

New Year's Eve Radio Show Battle Rages

By DOUG HALL

NEW YORK—As the first head-to-head competition between two program suppliers shapes up in modern radio history over live broadcasts of New Year's Eve rock concerts, one of these competitors, Blair Starfleet, is out to convince record labels that broadcasting of such concerts is good, not bad, for the record business.

Responding to fears, particularly from Chrysalis and A&M that such live concerts encourage off-the-air taping and results in fewer record sales, Starfleet commissioned a study by Trendex to investigate taping habits and record purchase plans of

the reported 7.5 million 18 to 34-year-old listeners who tuned in the Blair Starfleet Utopia Halloween concert.

In a letter mailed to record label executives Friday (14), Starfleet vice president Sam Kopper explains the research shows that 34% of these listeners planned to buy the new Utopia album after listening to the broadcast and only 5.6% taped the show. Kopper reasons that "only the fanatical fans taped the show and they would buy every Utopia album anyway."

These AOR target listeners will have their choice this New Year's Eve between tuning in the NBC Source presentation of

the Rossington Collins band from the Omni in Atlanta or the Starfleet's broadcast of the Allman Bros. from Veteran's Coliseum in New Haven, Conn.

Both NBC and Starfleet expect to clear 50 to 55 stations, even though Starfleet is in its infancy and at present has only signed two affiliates: ABC's WPLJ-FM New York and KLOS-FM Los Angeles. Metromedia's WMMR-FM Philadelphia and WINZ-FM Miami have also indicated they will become affiliates. Of course, Starfleet has been putting together national and re-

(Continued on page 23)

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Billboard

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NEWSPAPER

86th
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C'right Tribunal Aims At Set Mechanical Fee

By JEAN CALLAHAN

WASHINGTON—Insiders speculate that the Copyright Royalty Tribunal may be leaning toward maintaining a flat mechanical royalty rate, rejecting the percentage of list price plans offered by the National Music Publishers Assn. and the American Guild of Authors and Composers.

Questions from the Tribunal Commissioners during Wednesday's (19) final arguments in the mechanical rate-setting proceedings support those hunches. "And makes us rather bear those ills we have than fly to those we know not of," said Commissioner Tom Brennan, quoting Shakespeare before asking

AGAC attorney Fred Greenman why a flat rate should not be retained.

Commissioner Frances Garcia said that she finds valid the Recording Industry Assn. of America's argument that cost conversion problems of switching to a percentage rate would be considerable.

On the other hand, the Commissioners' painstaking concern with the effects of inaugurating a percentage mechanical rate might mean that they are seriously considering the switch.

Commissioner Garcia also asked AGAC's (Continued on page 10)

Thanksgiving To Yule Sales May Exceed '79

By IRV LICHTMAN

NEW YORK—Undeniably important to all and bottom-line crucial to many, the Thanksgiving/Christmas selling season ahead is seen by surveyed retailers as a better season than 1979, though inflation is likely to take its toll of an even stronger profit showing.

The general consensus is that a pickup in business over the past months will be maintained through the holiday season, with both catalog and what is deemed a continuing flow of headline new product fueling an optimistic sales climate.

Although holiday sales can contribute as much as 25% of annual volume to the coffers

of retailers, most retailers who have blocked out store expansion declare that however good, bad or indifferent the actual sales returns are, they plan to implement such growth.

Again, dealers stress that whatever profit gains they achieve this season will be battling for survival against inflation and the rising cost of borrowing money in particular. Smaller retailers picture the weeks ahead as "make or break" in terms of profits for the year, but their projections have a positive ring to them.

The failings of other major consumer sources, especially Korvettes in the Northeast, (Continued on page 10)

1st Classical Cable Web Starts Dec. 8

By ALAN PENCHANSKY

CHICAGO—The recent Aaron Copland 80th birthday tribute at Carnegie Hall Nov. 7 will be the calling card presentation of the nation's first performing arts cable television service.

The new pay tv channel, Bravo, will transmit the Copland concert when the service debuts Dec. 8.

Concerts of the Milwaukee Symphony, the St. Louis Symphony, the Baltimore Symphony, the Aspen Festival Orchestra, the Aspen Chamber Orchestra and the Academy of St. Martin-in-the-Fields also have been videotaped by (Continued on page 48)

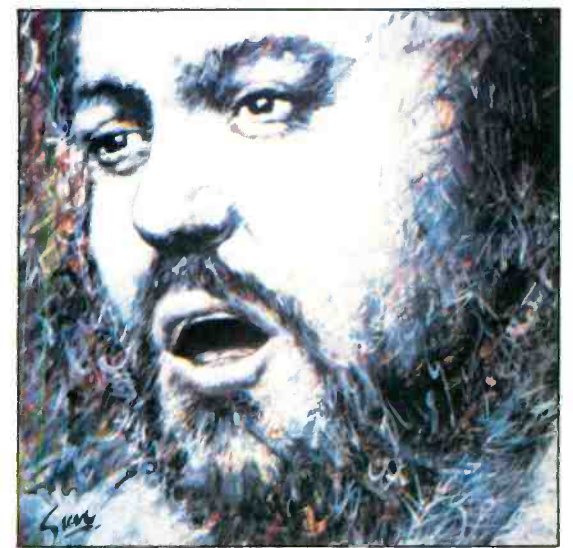
Atlantic City Music Hassle

ATLANTIC CITY—The plan of two soon-to-be-opened hotels to use taped music instead of a live orchestra in their main theatres has drawn the ire of musicians union Local 661-708. And union officials are prepared to throw a picket line around the Golden Nugget and Harrah's when they open—expected to be between Thanksgiving and Christmas.

The most immediate target is the Golden Nugget, which has announced that its main room will feature a "Brand New Day" revue created by Jeff Kutash. (Continued on page 52)



MOON MARTIN'S STREET FEVER (ST-12099) IS HIGHLY CONTAGIOUS! Over the last six weeks, one of the most added new albums in America. Featuring the catchy hit single "Signal For Help." STREET FEVER—NO ONE'S IMMUNE. On Capitol Records and Cassettes. (Advertisement)



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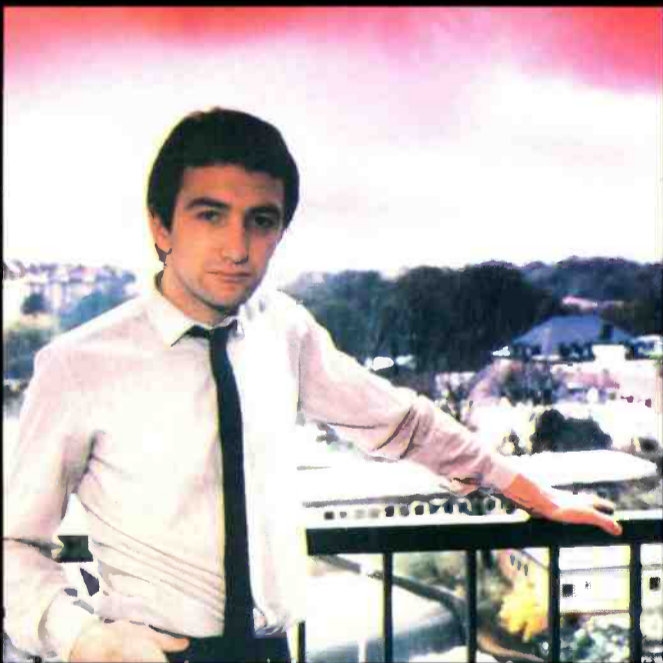
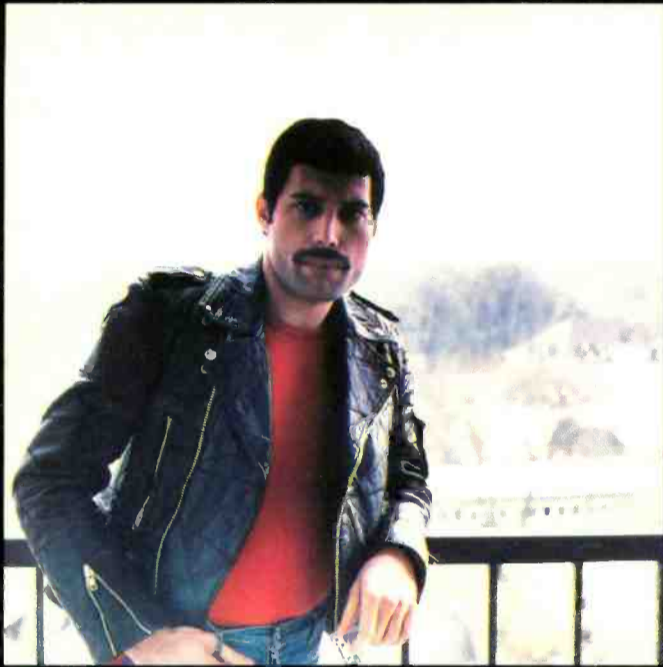
Bootsy's latest: *Ultra Wave*, BSK 3433
Featuring the single, "Mug Push" WBS 49599
Produced by George Clinton and Bootsy Collins
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Give the gift of music.

Exemptions Bill Viewed In Senate Discussions

Veterans & Fraternal Bodies Would Benefit

By JEAN CALLAHAN

WASHINGTON—The Senate Subcommittee on Improvements in the Judicial Machinery held hearings Wednesday (19) on S2082, the bill to exempt veterans groups and fraternal organizations from paying performance royalties.

Witnesses who testified included Dorothy Schraeder, general counsel for the Copyright Office, Bernard Korman, ASCAP general counsel, Al Ciancimino, SESAC counsel and Alvin Deutsch, counsel for the American Guild of Authors and Composers. Also testifying were representatives of the Knights of Columbus and the Policemen's Benevolent Assn.

Schraeder told Sen. Dennis DeConcini (D-Ariz.) who chairs the Subcommittee, that the Copyright Office opposes the legislation.

The Copyright Law has not been in effect long enough to determine whether this kind of

exception is necessary, she said. She also stated her opinion that there are adequate remedies in the law as written.

The Copyright Law automatically exempts non-profit organizations from paying royalties for events that are totally non-profit, i.e., events in which musicians are not paid and all the proceeds go to charity.

The bill, introduced in December of 1979 by Sen. Edward Zorinsky (D-Neb.), seeks to allow non-profit groups like veterans groups and the Elks Club to play music at parties and dances without paying performance royalties.

While the Copyright Law allows owners to grant royalty exemptions to non-profit organizations, Sen. Zorinsky complains that this is at the discretion of copyright owners. He wants to amend the law to grant exemptions automatically.

"Congress decided where to draw the line,"

argued ASCAP's Bernard Korman. "If musicians are paid, composers should be paid too."

Testifying on behalf of AGAC president Ervin Drake, Alvin Deutsch told the Subcom-

Certain Groups Could Skip Paying Royalties

mittee that "songwriters are by and large not wealthy people" and offered the Senators a copy of the Rinfret Report, a socio-economic profile of songwriters prepared for the Copyright Royalty Tribunal, as proof that songwriters need the royalties to which they are entitled.

According to Daniel Fuchs, legislative aide to Sen. Zorinsky, the Subcommittee hopes to pass the bill out to the full committee on the judiciary before the end of this session of Congress.

Laser Disk Firms Form Trade Group

By GEORGE KOPP

LOS ANGELES—The laser videodisk camp is unifying its promotional efforts under a single banner—the Laservision Assn.

The formation of the new trade group was one of a series of announcements made Thursday (20) at the Billboard VideoMusic Conference by the optical videodisk group.

In addition, MCA DiscoVision president Jim Fiedler said that the forthcoming disk release of "Cheech And Chong's Next Movie" would mark the first "extended play" videodisk of one hour per side, and that all future MCA disk releases would be extended play.

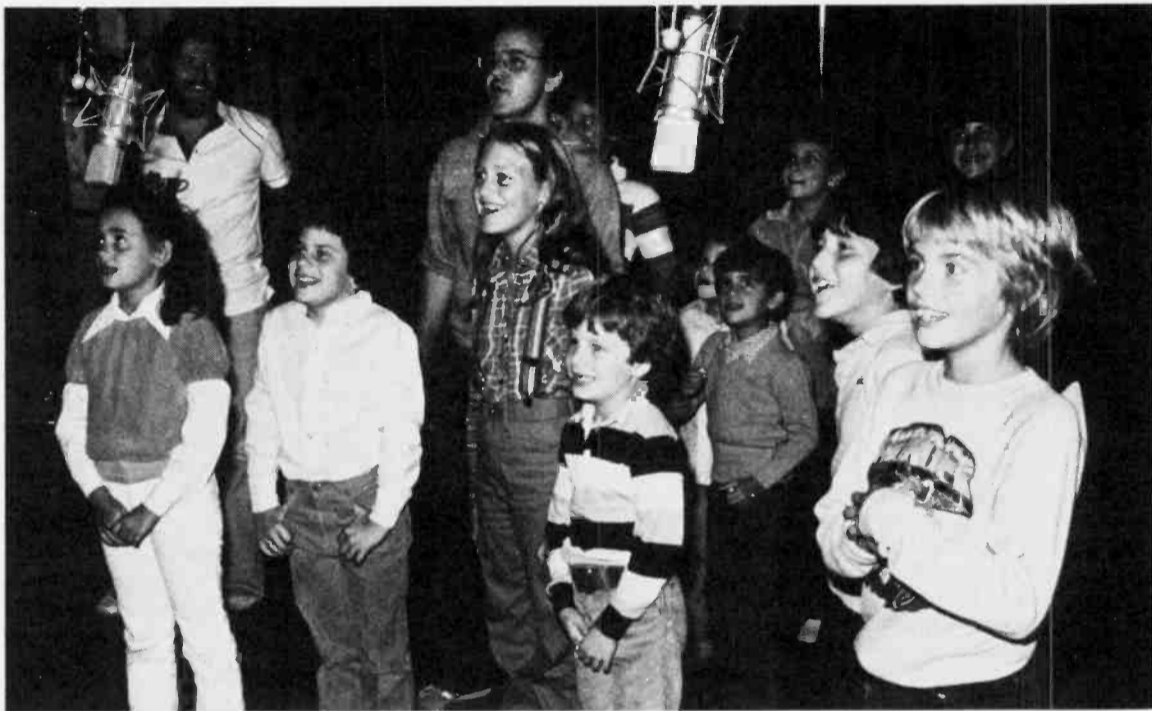
And Columbia Pictures home video chief Steve Schiffer said that nine Columbia titles would be released on optical disk in early 1981.

But it is with the Laservision Assn. that the optical camp hopes to bolster its marketing clout in anticipation of RCA's March rollout of the rival CED format. Laservision has adopted its own logo which will appear on all optical players and disks and will be used in promotion and advertising.

Charter members of the association are: DiscoVision Associates, North American Philips Magnavox Corp., MCA DiscoVision and U.S. Pioneer Electronics Corp. Future members will include 3M, Columbia Pictures, N.V. Philips of the Netherlands, Pioneer of Japan and Universal/Pioneer Corp.

Laservision Assn. board members are Fiedler, U.S. Pioneer executive vice president Ken Kai and N.A. Philips vice president John Mes-

(Continued on page 78)



HEIR'S CHOIR—Children of some of the industry's top executives join Meco Monardo (wearing glasses) in recording "Christmas In The Stars," the Star Wars Christmas album on RSO. Seen, from left in the foreground, are: Marny Alexenburg, Dori Greenberg, Ivy Alexenburg, Donald Oriolo Jr., Russell Poses and Ricky Haayen.

Home Video Market Has Bright Future

By JOHN SIPPEL

LOS ANGELES—Some toe stubbing can be anticipated but by 1990 record/tape producers and marketers will share in a projected \$10 to \$15 billion home video marketplace.

Executives from national firms setting the early pace in video software agree that acceptable musical product and diligent industry marketing expertise will entrench music industry firms in this burgeoning field.

These are some of the attitudes expressed at Billboard's second International Video Music Conference which ended here Sunday (23). Participants on a president's panel were

split over whether Warner Communications senior vice president Stan Cornyn's keynote speech prediction that audio/visual software and hardware success might kayo audio. Andre Blay, Magnetic Video president, feels audio and audio/video software will converge. "Present demographics work against you," he said. "Video software buyers are not traditional music buyers, but who are they?" Blay inquired. "You need more than a face on the screen."

Blay, whose company presently is the largest videocassette maker, feels video music programming must carry more plot and should have more of a script.

He feels musical films like "One-Trick Pony" and "The Last Waltz" are forerunner examples. Video could be the vehicle wherein musical buyers get better acquainted with acts. Michael Nesmith was Blay's suggestion as a groundbreaking producer.

Nick Draklich of Nostalgia Merchant, a supplier of classic film titles on videocassette, is satisfied that record distributors, one-stops and retailers can play key roles in video software's future, if they will handle a more comprehensive catalog, become better informed and be more aggressive.

(Continued on page 78)

Subpoenas In Goody Case For Attorneys

By RICHARD M. NUSSER

NEW YORK—Subpoenas are going out to attorneys representing potential witnesses in the Sam Goody case who may have entered into agreements with record labels, the Recording Industry Assn. of America or the government in order to avoid prosecution, according to lawyers representing the retail chain, which is charged with trafficking in counterfeit goods.

U.S. District Court Judge Thomas C. Platt issued the subpoena order Friday (21) despite strenuous objection from Justice Dept. attorney John H. Jacobs, who described them as overbroad and potentially in violation of attorney-client privilege. He indicated that the government would urge lawyers subjected to the subpoena to file motions to quash and/or limit them.

The defense says the material sought under the subpoenas will be used when the trial begins to hopefully convince jurors that key government witnesses "are beholden in one way or another" to the labels, the RIAA and the government, entities which it termed "very powerful interest groups."

In dismissing the government's objections to the subpoenas, Judge Platt contended that the subpoenas are indeed relevant "if the government made deals with these people."

Defense attorney William L. Warren says he particularly wants memos from the witnesses' lawyers regarding conversations with label executives and others concerning counterfeiting and their pending role in the prosecution of Goody and

(Continued on page 78)

'Stop Scalpers' Campaign Hatched By Philly's Spectrum

By MAURIE ORODENKER

PHILADELPHIA—Prompted by an unexplained speedy sellout for all tickets to Bruce Springsteen's Dec. 6, 8 and 9 concerts at the 19,500-seat Spectrum, the first major attempt to curb ticket scalpers has been launched here.

Following strong editorials in the Philadelphia Bulletin calling for a crackdown on the ticket scalpers, a task force at the Spectrum made up of the top executives at the local entertainment and sports complex has come up with a new plan designed to curb the ability of scalpers to grab up concert tickets.

The Spectrum plan calls for the introduction of a local ordinance in the City Council to curb scalping.

Support has already come from Electric Factory Concepts, locally-based concert promoters, with a new plan for handling mail-orders.

It is expected that other promoters using the Spectrum and the city's Veterans Stadium and JFK Stadium will also join in the effort.

Ticket price gouging, which has been an old story here, reached epidemic proportions when the \$12.50 tickets for the Springsteen concerts turned up in the Asbury Park, N.J., area where the rock star has his roots.

Newspaper advertisements in that area reveal that "ticket finder" services there are offering to provide du-cats for between \$50 and \$100 each.

To combat the scalpers, the Spectrum will introduce a new plan utilizing specially coded plastic bands to concert fans lining up for first-day-of-sale tickets. The bracelets will be similar to the wrist bands used for patients in hospitals. Larry Rubin, Spectrum spokesman, explains that it will no longer be necessary for fans to camp out overnight

in front of the Spectrum boxoffice in order to get tickets. Nor will they have to rely on unofficial list keepers who might be inclined to accept a bribe to put someone's name higher on a list.

Rubin says the Spectrum will announce a time, probably a day before the date of the concert's official sale, when the die-hard fans can

come down to the boxoffice and "take a number," just as is done at the deli counters and bake shops.

Only instead of a numbered stub, the Spectrum will attach a numbered wrist band to their arm and send them home. Then, the next day, when their number is called at the boxoffice, they'll come forward, buy their tickets, and have the band cut off. Rubin says this procedure will prevent people from pushing back into line.

In another effort to cut out the ticket price-gougers, the Spectrum also plans to develop its own satellite ticket offices to counter the hoarding practices of some ticket agencies.

(Continued on page 52)

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Stewart Calls For Defense Of Copyrights

By IS HOROWITZ

NEW YORK—Formation of committees to defend the concept of copyright was called for here last week by Stephen Stewart, former head of the International Federation of Producers of Phonograms and Videograms.

He warned an audience of top industry attorneys that copyright standards are under a growing threat of erosion internationally, with special dangers posed by technological advances and consumerist trends.

Stewart, who still serves IFPI as a consultant, was the featured speaker at a meeting of the Copyright Society of the U.S.A., delivering that organization's 18th annual Geiringer Lecture. His topic was "International Copyright In The 1980s."

Copyright owners today are almost always corporations rather than individuals, said Stewart, with many functioning as users as well as sellers. As such, they are increasingly vulnerable to infringement. Areas he identified as particularly susceptible to piracy are videodisks and satellite broadcasting.

The more such corporations can be persuaded to act as owners rather than sellers, "so much the better" for the future of copyright, he stressed.

Consumer biases are constantly whittling away at copyright standards of enforcement and reimbursement, said Stewart, and require constant alertness on the part of copyright interests. This is particularly the case in the legislative arena, he noted.

"Every voter is a copyright user, but the number of owners is small," and there are still fewer individuals for whom copyright ownership represents considerable income.

"There are no votes in copyright," mourned Stewart.

In any case, the IFPI consultant insisted that legislation is not the road to take when determining rates for copyright usage. Copyright tribunals are assuming that role in a growing number of countries, and are also helping to decide on how usage income is shared among interested parties.

This is where these matters should be properly decided, Stewart feels, especially since history has shown that significant changes in copyright law on average come only about once in every 50 years.

Tribunals will grow in importance as they increasingly take on the role of mediator between large organizations and copyright owners and users, predicted Stewart.



FELICIANO FELICITATION—Jose Feliciano, left, receives a Braille copy of the ASCAP "Hit Song Book" from Connie Bradley, ASCAP's Southern regional executive director, as Rusty Jones, Nashville director of business affairs for ASCAP, looks on. Feliciano was in Nashville for a two-night showcase at the Exit/In.

'BOTTOM FALLS OUT'

Indie Promo Reps Blame the Labels

By JEAN WILLIAMS

LOS ANGELES—Some independent promotion reps charge labels with what they call "the bottom falling out" of freelance work.

An estimated \$800,000 was reportedly paid by Warner Bros. to one L.A. indie promo firm this year, while \$400,000 was assertedly paid by MCA to the same freelance firm for a single project.

That's how big the business of freelance promotion has become for a select number of individuals around the U.S.

Although the freelancers contacted request anonymity because they presently handle projects for many labels, one promo rep claims, "The record companies have badly mismanaged their independent budgets. There are a couple of exceptions and Capitol is one.

"There is only so much money budgeted for us," says one freelancer "and when the labels start paying the kind of money they have been paying the past couple of years, the well has to dry up. We knew that at some point someone would come in who knew little, if anything, about independent promotion, look at the bottom line and say 'what the hell is this?'"

"If the record companies used their own people properly they would not have to pay so much

money for independents. They would only need us to supplement their own staffs. As it is that's not the case," continues the freelancer whose business has been affected by Warner Communications' recent pullback from using indies for its record companies.

Russ Thyret, vice president of promotion at Warner Bros. Records, insiders report, is supposed to have paid MusicVision, headed by Dennis Laventhal and Lenny Beer, \$800,000 to work several projects this year.

Despite numerous attempts to

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Executive Turntable



Haywood



Sandhaus



Newman



Zutaut

Eliot Tiegel, Billboard's managing editor, resigns his post Jan. 1 to pursue new creative endeavors. Tiegel has been managing editor five years and with the publication 17 years. He has served as Los Angeles bureau chief, home video editor, records review editor, special issues editor and jazz editor. His replacement will be named shortly.

Record Companies

Bill Haywood heads PolyGram Records East new black music marketing arm as vice president of the division. He was special markets covice president for the New York-based company. . . . Suzanne Schwartz takes over as vice president-general counsel for the Stigwood Group Ltd. in New York. She was the senior associate of Robert H. Montgomery Jr. in the Paul, Weiss, Rifkind, Wharton and Garrison law firm. . . . Dan Loggins, executive director of international a&r for WEA International, has resigned. Loggins, who had held this post in New York for two years, will complete work on special projects for the company on a non-exclusive consultancy basis. . . . Phil Sandhaus moves up to East Coast artist development director for Columbia Records in New York. He was East Coast artist development associate director. Also at Columbia, Deborah Newman is upped to artist development/video promotion director for the West Coast for Columbia Records. Based in Los Angeles, she was college promotion manager for CBS Records before joining the artist development wing of Columbia in 1977. . . . Tom Zutaut moves to Los Angeles to become national singles sales director for Elektra/Asylum. He was WEA's Chicago based Midwest regional singles specialist.

Marketing

Rick Wilson becomes personnel director for the Record Bar chain of Durham, N.C. He was a personnel generalist with a firm in the telephone and telecommunications industry.

Publishing

Amy Bolton has left her position as professional manager of Castle Hill Publishing in New York to pursue her full-time career as an artist and songwriter. Bolton, who is president of her own publishing firm called Boltunes Inc., continues to serve as an independent consultant to Peter Casperson, president of Castle Music Productions and its writers. Bolton's first album, on Importe 12 Records, is released later this month.

Related Fields

Tabahisa Takayama assumes the post of presidency of Sanyo Electric Inc. in Compton, Calif. He was president of Sanyo Australia. He takes over from Y. Takemoto who is now vice chairman of all Sanyo North American companies. . . . Fred J. Humphrey joins American Entertainment Management in New York as marketing vice president. He was national promotion director for Ariola America Records. . . . Bruce Blackwell takes over the newly created post of assistant to the chairman of the Video Corp. of America in New York. He was a television columnist with the Gannett Newspapers, Inc. . . . Marguerite Olsen is now advertising and promotion director for MCA Videocassette Inc. in Universal City, Calif. She was advertising coordinator for Universal Studios. . . . The Magnetic Video Corp. of Farmington Hills, Mich., pegs Alan Kaup to be general manager of Magnetic Video U.K. in London. He was managing director of EMI Records Licensed Repertoire. . . . Jerry M. Orenstein is upped to marketing communications and research manager at Pioneer Electronics Corp. in Moonachie, N.J. He was marketing research manager. . . . Douglas Booth assumes the slot of Western district industrial/professional sales manager at TDK Electronics Corp. in Garden City, N.J. He was with Damark Industries Inc. where he developed its industrial video market. . . . Carole E. Jarden joins Spectrum arena in Philadelphia as public relations assistant director. She was publicity director for the Philadelphia Fury Soccer Club. . . . Bob Frymire of Los Angeles named vice president of AMP Marketing Systems, the on campus rep network division of Alan Weston Communications which publishes Ampersand Magazine, the college music journal. He had been national college director for A&M Records. . . . Elizabeth Rush joins the New York music dept. of the William Morris Agency. She continues to be involved with the activity of several clients including Willie Nile, Leon Redbone, the Roches and Loudon Wainwright III. She handled these as head of the East Coast office of Athena Artists. . . . Douglas Blackburn, formerly with Kenwood Electronics as a regional manager, moves to RTR Industries in Canoga Park, Calif., as regional manager.

Artists House Makes Direct-Mail Appeal

NEW YORK—Artists House Records, the custom jazz label that prides itself on paying top royalty rates to its artists, is making a direct-mail appeal to its known customers in an effort to increase its penetration on the retail level now that MCA Distributing handles the line.

