.

Further, officers to be elected by

the board would include a chairman, vice chairman, secretary and treasurer.

The committee has targeted to convene the first annual meeting of the association in conjunction with the June 1981 National Assn. of Music Merchants show.

In addition to Sutton, the ad hoc committee consists of Robert G. Campbell, president of CBS Musical Instruments; Luke Berger, president of Aeolian Pianos Inc.; John McLaren, senior vice president of Yamaha International Corp.; Maurice Andrien Jr., vice president of Kaman Corp.; Judd Taylor, merchandising manager of Lowry division of Norlin Inc.; Stan Stinson, president of W.T. Armstrong; Keith Mardak, vice president of Leonard Publishing Corp.

New Acts Breaking Outside Playlists

• Continued from page 77

are being supplied with the tapes for free. But because of legal and union problems on the horizon as to video performance royalties, some record companies will supply tapes to cable, but not to clubs, while others service clubs, but are reluctant to see the tapes on cable tv.

"The new form of radio will be cable tv," says Arma Andon, vice president of artist development at Columbia Records. "Cable can be a whole new medium. The signal can be sent in stereo so fans will be able to turn the tv sound off and listen to their sound systems.

"We are also supplying video to clubs. We want to encourage that. It can be very impressive, and with the right video much is possible. We are trying everything. There is no stone

left unturned here," says Andon.

"A lot of unknown bands get played here because of video," notes Bill Davis, director of video at the Ritz in New York, which uses a 15 foot by 12 foot screen. "The local band, the Speedies, did a wonderful

video on 'Let Me Take Your Photo,' and now we play it all the time. We would never play Paul McCartney here, but CBS brought the video, and it worked fine. They even brought a Slim Whitman video. We played that and the kids enjoyed it."

Executive Turntable

• Continued from page 4

tion division at Island Music in Los Angeles. She was with Jaffe Music Consulting in Atlanta. ... Joel Sill, recently with A&M Records' Almo Productions as director, joins Paramount Pictures in Los Angeles as music vice president.

Related Fields

At General Electric's new subsidiary, General Electric Video, Inc. in Portsmouth, Va., William R. Webber takes over as president and Ludwig A. Huck is upped to marketing general manager for the division. Both held key marketing and sales posts at GE. ... Jack Dodgson is upped to engineering vice president at BSR (USA) Ltd. in Blauvelt, N.Y. He was the engineering director since 1971. ... Stan Hametz moves up at Panasonic in Secaucus, N.J., to general manager of the Panasonic consumer video group and the video home systems division. He was assistant general manager of the Panasonic consumer video division. ... Frank Leonardi glides to U.S. Pioneer Electronics Corp. in Moonachie, N.J., as sales vice president. He was marketing vice president for Sony Corp. ... At Plain Great Entertainment Corp. in Los Angeles, Richard Thompson now serves as production manager for the production wing and Kathy Dieker as executive assistant to the president. Thompson is a composer/film scorer and instrumentalist while Dieker has been affiliated with Plain Great's parent company for the last seven years.

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