The mailing, derived from lists of customers who had purchased disks via mail before the MCA deal, suggests that the customer "ask for our records in stores, especially chain stores," and repeats the request regarding radio stations.

Abba Shoots For Chinese TV Exposure

LOS ANGELES—Negotiations are underway for the Swedish pop group Abba to tape a program specifically for Chinese television. If negotiations are successful, it will be the first time rock'n'roll has made it onto China's airwaves.

Abba is considering recording a song in Chinese to help persuade China's decision makers to allow the show. In addition, the group's hour-long in-concert special for PBS recently was aired nationally.

VIDEODISK THE LURE AT DJ'S SOUND CITY

By JOHN SIPPEL

LOS ANGELES—The 25-store DJ's Sound City chain is believed to be the nation's first record/tape/accessories chain to universally market the U.S. Pioneer laser optical videodisk playback unit and stock the entire MCA videodisk catalog in each outlet.

In addition, Dick Justham, pioneering hardware veteran, a coprincipal in the Northwest, Alaska and Hawaii skein of stores, has opened a separate pilot DJ's Sound & Video City store simultaneously with the Pioneer-MCA inventory.

The experimental store located in Tukwila, Wash., a Seattle suburb, is about four blocks from DJ's home base. Sterling Luke, formerly electronics expert for the Justham-Don Jenne chain, has been named manager of the new 3,000 square foot store. Justham, a one-time Craig salesman, replaces Luke as video software and hardware and audio hardware buyer. Simultaneously, Vicki Kost, long ad manager for DJ's, has also been named general manager of the 12-year-old chain.

(Continued on page 63)

S T E R E O



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AGING, CRUDDY STEREO
DOESN'T GIVE GOOD REO.

PROVERB

ADDS MOTOWN, BOARDWALK

German Bellaphon Now Global Power

FRANKFURT—Branko Zivanovic's Bellaphon Records has commanded industry attention both here and abroad recently with its acquisition of the West German licenses for Motown and Neil Bogart's Boardwalk label.

The 16-year-old firm, the only German major with no connections to a multinational, now estimates its annual turnover at more than \$25 million.

In addition to its success with local repertoire and international product in the German-speaking territories, the company has added to its reputation via the Bellaphon Import Service which now has around 130 partners and affiliates worldwide.

Bellaphon's consistency and growth stems largely from the varied talents of Zivanovic, company president and a man respected at industry level for his business acumen and ability to turn long-range dreams into hard reality.

Today, Bellaphon's market share in Germany is roughly

3.9%. In Switzerland, it has 4.6%. And in Austria, it has built a 6.1% share. Zivanovic's office here, with around 30 gold disks on the walls, is a reflection of those achievements.

Zivanovic was born in Yugoslavia, and arrived in Germany in 1956 as a political refugee. Eight years later, he set up Bellaphon in Frankfurt, starting with just one salesman. Today, he heads a team of 40.

Hits from the label archives include the group Kathy Jones and the Governors, which reportedly sold 700,000 units of the single, "Don't Ha Ha." Bellaphon signing Flippers sold more than two million records in Germany alone. On the international product side, it did well with Chuck Berry, and sales of Creedence Clearwater Revival albums topped the four million mark.

In April 1969, Zivanovic moved into new offices and the buildup of prestige went on. Label representation included Fan-

(Continued on page 68)

Indie Promo Reps Blame Labels

• Continued from page 4

contact Thyret, he has refused to return Billboard's calls to discuss this matter.

A knowledgeable source further claims MCA Records agreed to pay MusicVision \$400,000 to work on the "Xanadu" soundtrack.

Laventhal denies both the \$800,000 payment from Warner Bros. and a \$400,000 agreement with MCA for the "Xanadu" soundtrack. Lavalenthal, however, acknowledged working for Warner Bros. (six projects) and on MCA's "Xanadu." MusicVision reportedly has taken in more than \$1 million since it opened its doors less than two years ago.

According to industry sources, Kal Rudman, operator of one of the country's most influential tip sheets, Friday Morning Quarterback, also collects heavy bucks for freelance promotion.

Tradesters claim Rudman handles record promotion through his

weekly Friday Morning Quarterback.

Ray Melainase, who operates the tip sheet with Rudman, flatly denies Rudman is involved in independent record promotion.

Melainase also denies there is a charge for the front "red page" of the tip sheet. This is in response to the question of possible payment for mentions on the page. He maintains "the only money coming in is from ads."

Most of the handful of indie promo men taking in six figure salaries have full-time staffs. Although they are on retainer at several labels where they collect weekly paychecks ranging from about \$250 to \$350 from each label, it's the bonuses and projects paid to the indies that often put them in the six-figure bracket.

Industry insiders report that some local reps at labels are retained by some freelancers to help boost the indies' bonuses.

It works this way. The local rep is working several records in his/her market. The freelancer is retained to work a particular project. The freelancer goes to the local person with a proposition—when the local rep gets a station on the record that rep should notify the freelancer before notifying his employer. In this way the freelancer gets credit for placing the record on a station's playlist which produces a bonus, and the freelancer passes on X number of dollars to the local person for his participation.

Most major labels are reportedly re-evaluating their independent promotion situation, with sources insisting CBS, RCA and MCA may shortly follow Warner Bros., Elektra and Atlantic in releasing freelancers, or at least cutting back on the number.

While CBS will not comment on its position, Capitol's Bruce Wendell says, "There's no reason in the world why I should drop indie promo men. Why should I give up one of my strengths because somebody else does? The independent promo men were probably overextended anyway. The Warner, Elektra, Atlantic move may help them do a better job for the rest of us."

MCA recently took a look at its bottom line and decided to conduct a study of the financial expenditures of its independent promo men.

It's been estimated that Warner Communications has been spending between \$3 and \$5 million annually on independent promotion. In fact, last July during a hearing before the Copyright Tribunal in Washington, Stan Cornyn, Warner Bros. Records then executive vice president quoted the figure of "\$1 million" as going for independent promotion out of a pie of "4.5 million" devoted to "artist development" (Billboard, July 21, 1980).

In 1975, "WB spent only \$100,000 on independent promotion," Cornyn told the Tribunal hearing arguments on a revision of the mechanical rates.

Top Yamaha Contest Prize Won By Mary Macgregor

By SHIG FUJITA

TOKYO—America's Mary Macgregor emerged as the big winner at this year's Yamaha World Popular Song Contest, staged Nov. 14-16 in Tokyo's Nippon Budokan Hall.

The singer, previously known for her 1978 U.S. chart-topper, "Torn Between Two Lovers," captured the \$10,000 grand prize for foreign entries with "What's The Use," a song she penned with Marty Rodgers and David Bluefield. She also took the \$5,000 most outstanding performer award.

Macgregor's sweep of the top two prizes here came as something of a surprise, because the pre-contest favorites were Christopher Cross and Rupert Holmes, both of whom have been enjoying substantial record sales in this market.

Macgregor, Cross and Holmes were among 30 finalists from 19 countries who competed in the Yamaha event's two-day semi-finals Nov. 14-15. From these, 17 were selected to participate in the Nov. 16 final, which drew an audience of 9,000 to the Budokan. It was televised throughout Japan later that evening by the Fuji TV network.

CURTOM GOES TO CAPITOL, EYES OTHERS

By JEAN WILLIAMS

LOS ANGELES—Following the dissolution of its agreement with RSO Records, Curtom has signed a new pact with Capitol and is negotiating with Boardwalk.

According to Marv Stuart, who heads up Curtom with Curtis Mayfield, Curtom will now operate differently by signing custom label deals with different labels—much like Warner/Curb.

Curtom's product will now carry the name of both companies along with Curtom's logo.

Linda Clifford and Ava Cherry are on Capitol/Curtom while Curtis Mayfield may end up on Boardwalk/Curtom. Stuart is in L.A. working on placement of the label's other acts which include Fred Wesley, TTF and Gavin Christopher.

Mayfield was affiliated with Neil Bogart, president of Boardwalk,

(Continued on page 32)

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| 27 Hamburg, Germany. | 22 Cedar Rapids, Iowa. | 15 Tokyo, Japan. | 9 Lubbock, Texas. | 24 Boone, North Carolina. |
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Jones Gospel Cable Show Breaks Barriers

NASHVILLE—Touted as being the first commercially sponsored gospel music program and the first nationally televised black gospel music series on cable television, the

"Bobby Jones Gospel Show" debuted Friday (21) in 531 markets.

According to Robert Johnson, president of the Washington-based Black Entertainment Television, the

By ROBYN WELLS

cable network which broadcasts the series, the time is right for strong gospel programming.

Emphasizing what he believes is the market potential for gospel music, Johnson notes, "Since our network began in January, we've been running an ad for an album entitled

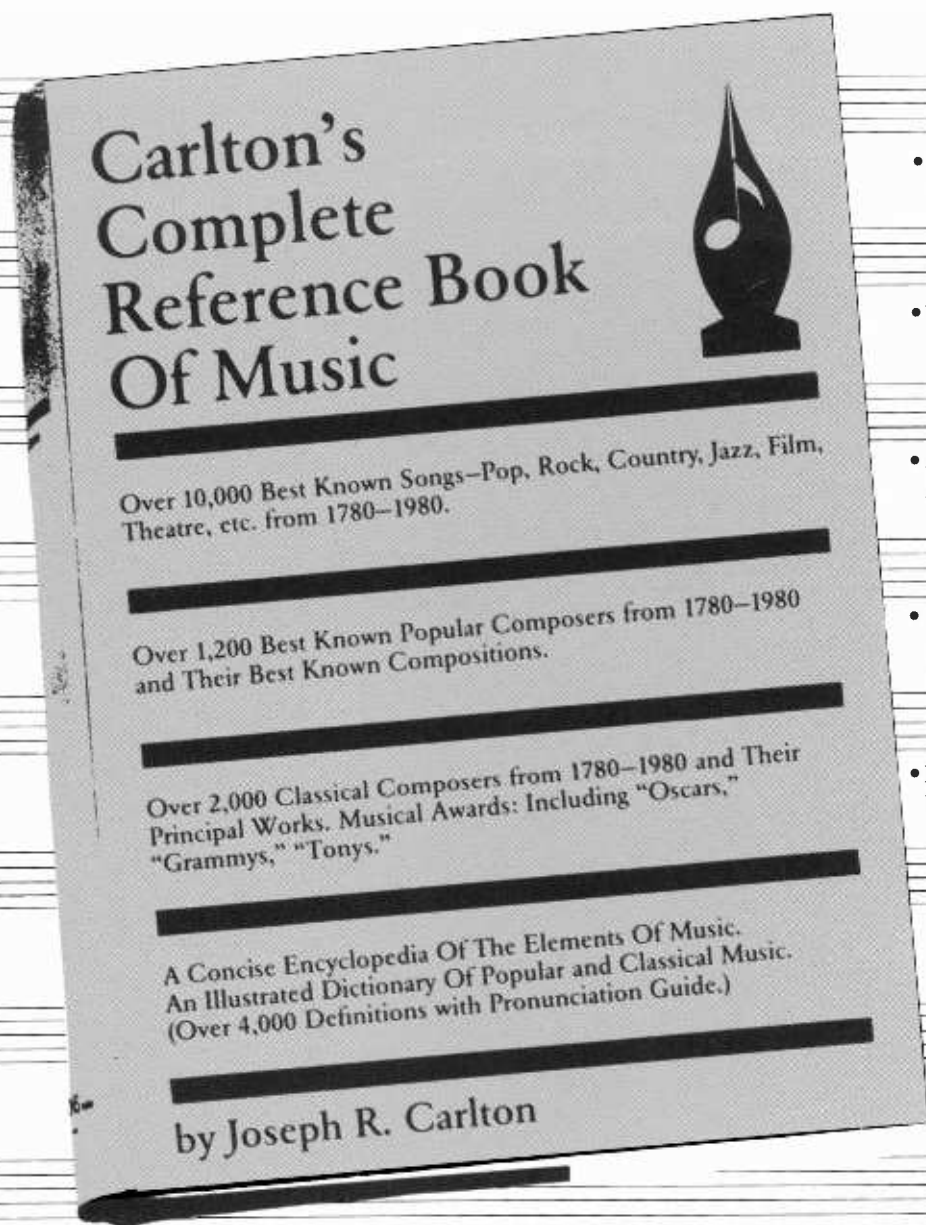
'21 Gospel Greats,' which generates more than 2,500 calls a month." Johnson feels that Jones' show will have wide appeal for those interested in both gospel music and black entertainment.

The show airs weekly at 11:30 p.m., placing it in the middle of Friday night prime time programming in West Coast markets.

Larnelle Harris appeared with host Bobby Jones and the New Life Singers on the show's debut. Ranging in format from traditional gospel to country and pop, the program's upcoming guests include Andrae Crouch, Shirley Caesar, Little Anthony, B.J. Thomas, Marty Robbins, Jeannie C. Riley, Brenda Lee and Loretta Lynn.

The "Bobby Jones Gospel Show" originated locally as the "Nashville Gospel Show." It will continue to air under that name on WSM-TV, the Nashville NBC affiliate.

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About the author . . . one of the most respected executives of the music and recording industries. Credentials include: Music Editor, The Billboard; v.p. of a & r for Mercury Records, RCA Victor Records, Command Records (ABC) and manager CBS Records. President Carlton Records, ad manager Big 3 Publishing Co.; Exec. v.p. Hansen Publications; Director, Almo Publications. He has personally produced more than 24 gold records including Patti Page's Tennessee Waltz, Perry Como's Wanted, Round And Round; Eddie Fisher's Oh My Papa; Kay Starr's Rock And Roll Waltz; Hugo Winterhalter-Eddie Heywood's Canadian Sunset; Jack Scott's My True Love, etc. He also produced Red Seal recordings with Artur Schnabel, Mario Lanza, Robert Merrill, Jan Peerce and original-cast albums such as Damn Yankees, Golden Apples, etc.

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SNOW SLOWS STORE SALES

NEW YORK—The season's first snowfall, up to nearly a foot deep in some areas, hit New England and parts of New York State but within a day after the storm, balmy weather helped intrepid Yankee record buyers get back to their favorite stores.

"We had practically no business on the day of the storm, but that is all over with now," says Nancy Oppen, store manager of a Record Town outlet in Clifton, N.Y., a suburb of Albany, where 10 inches of snow fell.

"The snow came Monday (17) night, but we were open on Tuesday. On Wednesday it was back to normal," she continues. Her comments were echoed by other area retailers.

"It was a bit slow on the first day, but after that there was no effect from the snow," says Keith Millan, store manager of a Strawberries outlet in Boston.

Ales Suit Claims Rocket Reneged

LOS ANGELES—Baldassare "Barney" Ales seeks \$2 million in punitive and exemplary damages and 20% of the Rocket Group's stock in a Superior Court suit here.

The veteran marketing executive, now with Penthouse Records, alleges that Elton John's personal manager, John Reid, and John orally agreed in May 1979 that the former Motown Records president become president of the group for a two-year period.

Ales contends in the suit that the defendants, who include Rocket Music and Rocket Records, failed to provide him with a written pact despite his constant prodding. He was terminated May 7, 1980. He claims he was prevented from doing his job properly when Reid and John consistently shot down artist product he wanted to turn over for distribution to MCA.

Ales argues that he accepted the Rocket deal over other highly remunerative offers. According to the complaint, Ales was to be paid \$100,000 his first year and \$125,000 his second.

Tower Celebrates

LOS ANGELES—Tower Records celebrated its 10th anniversary of its Sunset Blvd. store with a bash Friday (21) hosted by company president Russ Solomon.

Tribunal Leans To Set Fee

• Continued from page 1

Greenman how he would feel about a compromise that started copyright owners off with a smaller percentage than requested and increased that percentage gradually.

The Copyright Royalty Tribunal must make its decision in the mechanical royalty rate-setting proceedings by Dec. 31, 1980. The Tribunal has the option to change the rate or to leave it at the present 2½ cents per tune. Few observers believe that the rate will not be increased.

In his closing argument Wednesday, AGAC attorney Fred Greenman said that "20 years of maladjustment have been left to this Tribunal to correct." He urged the adoption of a percentage mechanical royalty arguing for AGAC's proposal which would set the rate at 8% of the suggested list price of records.

NMPA attorney Morris Abram boasted that copyright owners' arguments had influenced RIAA's case in the course of the mechanical proceedings. "Whether we've convinced the Tribunal, we don't know," he said. "But the October proposal shows that we have convinced the RIAA."

Abram referred to RIAA's 11th hour document, submitted Oct. 15,

which called for periodic adjustments to the mechanical rate based on the average price of "leading" albums.

According to Abram, this document yields to copyright owners' arguments that 1) inflation must be considered in setting the mechanical rate; 2) that the rate must remain adequate through 1987 when the Tribunal considers it again; 3) that the suggested list price of records is an appropriate base for the rate.

In contrast, RIAA attorney Jim Fitzpatrick emphasized that the Tribunal's rate-setting decision "must be firmly based on the testimony in these proceedings for its

relationship to the statutory criteria."

The 7,000 pages of the hearing record support no increase in the mechanical rate, says Fitzpatrick, nor does the language of the Copyright Law which empowers the Tribunal to set a new rate.

Fitzpatrick also argued that a percentage rate is "unprecedented, illegal and unwarranted."

RIAA president Stan Gortikov added his own remarks on the final day of arguments. He urged the Tribunal not to be influenced by what he called "oversimplification" and "cliches" that pitted the rich record companies against the poor starving songwriters.

Gortikov argued that the publishers' 6% plan would almost double record companies' annual mechanical payments from \$118 million to \$231 million. The increased cost to the consumer would be \$335 million per year, \$2.5 billion between now and 1987, Gortikov said.

Commissioner Clarence James questioned the RIAA's description of the record industry as plagued by economic problems. He said he had read reports in the trade papers that profits were up in 1980 for at least some of the majors.

"The industry is by no means out of the woods," said RIAA attorney Fitzpatrick. "Some companies are starting to pull out but these are improvements coming off a \$90 million loss in 1979."

NMPA produced two new charts on the final day of arguments. One showed that the volume of sales has not increased for 94% of all popular LP releases. The other compared the mechanical royalty payments with other recording company costs between 1965 and 1980. While record company costs have risen 121% and consumer prices have increased 105% in the past 15 years, the mechanical royalty has been only a 14% rise.

NPR Taping 13 New York Opera Events

LOS ANGELES—Arrangements have been made with KUSC-FM and National Public Radio whereby 13 productions by the New York City Opera will be recorded live and distributed by NPR in the summer of 1981, says Beverly Sills, general director of the City Opera.

Eight of the productions are being recorded at the Dorothy Chandler Pavilion of the Music Center here where the company is currently in its 14th guest engagement.

The remaining five will be from the State Theatre in Lincoln Center during the spring 1981 New York season.

"The collaboration with the New York City Opera is an important accomplishment for all of public radio," says Wallace A. Smith, general manager of KUSC.

"With its emphasis on American artists, the company has come to be regarded as a national treasure."

The 13 performances will be transmitted via satellite to assure high quality sound reproduction, Smith adds.



Billboard photo by Evans Kelley

HERE'S CHARLIE—Charlie Daniels autographs copies of his Epic LP for fans at Peaches' Richmond, Va., store as part of the outlet's "Rocktoberfest" promotion in conjunction with station Q94.

Holiday Sales May Exceed '79 Figures

• Continued from page 1

is also seen as a factor helping to boost the sales of retailers formerly in toe-to-toe competition with them.

Now 107 stores strong, Record Bar, based in Durham, N.C., is "very optimistic" about the big selling season being launched this week. "Sales are approximately 10% up over last year on a store-by-store basis," reports the chain's Barrie Bergman, although he adds that increased costs of doing business won't give the chain quite the same profit margins derived from business in 1978.

Bergman cites an "extraordinary rapid expansion rate" for the chain, which added about 20 stores this year. The retailer indicates that the pace of expansion in terms of mall availability can be as extensive as Record Bar wants to be, due largely to the number of major chains that have stopped leasing mall situations.

Like others, Bergman says increased costs "in every part of the operation" is the big downer. Despite increasing sales, Bergman states, "when you figure in inflation we're not going to beat 1978 profit-wise."

Another chain over the 100-unit mark, the Warehouse in Southern California, expects a run of profitable business in 1980 to continue for the remainder of the year, declares the web's veteran music man Lee Hartstone.

"We've overcome our internal problems, and we expect a reasonably good Christmas," he says. Down the road, however, Hartstone says the industry must try to recapture a consumer base, namely at this time an older buying audience. "We must get them involved again in recorded music," he feels.

"We've pretty much crystalized our plans for 1981, which includes the opening of four to six stores, but a banner holiday period would certainly make life easier," says Roy Imber, president of Elroy Enterprises, which services the 33-store TSS/Record World chain.

Imber, who expects a "substantial" period through Christmas, adds that a "monetary prosperous" showing might be an incentive to be "more inclined to commit ourselves to other opportunities."

Jay Sonin, owner of Record Hunter on Fifth Ave. in New York, expects the most profitable quarter since he took over the operation eight years ago. Record Hunter's current sales momentum, says Sonin, is based on catalog strength. "So strong," he adds, that I've decreased my discounts.

"When my inventory was weak, I

sold on a more competitive basis. My unit sales may be down a bit, but the dollars are up because the gross margins are up."

Sonin also notes that "with all their problems, Korvettes was a formidable competitor" and since the chain "started to go down hill" three months ago, his business has picked up 6% or 7%.

Sonin says a banner quarter would not necessarily mean a higher investment in his operation, since he maintains he's been "plowing back" assets into the company for the past eight years and "the beauty of it all is that I can now make personal use of profits."

"We're losing a week this year compared to last year's Thanksgiving-Christmas period, but we're seeing manufacturers offering heavy, key product, which will have a positive effect," reports Al Franklin of Franklin's Music World out of Hartford, Conn.

Like others, December is a "make or break" month for Franklin in terms of annual profits and should things go awry during this period, Franklin concedes that he would have to reassess the opening of a third store in March in an unspecified location in the "Hartford/Springfield market."

But, even with a "super showing," as Franklin predicts, the "extra bucks are likely to be siphoned off by increased interest rates. They'll be pulled right back by the banks." Whatever "extra bucks" are left over, the retailer says, will be reinvested into the operation. "We'll be watching our expenses closely," he adds.

At Laury's Discount Records, a four-store operation out of Des Plaines, Ill., general manager J.E. Shulman declares, "I used to pride myself as being the king of the forecasters and would come within 2% or 3% of projections. But, this year you can throw projections out of the window. You can be dead for a couple of days and then business picks up."

Shulman says the holiday sales period is particularly hard to judge, since the bulk of business comes in the last 10 days before Christmas.

But, he takes a stab at prospects by declaring that he expects a 7% to 9% lift over last year's season, an "unusually strong one" for the catalog-oriented web.

Laury's is planning at least two more stores next year, probably as a result of an acquisition of existing units. As to how business during the holiday period would impact on such expansion, Shulman states, "We've learned our lesson not to

(Continued on page 76)

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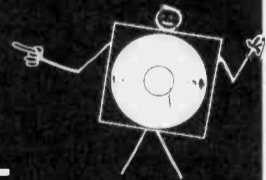
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Alleged Pirates Hit In L.A. Area

LOS ANGELES—FBI agents with search warrants executed searches of two Southern California locations Wednesday (19) where materials and equipment believed utilized in pirating LPs was seized.

Affidavits have been filed here in Federal District Court indicating the searches were made at Virco Recording Co., 700 S. Date Ave., Alhambra, and Globe Records, 9831 E. Oak St., Bellflower.

Local bureau chief Edgar A. Best says the searches resulted from undercover operations here conducted by agents for the past 14 months.

No arrests were made. Evidence confiscated has been turned over to a federal grand jury for consideration. Conviction for pirated copyrighted performances carries a maximum penalty of one year imprisonment and a \$25,000 fine.

Distributor Sues

LOS ANGELES—Fourth Street East, the U.S. distribution arm for Mushroom Records of Canada, has instituted suit against Arc Jay Kay (sic) and the Handleman Co., which owns the Detroit distributor defendant.

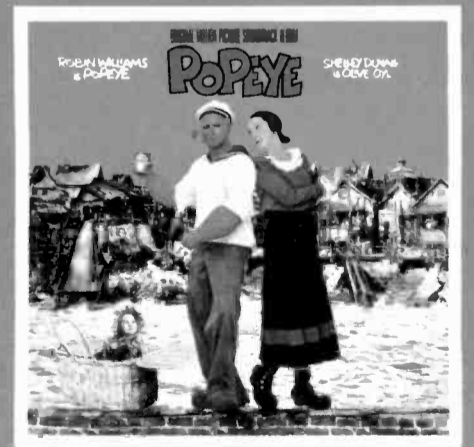
The local Superior Court complaint alleges the defendants are into the plaintiff for \$75,238 for goods and services.

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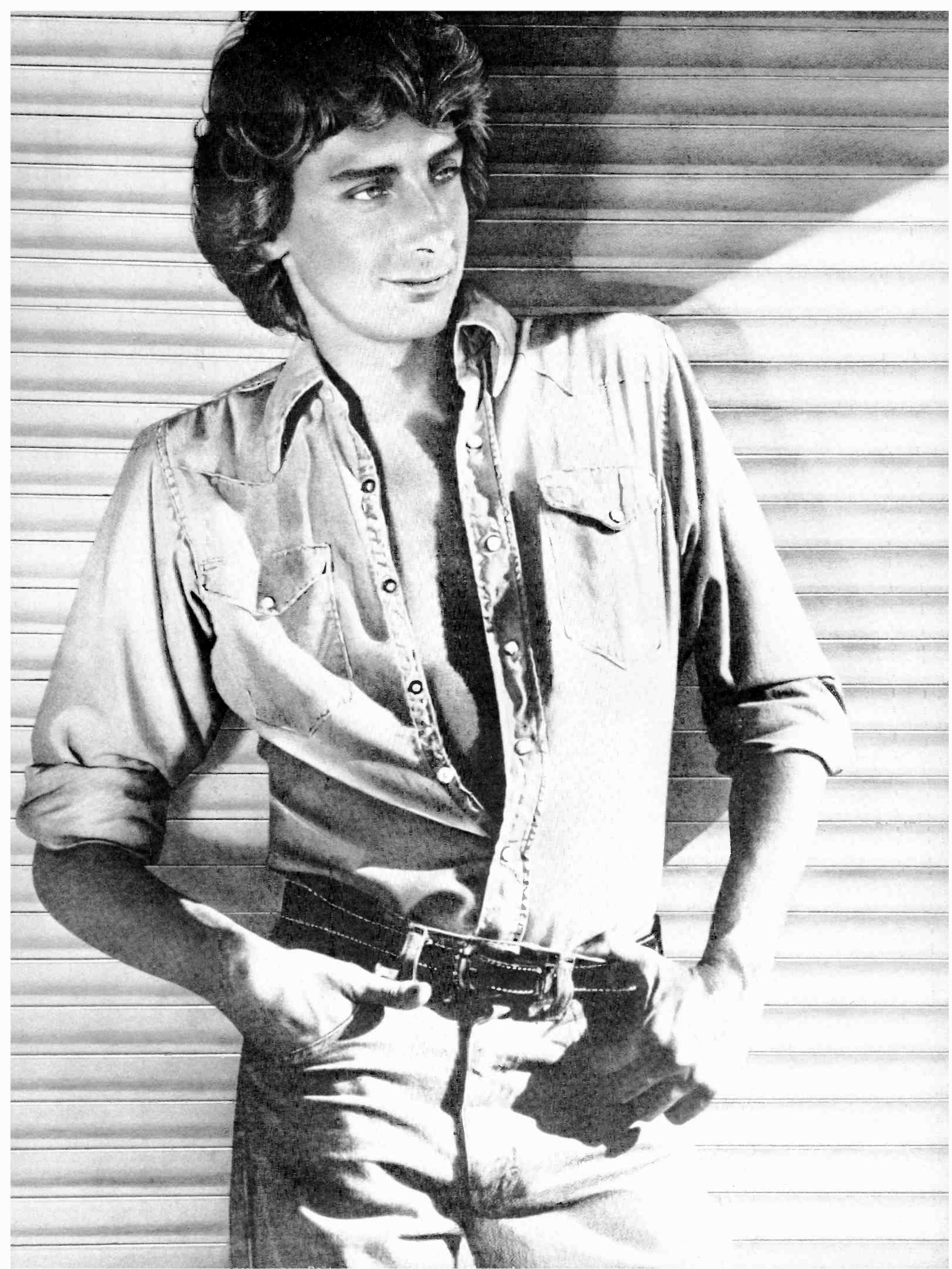
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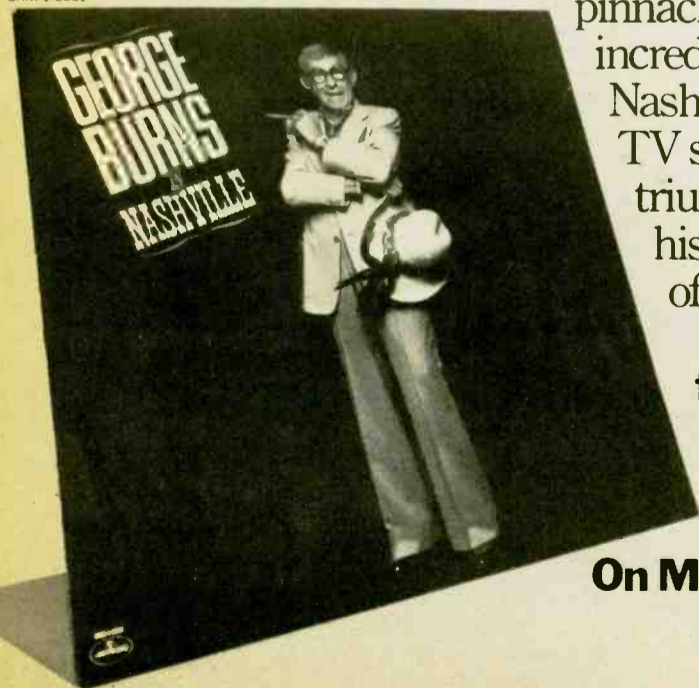
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Billboard photo by Chuck Pulin

REMOTE SHOW—DJ Les Davis fine tunes his board as he begins the first remote show to debut the new overnight jazz format on WVNJ-FM Newark from Michael's Pub in Manhattan. Davis hosts the show and spins the records on the former all-beautiful music station from 8 p.m. to 1 p.m. The show is then immediately repeated via tape to 6 a.m.

Beatles 'Reunited' By Creative Programming

PHILADELPHIA—Rick Harris, the new program director at WYSP-FM here decided to boost the visibility of his station and adjust the image of the AOR outlet to appeal to a slightly older audience. So he organized a Beatles concert, "reuniting" the long separated rock quartet.

Now that may seem incredible, but in radio's theatre-of-the-mind all things are possible. They only take a bit of creative programming and engineering ingenuity.

That is what Harris and his crew applied to this program, which ran for two hours Saturday evening (15). Harris included a variety of simulated actualities with interviews with persons who were introduced as the promoter of the concert, representing management of the Beatles and being in charge of security.

Appropriate sound effects were added as coverage was given to each Beatle arriving by helicopter plus the arrival of a 747, which was described as having been converted into a flying recording studio.

For the concert itself, studio recordings were reprocessed with a reverb to give the effect of a concert performance and some actual concert recordings of the past were also used. Extra crowd noise and applause was added to all of the selections.

Throughout the program, the audience was advised that the broadcast was a simulation. However, the station got a number of calls from listeners who thought the Beatles had really been reunited.

WYSP jock Gary Bridges served as host for the program. Additional promotion was achieved when the station gave away T-shirts emblazoned "Beatles Reunion Concert, Nov. 15, 1980."

The Beatles were chosen as the subject of the program because Harris is trying to attract more listeners above the age of 24. (Those 18 to 24 years old are the backbone of AOR radio.)

The Beatles are among those artists Harris is using in what he calls "relief records" to break the station's steady diet of hard rock.

He says of his Burkhart/Abrams' SuperStars format, "We're mainstreaming it. We're staying in touch with middle class America. We're not as hard as we were three months ago because we are trying to appeal to broader demographics."

However, he still promotes "Heavy Metal Weekends" and is working on a Jimi Hendrix revival promotion. A Christmas appeal for the needy is being tied-in with the new Bruce Springsteen album, "Hungry Heart."

LOYOLA RADIO CONFERENCE

Rx For College Record Cutbacks: 'Sell' Your Stations, Labels Urge

By ALAN PENCHANSKY

CHICAGO—It's become a lot tougher for college radio stations to qualify for record label promotional support, but student broadcasters can still look forward to album mailings.

The trick is to "sell" your college station to the record companies, student broadcasters attending the Nov. 14-16 Loyola National Radio Conference learned.

Instructing them in this lesson were the college department heads of several major labels joined by independent campus record promoters.

Label cutbacks and cutoffs of support have angered and frustrated many students, but a close relationship with local retail outlets can help secure record service, it was stressed here.

Labels also emphasize support for newcomer acts as one of the factors contributing to a college station's credibility.

And concise, accurate and meaningful station playlists are being looked for. Panelists said some college stations appear to be listing virtually every record received in a given month.

Jim Delbazo of PolyGram East, who defended college cuts, stressed that a willingness to work on meaningful promotions remained.

"Prove that you have impact on the market and you'll get records," Delbazo told the student audience.

Asked why commercial AOR station jocks are serviced individually while some collegiate stations get nothing, Delbazo responded, "I'm going to send my records where they'll be able to sell."

"We will take individual projects on the college level and work them," he added.

Warner Bros. Records Jim Larkin said his company still mails pop and rock product to more than 300 stations. College stations, however, do not receive country or MOR product.

"The rule is 100 watts or more," explains Larkin. "No carrier current or cable stations, with a few exceptions."

Adds Larkin, "The best way to get Warner Bros. to appreciate what a college station is doing is to be a professional letter writer. Offer a good explanation of why you need records."

CBS services 400 college stations basing its selection on responses to a questionnaire.

"We're always open to doing additional promos if you can provide detailed information," CBS' college head Barry Levine explained.

"College radio has got to sell itself," insists Jay Boberg of IRS Records, a new wave label with a \$25 annual service charge to colleges. "As long as your playlist is identical to commercial stations in the same market you're not going to get attention."

Larry Braverman, Elektra/Asylum college promo director, has similar advice. "Our policy is that we will service any station that shows us credibility in the market," relates Braverman. "We'd like the exposure for our new artists."

Paul Brown, veteran independent promoter to schools, says even high school stations get service today if they are creatively run.

"I cover about 25 high school sta-

tions in the U.S.," related Brown. "Some of these are really as good as college stations."

"If you can show me you're a high school station and you're on the ball I will service you."

"Record companies care about what records you're playing and what rotation they're in," Dan Kelly of Sire Records explained. "Record companies are concerned with retail stores you speak with on a regular basis."

Adds Kelly: "Our service policies are fairly flexible. There is a flexibility."

Robert Haber, publisher of the College Media Journal, said the best playlists were those including retail information.

"I don't think there should be such an obsession with record service," adds Haber. "Record service will come. If you can prove you've helped break records you'll get service."

"It's your fault," charged Atlantic Records college department head Gunther Howard. "Only half of the radio stations responded to a recent Atlantic survey."

"Things are not what they used to be," Howard explained. "We just are not in a position to keep that unbelievably large mailing list which we had several years ago."

Will Botwin of Side One Creative Marketing, a promotion company, also stressed the "sell aspect."

"Professional AOR stations can see the impact when they sell records. College radio has not proven it can sell records."

"Do you have a significant impact to affect your audience?" asked Botwin. "That's what it boils down to."

Schaap All Over the Dial

NEW YORK—Possibly one of the hardest working disk jockeys around these days is Phil Schaap, who specializes in jazz and has gained attention for years with his innovative marathon festivals saluting one jazz talent or another on Columbia Univ.'s WKCR-FM here.

These days Schaap starts his day at 8 a.m. at WNYC-FM New York where he tapes programs that are syndicated by satellite by National Public Radio from NPR affiliate WNYC. This taping also includes a show he does on WNYC and a tape service he mails off to KIRE-FM Little Rock, a deal he put together before he got on NPR's big bird.

Schaap usually has to get his taping done by 2 p.m. because on four days of the week he does a show on WNYC from 2 to 4:30 p.m. However, he also does a noon to 3 p.m. show on WKCR on Monday, so the WNYC afternoon show has to be on tape on that day.

When he gets done at WNYC he stops home briefly before heading over to the West End Cafe, a Manhattan jazz club where he sets up the sound system and MCs an early set. He can't hang around there too long because he must take a train to Newark, N.J., where he handles the mid-night shift on jazz station WBGO-FM there.

When he's not doing all of the above he continues to plan and take part in the frequent jazz festivals on WKCR. He's planning a 100-hour tribute to tenor saxist Ben Webster in January, which should be a snap since he did a 250-hour marathon tribute to Louis Armstrong in July. In that one he was on the air for 120 hours and at the station for 220 of the 250 hours.

Country Outlet Changes, Thrives Programming, Promotion Keys To KCEY's Turnabout

By ROBYN WELLS

"A major problem with programming these days is that people rely too heavily on the charts when they devise their playlists," states Hopper. "But we like to play more than just the chart-toppers. Listeners hear the Jim Owens, the Sammi Smiths and the Marlow Tacketts on our station."

Such support of lesser known talent has paid off in the rapport KCEY has developed with many country artists. A popular feature which usually runs Monday through Friday is the "Super-Star" show, approximate five-minute phone interviews with selected artists.

A diverse group has appeared on this segment, including the Kennells, Tom T. Hall, Mickey Gilley, Lacy J. Dalton, Brenda Lee, Joe Sun, Ronnie McDowell, Danny Davis and the Oak Ridge Boys.

On a monthly basis, KCEY runs a two-hour in-house special, featuring an artist interview interspersed with his music. Dottie West, Marty Robbins, Sonny James and Hank Williams Jr. are among those who have been spotlighted on this segment.

In addition to the usual album and concert ticket giveaways, KCEY also promotes an artist telephone

(Continued on page 55)

N.Y.U.'s 'Tidal Wave' Show Awash In New Wave Hits

By ROMAN KOZAK

NEW YORK—"Tidal Wave," a Top 40 type countdown show of the top 20 new wave hits, is being offered for syndication to college and commercial stations around the country. It is one of three new wave-oriented shows regularly scheduled on WNYU-FM, operated by New York Univ. here.

Tony Garcia, an N.Y.U. student who produces the show, says the programs are devised with 16 gaps

on the tapes, allowing for commercial or public service announcements. There is also a slot where weekend musical events are announced on the show, which is heard locally Friday nights.

"Tidal Wave" is hosted by Mark Williams and was created by Bill Marchiony. It plays the top 20 new wave hits of the week as compiled through local new wave club play

(Continued on page 22)

THE BUS BOYS IMPRESSIVE.

October 27, 1980

Newsweek

MUSIC

If the notion of black rock 'n' rollers who dress in crisp waiters' uniforms, brandish a shoeshine box and break into a Step-in Fetchit shuffle strikes you as a shocking breach of taste, rest assured the BusBoys are dead serious. An anomaly on Los Angeles's lily-white rock-club scene, where they got their start, the zaniest pop group since the Fugs comes armed with a fast, pumping beat and tongue-in-cheek lyrics about washing dishes and proving their manhood by joining the KKK. On their debut album, *Minimum Wage Rock & Roll* (Arista), they romp through such ditties as "There Goes the Neighborhood" about home-steading whites who invade black ghettos ("I ain't moving out for no Carol and Bob./The inner city is too close to my job"), and at one point boast with complete accuracy, "I bet you never heard music like this by spades."

THE WALL STREET JOURNAL.

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The Bus Boys, a remarkable black rock band from Los Angeles, have created a sensation, attracting ecstatic audiences. Their brand of "minimum wage rock & roll" should help to put some life into rock's unhealthy pallor. By taking rock back toward its roots in black music, the band just may be helping rock into the future.

TIME

MUSIC

The Bus Boys are a much needed addition to the contemporary music scene. *Minimum Wage Rock & Roll* is one of the year's stand out albums.
—Jay Cocks

Rolling Stone

NOVEMBER 27, 1980

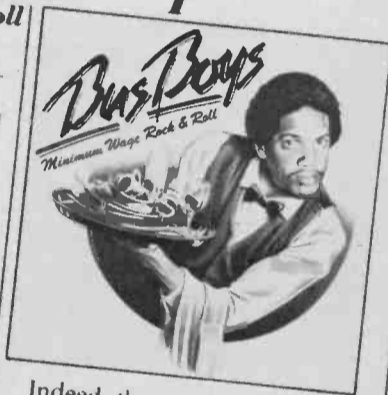
Funny and fierce

The Bus Boys are a lot more than a hot tip

Minimum Wage Rock & Roll
Bus Boys Arista

By Ken Tucker

BECAUSE THE BUS Boys music is at once so familiar yet so distinct from any other current style, their debut album immediately sets them apart while drawing you in. *Minimum Wage Rock & Roll* contains eleven sharp, rattling rock numbers, each built around guitar lines that acknowledge both Chuck Berry and Jimi Hendrix, with vocal harmonies that have the endearing comic abrasiveness of the Coasters. Brian O'Neal's range is extraordinary.



Indeed, the only question that remains is how the Bus Boys will further elaborate on their idea of minimum wage rock & roll after they become stars, a quandary that seems inevitable after an introductory record as good as this.

PLAYBOY

ENTERTAINMENT FOR MEN

SEPTEMBER 1980

If you can picture Sly Stone fronting the Talking Heads at a shindig in the Twilight Zone, then you have some idea what a **Bus Boys** show is like.

The group emerged from L.A.'s South Bay Area last winter and, with its outrageous stage antics, stormed the town's night-club scene.

The hot news in rock and roll today is the Bus Boys' Minimum Wage Rock & Roll...they're breaking out of L.A....spreading across the country...getting raves on the road and in the press...with back to back appearances on television's *Fridays* and *Midnight Special*...more AOR converts every day, it's becoming clear that the Bus Boys are **CHANGING THE COLOR OF ROCK AND ROLL.**

Minimum Wage Rock & Roll from the Bus Boys.
Featuring the single "Johnny Soul'd Out"/"Tell The Coach"
AB 4280 AS 0570

ARISTA™

Produced by Brian O'Neal, Kevin O'Neal and Robert Margouloff.



JOCK RACE—KROQ-FM Pasadena jock April Along gets set to race her KROQ racer against Arista artist Tonio K, who drives a 1950 Ford coupe.

NBC's Losses Spur Radio Program Cuts

By DOUG HALL

NEW YORK—NBC is pulling in its horns on network radio. Dismissal of programs vice president Ruth Meyer and affiliate relations vice president Ray Gardella (Billboard, Nov. 22, 1980) is only the first step of what will be a stripping of NBC Radio Network programming to the bare bones and could imperil the very existence of the less-than-two-year-old NBC Source Network.

Both networks have been losing money basically because the sales department under Kevin Cox has failed to sell time on the numerous music specials that Meyer developed for both the old NBC network and the Source.

Apparently faced with reports of even greater losses on the television side of NBC, NBC president Fred Silverman ordered sharp cuts in the radio operation.

NBC Radio president Dick Verne, who only got into the broadcasting seven years ago and took over direction of the radio division in February apparently decided the fastest way out of the red ink was to pare down the operation.

The Source will go ahead with its New Year's Eve plans for a live broadcast of the Rossington Collins

band (see related story in radio department) but look for a cutback in such specials next year.

The rule of thumb will reportedly be only shows that are sold will be scheduled.

No doubt some of the corporate disappointment with the networks' performance can be traced to the near-disaster of the on-again, off-again live broadcast of the Yes concert from Madison Square Garden in September.

Then there were the year-long efforts to sign up talk host and radio advisor Bernie Meltzer from WOR-AM New York for a new overnight show that ended in failure.

Source production administrator John McGhan is being promoted to program director for the Source to take up some of the slack left by Meyer's departure. But there will reportedly be no counterpart to McGhan on the NBC Network side.

Meddy Woodyard, manager of affiliate development, has been promoted to director of affiliate relations for the NBC Network and Daniel Forth moves up from manager to director of affiliate relations for the Source.

Stations Plug Into 'Networks' For New Year's Eve Broadcasts

• Continued from page 1

gional hookups for special program for years, but is only now moving toward signing up affiliates.

Despite WPLJ's sign-up there's a good possibility that the Allman Bros. concert will be blacked out in New York due to Allman Bros. manager Steve Massursky's close friendship with WNEW-FM New York program director Scott Muni.

In the past, Muni, has banned certain acts from his station when they have been programmed in concerts on WPLJ (Billboard, Oct. 4, 1980). WNEW will not be running either of the shows since it is planning its own special holiday programming. It could not carry the Allman concert in any event unless WPLJ waived its first right to the show.

Rounding out New Year's Eve special programming will be a three-hour RKO Radio Network "Countdown '80" and National Public Radio's "Jazz Alive" show, which will originate remote programming from clubs in New York, Chicago, Detroit and San Francisco (Billboard, Oct. 4, 1980). The taped RKO show may,

however be run any time during Christmas week.

The NPR and NBC programs will be transmitted via satellite while Starfleet will use matched land lines. All of this programming will be in stereo.

Starfleet's early reservation of AT&T land lines precluded DIR Broadcasting from putting together a land-line hookup this year. For the past two years DIR has had New Year's Eve networks, last year featuring Starship and two years ago featuring the Marshall Tucker band.

Starfleet is also planning a Dec. 3 hookup for Aerosmith's 10th anniversary concert from Boston Boston in Boston. This will be transmitted to about 55 stations.

Meanwhile, Mutual Broadcasting has signed up 536 affiliates to carry the New Year's Day "Country Music Countdown—1980" that will be hosted by Anne Murray and WHN-

AM New York jock Mike Fitzgerald.

RKO also has live concert plans, but these, featuring Boz Scaggs from New York's Radio City Music Hall, take place Wednesday (26). This show will open and close with pre-taped interviews of Scaggs by the network's program director Jo Inter-rante.

And ABC has updated its giant "Super '70s" year-end show from last year with an 11-hour "Super '70s Plus One Show," which includes the hits of 1980. It is set to run on New Year's Day.

ABC passed on programming for New Year's eve. A spokesman suggests that the radio audience would be too low for that night due to the competition of parties and traditional television programming.

"The potential for audience is just not there," he says. NBC and Starfleet programmers apparently don't agree.

Power Boost Jumps Reach Of KHUT-FM

HUTCHINSON, Kan.—KHUT-FM music director Al Thiessen is looking for his station's country format to take off now that power has been boosted from 28.5 kw to 100 kw.

The station now reaches into Wichita and parts of Oklahoma, according to Thiessen. He says KHUT is in country to stay, noting that the station, which went on the air with a country format in 1972, then switched to beautiful music for 1977 through part of 1979.

The station runs TM Programming's "TM Country" format, with live segments from 5 to 9 a.m. handled by station manager J. Larry James and 3 to 7 p.m. hosted by Thiessen. "We follow their format, but do add some new tunes that are not on their tapes," he explains.

Mike Harrison

• Continued from page 22

in such a manner. All they have to do to avoid this is simply evolve with the music as popular tastes change, while maintaining their ever-important images.

Tastes change much more rapidly than actual bodies do. Yet, there is a growing notion in our industry that musical taste alone reflects listener lifestyle and that different tastes and lifestyles are both distinctly separate and unchangeable over long stretches of time.

This is not totally true. When a radio station takes what seems to be the easy way to grabbing an audience by totally hitching its wagon to what appears to be, in the words of the aforementioned listener, "the new big music," it inevitably finds itself in the uncomfortable position of having to defend what begins to seem like a shrinking mainstream—instead of openly evolving with the ever-present cross-currents of natural change that mark the true mainstream. Image is more than music.

A true mainstream radio station need not be a distinct genre of music (eventually forced to cater to a shrinking audience of fanatical pur-

ists)—but, rather, a distinct and consistent attitude toward music and contemporary culture, in general.

Today's prevalent dogma that music-type and format-handle need be one and the same is a seemingly easy answer to a complex problem that demands a far more sophisticated solution: the continuous balance of varietal elements against a carefully arrived-at backdrop of attitudinal credibility.

Perhaps, all that the recent rock-to-country converts had to do to accomplish their goals was to have simply started playing more country music within their overall musical mixes until they found a comfortable balance. No need for "format changes," angry listeners or negative press. You see, rock and country are compatible. Or, at least they were—until now.

But, back to the talk show... the next few callers all asked about the format situation and I had to assure each one that KMET was not going country until it actually began to sound as if there were something inferior (or even evil) about country music.

At that point, in order to make the

necessary modifications of my stance, I began pointing out that all forms of music are to be respected and that true music fans keep open minds about many forms of music in order to maintain a healthy perspective. But the damage was done—I had defined KMET as rock.

"Yak, yak, yak," and before I knew it, it was 11 p.m. and time to play the record.

Hmm, "Fire On The Mountain" by the Marshall Tucker Band. Wasn't that a big hit in both AOR and country? My God. So were a ton of other great records. Can they still be AOR now that rock and country are enemies?

What to do? I was, indeed, faced with a perplexing dilemma. Here I had just spent half an hour telling everybody that KMET wasn't going country. How could I possibly play the Marshall Tucker record? It would certainly give them the wrong impression.

I quickly grabbed the nearest Doors record and played it instead, taking the easy way out.

See what happens when you strictly define yourself by the genre of music you play?



Give something that means something. The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

The T.J. Martell Memorial Foundation
1370 Avenue of the Americas
New York, NY 10019
Telephone: (212) 245-1818



General News

Elektra/Asylum Launches 32-City, 3-Album Gift Push

LOS ANGELES—A 32-city record gift-giving campaign on three LPs is being launched by Elektra/Asylum Records Monday (24). Including 30-second radio and television spots, the push is for "The Doors' Greatest Hits," Linda Ronstadt's "Greatest Hits Vol. II" and the double-disk "Eagles Live."

The three tv ads begin with an animated Santa Claus character shopping in a record store. He sees the Elektra/Asylum point of purchase display which, depending on the ad, is covered with Doors, Ronstadt or Eagles albums. After cutting to live in-concert footage of the artist, the action cuts back to the Santa Claus who is hauling the albums out of the store.

The radio advertisements carry a similar script.

WEA 45s Men Huddle

LOS ANGELES—WEA's 10 singles specialists convene Dec. 4-5 in Philadelphia with national marketing services chief Bob Moering and pop, country and black music promo brass from its family of labels.

Attending from local areas will be: Al Morris, Atlanta; Pamela Newman, Boston; Tony Camardo, Chicago; Blanche Young, Cleveland; Chickee Harris, Detroit; Cita Padilla, Dallas; Cory Connery, Los Angeles; Vickie Feller, New York; Bill Hendrickson, Philadelphia and Rick Miller, Baltimore/Washington.

Label reps at the two-day confab include: Mark Maitland, Warner Bros. national singles manager; Lou Maglia, Elektra/Asylum national sales manager; Larry Yasgar, Atlantic single boss; Stan Byrd, Warner Bros. country promo director; Ewell Rousell, Elektra/Asylum director of sales/general manager; Nick Hunter, Elektra/Asylum director of marketing/sales, country and Sam Kaiser, Atlantic national pop promo topper. Hank Caldwell, WEA vice president, black music merchandising, will also be present.

FRANCIS BACK AS SINGER WITH MGM

NEW YORK—Connie Francis returns to the disk scene with the label, MGM Records, that marketed her greatest successes.

The label, now handled through Polydor, has marketed a single, "I'm Me Again," which will also be the title of a forthcoming album of the same name.

Other than a recording made in the mid-'70s for the GSF label, the singer's catalog consists of MGM product. She started recording for MGM in 1956 and had her first big hit, "Who's Sorry Now?," two years later. She left MGM 10 years ago.

The release of the record expected in January, will tie-in with her 25th anniversary as a recording artist.

Meanwhile, she'll be personally promoting the single, including an in-store visit Dec. 13 at Harmony Hut in Willowbrook, N.J. New Jersey is her home state.

The single was produced by Vincent Castellano who has produced sessions for Ray, Goodman & Brown, Polydor's hit group.

She is still managed by George Scheck, who has guided her career since her recording debut.

The in-store merchandising uses the same animated Santa Claus character seen on tv. A five-foot "Give the Gift Of Music—Give The Greatest Hits Of..." theme banner is part of the display.

In addition, the Doors display consists of a two foot by two foot and one foot by one foot cover blowups and two foot die-cut banners. The Ronstadt and Eagles displays utilize the first two setups with unmounted four by four cover blowups and five foot banners.

SOFTWARE RETAILER

Video To-Go Plans Major Expansion

NEW YORK—Video To-Go, a video software retailer here with five outlets, plans a major expansion over the next several years.

President Jack Freedman says the chain will add three more locations this year, 10 next year and 10 in 1982. These stores will all be in the Northeast.

Starting in 1983, he says, the company plans to go nationwide, hitting the major markets across the country.

The firm will file a public offering with the Securities and Exchange

Commission this week for the sale of 300,000 shares of common stock and 300,000 warrants to purchase common stock. The firm's parent company, Videovision, will retain about 80% of the stock of Video To-Go.

"Aside from New York," says Freedman, "the first areas we'll hit will be Boston, Philadelphia and Washington, D.C. We'll be aiming at downtown locations."

"We won't begin to move to suburban stores until 1983. At that time we feel video will become more of a family purchase. Now the demo-

L.A. Local Firms 3-Hour \$80 Scale

LOS ANGELES—Musicians Union Local 47 has set a scale of \$80 for casual engagements at the Forum, Hollywood Bowl, Sports Arena, Rose Bowl, Coliseum, Hollywood Park, Santa Anita and Dodger Stadium.

Rate is for shows of three hours or less. Overtime is \$15 for 30 minutes or fraction thereof.

graphics show the buyer is male with a \$35,000 plus income."

Freedman also believes the market will be 10% of all households by 1983-84.

FOUND

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16 ALL TIME CHRISTMAS FAVORITES
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(Hollywood 1022) The Original Lonesome Christmas (Part One & Two) (LOWELL FULSON)	(GG 814) Christmas Time's A Comin' (MAC WISEMAN) Nuttin' For Christmas (JOE WARD)

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NOVEMBER 29, 1980 BILLBOARD

Talent

SAN FRANCISCO AREA VENUES

Marin Veteran Auditorium And Phoenix Theatre Find Success

By JACK McDONOUGH

SAN RAFAEL, Calif.—An upsurge in concert activity at the 2,000-seat Marin Veterans Auditorium here and the successful establishment of the 950-seat Phoenix Theatre in nearby Petaluma have created expanded opportunities for live talent bookings in this affluent North Bay Area.

Since Sept. 1 Ray Charles, Roberta Flack, Taj Mahal, Martin Mull, Tommy Makem & Liam Clancy, David Crosby with opener David Grisman and the Amazing Rhythm Aces with opener Norton Buffalo have all been booked at Marin Vets, with Joel Grey, Ravi Shankar and Victor Borge coming in spring.

Most of these bookings have been by the College of Marin, although other producers such as Ed Conaway, Mike Pettite and the teams of Miles Garber-Andrew Bothwick and Diane McGauley-Skip Mitchell have also worked there. The theatre itself does no booking.

The Phoenix, operated and booked by John Spillane and Larry Lautzker, has presented since April such headliners as Eddie Rabbit, Devo, Bobby Bare, Eddie Money, Gamma with Ronnie Montrose, Hoyt Axton, Greg Kihn, Huey Lewis & the News, Taj Mahal and Norton Buffalo.

Marin Vets, an extremely comfortable and attractive facility in the Frank Lloyd Wright-designed Marin County Civic Center complex, has in the past had an on-again, off-again attitude about pop and rock music, but general manager Jim Farley says the facility is now working closely with bookers to make the hall a continually viable venue.

Farley says the hall is able to give greatest assistance via its own promotional efforts. These include the use of a new electronic reader board which notifies drivers on the heavily traveled highway 101 corridor of upcoming attractions, plus notices to a

15,000-name mailing list and print ads taken by the theatre to augment the promoters own ads.

Farley claims that on the strength of the reader board promoter Pettite sold 25% of his Makem & Clancy tickets before going to print ads. He says that hall revenues for the five-month period ending Oct. 31 are up 65% over similar period last year.

The stage at Marin is 50 feet wide, 30 feet deep and 21 feet high. Trucks may unload directly onto the stage. In-house sound equipment includes two 100-watt amplifiers, Altec 1203 speakers and five-input Altec 1592 mixer. The house light board controls 48 dimmers with 1,200 amps available for touring switchboard.

Parking for 625 cars is available.

The Phoenix, a restored building originally built in 1890 as a vaudeville hall, has a 600-seat orchestra and 350-seat balcony. Spillane says that for some rock shows front orchestra seats may be removed to create space for dancing, and a beer bar is located on the balcony level.

The Phoenix stage is 40 feet wide by 22 feet deep by 35 feet high.

Sound and lights at the theatre were done by Jim Coe and Skip Johnson respectively, both of whom have worked extensively with Jefferson Starship. Sound setup features 26 Community horns with 4,000 watts power available; 36,000 watts of lighting is available.



Billboard photo by Scott Newton

Spinning Wheel: Recording group Asleep At The Wheel winds up a song from its current MCA album during a taping of "Austin City Limits."

'Austin' PBS Show Upgrades Its Acts

By KIP KIRBY

NASHVILLE—In public broadcasting jargon, the term "taking it to the limits" has another meaning. It refers to the PBS network's successful music television series, "Austin City Limits." Now entering its sixth season, the program showcases an unusually diversified mix of progressive, traditional and contemporary country sounds via a network of 260 participating PBS stations.

Although the hour-long weekly series normally devotes its attention to two separate acts in half-hour segments, the 1981 season will feature a full 60 minutes on headliners George Jones and the Charlie Daniels Band. Daniels, who launches the "Austin City Limits" season premiere Jan. 8, is giving his second concert performance on this show; he originally appeared during its 1975 debut season. Jones' program is slated to air as the third show of the 13-week run and will spotlight Hank Thompson accompanying him on two numbers. Jones recently won the 1980 Country Music Assn. male vocalist of the year award.

Other artists already taped for the upcoming "Austin City Limits" series include Bobby Bare and Lacy J. Dalton; Ray Price and Asleep At The Wheel; Johnny Rodriguez and Alabama; Riders in the Sky and Bill Monroe; and a special one-hour program entirely devoted to the mandolin artistry of Tiny Moore, Jethro Burns, Johnny Gimble and the David Grisman Quintet.

Although all the tapings for the new season aren't completed, series executives also hope to showcase Crystal Gayle, Razy Bailey, Larry Gatlin & the Gatlin Brothers Band and Willie Nelson.

Another projected highlight for the 1981 season is a special 90-minute edition of the show titled "The Best Of 'Austin City Limits.'" This expanded version will feature concert sequences and clips from the show's five-year history and is scheduled to air during the annual public broadcasting fundraising festival sponsored by PBS in March.

From the approximately 80 stations airing "Austin City Limits" in 1975, the number of stations now carrying the program represents 90% of all public tv stations. The May 1980 National Audience Estimates notes that "Austin City Limits" was seen in more than 2 million homes by nearly 10 million persons.

Terry Lickona, producer and tal-

ent coordinator for "Austin City Limits," emphasizes that he gears the show toward giving exposure to the many facets of country music and its performers, both new and established. Particular care is given to the sound and lighting, and artists are filmed before live audiences in an authentic concert setting.

"Limits" will be directed for the second consecutive year by Allan Muir, winner of two Emmy awards. The popular music series is distributed nationally by the Public Broadcasting Service under the auspices of the South Texas Public Broadcasting Council.

Frank Group Handling Joel

NEW YORK—Home Run Systems Corp., Billy Joel's New York-based management company, has closed down, and all management, entertainment and career direction for Joel will now be assumed by Frank Management, based in Jericho, N.Y.

Running Frank Management are Frank Weber, former general manager of Home Run, and Jeff Schock, former director of promotion, marketing and advertising for Home Run. Elizabeth Joel, Billy's wife, is no longer involved in Joel's management, says Schock.

"We are doing the same things here that we were doing in New York," adds Schock. "The move was an attempt to streamline our operation. It got too big and too cramped in New York and it did not pay to maintain a full operation there. If we have to do anything in New York we can do it through the booking agency there."

Joel is booked through the HRA Agency run by Dennis Arfa. Though Home Run also managed Phoebe Snow and the Sports, at present the new Frank Management will concentrate solely on the activities of Joel, whose next release is not expected before the new year. Schock says a "few" employees were let go when the move was made, but, he says, it was secretarial positions that will be filled locally.

Frank Management is located at 375 North Broadway, Jericho, N.Y. 11753 (516) 681-5522.

Stephen Bishop Maintains His Image Is 'All Wrong'

LOS ANGELES — Stephen Bishop is upset. Over the course of his last two ABC albums he had been labeled a California-bred soft rocker. With his first album in two years, "Red Cab To Manhattan" on Warner Bros. produced by Mike Mainieri and Tommy LiPuma, he hopes to reroute his career in a more rock-oriented direction.

"I've never ever been part of the California sound," states Bishop emphatically. "I don't have any country rock in my bones. I got it all out of me back in 1969."

Working with such musicians as Eric Clapton, Phil Collins, Gary Brooker and Chris Stainton, Bishop is hopeful that the musical surgery will be successful. "People think I lie under palm trees eating mangos, listening to Frank Sinatra and hanging out with Trini Lopez," says Bishop.

"I'm not like that at all. I'm caught in the middle. This album is such a departure for me that a lot of people I want to reach, like fans of Steely Dan or Randy Newman, might not listen because of my old image."

San Diego born Bishop got the stamp because he started his career as a solo acoustic guitar act. "Try getting just a guitar and see what will go over best: a ballad or some hard driving song with no bass and no drums," Bishop states. "I used to write songs that were more geared to just guitar. Now, I think in terms of an entire band."

His first two albums, "Careless" and "Bish," are too soft for Bishop himself these days. He chalks up the sound to ignorance on his part about what he wanted. Still, that sound produced for him two hit singles in 1977, "Save It For A Rainy Day" and "On And On."

The "Bish" album was a reaction against the then brewing punk scene. I had been to England and it was at the time when people were eating chickens onstage and getting stabbed. I got back, and in my own strange way, I said I'd make a real romantic album and not be embarrassed about it. I wanted it to be quality mush like 'It's A Wonderful Life' or 'The Wizard Of Oz,' says Bishop.

In retrospect, Bishop is not sure if the "Bish" album succeeded on its own terms and he even dislikes the album cover now. "Why didn't I shave my beard then?" he wonders. "I looked like Jerry Garcia's brother."

Following "Bish," Bishop took a two-year hiatus from recording albums and touring though he did a couple of tracks for the "Animal House" films. Personal problems kept him away from the studio and a musical metamorphosis was beginning to take place. "Lyrically, some of the new wave stuff is a bit too basic but a lot of the energy is what gave me a bit of a boost to be more rock-oriented. That was my roots," he acknowledges.

Still, Bishop hasn't totally abandoned his casual, laidback style which had gotten him stereotyped. "Thief In The Night" is a big band styled duet with Phoebe Snow, and Art Garfunkel sings backup on some of the softer tunes. He may take some lumps for sticking with any part of his soft rock style but he doesn't care. "When they hear strings, they say 'it's mushy.' They like things raw. If it is well recorded, they call it slick. I wonder if critics really sit home on Sunday afternoons with the kids and listen to the stuff they praise."

The Kingbees, on RSO Records, are no longer represented by Dan Ferris of Wave Artists or any other agency. For information regarding bookings, contact Jamie James at (213) 464-6892.

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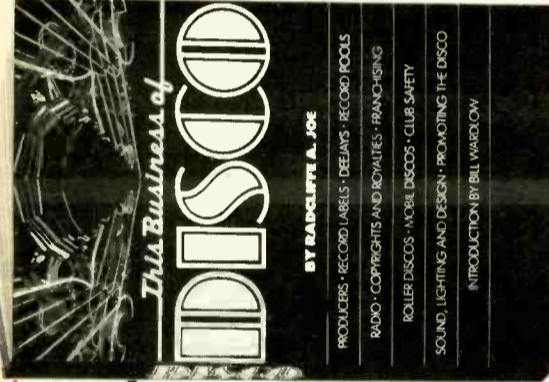
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This Business of DISCO

BY RADCLIFFE JOE

Introduction by BILL WARDLOW

This fascinating book has 192 pages, measures 6" x 9", and is thoroughly indexed. Only \$14.50.



With over twenty thousand discos throughout the world, and over thirty-six million devotees dancing to the disco beat, the disco business has skyrocketed into a multi-billion dollar industry. Here for the first time, BILLBOARD disco editor and reporter Radcliffe Joe takes you inside the dance halls, and behind the scenes in the recording industry to examine in depth every facet of this music industry phenomenon . . .

- ★ Its twenty-year history
- ★ The role record companies have played
- ★ The ins and outs of people who have shaped the business
- ★ The musical talents that have emerged
- ★ Type of discos
- ★ How to operate a successful disco
- ★ And more!

The author is a well-known, highly regarded expert on the disco business. For the last ten years, as disco and theater editor of BILLBOARD magazine, he has written extensively about the music industry in general and about disco in particular. He is the recipient of the Big Apple Disco Award, and PEOPLE'S Award for excellence in disco reporting, and THIS BUSINESS OF DISCO is written in a breezy, easy-to-read style with all the benefits of the author's first-hand knowledge of the industry.

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DISCO TOP 60™

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	1	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE— Linda Clifford RSO (LP) RS-1-3087
2	2	IF YOU COULD READ MY MIND— Viola Wills Ariola (12-inch) OP 02203
★ 3	3	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW— The JACKSONS Epic (LP) FE 36424
★ 4	6	HOW LONG/TIGHT PAIR— Lipps Inc. Casablanca (LP) NBLP 7242
★ 5	8	IT'S A WAR/AHJIA— Kano Emergency (LP/12-inch) EM 7505/EMS 6512
6	4	CAN'T FAKE THE FEELING— Gerladine Hunt Prism (LP/12-inch) PLP 1006/PDS 405
7	5	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN— B-52's Warner (LP/12-inch*) BSK 3471
★ 8	9	ALL MY LOVE— L.A.X. Prelude (12-inch) PRLD 604
★	10	THE WANDERER— WHO DO YOU THINK YOU'RE FOOLING/ LOO Summer

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 31	47	LOOK UP— Patrice Rushen Elektra (LP) 6E-302
★ 32	46	REMOTE CONTROL— The Reddings Believe In A Dream (LP) JZ 36875
★ 33	50	YOU OUGHT TO BE DANCIN'— People Choice Casablanca (LP) NBLP 7246
★ 34	53	VOICES IN MY DEAD/WHEN THE WORLD IS RUNNING DOWN— The Police A&M (LP) SP 4831
★ 35	44	WHAT CHA DOIN'— Seawind A&M (LP) SP 17131
36	36	CAPRICORN— Capricorn Emergency (12-inch) EMDS 6511
37	35	UNDERWATER— Harry Thuman Uniwave (LP/12-inch) Import
38	39	DO ME RIGHT— Dynasty Solar (LP/12-inch) BXL1-3576/YD 12128
39	42	MONDO MAN— Roni Griffith



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LP This Week

HOTTER THAN JULY
STEVIE WONDER

TAMLA T6-373M1



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SINGLES

THIS WEEK	LAST WEEK	CHART	TITLE-Artist-Label	WKS ON CHART	THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆ 1		11	MASTER BLASTER —Stevie Wonder Tamla 54317 (Motown)	26	25	22	WIDE RECEIVER —Michael Henderson Buddah 622 (Arista)
☆ 2		7	LOVE T.K.O. —Teddy Pendergrass P.I.R. 9-3116	27	27	12	NOW THAT YOU'RE MINE AGAIN — Spinners Atlantic 3757
3		9	LOVELY ONE —The Jacksons Epic 9-50938	28	42	4	IT'S MY TURN —Diana Ross Motown 1496
☆ 4		7	CELEBRATION —Kool & The Gang De-Lite 807 (Mercury)	29	38	5	GANGSTERS OF THE GROOVE — Heatwave Epic 19-50945
5		15	MORE BOUNCE TO THE OUNCE — Zapp Warner Bros. 49534	30	35	7	LOVE UPRISING —Tavares Capitol 4933
☆ 6		9	UPTOWN —Prince Warner Bros. 49559	31	36	5	HAPPY ANNIVERSARY — Ray, Goodman & Brown Polydor 2135
7		15	ANOTHER ONE BITES THE DUST — Queen Elektra 47031 ●	32	41	6	WHAT CHA DOIN' —Seawind A&M 0227
8		12	I'M COMING OUT —Diana Ross				

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LPS

THIS WEEK	LAST WEEK	CHART	TITLE-Artist-Label	WKS ON CHART	THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆ 1		3	HOTTER THAN JULY —Stevie Wonder Tamla T6-373M1	1	26	40	WINELIGHT —Grover Washington Jr. Elektra 6E-305
☆ 2	NEW ENTRY		FACES —Earth, Wind & Fire ARC/Columbia KC2-36795		27	32	CARNAVAL —Spyro Gyra MCA MCA-5149
3		6	CELEBRATE —Kool & The Gang De-Lite DSR 9518 (Mercury)	3	28	30	SEAWIND —Seawind A&M SP-4824
4		7	TRIUMPH —The Jacksons Epic FE-35424	4	29	31	SWEET SENSATION — Stephanie Mills ● 20th Century T-603 (RCA)
☆ 5		16	T.P.—Teddy Pendergrass ● P.I.R. FZ 36745 (CBS)	6	30	26	LET ME BE YOUR ANGEL — Stacy Lattisaw Cotillion SD 5219 (Atlantic)
6		11	ZAPP —Zapp Warner Bros. BSK 3463	6	24	18	JOY AND PAIN —Maze Capitol ST-12087
7		17	GIVE ME THE NIGHT — George Benson ● Benson-Warner Bros./Owest HS 3453	7	31	15	SPECIAL THINGS —Pointer Sisters Planet P-9 (Elektra)

Talent Talk

Gamma guitarist **Ronnie Montrose** and drummer **Denny Carmassi** escaped serious injury outside Disneyworld, near Orlando, Fla., when their rented car hydroplaned at 60 m.p.h. into an expressway's center divider. "The car looked like an accordion," says Montrose. "Lucky for us there weren't any other cars on the road. We just had a few bumps and bruises and my neck was whacked out a little."

Sonny Rollins hadn't appeared in Paris since 1976, so when a show was announced, tickets sold out two months in advanced. Nevertheless, many ticketless fans showed up at the Theatre de la Ville, causing a near riot and near-cancellation of the show. But the show did go on, and Rollins played for a full four hours. . . . The **Ramones** guested on the "Sha Na Na" television show. . . . **Abba** will appear on "Sound Stage" on PBS.

What do **T. Roth** and **David Lee Roth**, **Debbie Kresh** and **Debbie Harry**, **Billy Joel** and **Hendel Joel**, **Diana Ross** and **Carol Ross** all have in common? They are associated with the Press Office publicity firm. . . . **Yves Hayat**, producer of the French/American fusion rock group **Wet** had a problem when he came over to the U.S. to find an American distributor for the group's debut release on CBS Disques. "Get Wet." The problem was that there already exists a **Get Wet**, which won the Manhattan Music Playoffs last spring and has recently signed to Boardwalk. For U.S. release Hayat plans to change the name of the LP but not the name of the group. Boardwalk is among the labels he is talking to.

Very young talent can be seen on Sunday afternoons at "Beginnings," the first professional showcase for children at Something Different in New York. Organized by **Peter Sklar**, the program allows talented children to work with professional choreographers and voice teachers, and to be seen by theatre, television and advertising producers. . . . **Mimi Farina** to appear at Folk City in New York on Nov. 21 and 22. . . . **Seawind** touring the East Coast with **Boz Scaggs** in support of its new A&M LP, "Seawind."

Atlantic Records is having its artists all over the tv dial in November. **AC/DC** on "Rock Concert," "American Top 10," and **Hollywood Heartbeat**; **Manhattan Transfer** on the "Tonight Show;" **Spinners** on "Macy's Thanksgiving Day Parade;" **Yes** on "Midnight Special."

Also, **Atco's Pete Townshend** on "Midnight Special" and "Hollywood Heartbeat;" **Cotillion's Stacy Lattisaw** on "To Tell The Truth;" **Carrerre's Sheila B. Devotion** on "The Radio Picture Show;" **Mirage's Whitesnake** on Philadelphia's "The Rock And Roll Show;" **Modern's Joey Wilson** on "Rock Concert," and "Rockworld;" and the **Rolling Stones** on "Hollywood Heartbeat" and "Radio Picture Show."

Patrice Rushen recently hosted a listening party at Conway Studios in Los Angeles to preview her new LP "Posh," set for release this month by

Elektra Asylum. **Bobby Caldwell**, **Lynn Davis** and **Dee Dee Bridgewater** were among the more than 100 who attended. **Rushen** wrote, scored, arranged, sang, played key-

boards and other instruments including bass and drums on "Posh," and to top it off, she also produced the LP.

Frank Zappa is now on the third

leg of his World Tour '80, which began Oct. 8 in Tucson at the Univ. of Arizona and concludes in Los Angeles Dec. 12. The tour included Zappa's annual Halloween concerts

at the Palladium in New York City. Also on tour are MCA recording artists **Lenny Williams** and MCA recording artists the **Rossington Collins Band**.

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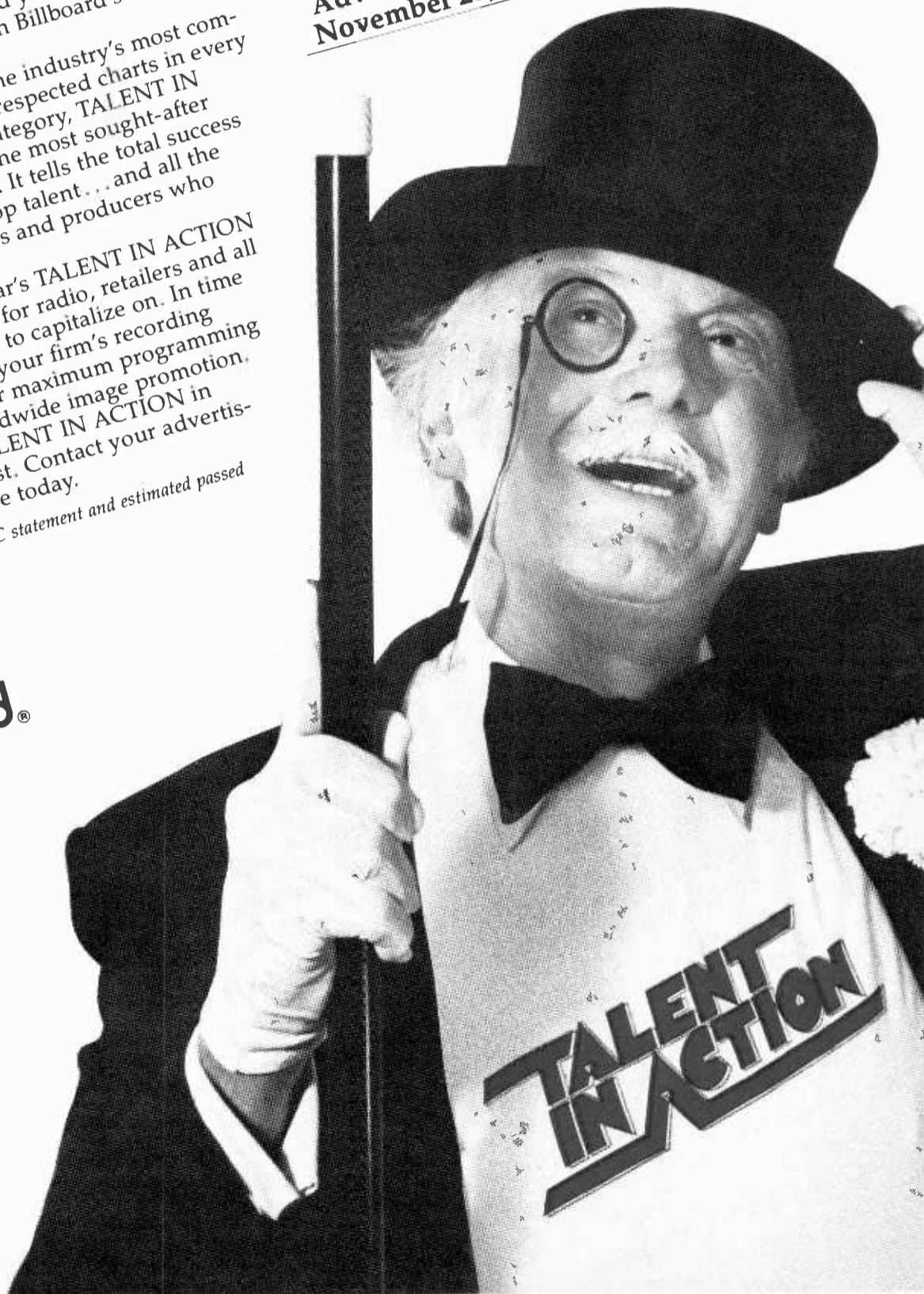
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NOVEMBER 29, 1980 BILLBOARD

Riviera In Vegas Building a Lounge

LAS VEGAS—The Riviera Hotel's construction program, which includes a 150-seat lounge with live entertainment for the casino, broke ground Nov. 1 here.

The \$40 million renovation is expected to be completed in 18 months with bookings already scheduled as early as January 1982.

Billboard[®] TOP LPs & TAPE[®]

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	5	BRUCE SPRINGSTEEN The River, Columbia PC 2-36854	29	29	9	KANSAS Audio Visions, Kirshner FZ 36588 (CBS)	56	56	21	EDDIE RABBITT ● Horizon, Elektra 6E-276	84	84	9	RAY, GOODMAN & BROWN Ray, Goodman & Brown II, Polydor 1-6299
2	2	8	BARBRA STREISAND Guilty, Columbia FC 36750	30	32	7	KOOL & THE GANG Celebrate, De-Lite DSR 9518 (Mercury)	57	57	11	B-52'S Wild Planet, Warner Bros. BSK 3471	85	85	NEW ENTRY	AEROSMITH Aerosmith's Greatest Hits, Columbia FC 36865
3	3	7	KENNY ROGERS Greatest Hits, Liberty L00-1072	31	31	15	TEDDY PENDERGRASS ▲ TP, P.I.R. FZ-36745 (CBS)	58	58	17	THE CHARLIE DANIELS BAND ▲ Full Moon, Epic FE 36571	86	86	2	THE CLASH Black Market Clash, Epic 4E-36846
4	4	3	STEVIE WONDER Hotter Than July, Tania T8-373M1 (Motown)	32	32	NEW ENTRY	NEIL DIAMOND The Jazz Singer, Capitol SWAV 12120	59	59	31	STEPHANIE MILLS ● Sweet Sensation, 20th Century T 603 (RCA)	87	87	3	GROVER WASHINGTON JR. Wineflight, Elektra 6E-305
5	5	20	QUEEN ▲ The Game, Elektra 5E-513	33	37	3	DIRE STRAITS Making Movies, Warner Bros. BSK 3480	60	60	21	CARLY SIMON Come Upstairs, Warner Bros. BSK 3443	88	91	37	WILLIE NELSON Stardust, Columbia JC 35305
6	6	15	AC/DC ▲ Back In Black, Atlantic SD 16018	34	35	14	POINTER SISTERS Special Things, Planet P-9 (Elektra)	61	61	14	SPLIT ENZ True Colours, A&M SP-4822	89	89	16	THE KINGS Are Here, Elektra 6E-274
7	7	15	PAT BENATAR ▲ Crimes Of Passion, Chrysalis CHE 1275	35	20	13	PAUL SIMON ● One Trick Pony, Warner Bros. HS 3472	62	62	9	DON WILLIAMS I Believe In You, MCA MCA-5133	90	90	3	THE BABYS On The Edge, Chrysalis CHE 1305
8	8	25	DIANA ROSS Diana, Motown M8-936M1	36	44	3	ROCKPILE Seconds Of Pleasure, Columbia JC 36886	63	63	26	WAYLON JENNINGS ● Music Man, RCA AHL1-3602	91	91	23	COMMODORES Heroes, Motown M8-939M1
9	9	8	THE DOOBIE BROTHERS One Step Closer, Warner Bros. HS 3452	37	39	10	SOUNDTRACK Times Square, RSO RS-2-4203	64	64	16	THE VAPORS New Clear Day, United Artists LT-1049	92	92	8	ROBERT PALMER Clues, Island ILPS 9595 (Warner Bros.)
10	10	7	THE JACKSONS Triumph, Epic FE 36424	38	38	12	TEENA MARIE Irons In The Fire, Gordy G8-997M1 (Motown)	65	65	12	GAMMA Gamma 2, Elektra 6E-288	93	93	5	PAT METHENY 80/81, ECM ECM-2-1180 (Warner Bros.)
11	11	6	THE POLICE Zenyatta Mondatta, A&M SP 4831	39	41	13	SOUNDTRACK ▲ Honeysuckle Rose, Columbia S2-36752	66	66	12	YES Drama, Atlantic SD 16019	94	94	83	WAYLON JENNINGS ▲ Greatest Hits, RCA AHL1-3378
12	12	2	EARTH, WIND & FIRE Faces, ARC/Columbia KC-2-36795	40	57	3	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card, Arista AL 9518	67	67	11	MOLLY HATCHET Beatin' The Odds, Epic FE 36572	95	95	108	FATBACK 14 Karat Srrinn SP-1-6729 (Polygram)
13	13	4	DONNA SUMMER The Wanderer, Geffen GHS 2000 (Warner Bros.)	41	42	21	SOUNDTRACK Xanadu, MCA MCA 6100	68	68	NEW ENTRY	BETTE MIDLER Divine Madness, Atlantic SD 16022	96	96	5	
14	14	NEW ENTRY	EAGLES Eagles Live, Asylum BB-705 (Elektra)												

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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	1	9	LADY —Kenny Rogers Liberty 1380
2	2	13	WOMAN IN LOVE —Barbra Streisand Columbia 1-11364
3	3	11	THE WANDERER —Donna Summer Geffen 49563
4	4	16	ANOTHER ONE BITES THE DUST —Queen Elektra 47031
5	5	13	I'M COMING OUT —Diana Ross Motown 1491
6	8	10	MORE THAN I CAN SAY —Leo Sayer Warner Bros. 49565
7	7	11	MASTER BLASTER —Stevie Wonder Tama 54317 (Motown)
8	9	5	STARTING OVER —John Lennon Geffen 49504 (Warner Bros.)
9	11	5	LOVE ON THE ROCKS —Neil Diamond Capitol 4939
10	10	12	DREAMING —Cliff Richard EMI-America 8057
11	18	4	HUNGRY HEART —Bruce Springsteen Columbia 11-11391
12	13	10	YOU'VE LOST THAT LOVIN' FEELING —Daryl Hall and John Oates RCA 12103
13	15	9	HIT ME WITH YOUR BEST SHOT —Pat Benatar Chrysalis 2464
14	14	14	WHIP IT —Devo Warner Bros. 49550
15	16	8	NEVER BE THE SAME —Christopher Cross Warner Bros. 49580
16	20	5	GUILTY —Barbra Streisand & Barry Gibb Columbia 11-11390
17	17	19	HE'S SO SHY —Pointer Sisters Planet 47016 (Elektra)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	39	6	SUDDENLY —Olivia Newton-John & Cliff Richard MCA 51007
36	37	10	TURNING JAPANESE —The Vapors United Artists 1364
37	50	2	PASSION —Rod Stewart Warner Bros. 49617
38	58	3	THE TIDE IS HIGH —Blondie Chrysalis 2465
39	47	5	GIRLS CAN GET IT —Dr. Hook Casablanca 2314
40	40	6	ONE TRICK PONY —Paul Simon Warner Bros. 49601
41	19	16	OUT HERE ON MY OWN —Irene Cara RSO 1048
42	54	2	ONE STEP CLOSER —The Doobie Brothers Warner Bros. 49622
43	43	13	YOU SHOOK ME ALL NIGHT LONG —AC/DC Atlantic 3761
44	27	10	I'M HAPPY THAT LOVE HAS FOUND YOU —Jimmy Hall Epic 9-50931
45	23	11	DREAMER —Supertramp A&M 2269
46	38	12	IF YOU SHOULD SAIL —Neilsen/Pearson Capitol 4910
47	61	2	I MADE IT THROUGH THE RAIN —Barry Manilow Arista 0566
48	42	10	SHE'S SO COLD —The Rolling Stones Rolling Stones 21001 (Atlantic)
49	59	4	TOGETHER —Tierra Boardwalk 8-5702 (CBS)
50	56	15	SWITCHIN' TO GLIDE/THE BEAT GOES ON —The Kings Elektra 47006

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	80	3	SHINE ON —L.T.D. A&M 2283
70	71	4	MORNING MAN —Rupert Holmes MCA 51019
71	82	2	THE WINNER TAKES IT ALL —Abba Atlantic 3776
72	86	2	HE CAN'T LOVE YOU —Michael Stanley Band EMI-America 8063
73	NEW ENTRY	NEW ENTRY	9 TO 5 —Dolly Parton RCA 12133
74	84	2	TEACHER TEACHER —Rockpile Columbia 1-11388
75	85	2	MY MOTHER'S EYES —Bette Midler Atlantic 3771
76	NEW ENTRY	NEW ENTRY	NEED YOUR LOVING TONIGHT —Queen Elektra 47086
77	87	2	KILLIN' TIME —Fred Knoblock & Susan Anton Scotti Brothers 609 (Atlantic)
78	88	2	EASY LOVE —Dionne Warwick Arista 0572
79	79	3	REAL PEOPLE/CHIP OFF THE OLD BLOCK —Chic Atlantic 3768
80	90	2	I NEED YOUR LOVIN' —Teena Marie Gordy 7189 (Motown)
81	NEW ENTRY	NEW ENTRY	COLD LOVE —Donna Summer Geffen 49634 (Warner Bros.)
82	NEW ENTRY	NEW ENTRY	TRICKLE TRICKLE —Manhattan Transfer Atlantic 3772
83	NEW ENTRY	NEW ENTRY	SMOKEY MOUNTAIN RAIN —Ronnie Milsap

18	6	17	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills 20th Century 2460 (RCA)
19	24	6	EVERY WOMAN IN THE WORLD —Air Supply Arista 0564
20	22	12	WITHOUT YOUR LOVE —Roger Daltrey Polydor 2121
21	21	17	LET ME BE YOUR ANGEL — Stacy Lattisaw Cotillion 4601 (Atlantic)
22	12	10	LOVELY ONE —The Jacksons Epic 9-50938
23	26	8	EVERYBODY'S GOT TO LEARN SOMETIME —The Korgis Asylum 47055 (Elektra)
24	30	6	DE DO DO DO, DE DA DA DA — The Police A&M 2275
25	29	7	DEEP INSIDE MY HEART — Randy Meisner Epic 9-50939
26	28	12	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings RCA 12067
27	31	6	IT'S MY TURN —Diana Ross Motown 1496
28	25	21	UPSIDE DOWN —Diana Ross Motown 1494
29	36	5	SEQUEL —Harry Chapin Boardwalk 8-5700 (CBS)
30	32	10	THIS TIME —John Cougar Riva 205 (Mercury)
31	33	10	I BELIEVE IN YOU —Don Williams MCA 41304
32	35	6	CELEBRATION —Kool & The Gang De-Lite 807 (Mercury)
33	41	2	TELL IT LIKE IT IS —Heart Epic 19-50950
34	34	13	ON THE ROAD AGAIN —Willie Nelson Columbia 1-11351

51	51	7	TEARS IN MY BEAN VIEW MIRROR —Mac Davis Casablanca 2305
52	65	2	TIME IS TIME —Andy Gibb RSO 1059
53	63	4	I LOVE A RAINY NIGHT —Eddie Rabbitt Elektra 47066
54	60	4	STOP THIS GAME —Cheap Trick Epic 19-50942
55	62	4	COULD I BE DREAMING — Pointer Sisters Planet 47920 (Elektra)
56	67	4	THE HORIZONTAL BOP —Bob Seger Capitol 4951
57	44	13	REAL LOVE —Doobie Brothers Warner Bros. 49503
58	69	3	TURN AND WALK AWAY —The Babys Chrysalis 2467
59	45	18	JESSE —Carly Simon Warner Bros. 49518
60	64	4	HELP ME —Marcy Levy and Robin Gibb RSO 1047
61	46	15	LOOK WHAT YOU'VE DONE TO ME —Boz Scaggs Columbia 1-11349
62	49	25	ALL OUT OF LOVE —Air Supply Arista 0520
63	48	11	THAT GIRL COULD SING — Jackson Browne Asylum 47036
64	75	3	GOTTA HAVE MORE LOVE — Climax Blues Band Warner Bros. 49605
65	NEW ENTRY		HEY NINETEEN —Steely Dan MCA 41036
66	53	21	I'M ALRIGHT —Kenny Loggins Columbia 1-11317
67	52	8	SOMETIMES A FANTASY —Billy Joel Columbia 1-11379
68	81	2	YOU —Earth, Wind & Fire ARC/Columbia 11-11407

84	55	13	COULD I HAVE THIS DANCE — Anne Murray Capitol 4920
85	NEW ENTRY		LOVE T.K.O. —Teddy Pendergrass P.I.R. 9-3116 (CBS)
86	57	24	DRIVIN' MY LIFE AWAY —Eddie Rabbitt Elektra 46656
87	NEW ENTRY		MISS SUN —Boz Scaggs Columbia 11-11406
88	NEW ENTRY		KEEP ON LOVING YOU — REO Speedwagon Epic 19-50953
89	89	3	ROUGH BOYS —Pete Townshend Atco 7318 (Atlantic)
90	66	7	BRITE EYES —Robbin Thompson Band Ovation 1157
91	68	5	DON'T SAY NO —Billy Burnette Columbia 1-11380
92	92	3	REMOTE CONTROL —The Reddings Believe In A Dream 9-5600 (CBS)
93	70	11	HOLD ON —Kansas Kirshner 9-4291 (CBS)
94	73	17	XANADU — Olivia Newton-John/Electric Light Orchestra MCA 41285
95	74	22	GIVE ME THE NIGHT —George Benson Warner Bros./Qwest 49505
96	76	4	BLUES POWER —Eric Clapton & His Band RSO 1051
97	78	21	LOOKIN' FOR LOVE —Johnny Lee Asylum 47004
98	NEW ENTRY		GYPSY SPIRIT —Pendulum Venture 131
99	99	8	I COULD BE GOOD FOR YOU —707 Casablanca 2280
100	100	25	FAME —Irene Cara RSO 1034



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15	11	LENNI LOUBINS Alive, Columbia C2X-36738	42	51	4	JOE JACKSON BAND Beat Crazy, A&M SP-4837	70	70	17	DIONNE WARWICK No Night So Long, Arista AL 9526	96	101	7	THE JONES GIRLS At Peace With Woman, P.I.R. JZ 36767
16	16	SUPERTRAMP Paris, A&M SP-6702	43	43	13	THE CARS Panorama, Elektra 5E-514	71	73	21	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere, MCA MCA-5130	97	63	8	LIPPS INC. Pucker Up, Casablanca NBLP 7242
17	12	DAVID BOWIE Scary Monsters, RCA AQL1-3647	44	49	29	AIR SUPPLY Lost In Love, Arista AB 9530	72	54	59	PAT BENATAR In The Heat Of The Night, Chrysalis CHR 1236	98	82	24	AL JARREAU This Time, Warner Bros. BSK 3434
18	21	ANNE MURRAY Anne Murray's Greatest Hits, Capitol S00-12110	45	45	37	BILLY JOEL Glass Houses, Columbia FC-36384	73	73	NEW ENTRY	BOZ SCAGGS Hits, Columbia FC 36841	99	90	18	DYNASTY Adventures In The Land Of Music, Solar BXL1-3576 (RCA)
19	17	GEORGE BENSON Give Me The Night, Warner Bros. HS 3453	46	46	4	PRINCE Dirty Mind, Warner Bros. BSK 3478	74	74	7	JEAN-LUC PONTY Civilized Evil, Atlantic SD 16020	100	110	8	CLIFF RICHARD I'm No Hero. EMI-America SW-17039
20	18	THE ROLLING STONES Emotional Rescue, Rolling Stones COC 16015 (Atlantic)	47	47	13	L.T.D. Shine On, A&M SP 819	75	75	5	HARRY CHAPIN Sequel, Boardwalk FW 36872 (CBS)	NEW & HOT			
21	24	THE TALKING HEADS Remain In Light, Sire SRK 6095 (Warner Bros.)	48	48	29	SOUNDTRACK Urban Cowboy, Full Moon/Asylum DP 90002 (Elektra)	76	76	10	ZAPP Zapp, Warner Bros. BSK 3463				
22	23	DEVO Freedom Of Choice, Warner Bros. BSK 3435	49	53	9	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL-7403 (Mercury)	77	85	3	BRUCE SPRINGSTEEN Born To Run, Columbia JC 33795	OAK RIDGE BOYS, Greatest Hits MCA MCA-5150			
23	26	CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3383	50	58	5	SPYRO GYRA Carnaval, MCA MCA-5149	78	88	3	HIROSHIMA Odori, Arista AL 9541	BRUCE SPRINGSTEEN, Darkness At The Edge Of Town Columbia JC 35318			
24	25	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol S00-12041	51	62	6	ARETHA FRANKLIN Aretha, Arista AL 9538	79	89	4	GEORGE THOROGOOD & THE DESTROYERS More George Thorogood & The Destroyers, Rounder 3045	HERBIE HANGCOCK, Mr. Hands Columbia JC 36578			
25	19	JACKSON BROWNE Hold Out, Asylum 5E-511 (Elektra)	52	52	26	SOUNDTRACK Fame, RSO RX-13080	80	102	6	RONNIE MILSAP Greatest Hits, RCA AHL1-3772	THE POLICE, Reggatta De Blanc A&M SP-4792			
26	34	CHEAP TRICK All Shook Up, Epic FE 36498	53	78	2	NEIL YOUNG Hawks And Doves, Reprise HS 2297 (Warner Bros.)	81	69	8	ELVIS COSTELLO Taking Liberties, Columbia JC 36839	THIN LIZZY, Chinatown Warner Bros. BSK 3496			
27	33	THE DOORS Greatest Hits, Elektra 5E-515	54	22	16	DARYL HALL & JOHN OATES Voices, RCA AOL1-3646	82	94	5	RANDY MEISNER One More Song, Epic NJE 36748				
28	30	LINDA RONSTADT Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)	55	50	8	DONNA SUMMER Walk Away (The Best Of 1977-1980), Casablanca NBLP 7244	83	87	6	SEAWIND Seawind, A&M SP 4824				



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LP This Week

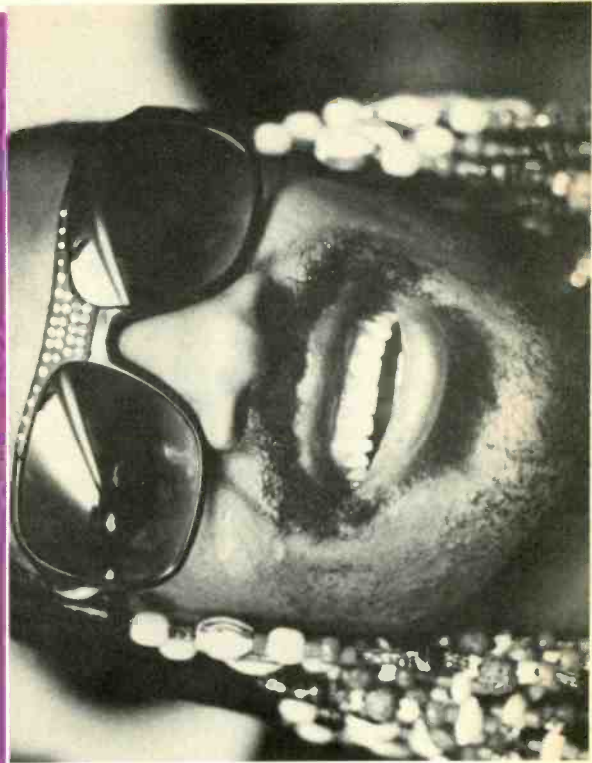
BRUCE SPRINGSTEEN

The River

Columbia PC-236854



9	9	14	I NEED YOUR LOVIN' —Teena Marie Gordy 7189	7	HOW LONG —Lipps Inc. Casablanca 2303	19	3	FEEL ME—Cameo Chocolate City CCLP 2016 (Casablanca)	33	26	8	LA TOYA JACKSON —LaToya Jackson Polydor PD-1-6291
10	15	6	KEEP IT HOT—Cameo Chocolate City 3219 (Casablanca)	4	LOVE OVER AND OVER AGAIN — Switch Gordy 7193 (Motown)	10	7	KURTIS BLOW —Kurtis Blow Mercury SRM1-3854	34	33	24	ONE IN A MILLION YOU — Larry Graham Warner Bros. BSK 3447
11	8	8	LOVE X LOVE —George Benson Warner Bros./Qwest 49570	6	FREAK TO FREAK —Sweat Band Uncle Jam 9-9901 (CBS)	11	6	AT PEACE WITH WOMAN — The Jones Girls P.I.R. JX 36767	35	45	2	THIS IS MY DREAM —Switch Gordy 68-999M1 (Motown)
12	10	18	FUNKIN' FOR JAMAICA — Tom Browne Arista/GRP 2506	4	COULD I BE DREAMING — Pointer Sisters Planet 47920 (Elektra)	12	4	THE WANDERER —Donna Summer Geffen GHS 2000 (Warner Bros.)	36	34	13	LOVE LIVES FOREVER — Minnie Riperton Capitol SOO-12097
13	13	10	THE WANDERER —Donna Summer Geffen 49563 (Warner Bros.)	8	I GO CRAZY —Lou Rawls P.I.R. 9-3114 (CBS)	13	6	ARETHA —Aretha Franklin Arista AL 9538	37	31	11	THE GAME —Queen Elektra SE-513
14	12	17	WHERE DID WE GO WRONG —L.T.D. A&M 2250	8	FUNKDOWN —Cameron Salsoul 2129 (RCA)	14	13	SHINE ON —L.T.D. A&M SP-4819	38	35	7	ONE STEP CLOSER —Doobie Brothers Warner Bros. HS 3452
15	20	8	REMOTE CONTROL —Reddings Believe In A Dream 9-5600 (CBS)	5	PROVE IT —Michael Henderson Buddah 623 (Arista)	15	8	HURRY UP THIS WAY AGAIN — Stylistics TSOP JZ 36470 (CBS)	39	38	19	ADVENTURES IN THE LAND OF MUSIC —Dynasty Solar BXL1-3576 (RCA)
16	14	18	HE'S SO SHY —Pointer Sisters Planet 47916 (Elektra)	5	HAPPY ENDINGS —Ashford & Simpson Warner Bros. 49594	16	8	RAY, GOODMAN & BROWN II — Ray, Goodman & Brown Polydor PD-1-6299	40	50	2	THE AWAKENING —The Reddings Believe In A Dream JZ 36875 (CBS)
17	21	8	WHEN WE GET MARRIED — Larry Graham Warner Bros. 49581	47	FANTASTIC VOYAGE —Lakeside Solar 12129 (RCA)	17	8	INHERIT THE WIND —Wilton Felder MCA MCA-5144	41	36	23	HEROES —Commodores Motown M8-939M1
18	16	17	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills 20th Century 2460 (RCA)	3	UNITED TOGETHER —Aretha Franklin Arista 0569	18	5	DIANA —Diana Ross Motown M8-936M7	42	37	6	HOLY SMOKE —Richard Pryor Laff 212
19	19	10	KID STUFF —Lenny White Elektra 47043	2	YOU—Earth, Wind & Fire ARC/Columbia 11-11407	18	24	14 KARAT —Fatback Spring SP-1-6729 (Polydor)	43	39	14	THE YEAR 2000 —O'Jays TSOP FZ 36416 (CBS)
20	30	4	I'LL NEVER FIND ANOTHER — Manhattans Columbia 11-11398	3	SHINE ON —L.T.D. A&M 2283	19	4	LOVE APPROACH —Tom Brown Arista/GRP 3008	44	42	16	NO NIGHT SO LONG —Dionne Warwick Arista AL 9526
21	18	13	HURRY UP THIS WAY AGAIN — Stylistics TSOP 9-4789 (CBS)	6	BOURGIE, BOURGIE — Gladys Knight & The Pips Columbia 1-11375	20	7	VICTORY —Narada Michael Walden Atlantic SD 19279	45	55	2	ODORI —Hiroshima Arista AL 9541
22	22	9	THE REAL THANG — Narada Michael Walden Atlantic 3764	5	HEAVENLY BODY —Chi-Lites 20th Century 2472 (RCA)	21	7	IRONS IN THE FIRE —Teena Marie Gordy 68-997M1 (Motown)	46	44	24	THIS TIME —Al Jarreau Warner Bros. BSK 3434
23	32	6	LOOK UP —Patrice Rushen Elektra 47067	5	SHOOT YOUR BEST SHOT — Linda Clifford Curton/RSO 1053	22	14	STONE JAM —Slave Cotillion COT-5224 (Atlantic)	47	47	3	LOVE FANTASY —Roy Ayers Polydor PD-1-6301
24	24	18	LET ME BE YOUR ANGEL — Stacy Lattisaw Cotillion 46001 (Atlantic)	6	DO ME RIGHT —Dynasty Solar 12127 (RCA)	23	25	WIDE RECEIVER —Michael Henderson Buddah BDS 6001 (Arista)	48	48	17	I TOUCHED A DREAM —The Dells 20th Century T-618 (RCA)
25	23	10	S.O.S. —S.O.S. Band Tabu 9-5526 (CBS)	4	THE GLOW OF LOVE —Change RFC 49587 (Warner Bros.)	24	15	TWENNYNINE — Twennynine With Lenny White Elektra 6E-304	49	49	NEW ENTRY	FANTASTIC VOYAGE —Lakeside Solar BXL1-3726 (RCA)
				4	MUG PUSH —Bootsy Warner Bros. 49599	25	4		50	50	NEW ENTRY	POSH —Patrice Rushen Elektra 6E-302



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MASTER BLASTER

Stevie Wonder
Tamlia 54317 (Motown)



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- 10 **CELEBRATION—**Kool & The Gang
De-Lite (LP) DSR 9518
- 11 **I NEED YOUR LOVIN'/CHAINS—**Teena Marie
Gordy (LP) G8-997M1
- 12 **LET'S GET FUNKY TONIGHT—**Evelyn "Champagne" King
RCA (LP) AFL1-9518
- 13 **I NEED YOU/SELL MY SOUL/FEVER—**Sylvester
Fantasy (LP) F-9601
- 14 **ACTION SATISFACTION/GET DOWN, GET DOWN—**
Melody Stewart
Roy B. Records/Brasilia (12-inch) RBDS 2512
- 15 **MASTER BLASTER—**Stevie Wonder
Tamla (LP) T8-373M1
- 16 **CHERCHEZ PAS/BOOGIE TALK—**Madleen Kane
Chalet/Prelude (LP) CH0 701
- 17 **IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/CAREER**
GIRL—Carrie Lucas
Solar (LO/12-inch) BSK 1-3579/YI 12015
- 18 **WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—**Devo
Warner (LP/12-inch*) BSK 3435
- 19 **EVERYBODY GET DOWN—**Mouzon's Electric Band
Vanguard (12-inch) SPV 36
- 20 **CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/
ONCE IN A LIFETIME—**The Talking Heads
Sire (LP) SRK 6095
- 21 **FASHION/ASHES TO ASHES—**David Bowie
RCA (LP) AOL1-3647
- 22 **SEABISCUIT IN THE FIFTH—**Belinda West
Panorama (12-inch) JD 12095
- 23 **IF YOU FEEL THE FUNK—**LaToya Jackson
Polydor (LP) PD1-6291
- 24 **BOOGIE TO THE BOP—**Mantus
SMI (LP) SM 7003
- 25 **UPTOWN/DIRTY MIND/HEAD—**Prince
Warner (LP) BSK 3478
- 26 **COULD I BE DREAMING/HE'S SO SHY/WE GOT THE
POWER—**The Pointer Sisters
Planet (LP) P-6
- 27 **EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—**Instant Funk
Salsoul (LP) SA 8536
- 28 **HOT LEATHER—**Passengers
Uniwave (LP) Import
- 29 **FUNTIME—**Peaches & Herb
Polydor (LP) PD-1-6298
- 30 **THE REAL THANG—**Narada Michael Walden
Atlantic (LP) SD 19279

- 31 **MORE BOUNCE TO THE OUNCE—**Zapp
Warner (LP) BSK 3463
- 32 **SLEEPWALK—**Ultravox
Chrysalis (LP) CHR 1296
- 33 **ANOTHER ONE BITES THE DUST—**Queen
Elektra (LP) 5E-513
- 34 **FUNKIN' FOR JAMAICA (N.Y.)—**Tom Browne
Arista (LP/12-inch*) GRP 5008
- 35 **SPACE INVADER—**Playback
Ariola (12-inch) OP 2201
- 36 **GIVE IT ON UP (If You Want To)—**Mtume
Epic (12-inch) 48-50918
- 37 **LOVE SENSATION—**Loleatta Holloway
Salsoul (LP) GA-9506
- 38 **BREAKAWAY—**Watson Beasley
Warner (LP/12-inch*) BSK 3445
- 39 **YOUR PLACE OR MINE—**Quinella
Becket (12-inch) BKS 012
- 40 **TOUCH ME NOW—**Bravo
Launch (12-inch) ATNC 1002
- 41 **DOUBLE DUTCH BUS—**Frankie Smith
WMOT (12-inch) 4WB 5351
- 42 **THROW DOWN THE GROOVE—**Bohannon
Phase II (LP) JW 36867
- 43 **ENOLA GAY—**Orchestral Maneuvers in the Dark
Din Disc (7-inch) Import
- 44 **LOOKING FOR CLUES/JOHNNY & MARY—**Robert Palmer
Island (LP) LPS 9595
- 45 **TAKE OFF—**Harlow
G.R.A.F. (12-inch) G 001
- 46 **IS IT IN—**Jimmy "Bo" Horne
Sunshine Sound (12-inch) SSD 4218
- 47 **PARTY VIBES/SHAME, SHAME, SHAME—**Ike & Tina Turner
Fantasy (LP) F-9597
- 48 **THERE'S NEVER BEEN (No One Like You)—**Bobby Youngblood
West End (12-inch) WES 22130
- 49 **DANCING WITH MYSELF—**Generation X
Chrysalis (7-inch) Import
- 50 **FEEL GOOD, PARTY TIME—**J.R. Funk
Brass/Brasilia (12-inch) 2511

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LUNDVALL, RICE NAMED

New CMA Board Choices Reflect Emergent Priorities

By KIP KIRBY

NASHVILLE—With an eye toward the future growth of country music in a period that's elevating it into a high-demand musical entity, the Country Music Assn. is setting its annual priorities through the election of a new board of directors.

Bruce Lundvall, president of CBS Records in New York, has been named chairman of the board for 1980-81, while Tandy Rice, president of Top Billing, Inc. in Nashville, has been voted the new CMA president.

Lundvall's appointment as board chairman is viewed by industry insiders as a significant link between Nashville and other major music centers and likely to increase across-the-board emphasis on country's increasingly important role nationally.

The recent CMA elections saw Tom Collins of Pi-Gem/Chess Music named executive vice president, with the following chosen as vice presidents of the organization: Bob Sherwood, Phonogram/Mercury, New York; Don Zimmermann, Capitol Records, Los Angeles; Jerry Bradley, RCA, Nashville; E.W. Wendell, WSM, Inc., Nashville; Jimmy Bowen, Elektra/Asylum, Nashville; Ken Kragen, Kragen & Co., Los Angeles; Charles Scully, SESAC, New York; Lee Zhitto, Billboard, Los Angeles; Leonard Feist, National Music Publishers Assn., New York; Jim Duncan, Radio & Records, Los Angeles; Dick Blake, Dick Blake International, Nashville; and Andy Wickham, Warner Bros. Records, Los Angeles.

Mervyn Conn of the Mervyn Conn Organization in London has been elected international vice president. CMA's 1980-81 secretary is Barrie Bergman of the Record Bar, with Sam Marmaduke, Western Merchandisers, serving as assistant secretary.

Neil Rockoff, KHJ-AM in Los Angeles, is the newly-elected treasurer, with Mary Reeves Davis of Jim Reeves Enterprises in Nashville chosen assistant treasurer. Singer

Brenda Lee is sergeant-at-arms, and Dan McKinnon of KSON-AM in San Diego is assistant sergeant-at-arms. Glenn Snoddy of Woodland Sound Studios in Nashville will act as the CMA historian for the new term.

These new officers join current CMA directors Dick McCullough and Katie Coke, representing ad agencies; Barbara Mandrell and Don Reid in the artist/musician category; Jack D. Johnson and Don Light for artist manager/agent; Joe Sullivan and Bette Kaye in the talent buyer/promoter group; Bill Anderson and Tom T. Hall, composers; Dale Turner and Len Ellis, disk jockey category; A. Torio and John Davies, international; Ed Konick and Bob Austin, publications; publishers Bill Lowery and Ralph Peer; Don Nelson and Jim Slone in the radio/tv group; Jim Foglesong and Bruce Lundvall for record companies; Hutch Carlock and Jim Schwartz in the record merchandiser category; and directors-at-large Chic Doherty, Joe Galante, Irving Waugh, Rick Blackburn, Hal David and Sam Lovullo.

If the past year saw increased international activity for country music, the coming year is expected to place even stronger emphasis on the areas of film and television exposure.

"I see the 1980s as the space age of electronic media," says new CMA president Tandy Rice. "I would hope that we will be taking a more positive and aggressive approach toward using our resources in this area for country." Rice also hopes to see stronger CMA membership from the ranks of country radio.

Echoing this sentiment is Jo Walker, executive director of the CMA. She points to the international and domestic popularity of country music—noting that plans are now in the works for the April board meeting of CMA to be held in London—and says she believes movies and television will play an increas-

ingly relevant role in the expansion of country.

Other areas she hopes will be focused upon in the coming year are merchandising of country music at the retail and rack levels, more research, and perhaps production of a new documentary film similar to the one CMA did in 1971, titled "For My Next Number."

A major first for the CMA is its involvement with the National Kidney Foundation's nationwide country music radiothon slated for March 7-8, 1981. It marks the first time the CMA has lent its support to a national event of this kind sponsored by a voluntary health agency (and is also the first national public education and fund-raising event in the Kidney Foundation's history).

The upcoming radiothon, officially sanctioned by the CMA, is expected to involve more than 125 country radio stations and will be hosted by Ralph Emery of WSM-AM. Each National Kidney Foundation affiliate is responsible for producing the radiothon in its area; the national office will produce 30-minute segments to be aired every hour.

Charlie Daniels and Brenda Lee have agreed to act as cochairmen of the event, hosting portions of the national segment with Emery. Other country artists expected to participate in the event are Tom T. Hall, Barbara Mandrell, Kenny Rogers, Ronnie Milsap, Johnny Cash, the Oak Ridge Boys, Mel Tillis, Jerry Clower, Jerry Reed and the Statler Brothers.

This country music radiothon is intended to become an annual event to take place every second weekend in March, which is national kidney month in the U.S.



ART NOTES—RCA artist Eddy Arnold, right, presents Nashville television host Dan Miller with a copy of his favorite picture. Arnold discussed art, both visual and aural, on a recent taping of the local WSM-TV show, "Miller And Company."

THIS MONTH'S FAD

Bull-Riding Singles

NASHVILLE—Some people say it's a lot of bull.

But that's the whole idea behind the current craze of riding mechanical bulls. And country music, never one to lag far behind a popular social phenomenon, is now producing a herd of bull-riding singles designed to spur the fad even further.

Following in the hoofprints of "Urban Cowboy" come such titles as "Beulah And The Bull" by Buck Board on Crummy Records, "The Bucking Machine" by rodeo rider Chris LeDoux (who has proven himself adept on both the mechanical version and the real thing), "Ride That Bull, Big Bertha" by Marlow Tackett on Kari Records, "Gone To Gil-

ley's" by James Pastell on RSD, and most recently, Liz Lyndell has lassoed the first female bull-riding single. "I'm Gonna Ride Gilley's Bull" on Koala Records.

Not only that, but she doesn't intend to stop with one single: Lyndell is also planning to cut an entire album of new wave urban cowgirl tunes about contemporary cowboy life in the big city.

The Tackett record, "Ride That Bull, Big Bertha," is on the Hot Country Singles chart this week at 92.

Comments one artist about the current crop of bull-baiting singles, "I guess you could say we're looking for the big bucks."

KIP KIRBY

NOVEMBER 29, 1980 BILLBOARD

News-breaks

• NASHVILLE — BMI recently hosted a reception and dinner for the Atlanta Songwriters Assn. prior to the organization's showcase concert for 13 of its member writer/artists at a local nightclub. The showcase is an annual event designed to feature Atlanta musical talent for the Nashville community.

• NASHVILLE — Barbara Doss Promotions, formerly based in Austin, Tex., has opened offices at 1123 Church St. (615) 244-4661. She will handle Stardust Records artists Billy Grammer, Bill Carlisle and Jack Randy.

• NASHVILLE — Strengthening the group's foreign base, the Bellamy Brothers embark on an international television promotion tour through mid-December, covering England, Germany, Austria, Italy and Holland.

• CENTRAL, Miss.—Jerry Clower has been chosen to serve as the Mississippi Marine Corps Reserves' 1980 "Toys For Tots" chairman. Clower will donate his services in tv, radio and print spots seeking to raise 20,000 Christmas toys for needy and underprivileged children. Clower himself is a resident of this area, residing in Yazoo City, Miss.

Epic, Gilley's, Pro-Art Tie On 'Urban Cowgirl' Promo

NASHVILLE—Epic is coordinating an "Urban Cowgirl" promotion in conjunction with its artist Mickey Gilley, tieing-in with Gilley's Club in Texas and the Pro-Art Poster Co.

The contest debuted in early November under the logo, "The Urban Cowgirl National Promotion Contest," and will run through the month of December, involving national country radio participation in projected 20 markets.

Contestants will send in a personal "urban cowgirl" photo to their nearest contest station for judging by Epic and individual radio personnel.

A total of 50 local "urban cowgirls" will be selected, along with a local grand prize winner in each market. Local winners will receive a Gilley T-shirt and album, while local grand prize winners will get a pair of Gilley's brand jeans, a jean

vest, windbreaker, belt buckle, shirt and a complete Gilley Epic LP catalog.

All local grand prize finalists will be eligible for the national grand prize. From the 23 chosen nominees, three winners will be announced to receive an expense-paid trip to Gilley's Club in Pasadena, Tex., where they will be photographed for a Pro-Art poster.

The top prize winner will be awarded a contract by Pro-Art providing her with royalty payments on the sales of her individual poster.

Gayle On CBS-TV

NASHVILLE—Crystal Gayle hosts her second prime time television special Thursday (4) with guests Eddie Rabbitt, Dionne Warwick and the Charlie Daniels Band.

Gayle's CBS special will air nationally from 9-10 p.m. The show was taped on location in Nashville, Los Angeles and Provo, Utah and features a Gayle medley of blues and torch numbers, along with several selections from her current LP, "These Days." Gayle will also perform with each of her guests on the variety special.

For the Record

NASHVILLE—The artist appearing on the recent MDJ Records showcase at the new Home of Alabama in Birmingham was Little Willie Rainsford, not Little David Wilkins, as was reported in the Nov. 15 "Nashville Scene" column.



PERFECT HARMONY—Rex Allen Jr. and Margo Smith combine efforts for their first duet, "Cup Of Tea," shipped in mid-November. Both Warner Bros. artists will continue solo careers, but plan to perform together for several shows.



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NOVEMBER 29, 1980 BILLBOARD

Billboard®

Hot Country Singles

Survey For Week Ending 11/29/80

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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, (Writer), Label & Number (Dist. Label) (Publisher, Licensee). Includes entries for Crystal Gayle, John Conlee, Kenny Rogers, Ronnie Milsap, Alabama, Charley Pride, Mickey Gilley, Larry Gatlin, Bellamy Brothers, Sylvia, Conway Twitty, Johnny Lee, Barbara Mandrell, Mac Davis, Charlie Rich, Merle Haggard, Johnny Rodriguez, Eddie Rabbitt, Leon Everette, Jackie Ward, Joe Stampley, Billy 'Crash' Craddock, Janie Fricke, Reba McEntire, Terri Gibbs, Gene Watson, Loretta Lynn, The Oak Ridge Boys, Bobby Goldsboro, Porter Wagoner & Dolly Parton, The Statler Brothers, Anne Murray, Brenda Lee, Lynn Anderson, and Marty Robbins.

☆ 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.)

3 Atlanta Pools Collab To Push Disco LPs

NEW YORK—Three Atlanta-based record pools, the Dixie Dance Kings, the Aqua Pool and the Atlanta Underground Record Pool are, in an unusual show of solidarity, working together in an effort to better promote new dance music records through the clubs they represent.

The three pools, with a combined membership of more than 100 disco deejays throughout the Southeast, service a broad cross-section of straight, gay, black and mixed clubs. The liaison, unusual among record pools which have gained a notoriety for feuding among themselves, is designed to give member clubs specializing in certain types of clientele, access to a broader choice of music programming than they would normally have.

As Dan Miller, head of the Dixie Dance Kings pool explains: "We have noticed some diversification in our playlists in the last six months. While all our member clubs seem to be playing a wider variety of music, a very distinct pattern is emerging."

Explaining the changes Miller continues. "About 80% of the product played in our region lies in the crossover range and can be successfully played in most clubs. However, the remaining 20% remains somewhat polarized. For example, while the new wave group Devo is number one among Georgia clubs serviced by the Dixie Dance Kings, the group is receiving almost no play at r&b oriented clubs serviced by Aqua and the Atlanta Underground.

"In turn, Zapp's record is a favorite among members of Aqua and the Atlanta Underground Pool, but is not getting enough play to be of any

Chi Club Remodels

CHICAGO—The Apollo South disco located in Harvey, Ill., has undergone extensive remodeling under supervision of Carl D. Bogan of Atlanta, Ga. The club reopened Oct. 15.

One of the noteworthy new interior fixtures is a custom designed pyramid waterfall with 200 gallon capacity.

significance in clubs serviced by the Dixie Dance Kings."

Miller continues: "The trend indicates that while most of the clubs serviced by all three pools are programming most available dance music product, those rooms connected with the Dixie Dance Kings are having more success with high energy new wave sounds, while members of the Aqua Pool and the Atlanta Underground Pool are enjoying better audience responses with music featuring beats-per-minute under 115."

Miller stresses that the new interaction between the three Pools in no way suggests a shift towards a merger. He states all three pools have well-established distribution and feedback systems, a merger would be counter-productive. He adds, "What we are doing in essence is working closely together, exchanging product and promotional ideas, and assisting each other with our roster systems and feedback sheets."

"We are also working closely with the labels that service us with product, and urging them to ship more copies of strong r&b product so that we can all better cover the vital r&b market," states Miller.

Product serviced by the labels to Aqua and the Atlanta Underground through the Dixie Dance Kings is, according to Miller, fed back in the Dixie Dance Kings usual formats on Aqua and the Atlanta Underground's feedback sheets, and is promoted the same way that Dixie Dance Kings promotes other products it handles.

Miller also discloses that some member deejays of the Aqua pool are reporting their top 20 tunes to Jonathan Rivers, r&b chart coordinator of the Dixie Dance Kings. States Miller, "We feel that with this input, our r&b chart will be more reflective of the market."

Miller states that while all three pools remain independent, the new cooperation between James Dickerson (the Aqua Pool) and Steve Rhim (the Atlanta Underground), "will allow us not only to give every dance music release the best possible exposure, but also to more quickly recognize the potential for crossover."



Billboard photo by Chuck Pulin
TALENTED TYLER—Steve Tyler, formerly of the rock group Aerosmith, and now performing as a solo artist, wows the crowd at the new Privates dance club on Manhattan's upper East Side.

AT REGINE'S

Police Benefit Will Recreate Baker's Life

NEW YORK—Josephine Baker, the American entertainer who became a legend in Europe, will have her life story recreated in music and costumes Dec. 1, at Regine's disco here as part of an elaborate benefit for the New York City Police Relief Fund.

The benefit, and the Baker segment, are being staged by Regine and the Foreign Friends Of New York, a non-profit organization formed two years ago by members of New York's foreign community to show their appreciation of the city "in some tangible way."

The Baker segment of the show is being produced by Andre Levasseur, with the permission of Princess Grace of Monaco and the Societe des Baines de Mer. Levasseur was responsible for creating, producing, decorating and costuming Baker for the final show of her life, a Red Cross benefit given in 1974 in Monaco before Princess Grace and thousands of other specially invited guests.

Lionel Hampton also is scheduled to perform at the benefit for which prices range from \$75 to \$250 per person.

The honorary committee for the benefit include such music industry luminaries as Sammy Davis Jr., Paul Anka, Sammy Cahn, Cab Calloway, Charo, Cy Coleman, Ahmet Ertegun, Gloria Gaynor, Marvin Hamlisch, Quincy Jones, Neil Sedaka and Bobby Short, as well as an assorted number of Hollywood and Broadway actors and actresses, politicians, socialites and counts, barons and princesses.

This is believed to be the first time in its 60-year history that the Police Relief Fund, formed to assist wid-

(Continued on page 59)

DISCO GOING ROLLER?

Line To Purchase Bond's Lengthening

NEW YORK—Goodskates International, one of the fastest growing roller disco operations in the country, is in the forefront of a growing number of entrepreneurs seeking to gain control of the troubled Bond's disco here.

However, chances are that in spite of reports to the contrary, Bond's owners, John Addison, Maurice Brahm, Jay Levey and Fifi Nicolas, all facing sentencing Dec. 4 on charges of tax evasion, may not relinquish control of the room.

Sources close to Bond's disclose that its principals have put a lot of time, money and creative energy into the space and would like to hold onto it, regardless of what punishment they draw when they come up before a federal judge for sentencing next month.

The sources further reveal that Bond's owners anticipate that they may have their liquor license revoked as a result of their run-in with the law, and are making contingency plans for the room in the event that the liquor license is lifted.

These plans include working closely with Goodskates on the establishment of one of the roller disco company's roller ballrooms. In the area now occupied by Bond's sprawling dance floor.

The plan is in the event the liquor license is lost to convert Bond's into a roller disco complex featuring roller disco dancing, entertainment on wheels and a skate school operated by Bill Butler (one of the nation's leading experts on roller disco dancing) in conjunction with Goodskates.

A preview of this plan was presented at Bond's Thursday (13). It was followed by a second preview Sunday (16), and a third Thursday (20). The previews will feature members of the Goodskates Entertainment Co., with Randy "Dr. Skatemore" Higginson as master of ceremonies. The admission fee will be \$8 per person, with a modest charge tacked on for skate rentals and tutoring.

The long range plan for turning the room into a permanent Roller ballroom will go into effect next January providing the club is not sold to some other interest group before that time.

Judy Lynn, founder and director of Goodskates, is hoping that whether a sale or a contractual agreement is arranged for the operation of Bond's in the new year, her organization will remain a viable force in the project.

She thinks the room and its location are ideal for a Goodskates Roller ballroom, and is optimistically mapping several creative

plans for its future use. These, if they materialize, include the creative meshing of jazz dancing with roller skating. According to Lynn, three jazz dance companies will work with Goodskates on this project.

Meanwhile, it is reported that among the other companies vying for the takeover of Bond's is one that is seeking to present a format of live rock concerts plus disco dancing in the room.

It was reported that negotiations with this potential buyer, whose identity has not been revealed, has been going on behind the scenes for some time, and that a final agreement may already be in the works.

Goodskates, meanwhile, already successfully operates the Goodskates disco roller rink and training school in New York's Central Park, as well as Roller ballroom in Sag Harbor, N.Y. Another 20 such rooms are slated for construction at strategic locations throughout New York and New Jersey.

Lynn and Goodskates also are creative consultants to an estimated 44 roller disco rinks in such European countries as Germany, Switzerland and Holland. They work closely with major European rink builders including LAS of Germany, said to be one of the largest in Europe.

N.Y. Checking Out Clubs For Fire Hazards

NEW YORK—Beleaguered disco operators in New York are again under the close scrutiny of yet another government regulatory agency. This time the Buildings Dept., in conjunction with the Fire Dept., has launched fire safety inspections of hundreds of clubs in Brooklyn, the Bronx, Queens and Manhattan.

According to reports, inspectors from both city agencies have stepped up investigations to determine whether club operators around the city are complying with the city's so-called Blue Angel Law, passed two years ago following a fatal fire at the Blue Angel cabaret which claimed the lives of seven persons.

According to the law, the clubs must be equipped with fire alarms, automatic water sprinkler systems and adequate emergency exits. They must also be free of hazardous flammable materials, especially in their decor. (Continued on page 58)

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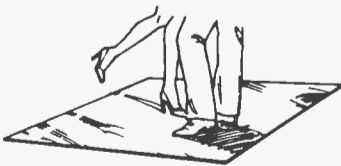
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Sound, Light Equipment Markets Rise Abroad

Europe, Latin America Lure U.S. Firms

NEW YORK—The slowness of European sound and lighting equipment manufacturers to capitalize on the burgeoning disco field has resulted in a major overseas market for U.S. manufacturers and suppliers.

This was disclosed by Stuart Rock, president of GLI/Integrated Sounds, a New York-based manufacturer of disco and cabaret sound components.

The emergence of the European market comes as a boon to U.S. manufacturers who, in the past year, have seen a leveling off of the disco phenomenon in this country, and with it, a diminution in the need for the services they offer.

Rock confesses that the "discovery" of the European market, and the emergence of the equally significant South American market, have created a welcome turnaround in what could otherwise have been a disastrous situation for many U.S. manufacturers. Until now, they have focused their operations almost exclusively on the U.S. disco boom.

Rock explains that U.S. manufacturers have been able to gain a foothold in the lucrative European market because European equipment manufacturers have not kept pace with the ever-growing needs of the industry for sophisticated, state-of-the-art products.

He continues, "European disco operators are leaning toward bigger, more elaborate American-style clubs, but the equipment manufacturers, especially the sound systems people, are still turning out low-end products which do not meet current needs."

In tapping the European and South American markets, U.S. equipment manufacturers are faced with hurdling the problem of language differences. In GLI's case, the firm has appointed native distributors in each of the countries in which it conducts business. Rock admits that the strategy has worked well for his company, which now does a significant percentage of its business in Europe, South America and even Japan.

GLI's distributors are based in such countries as Italy, England, Germany, Holland, Luxemburg, Belgium, France, Australia, Iceland and all the Scandinavian countries.

Although GLI has shifted the focus of its marketing attention from the U.S. to Europe, South America and other foreign countries, the firm still does a comfortable amount of business in this country.

Rock explains that although a smaller number of new clubs is being built here, there remains a huge replacement market and an increasingly viable roller disco market.

GLI, which boasts that it was one of the original creators of equipment especially designed for use in the roller discos, is now enjoying a sizable share of this market.

Rock predicts that discotheques, especially in Europe, will continue to be big business because that continent is made up of several distinctly different countries. Unlike

Club In Scranton Evokes Nostalgia

PHILADELPHIA—Disco nostalgia, featuring the top disco hits of 1974 through 1980, highlighted the sixth anniversary party of the Times Square disco located in the Weldwood complex in Eynon, a suburb of Scranton.

The club claims the distinction of being the innovator of disco entertainment in Northeastern Pennsylvania. On hand for the celebration were such groups as Odyssey, Gatsby and Hotline.

the United States, these countries, especially in entertainment, are not influenced by what their neighbors

By RADCLIFFE JOE
do. "The trouble with the U.S.," Rock laments, "is that if one person

sneezes, the entire country catches cold. The same is not true of Europe."

Meanwhile, in its continuing program of diversification, GLI/Integrated Sounds is developing a line of sound equipment to be marketed under the Vortec brand name and geared for use by concert musicians.

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Disco Mix

By BARRY LEDERER

NEW YORK—If you enjoyed Archie Bell & the Drells' "Tighten Up," then the Yellow Magic Orchestra's updated version will be a delight.

The specially extended version available on A&M runs 5:42. On this disk the group has dropped its Far Eastern flavor for a more Western appeal that deejays should have no difficulty accepting.

Hard-edged vocals and raw energy prevail on Ian Lloyd's 12-inch 3 3/4 r.p.m. "Do You Wanna Touch Me (Oh Yeah)" on Scotti Bros. (distributed by Atlantic).

Other noteworthy selections on the album include "Dedicated To You," "Can't Get Enough," "Trouble" and "Walk Away."

West End Records, under the direction of Mel Cheren, is an avant-garde label always looking for a new idea or novel concept for its releases.

disk set from its latest release, volume 3 program 11. It includes an extended version of the Three Degrees' tune, "Set Me Free," from the Ariola LP "3D"

Amy Bolton's "Do Me A Favor" has been extended to 6:46 for this program and is presently available on Import/12.

"Here's To You" is taken from the Sky LP, Skypport on Salsoul. The group, with slick harmonies and a commercial sound that is reminiscent of Chic has never sounded better.

Regine Benefit

ows and orphans of New York policemen killed in the line of duty, has endorsed the fundraising efforts of a private group.

Regine Zylberberg, head of the worldwide Regine conglomerate, has not targeted a dollar figure which she hopes the benefit will achieve.

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Billboard

Disco Top 100

Survey For Week Ending 11/29/80

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE(S), Artist, Label, This Week, Last Week, Weeks on Chart, TITLE(S), Artist, Label. Contains 100 entries of disco music chart data.

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * non-commercial 12 inch

Upward arrows indicate 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.

Sound Business



SPARS ACTION—Jules Malamud, third from right, makes a point at a recent Society Of Professional Audio Recording Studios at Regent Sound Studios, New York. Malamud is helping to guide future SPARS activities. Shown, from left, are SPARS officers Mack Emerman, sitting, Joe Tarsia, Malamud, Malcolm Rosenberg, Dave Teig, Bob Lifton and SPARS president Murray Allen.

L.A.'s Audio Retailers Organize

LOS ANGELES—A new professional audio dealers trade association has been formed here.

Dubbed PADA for Professional Audio Dealers Assn., the group will be headquartered in Los Angeles with Dave Kelsey, president of

Filmways Audio Group, acting as temporary chairman.

Kelsey indicates that initial membership will be limited to dealers of professional audio equipment whose sales exceed \$1 million annually. He adds that the purpose of

the organization is "educational" in nature, with emphasis on successful business operation.

Additionally, a national media campaign is blueprinted which is designed to help educate consumers
(Continued on page 61)

SUCCESSFUL JUBILEE

Chicago Push On Audio/Video Units

CHICAGO—The new audio/video era of consumer electronics was brought home to local area consumers with a 10-day Consumer Electronics jubilee that had broad-based industry support.

The Nov. 14-23 promotional campaign included more than 600 in-store events and was recognized by the city with an official "Consumer Electronics Week" proclamation.

The Electronics Industries Assn. Consumer Electronics Group, which organized the campaign, sought broadened consumer education and hoped to fuel retail demand in the all-important upcoming Christmas sales period.

According to EIA/CEG vice president Jack Wayman, similar city-wide promotions are planned for 1981 in a major East Coast metro area and a similar West Coast market.

Chicago is the first market to stage the jubilee.

The in-store events were advertised in Nov. 9 newspapers, and 100,000 events schedules were distributed at shopping centers and commuter train stations.

Parachutists carried portable videocassette gear aloft in one demonstration sponsored by a major appliance chain and Quasar. Also demonstrated in several stores was videodisk technology, which is hav-

ing its Chicago introduction this fall.

Special seminars for women on audio component shopping and audio technical clinics were part of the widespread promotional activity too, and several area motion picture theatres screened the industry documentary film, "The Link Between Us . . . Electronics."

In addition to the Jubilee retail activities, EIA/CEG staff members appeared on a number of television and radio talk shows. Stress on reliability and energy efficiency and anti-inflationary value of today's electronics products was placed in these presentations.

Audiophile Cassettes Tested On Campus

LOS ANGELES—Mobile Fidelity Sound Labs begins test marketing its audiophile cassettes in three markets, Colorado, Northern California/Northern Nevada and the Ohio Valley.

Students at seven universities in the test areas will be invited to conduct evaluations of the cassettes. Participating college students become eligible to win the complete series of six titles.

The cassettes are on sale at autosound dealers as well as the usual audio distribution outlets.

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Sound Business

Dow Stereo Chain Opening 1st San Diego Superstore

SAN DIEGO—Dow Stereo is opening a "home entertainment superstore" in this market.

The superstore, Dow claims, is the first of its kind in the city, and will entail 23,000 square feet of space and will feature more than 120 major brands of home entertainment equipment.

At 23,000 square feet of space, the store may be one of the biggest in the audio/video field.

Dow's current five San Diego stores, according to Doug Ferguson, operations vice president, specialize in home and car audio equipment. The superstores will also include video, television, video games and complete sales, service and installation facilities.

Negotiations are also underway for a second and third location in the

San Diego area for additional superstores.

In Los Angeles, the Federated chain has been employing the superstore concept for its audio/video merchandising for the past several years.

Ampex-Compact Sign Agreement

LOS ANGELES—Ampex Corp. has signed an original equipment manufacturer agreement to supply Compact Video Sales, Inc., with audio and video equipment as well as accessories for integration into Compact's mobile and studio production systems.

(Continued on page 62)

S. F. Trade Show Bid Is Rejected

CHICAGO—A bid to move the National Assn. of Music Merchants winter trade show out of Anaheim, Calif., has been turned down by show exhibitors.

The Council of Music Industry Assn. Presidents at its recent meeting here rejected San Francisco as a winter show site in the foreseeable future. San Francisco's new Moscone Convention Center had hoped to attract the music instrument and sound reinforcement equipment trade expo.

Dates of the 1981 winter expo are Feb. 6-8 at the Anaheim Convention Center. NAMM also is the sponsor of an annual summer international expo that is held alternately in Chicago and Atlanta.

The Council of Music Industry Assn. Presidents, which includes the presidents of CAMEO and six other supplier groups, cited higher San Francisco costs as the primary factor in the decision. The group serves as an advisory body in setting National Assn. of Music Merchants show policies.

A NAMM official says the commitment to Anaheim extends through 1987.

Import Figures Show That Tape Hardware's Up

LOS ANGELES—Tape hardware is strong but disk hardware is weak, according to the Electronic Industries Assn.'s latest import figures.

For the third quarter, record players, changers and turntables show a 21% drop in the number of units imported to the U.S. compared to the same period last year. For the year to date these components are 10% below last year's levels.

Audio tape recorders, on the other hand, show a 23.4% jump in unit imports for the third quarter, compared to the 1979 third quarter figures. For the year, this category is up 27.1% over last year.

Autosound tape players show a decline of 12.5% for the quarter, and 10.3% for the year.

Ampex Cassettes Previewed At CES

LOS ANGELES—Ampex will give its redesigned audio cassette line its first major public showing at the upcoming CES in Las Vegas, the company says.

Central to the revamped line is Ampex's EDR Auto-Pack, now in a new box to better protect cassettes used in cars.

Ampex will also offer two CES promotions to dealers—25% discounts on the EDR Auto-Pack and the company's Grand Master line.

New PADA Group

Continued from page 60 on PADA and its members. Kelsey asks interested dealers to contact him directly at the Hollywood-based Filmways Audio Group.

Prior to joining the Filmways Audio Group as president, Kelsey ran a successful pro audio sales operation called ACI/Dave Kelsey in Los Angeles. That operation is now part of Filmways.

He was also the prime mover behind Multi-Track Expo several years ago in Los Angeles, a combination consumer/trade show at the L.A. Convention Center which was aimed at educating the pro and semi-pro audio communities.



NEVE UNRAVELLED—Buddy King, second from right, owner of Soundcastle Recording Studios, Los Angeles, jokingly surveys a new Neve 8108 mixing console prior to its complete installation at his facility. Shown, from left, are engineer Joe Chiccarelli, artist Tonio K, chief engineer Bill Bottrell, King and Nick Van Marth, an independent producer.

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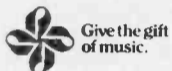
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NOVEMBER 29, 1980 BILLBOARD

Sound Business

Studio Track

LOS ANGELES—Action at Allen Zaentz: engineer Brian Gardner is mastering Donna Summer's new Giorgio Moroder/Peter Bellotte-produced single for Geffen Records, Zapp's Warner Bros. LP debut, the Gap Band's new single release on Mercury/Phonogram and Edmund Syl-

ver's Casablanca single; while engineer Chris Bellman masters a new single for X, produced by Ray Manzarek for Slash, Kevin Moore's Holden Raphael-produced single for Casablanca, and Taka Boom's Jim Callon-produced single for JDC Records.

At Capitol Studios: Al Schmitt mixing a new Brenda Russell album for A&M, Andre Fischer producing, and Ken Perry mastering a new single for Liberty/EMI artist Cliff Richard, as well as Dottie West's new Brent Mayer/Randy Goodrum-produced LP.

Producer Rych McCain at A&M Studios mixing Shades Of Brown's new single, Don Kolden at the board. The project is for Highest Joy Records.

Activity at Artisan Sound: disk cutting engineer Gregory Fulginiti mastering a new Norman

Granz-produced Lorne Lofsky LP for Pablo. Ian Matthews new RSO LP, Sterling Harrison's new Atlantic LP, and the soundtrack for "The Stuntman" on 20th Century-Fox Records.

At Larrabee Sound, Uncle Jam Records artist A Ra Ra being produced by Nene Montes with Randy Tominaga engineering, Larry Greenstein assisting; Leon Sylvers producing Shalamar and the Whispers for Solar, Linda Corbin and Peter Danski engineering; and Sylvers also producing Todd Bridges for ARC Records, Taavi Mote and Peter Danski at the console.

Flo & Eddie working on a new project at Mad Dog Studio. Other activity there: Harold Bronson producing the Wedge for Rhino Records, as well as the Grandmothers.

At Rusk Sound, Pete Bellotte producing Judy Cheeks for Ariola, Juergen Koppers engineering, Steven D. Smith assisting, and Jacques Morali and Mike Rox producing the Capitols for Can't Stop Productions, Steve D. Smith assisting.

At Concorde Recording Center: Margo Michaels recording vocal tracks for Atlantic, Holland/Dozier/Holland producing, LT. Horn engineering; Caiphus Semmenya producing Letta Mbulu, Gerry Brown engineering; and Shel Talmy producing the Sorrows for Pavilion, Gerry Brown engineering.

★ ★ ★

John Gomez and Elliot Rosoff producing R&B at Opal Recording Studios, N.Y., Bill Stein and Andy Langston engineering.

Muscle Shoals action: David Hood and Jimmy Johnson working on sides on Jackson Highway for MSS Records, Mary Beth McLemore at the board; Millie Jackson and Brad Shapiro overdubbing the Muscle Shoals Horns for Polydor; and Barry Beckett producing Lenny LaBlanc's LP, Gregg Hamm engineering.

Rabbit Productions and Elliot Gorlin working with Stephanie Davy at Workshoppe Recording Studios, Douglaston, N.Y., on a new EP, Kevin Kelly at the board.

At Bill Lowery's Southern Tracks, Atlanta: Alicia Bridges remixing tracks for a new LP, Bridges and Susan Hutcheson coproducing, Doug Johnson engineering; Bruce Blackman and Mike Clark producing the Eaze, Doug Johnson engineering; Joe South producing Joe and Barbara South; and Mike Clark producing Thetis Sealey and Mike Jones with Johnson engineering.

At Axis Sound, Atlanta: Kurt Kinzel mixing tapes of a Miami Allman Brothers concert for a "King Biscuit Flower Hour;" Steve Morse producing the Dixie Dregs for Arista, George Pappas engineering; and Jeff Glixman and Steve Lilywhite coproducing the Urban Verbs Warner Bros.

Larry Butler producing Roy Clark at the Sound Emporium, Nashville, Billy Sherrill engineering for MCA.

Paul Anka laying tracks at Sound Emporium, Nashville. Larry Butler producing this RCA album, with Billy Sherrill engineering. Also, Moe Bandy and Joe Stampley working on second duet album for CBS with producer Ray Baker and engineer Sherrill, and new MCA act, the Thrasher Brothers, cutting sides with producer Jim Foglesong and engineer Jim Williamson.

At Young'Un, Nashville, Mike Lawler and Johnny Cobb producing themselves on new Elektra/Asylum LP with Stan Dacus behind the boards. And Cobb is also producing a Thomas Cain project, with engineer Dacus.

Dr. Hook is cutting Casablanca tracks at Sound Lab, Nashville with producer Ron Hafkine and engineer Jim Cotton. Also there, Elektra artist Billy Earl McClelland working on album project with producer Skip McQuinn and engineer Cotton.

Steve Ham joins the engineering staff at Woodland, Nashville. Previously, he worked in Montreal and at Quadrafonic and Jack Clement Sound in Nashville.

Ampex-Compact

• Continued from page 61

Compact Video Sales, a subsidiary of Compact Video Systems, Inc., based in Burbank, intends to incorporate Ampex hardware into the production systems built for their customers.

The agreement was reached, according to Donald V. Kleffman, vice president and general manager of the Ampex audio-video systems division, to broaden the firm's market base in mobile and studio production systems.

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25-STORE CHAIN SPECIALTY

Videodisks At DJ's Sound City

• Continued from page 4

Justham, Jenne and Kost have just returned from a week's trip where they held regional meetings in Spokane, Portland and Hawaii to discuss implementation of the new video inventory.

All DJ stores are franchised to handle the Pioneer \$749 unit and the optional \$49.95 remote control. Each store is stocking more than 120 individual MCA videodisks. Both hardware and software are retailing at list.

Biggest earliest stimulus is a 20-minute Pioneer sampler disk, which contains highlights of available videodisks and what the hardware can do.

Justham finds that suspending the metallic-looking videodisks from the ceiling is the best merchandising display. Thus far, DJ's is not stocking prerecorded videocassettes, but Justham is studying that possibility.

Some 13 of the 25 stores stock the Pioneer Sypcom optional stereo components for the laser disk playback unit, carrying a retail tag of from \$649 to \$1,500. The videodisk player can interface with a hi fi system for stereo sound.

The Tukwila video store also inventories Sony and RCA video cameras, three different sized Sony projection screens and RCA VHS and Sony Beta VCRs. Cable Works tv tables, a wide selection of Sony video accessories and Sony, TDK and Maxell blank videotape.

Justham envisions the possibility that the Tukwila pilot location may well be the architect for a gradual re-vamping of all DJ's stores into combination video/record/tape/accessories retail sites.

Justham says he and his attorneys are also tackling the possibility of instituting a franchising program for Sound & Video outlets.

Publishing Fees & Guilds Worry RCA's Schlosser

LOS ANGELES—Publishing rights and guild agreements could make or break the video music industry, says RCA executive vice president Herb Schlosser.

Addressing the Academy of Television Arts and Sciences here Wednesday (19), Schlosser said that "music rights agreements will be very important to determine

whether there will ever be a business, and whether product will be available to the public at a reasonable price."

Schlosser's presence as speaker at the Academy forum marked a return to familiar ground for him. Now head of the RCA SelectaVision program, Schlosser is former president of NBC.

But if the tv community is unsure of home video's effect on network programming, currently the industry's bread and butter, Schlosser's crystal ball was not tuned into that station.

He told the well-attended gathering that the videodisk would be a boon for creative people in that it would free them from constraints they now work under. He also reiterated RCA's projections of the size of the market—\$15 billion total by 1990 for all home video products, the major share going to videodisks.

Schlosser also said that, like tv before it, video would in the beginning borrow programming from other media, especially feature films. "Original programming will emerge," he said, "but not overnight." **GEORGE KOPP**

9 Football Titles Issued By NFL Films

LOS ANGELES—NFL Films will release nine new titles on videocassette in time for the holiday buying season. The cassettes are 50 minutes in length and carry a suggested retail price of \$49.95.

One title, "The Super Seventies," will be sold with a free copy of "The First Official NFL Trivia Book."

Other titles are: "Lombardi," "Big Game America," "A Festival Of Funnies," "NFL's Inspirational Men And Moments," "Try And Catch The Wind," and three collections of football highlights called "Most Memorable Games Of The Decade."

Writers Guild Seeks 6% Of Home Video Gross Figure

LOS ANGELES—The Writers Guild of America is preparing for its own home video face-off with the film studios. Union membership last week approved the negotiating committee's demands, among which is a call for a 6% of the gross figure in home video releases.

The demands will be presented to producers on Dec. 1, even though the Guild's contract is in effect until March 1, 1981.

The 6% figure is higher than the 4.5% agreed to by the actors to conclude their 13-week strike. Traditionally actors have fared better than writers in residual percentage deals by a ratio of three to one.

"These traditions don't mean anything," says Writers Guild West executive director Leonard Chassman. "We're concerned with what's best for writers today, regardless of what any other group accepts."

But Marshall Wortman, an attorney

with 20th Century-Fox, believes the writers will have to lower their sights. "I don't know how to send a stronger message than that strike," he says. "maybe I'll have to buy Western Union."

Chassman, however, feels that the time available for negotiations will allow both sides to work out their differences before a strike becomes imminent. He stresses, though, that home video is only a part of the overall discussions.

Mad Dog Studio's Upgrade Completed

LOS ANGELES—Mad Dog Studio, a 16-track music recording facility in suburban Venice, has completed equipment refurbishment.

Equipment now includes an Audiotronics 501 console, UREI Time Aligned monitors and an Otari 5050B multi-track.

RCA Preps 150 Starters

LOS ANGELES—Mastering has been completed on all but two of the 150 titles in RCA SelectaVision's initial catalog, says Al Malang, director of program conversion for SelectaVision.

The group Malang heads is responsible for transferring material provided by the studios and other producers onto the two-inch videotape used to make the videodisk master.

Malang is confident the product rollout will go as scheduled in March, but he is not sanguine. "You'd think that once the mastering was completed the pressing process would be a simple matter," he says. "Unfortunately, with an entirely new technology, anything can happen. We started only 18 months ago from nothing."

He says RCA's demands for both quality and quantity have put enormous strains on the program, but the efforts have paid off. "Our videodisk of 'The Ten Commandments' is better than any existing print of the film. The negative of that film is lost, and we used every trick of the trade to restore the magic to the film," he says.

InterMagnetics Builds Videotape Hong Kong Plant

LOS ANGELES—InterMagnetics Corp. is building a videotape factory for Magnetic Technology Ltd. of Hong Kong. The multi-million dollar deal includes construction of all the equipment and personnel training here and in Hong Kong.

InterMagnetics is building the equipment in its Gardena, Calif., factory and once in operation, Magnetic Technology will become the only videotape manufacturer in Hong Kong and the only video facility in Asia outside of Japan, notes Terry Wherlock, InterMagnetics president.

Magnetic Technology is a joint venture firm established by Hanny Magnetic Ltd., one of the British Crown Colony's largest audio cassette producers along with the Lai Sun Co. Ltd., a textile and investment firm, and William Fung, president of Magnetic Technology.

InterMagnetics is constructing the mills for mixing the chemicals, a coater, a calendar (for polishing the tape), a slitter plus three different kinds of testing and quality control machinery.

Magnetic Technology will sell videotape on hubs to duplicators and videocassette assemblers throughout the Asian market, Fung explains. The plant is scheduled for an early 1981 opening.

"It appears that a plant to produce videotape in Hong Kong is a logical step which will both support local industry and enhance the export capability of Hong Kong," Wherlock points out, adding the firm is also negotiating with the People's Republic of China to develop a videotape facility there.



VIDEO ALLIANCE—Members from the various camps supporting the VHD videodisk system at a recent announcement of three jointly owned companies to launch that system. Shown, left to right, are Paul Van Orden, executive vice president, General Electric Co.; Akira Harada, executive vice president, Matsushita Electric Industrial Co. Ltd.; Ichiro Shinji, president, Victor Co. of Japan Ltd.; and Peter Laister, group managing director, Thorn EMI Ltd.

FULL SERVICE LAUNCHED

Nashville Scene 3 Heavily Into Video

By KIP KIRBY

NASHVILLE—Underscoring the growing vitality of tape and film production in this market, Nashville's Scene 3, Inc. is launching a full-service videotape subsidiary to handle all phases of the video field.

The new video venture, the second of its kind in Nashville, joins its parent company, Scene 3, Inc., an eight-year-old film production firm. Scene 3's credits include a PBS "Big Band Cavalcade" television special, numerous commercials and industrial films, and a presentation piece documenting the growth of country music for the CMA.

"We're searching for top video professionals for staff positions," explains Kitty Moon, president of Scene 3, Inc. "We want to provide Nashville with quality equipment and technicians. We know that in the past many companies have taken their video elsewhere for post-production work, and we hope to keep these projects in Nashville now."

Moon adds that another key focal point for the video company will be providing Nashville-based record label with tv-ready video on their artists, as well as with presentation pieces designed to showcase their rosters for sales and promotion staffs.

Scene 3 Video will handle tape-related functions ranging from self-originated production to editing, stereo mixing, dubbing, tape transfer and final post-production stages. The operation will be located in a remodeled 6,000 square foot facility and offers a CMX 340X editing console, a Vital switcher with 140 tape effects, a Squeezoom multi-channel digital effects device for varying film-style opticals, and RCA one and 2-inch videotape machines.

It will also feature a luxurious editing suite for computerized editing of both in-house and outside projects, an Ikagami HL29A mobile camera unit for location work, an insert production studio, separate recording booth for vocal overdubs, narrations and mixing, and dubbing facilities equipped to accommodate 1/2, 3/4, 1 and 2-inch tape dubs.

Spearheading the new company will be Terry Climer, a four-time Emmy nominee for his editing ex-

pertise on tv specials by such artists as Olivia Newton-John, Steve Martin, Shields & Yarnell and most recently, Donna Summer. Climer is moving from Los Angeles to Nashville to serve as Scene 3's chief editor.

Scene 3 will offer clients lighting, sound and creative services, remaining separate from Scene 3, Inc., which will continue to handle film production and editing for 16mm and 35mm film.

669 Entries In Tokyo Festival

TOKYO—The winners of the third Tokyo Video Festival are scheduled to be announced at the Japan National Press Club here Dec. 9.

JVC claims this is now the largest international competition of videotape productions in the world.

A total of 669 entries, more than double the 328 submitted last year, have been received from amateur and professional producers of videotapes from 10 countries. The festival was inaugurated in 1978 to promote the production of videotapes as a new visual medium.

The panel of judges is headed by Uiroshi Minami, president of the Japan Society of Image Art & Sciences.

Universal TV Into Special Programming

LOS ANGELES—Universal Television, one of the biggest producers of tv programs for all the networks, will produce original shows for pay tv and videocassette and disk.

The company will give no further details, but a spokesman says that specific projects are underway. "I really don't know when an announcement will come," he says.

Universal Television president Donald Sipes indicates his intention of pursuing these markets when he took the job two years ago. Present projects have conceivably been in the works since then.

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Variety of Records Snare Dutch Edisons

AMSTERDAM—A total 11 classical and 16 pop recordings were picked out to win this year's Edisons, highest awards within the Dutch record industry.

Among the main winners of these little bronze sculptures were: Dutch conductor Bernard Haitink, West German classical pianist Christian Zacharias, French singer Charles Aznavour, U.S. jazz saxophonist Dexter Gordon and Dutch singer Boudewijn de Groot, picking up his second Edison.

The awards were made at a special party at Amsterdam Concert Hall by Erik J. Jurgens, chairman of Dutch broadcasting company NOS, and special guests were Dutch Princess Margriet and her husband Pieter van Vollenhoven.

Seven Edison winners were featured in a special "Edisons In Concert" presentation, a television feature by AVRO for transmission the following day. The program was presented by Willem Duys. Acts featured: Christian Zacharias, Charles Aznavour, Dexter Gordon, Dutch group Flairck and local singers Boudewijn de Groot, Robert Long and Max van Egmond.

The awards are made by two juries covering pop and classical areas, with Leo Boudewijns, managing director of the Dutch division of the International Federation of producers of Phonograms and Videograms, heading both.

Altogether 180 classical and 275 pop recordings were up for consideration, all released by the various Dutch record companies between April 1, 1979, and March 31 this year.

Album Market Strong Along Ivory Coast

ABIDJAN—The trends shown earlier in the year in this Ivory Coast market, with local album pressings increasing (Billboard, July 12, 1980), have continued, according to Cathy Oro of the Societe Ivoirienne du Disque (SID).

She has now installed and fully commissioned the one album press, and has plans to order a second, whilst her semi-automatic singles press lies idle.

Currently riding high on the Ivorian market are recordings by bands originating in Zaire but residing in Nigeria, mostly in Onitsha on the Eastern border.

These bands have brought the Zairois Lingala sound to West Africa, and consolidated its popularity above all else. Also popular has been reggae artists' repertoire imported from France and the U.K., since other international repertoire has veered further and further towards rock sounds.

The market in Abidjan does not show any signs of a slowdown, a good sign in this latest nation to attain the status of an oil producer/exporter. It augurs well enough for the future to inspire the likes of SID to invest further.

The battle against piracy is still not being effectively waged, but

(Continued on page 67)



PARTY SPIRIT—Members of Dr. Hook celebrate the U.S. band's new record pact with Phonogram International at a special party held in Hilversum, Holland. The group is pictured here with comanager Bobby Heller (with album aloft) and, on his left, producer/comanager Ron Haffkine.

Melodiya Compiling Series From Classical 'Treasury'

By VADIM YURCHENKOV

MOSCOW—Melodiya's biggest subscription project in its role of Russian state record company is a classical series called "From The Treasury Of The World's Performing Arts," already launched and eminently successful.

Ghennadi Eletsy, Melodiya a&r chief, says this is the first-ever endeavor in "the history of the national and international recording business to fully and systematically present the best samples of musical performing arts from the start of the recording era to today."

Basically, the series is aimed at the classical music fan though it reflects the growing public interest in performing art history. Also of interest to professional musicians and tutors, it looks set for constant use in music schools.

What is out so far is the start of a process of gathering together recordings of prominent musicians, conductors and singers never before released in the Soviet Union, and also of artists never presented on releases from Melodiya.

A board of prominent national artists, including Irina Arkhipova, Leonid Kogan, Yevgeni Nesterenko, Yelena Obraztsova, Sviatoslav Richter, Ghennadi Rozhdestvensky,

Yevgeni Svetlanov, helped prepare the series.

This subscription matathon "run" spreads through to 1983 and includes 175 records, both monaural and stereo, and the overall price is \$505.

It comes up in four sections: conductors (40 records), including Abbado, Abendot, Ansermet, Boehm, Bichem, Gauk, Walter, Golovanov, Kleiber, Kleuperer, Rozhdestvensky, Nikish, Svetlanov, Stokowski and Szell, selling at \$116;

Piano: (42 recordings, including organ works, selling at \$119), including Arrau, Backhaus, Busoni, Gilels, Goldenweiser, Guld, Igumnov, Korto, Lipatti, Margarita Long, Metner, Neihaus, Oborin, Petri, Rubinstein, Fisher and others;

Violin, cello (40 records, at \$113) including Auer, Bush, Kogan, Kreisler, Kubelik, Mrto, Oistrakh, Sarasatt, Thibaud, Flesch, Enesco, Borisovsky, Primrose, Cassado, Knushevitsky, Mainardi and others;

Singers (53 records, at \$155), including performances by Altshevsky, Marian Anderson, Arkhipova, Bandrowska-Szkoda, Tito Gobbi, Sobinov, Caruso, Chaliapin and Hristov.

Federation Head Named

WARSAW—Charles Alexander, 34-year-old director of the U.K.'s Jazz Centre Society, has been appointed president of the International Jazz Federation.

He was elected during IJF's fourth general assembly, held here Oct. 25 during the Polish Jazz Society's annual Jazz Jamboree and attended by 70 IJF members from 15 countries.

Alexander has been a board member for five years, and was made one of the federation's vice presidents last year, as the IJF struggled to sort out the crisis created by the break-away of former secretary-general Jan Byrczek and his New York-based IJF Inc.

It was also announced that the IJF will henceforth operate as a member organization of UNESCO's International Music Council. Jazz will feature for the first time in the program of concerts at next fall's general assembly of the IMC in Budapest, and the federation will share in developing the UNESCO/IMC cultural program in the sphere of jazz.

On the federation's future plans, Alexander says: "Our aim is the promotion and furtherance of jazz music in the widest sense. To do this we shall be concentrating from now on our role as an umbrella organization for jazz associations operating at national level. In countries where none exist, we shall encourage their formation, and we'll be inviting leading jazz figures to assist our efforts."

The federation would be working to improve exchange opportunities for musicians, to increase the jazz content of educational curricula, to promote wider and more informed media coverage, and to get more funds for jazz from cultural authorities.

"With our new headquarters in Stockholm, we now have an effective administration base. The problems that have beset us in the past few years can, we believe, be resolved in a decisive and amicable fashion, enabling us to work more effectively for the benefit of jazz."

Dealers Square Off With U.K. Multiples

LONDON—If you can't beat them, join them. After being battered for years by the power of the giant multiple retail chains, U.K. record dealers are embarking on a policy of aggressive expansion, using their purchasing muscle to make possible price-cuts as sweeping as any of the multiples, fighting Woolworth, W.H. Smith and others for the business of the record bargain hunters.

HMV is aiming for 100 branches within the decade and earmarking unprecedented sums for national advertising. Our Price has bought out fellow independent chain Harlequin. Virgin Retail is pushing ahead with typically self-confident expansion.

Non-specialist retailers are showing new interest. Rumbelows, the electrical goods chain, which only recently cut back its record business, now plans to expand it again, increasing its stock of titles sixfold and boosting the number of outlets selling disks from 60 to 100 by Christmas. High Street store Littlewoods is installing promotional video and pushing singles through many hitherto album-only record departments.

Inevitably, the number of one-stop indie dealers is slowly on the decline. Those that remain are becoming more apprehensive about these new Big Brothers than about their traditional enemies among the multiples. But here, too, there are signs of a new aggression, epitomized by the establishment of BIRD, an association of British independent record dealers (hence the acronym) open only to dealers with annual turnover above \$500,000.

Aim is to form a limited company. Each business will continue to operate independently, but all stock invoicing will be centralized. Dealers have long complained of the favorable terms offered by record companies to major buyers. The record companies rarely admit it, but records do occasionally appear on the multiples' shelves at retail prices below the theoretical wholesale cost.

BIRD should have a strong voice in bargaining with the manufacturers and in return means to use every ounce of its collective power in promoting and selling disks, even offering such promises as the banning

of all parallel imports from members' stores.

Alongside joint bulk-buying by informally linked groups of indies, independent distribution and one-stopping have also come to the fore, dealers tending to buy smaller numbers of risky sellers and using the services of one-stops to do so.

In part, this is due to changes in market demographics. Older earners hard-pressed by recession put records low in their list of priorities; young consumers have different and less orthodox tastes. In part, too, it reflects the less than complete goodwill that has existed between manufacturers and dealers, the latter more

(Continued on page 66)

FRUIN JOINS PICKWICK U.K.

LONDON—John Fruin is joining Pickwick International as senior executive, less than two months after resigning as managing director of WEA U.K. and, subsequently, as chairman of the British Phonographic Industry (BPI).

He says the Pickwick offer gives him a position where he gets a "different slant" on the music business, plus "new challenges."

In fact, Pickwick here is moving into videogram distribution and is to build its basic involvement in the budget record and tape field. It also plans substantial development of its disk distribution services and its Irish operations.

This is where Fruin's talents will be used once he has familiarized himself with the company. He says: "Previously I've been involved in developing two major record companies, Polydor and WEA, and I came to the conclusion that I didn't want to be involved again in that kind of position."

Monty Lewis, who heads up Pickwick's operation here, says: "Despite the obvious down-turn in business generally, we've not made any senior personnel redundant. In fact, we've always been short of people at top management level. John Fruin will help broaden that managerial base for all our expansion plans into the 1980s."

RCA Belgium Builds Sales

BRUSSELS—In only a short period of independence, RCA Belgium has developed into one of this country's key record companies.

The firm has a 7.4% market share, and a staff numbering 13 (five up from the eight employees at its birth, 18 months ago). Further expansion will soon be necessary.

Since October, RCA has had rights for the Telefunken label in Belgium, previously distributed by Anvers Radio. The move by general manager Carl Vos and label manager Jan Walraet gives RCA a key position in the classical market, second only to Deutsche Grammophon.

Major artists on the label include Gustav Leonard, a recent Erasmus prize winner, Frans Bruggen and Rudolph Buchbinder, a roster complementary to the existing Erato catalog. Musica Polyphonica's Belgian production of Charpentier's

"Messe Des Mortis" on Erato recently won the major classical prize at Montreux.

The Telefunken material also extends to jazz—the Fud Candrix and Stan Brenders big bands, for instance—and variety: folk from Ernst Mosch, pop from Udo Lindenberg, and the so-called "schlagers", Klaus Wunderlich, Peter Maffay, Jurgen Marcus.

RCA's foreign repertoire is performing strongly too, Odyssey's "Use It Up And Wear It Out" and David Bowie's "Ashes To Ashes" currently leading the English-language singles, while Bowie's "Scary Monsters" album dominates pop LP sales. Philippino Freddy Aguilar has given the company another hit with "Anak," and among French titles Barbelevien's "Elle" and Jairo's "Les Jardins Du Ciel" stand out, the latter a version of Goombay Dance Band's "Sun Of Jamaica" that has already sold 130,000 copies.

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GAINS MOTOWN, BOARDWALK

Bellaphon's Business Booming

• Continued from page 6

tasy, Milestone, Roulette and Vogue, creating a powerful specialist role in the jazz world. On the pop side, Bellaphon had sales of four million from the John Kincade single, "Beautiful Sunday."

Then in 1972, Zivanovic bought the rock label Bacillus and, through steady promotional power, built up the rock groups Nektar and Omega. This label appeared in more than 20 countries worldwide.

In the five years to 1973, Zivanovic saw his annual sales turnover increase from \$1.5 million to \$15 million. On that success, he opened a branch of his company in Zurich, Switzerland. In 1976, he set up his own pressing plant, Interpress.

A year later, Bellaphon took on Casablanca as a license partner, working for an artist roster including Kiss and Donna Summer. Bellaphon became the first German company to include 12-inch singles in its release schedule. And Zivanovic switched direction again by signing an exclusive deal with Austrian singer Wolfgang Ambross, specializing in a kind of "Austrian dialect" rock field.

Next license deal was with Stax, and then Zivanovic finalized deals with reggae labels Jamaica Sound, Green Sleeves and Valdene. But this year has seen a rationalization process, with the cancelling out of the less successful labels signed to Bellaphon, and the addition of promising new pacts with, for example, Falcon (Canada), Avatar and Scotti Brothers.

Then, in September of this year, Zivanovic founded his own operation in the U.K., putting Robin Taylor in charge, and releasing productions from girl singer Kim Goody, Dave Kelly and the group Family Affair. He also signed ex-Sailor member George Kajanus, who produces new group Data.

"Capturing" Boardwalk alongside Motown boosted the expansionist development further.

It is roughly 10 years since Zivanovic set his enthusiasm for off-beat, specialist or plain eccentric music styles into an extended international framework by setting up Bellaphon Import Dionet, or Bellaphon Import Service, to run parallel with his Frankfurt-based record label.

Today, the import service has around 130 partners and affiliates worldwide, handling some 200 recorded series linking up for marketing purposes with Bellaphon in-house productions.

This service has built a reputation for being strongly orientated towards jazz and blues, this sector representing some 60% of all the catalog divisions handled.

In the jazz field, there is material from top producers and labels, including Horst Lippmann's L&R Records (which is associated with German concert agency, Lippmann and Rau); Carl Jefferson's Concord Records, Horst Winkelmann's Enja label, Nils Winthor's SteepleChase, and also Nagara Records, run by Peter Giger, a specialist in jazz percussion.

On the blues side, there is Arhoolie Records (Chris Strachwitz). Also from L&R, there is a series culled from the various American Folk Blues Festival packages that did so much to fuel the rock'n'roll boom in Europe and the r&b explosion in the U.K. back in 1962.

In Zivanovic's imports setup,

some 10%-15% of the total music involved is given over to ethnological or commercial folk music. It's long been a hobby-horse of the president to cater to the wide-ranging aspects of "original" music, his catalog breadth having special value for educational establishments and for musicians and composers seeking inspiration from offbeat sources.

Around 25% of the material is from the standard and pop field, taking in jazz-rock, folk-rock, pop, pure rock, r&b, reggae, new wave and big band recordings.

Some of the concepts almost defy definition. One features the sounds of an Alpine ski-runner, set to dramatic music. Today, the imports service affiliates deliver material, exclusive or non-exclusive, from the U.S., Japan, Canada, Jamaica and virtually all European territories.

As things have built up, many German producers, musicians and bands have opted to work with this branch of the company's expertise in distribution of smaller independent labels and specific releases.

SALES UP ON '79

CBS Progress With Local, Foreign Acts

By WOLFGANG SPAHR

FRANKFURT—CBS Germany is claiming a sales turnover increase over the previous year of around 35%, adding that profits are "significantly" up but won't say by how much, and puts much of the credit for the success to its ability to break singles in the local market.

The company's financial year ended Oct. 31 and Jorgen Larsen, managing director, says: "We've made our very considerable progress by charting singles and, in turn, establishing major new album acts."

First-time singles entries by such acts as the Goombay Dance Band, Garland Jeffreys, Barbra Streisand, Frank Zappa, Johnny Logan (winner of the Eurovision Song Contest, 1980, for Ireland), U.K. singer Barbara Dickson and A&M act Styx are behind subsequent high sales at both 45 and album levels.

Larsen stresses the sales pattern point by adding that total single sales in the past year have doubled compared with 1979. "What's more, CBS had a total of 36 entries in the local Musikmarkt singles chart over the past year, compared with just 16 in the previous 12-month period."

CBS Germany has had two number one singles over the past year, "Sun Of Jamaica" and "Xanadu," and, according to Larsen: "We expect to win as many singles awards in the 1980 calendar year along as in previous years of our company."

The singles lead clearly to album successes, he repeats. Acts such as Styx, Police, Zappa, Barbra Streisand, the Goombay Dance Band and Bettine Wagner, the latter an East German girl singer, all established themselves strongly in a year in which CBS Germany had a total 29 album chart entries compared with 16 in the previous year.

Surveying the situation, Larsen says the July, 1980, licensing deal with German label, Aladin, had not yet produced major successes for CBS, but both he and Aladin chief Peter Orloff were convinced that it was only a matter of time before art-

Recently available have been: Zuckerfabrik Stuttgart (Biber Records) with product from the Jim Kahr Group and Thuro's Tutti; Biton Records, with a new album, "Manhattan," from the Ebbelstampers, a Frankfurt-based dialect-rock group; and the rock label Cain, with its acts Bill Hurst, Broadway, Supersession, Noctett, You, Snake, Irvin Malonen and the Box, the latter newest of the name bands in the Germany teenybopper scene.

Winfried Merkle has been managing director of Imports since 1973 and heads a team of seven music specialists. The division has become a recognized information center for consumers, producers and musicians.

There are around 4,000 records in the imports catalog listings. Zivanovic and his companies pride themselves on being in at the start with new trends, sounds or recording techniques. For instance, in the spring of 1973, his group handled the first direct-to-disk and digital product available from Japan and the U.S. for the German market.

ists like Orloff himself, and Bernd Cluever and Bernhard Brink, made the breakthrough.

Organizational changes at CBS Germany included the creation of a special marketing division, plus the strengthening of the artist marketing and promotion sections.

Now Larsen looks for a period of consolidation and says: "I'm glad to say that CBS Germany's management group shares with me a certain singleminded business philosophy which is perhaps not always understood outside our company."

"Our attitude is that we have to have a concentration on what is essential for the corporate future. We've agreed that we have neither the time, nor money, nor inclination, to carry on our backs a number of non-paying passengers, whether from inside our company or from our immediate business environment."

Larsen sees an overall market which at constant prices is likely to "remain flat in the foreseeable future and which will not be without major challenges."

He adds: "After having struggled with the disco and new wave phenomena, or rather the difficulty of converting these things into saleable records, the immediate danger for the industry seems to be an over-saturation of the market for television-advertised product."

New Board

HAMBURG — The German Phono-Academy now has a new executive board, with Helmut Storjohann, of EMI-Electrola, as chairman.

Others on the board itself are Hans-Georg Baum (RCA), Roland Kommerell (Phonogram), Reinhard Stehn (Deutsche Grammophon Gesellschaft) and Kurt Hahn. Secretary-general is Peter Samson, and curator members are Guyla Trebischt, Hermann Raube and composer Michael Kunze.



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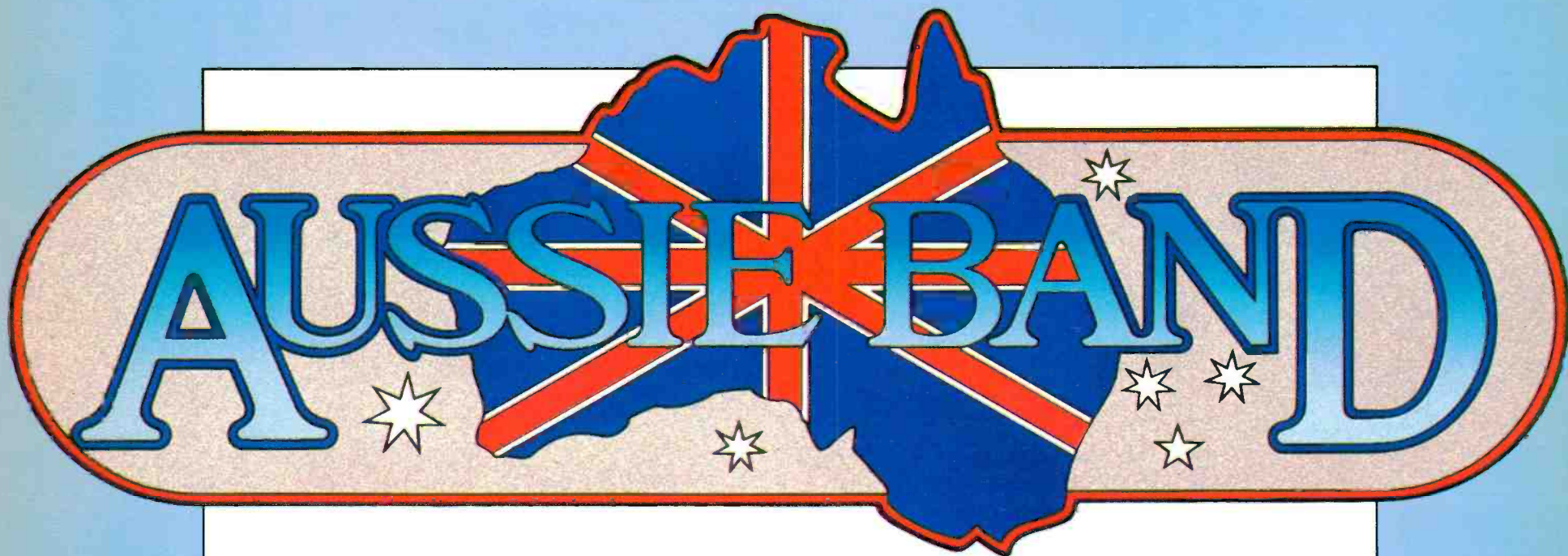
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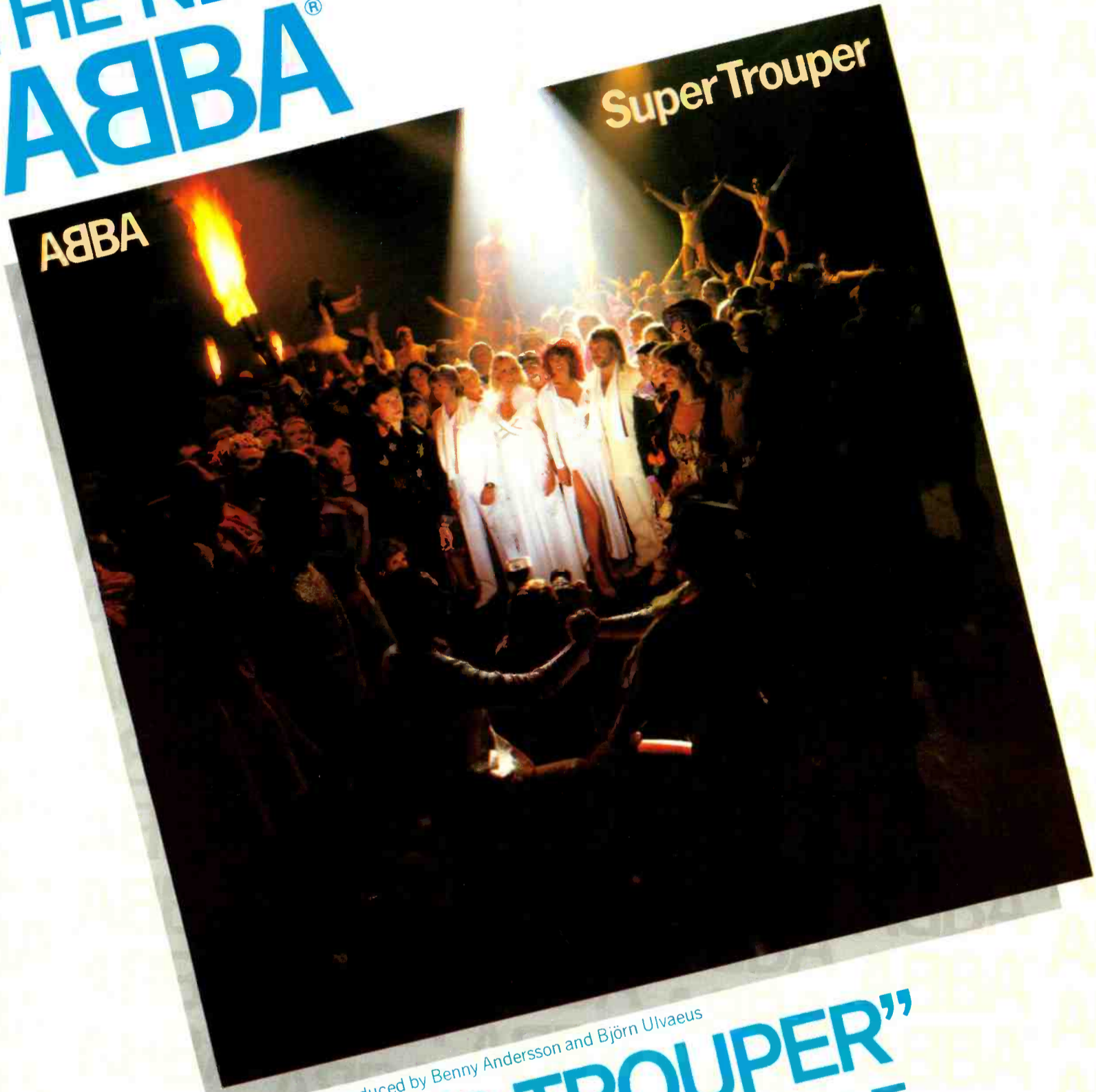
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Billboard **HOT 100**

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COLD LOVE—Donna Summer
Geffen 49634 (Warner Bros.)
HEY NINETEEN—Steely Dan
MCA 41036
SEE TOP SINGLE PICKS REVIEWS, Page 71

NOVEMBER 29, 1980 BILLBOARD

Main Billboard Hot 100 chart table with columns for week number, chart position, title, artist, and distributor. Includes entries like 'Lady', 'Woman in Love', 'The Wanderer', 'Another One Bites the Dust', 'I'm Coming Out', etc.

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

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Msc; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order with their corresponding page numbers.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Closeup

DELBERT McCLINTON—The *Jealous Kind*, Capitol ST12115. Produced by Barry Beckett and the Muscle Shoals Rhythm Section.

In music circles, McClinton has long been legendary for his funky brand of white-hot r&b. One of the industry's better-kept secrets, he's hovered frustratingly close to the verge of stardom for years.

Ever since he first wailed harmonica behind Bruce Channel on "Hey! Baby" back in the early days of '60s rock'n'roll, McClinton has been absorbed in creating his own gritty style. The singer's basic street level approach to his writing first brought him to attention with classics like "Two More Bottles Of Wine" and "Take It Easy (Lovin' Me)." His unique vocal texture, reminiscent of sandpaper straining against velvet, and his individualistic phrasing has earned him a kind of mystique bordering on (but never overpowered by) commerciality.

For "The Jealous Kind," the Texas-born blues-bred rocker has ended up ensconced in the musical environment where he probably should have been in the first place: Muscle Shoals. Harnessed to the hard-driving, groove-furrowed tracks supplied by the exuberant Muscle Shoals rhythm and horn sections, McClinton's restless, well-honed vocal rawness takes on a new intensity and fervor.

The album is powerfully arranged and excellently produced, hurling McClinton's distinctive voice to the forefront. The LP is spiked by the characteristic Muscle Shoals signatures: tracks that seem to get up and dance by themselves, sparkling guitar and keyboard solos, drums that pound out magnum jolts of percussion, organ and synthesizer overdubs of honeyed clarity. And leading the pack are the irrepressible Muscle Shoals Horns, flourishing in unison with their brassy, sassy licks.

McClinton draws from the classic school of r&b greats, stylistically influenced by the musical heritage of Wilson Pickett, Otis Redding, Al Green, Percy Sledge, Van Morrison. He phrases like rutted Georgia roads, grinds out his lyrics like gravel shards on hot summer pavements, echoes images of midnight



Delbert McClinton: Muscle Shoals energy makes rocking r&b.

honkytonks seen through a haze of smoke and whiskey. What he doesn't know about love, his music implies, isn't worth knowing: its aches and joys, its subtleties and devastations, its urgencies and perfidies. And somehow he makes each jubilant or tortuous turn of a phrase sound guttily honest and personally experienced.

The material here is invigorating, the musicianship spirited and fiery. With players like Roger Hawkins, David Hood, Jimmy Johnson, Wayne Perkins, Beckett, Billy Sanders and Randy McCormick providing the steam, the pace never slows. Especially outstanding are the fine saxophone solos contributed by Robert Harwell, and Bonnie Bramlett's rough-hewn background vocals.

This album suffers no lack of singles possibilities, and its songs are rich in tradition. The spectacular dynamics of "Baby Ruth," probably the strongest cut on the entire LP, along with "Going Back To Louisiana," another Bruce Channel hit from 1964. Van Morrison's "Bright Side Of The Road," "Take Me To The River" by Al Green/Maybon Hodges, "Giving It Up For Your Love," "I Can't Quit You," and the sensitive, emotive title cut, "The Jealous Kind," are all ideally suited for rock radio airplay, with potential r&b/soul crossover activity.

KIP KIRBY

General News

Lifelines Births

Boy, Justin Shawn, to Diane and Jimmy Emerson Nov. 14 in Dallas. Father is in management with Big State Distributors in Dallas. Grandfather is Bill Emerson Sr., Texas record distribution pioneer, who founded Big State along with H.W. Daily.

★ ★ ★

Boy, Zebulin Michael, to Connie and Michael Balas Nov. 13 in Wooster, Ohio. Father is guitarist for *Deadly Earnest and Honky Tonk Heroes*.

Deaths

Anthony Hester, 34, composer-arranger who wrote "In The Rain" and "Whatcha See Is Whatcha Get" for the Dramatics, and other songs for the Dells, Billy Davis-Marilyn McCoo, David Ruffin and Johnny Taylor. Hester was robbed and murdered in Detroit's New Center area last month. He is survived by his mother, a brother and sister.

★ ★ ★

O. V. Wright, 41, gospel and r&b singer whose records of "Eight Men, Four Women" and "Ace Of Spades" went gold a decade ago, at Providence Hospital in Memphis Nov. 16. He was under contract to Cream at the time of his death.

★ ★ ★

Hod David Schudson, 38, composer, songwriter, arranger and conductor and copartner in the Plain Great Entertainment Corp., Nov. 17 when he drove his car into a fire truck. His songs had been recorded by Lou Rawls, Cher, Eddy Arnold and others. He is survived by his widow, Enid, and a daughter, Ariel.

★ ★ ★

Milton Yakus, 62, who wrote, "Old Cape Cod," I'll Dance At Your Wedding" and "Chain Gang," in Boston Nov. 6. He owned the Ace Studios in Boston many years and also worked as a lawyer.

★ ★ ★

Patrick E. Shevlad, 72, pianist who won prominence as a member of Jan Savitt's big band, in Philadelphia last month.

★ ★ ★

Louis Castillo, 54, trumpeter who worked in Al Hirt's band, Oct. 20 in Metairie, La.

★ ★ ★

Harold Orkofsky, 57, account executive with Le-Bo Products for 15 years, Nov. 7 in New York.

Scepter Dispute

• Continued from page 9

Springboard's own bankruptcy. CBS claims Scepter sold the masters to Springboard in 1974.

In an affidavit filed with the CBS suit, Albert E. Schulman, vice president of Columbia Special Products, states that in 1978, the trustees-in-bankruptcy for Scepter Records sold to Roadshow certain master recordings in the "Scepter-Wand-Hob catalog," which included many of the same masters as had been acquired by Springboard four years earlier.

Though Roadshow paid \$210,000 for these masters, CBS claims that Roadshow does not own them since the trustee did not have a right to sell what Scepter no longer owned.

In its suit, CBS is seeking \$1 million in punitive damages. According to CBS there are "thousands" of titles involved containing works by numerous artists.

Rock'n'Rolling

Acts Pitch In, Aid Children's Workshop

By ROMAN KOZAK

NEW YORK—"I was thinking about the rock artists who have children and how they should give something for children. I approached some of them, and the LP grew from there," says Lucy Simon, who with husband David Levine are producers of "In Harmony," a Sesame Street LP on Warner Bros. The album contains performances by the Doobie Brothers, Linda Ronstadt, Dr. John, George Benson, Al Jarreau, Libby Titus, Wendy Wandman, Pauline Wilson, the Cookie Monster and various members of the Taylor/Simon family.

"First I started by asking members of my own family, and with Carly, James, Livingston, Kate Taylor and myself, there were already five," she continues. "The initial concept was the 'In Harmony' theme of getting along with yourself and with others, and while the artists were good about working with us, some kept to the theme and some didn't. Bette Midler had this song, 'Blueberry Pie,' she didn't know what to do with, so she used it for this."

Consequently the LP turned out as it appears now. The emphasis is on the music. "We wanted no sing-song songs and no dinky orchestrations. We used the best studio techniques possible with the best studio musicians," adds Levine, a practicing psychiatrist when he is not helping with his wife's musical projects.

The LP was produced in two studios on the two coasts. Creating a continuity and complementary sound for the various diverse acts was among the biggest problems in recording the disk, says the producer.

Almost all of the royalties from the record are going to the Children's Television Workshop, with the artists getting "a penny a side," says Levine. Though Sesame Street has its own label, and former Sesame Street president Arthur Shimkin suggested and is the executive producer of the disk, the record is being marketed through Warner Bros. as a contemporary music release.

"When we were in the final stages of mixing, and saw what kind of record we were going to have, Sesame Street felt that it did not know how to market such an LP. We suggested that since we knew and worked with Warners, it should have the opportunity to handle it," says Levine.

The "Son Of Stiff" tour, underwritten by Stiff Records, has played in 32 English cities and is currently in the midst of a 15-date tour of Europe. It will be on its "colonial leg" in the U.S. and Canada beginning Dec. 5 in Toronto, playing 13 dates, mostly in the Northeast and Midwest.

BEFORE CHRISTMAS

Peaches Chain Opens 2 New Outlets

LOS ANGELES—At a time when store size is decreasing and new openings are dwindling in the U.S., Tom Heiman, founder of the Peaches chain, is bowing two more outlets prior to Christmas.

In addition to the first Chicago outlet opening Dec. 5 (Billboard, Nov. 15, 1980), the first Peaches store in South Carolina opens Friday (28) in Columbia. The 9,000-square footer is located in a shopping mall in a renovated Sears loca-

tion. Steve Pagano, formerly at the recently sold Peaches Cherry Point, N.J., outlet will manage.

On the same day, Heiman is opening his fourth Florida outlet in West Palm Beach. The 7,000 square foot Peaches will be managed by Mitch Watkins, formerly with the Ft. Lauderdale Peaches location.

The three openings bring the Peaches U.S. store total to 35. Heiman volunteers that he will open "lots of stores" in Chicago.

★ ★ ★

"It is much easier to start a record company if you don't have to begin by spending \$100,000 in recording costs," says producer Eric Dufaure, whose new Cachalot Records, part of Whale Productions, is beginning life with two literally home-made LPs and a collection of New York street musicians recorded live.

First release by the label, distributed by Rounder in the East and City Hall Distributors on the West Coast has been "I'm Normal" by Robert Derby, an Elvis Costello-type singer/songwriter who recorded the whole LP at home on two 4-track Teacs.

"Then I walked through the door Ian North, and he did the same thing on a Teac 80-8 8-track machine. It was amazing," remembers Dufaure. North, who was once a member of Milk 'n' Cookies in New York and Neo in London, will have his debut Cachalot LP, "My Girlfriend's Dead," released early next month at \$5.98 list.

In 1977 Dufaure recorded New York street musicians for an LP which was never released here but is available as an import on Egg Records. He has since recorded a second street musicians LP in a city park in conjunction with the New York Music Task Force. Dufaure hopes to release the disk on his own label.

The French-born producer first came to the U.S. in 1977, working for Island Records. He brought Grace Jones and the Gibson Brothers to the label. In France he has produced Extrabelle and Bernard Lavilliers, while in England he had a hit in 1979 with "Reggae For It Now" by Bill Lovelady.

Sales May Exceed '79

• Continued from page 10

look at a single month's business, even Christmas, but to take the year as whole."

Despite Detroit's own recessionary problems—with hundreds of thousands of unemployed auto workers—the 13-store Harmony House chain, a division of Karl Thom's Music Peddlers operation, expects "record-breaking" holiday sales. Thom says, adding that sales are running 40% ahead of last year.

Thom admits that "competition has been soft," thanks to the closings of Korvettes and Music Stop in the area. He's also planning on expansion with a philosophy that calls for "walking, not running." "Financing is internal, so we're not concerned with interest rates as we grow," Thom claims.

Sam Ginsburg, head buyer at the 21-store Music Plus chain out of Hollywood, says a "very positive year so far" should translate into a good holiday showing. Ginsburg credits a "more sensible" business for much of this year's impressive sales. "People aren't throwing carloads of records out there hoping they'll stick," he comments.

Music Plus, he says, will continue its growth at the rate of two stores a year. "You have to open a couple of new stores just to beat inflation," he adds.

At National Record Mart, the Pittsburgh-based chain which expects to have 69 stores in operation by the end of the year (six openings were set for October-November-December), Jimmy Grimes, budget vice president, says while he can't get a "firm handle" on the holiday period, he suspects that business on a per-store basis will be up over 1979.

"Business has been fairly decent, but erratic," he states. "We're hopefully optimistic, certainly based on the fact that we've ordered enough merchandise. We've also increased business by moving to new locations and remodeling some stores. I'm not worried about the holiday season, but more so a possible trend to a \$9.98 list which could hurt in the spring."

"I'm very bullish on the Christmas season," says Russ Solomon, who has 29 Tower stores in the West. "The product is good, the \$5.98's are hot, so barring any unforeseen consumer resistance, there's no reason to feel that things won't go well."

TOP LPs & TAPE

POSITION 106-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/Country LP Chart. Lists albums like Bruce Cockburn's 'Humans' and The Kinks' 'One For The Road'.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/Country LP Chart. Lists albums like Angel City's 'Darkroom' and Slave's 'Stone Jam'.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title, Label, Number (Dist. Label), RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Soul LP/Country LP Chart. Lists albums like Twennynine With Lenny White's 'Twennynine' and Delbert McClinton's 'The Jealous Kind'.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Table listing artists and their chart positions, including AC/DC, Aerosmith, Air Supply, Alabama, Peter Allen, Ambrosia, Angel City, Pat Benatar, George Benson, Kurtis Blow, David Bowie, Jackson Browne, James Brown, Tom Brown, Bus Boys, Cameron, Cars, Harry Chapin, Cheap Trick, Chic, Eric Clapton, Bruce Cockburn, Commodores.

Table listing artists and their chart positions, including John Cougar, Elvis Costello, Christopher Cross, Rodney Dangerfield, Billy Joel, Devo, Neil Diamond, Dire Straits, Doobie Brothers, Dynasty, Eagles, Earth, Wind & Fire, Emerson, Lake & Palmer, Fatback, Wilton Felder, Steve Forbert, Aretha Franklin, Kurtis Blow, Gamma, Crystal Gayle, Larry Graham, Jack Green, Herbie Hancock, Jimmy Hall, Daryl Hall & John Oates, Emmylou Harris, Stephanie Mills, Ronnie Milsap, Eddie Money, Monty Python, Molly Hatchet, Joe Jackson.

Table listing artists and their chart positions, including Latoja Jackson, Michael Jackson, Al Jareau, Wayne Jenning, Billy Joel, Journey, Kansas, Kool & The Gang, Lakeside, Stacy Lattisaw, Hubert Laws, Johnny Lee, Lips Inc, Kenny Loggins, L.T.D., Lynryd Skynrd, Madness, Maze, Teena Marie, Bob Marley & The Wailers, Moon Martin, Randy Meisner, Pat Metheny, Delbert McClinton, Bette Midler, Stephanie Mills, Stephanie Mills, Ronnie Milsap, Eddie Money, Monty Python, Molly Hatchet.

Table listing artists and their chart positions, including Anne Murray, Willie Nelson, Willie Nelson & Ray Price, Gary Numan, Oak Ridge, Robert Palmer, Teddy Pendergrass, Pink Floyd, Pointer Sisters, Jean-Luc Ponty, Pretenders, Prince, Psychedelic Furs, Suzi Quatro, Queen, Eddie Rabbit, Ray, Goodman & Brown, Cliff Richard, Minnie Riperton, Rockpile, Kenny Rogers, Linda Ronstadt, Rose Tattoo, Diana Ross, Rossington Collins Band, Patrice Rushen, Leo Sayer, Boz Scaggs, Seawind, Bob Seger & The Silver Bullet Band, Carly Simon.

Table listing artists and their chart positions, including Paul Simon, Skyy, Slave, SOUNDTRACK, Fame, Honeyuckle Rose, It's My Turn, Times Square, Urban Cowboy, Xanadu, Split Enz, Bruce Springsteen, Spyro Gyra, Donna Summer, Michael Stanley Band, Al Stewart, Barbara Streisand, Keith Sykes, Switch, Supertramp, The Alan Parsons Project, The Babys, The B-52's, The Jim Carol Band, The Charlie Daniels Band, The Chipmunks, The Clash, The Doors, The Jacksons, The Johnny Van Zant Band, The Jones Girls.

Table listing artists and their chart positions, including The Kings, The Kinks, The Korgis, The Michael Schenker Band, Thin Lizzy, The Robbin Thompson Band, The Rolling Stones, The Specials, The Talking Heads, The Stylistics, The Vapors, George Thorogood, Thin Lizzy, Pete Townshend, Billy Thorpe, Lynryd Skynrd, Twennynine With Lenny White, Narada Michael Walden, Dionne Warwick, Grover Washington Jr., Tom Waits, Whitesnake, Roger Whittaker, Don Williams, Stevie Wonder, Yes, Neil Young, Zapp, XTC.

NOVEMBER 29, 1980 BILLBOARD

Cornyn Video Music Conference Keynoter

• Continued from page 3

Record oriented merchandisers possess an inherent advantage in the battle over what type retailer will eventually handle the software tonnage. David Grossman of NFL Films said. The long-time promotional expertise of the record industry is manifest to Grossman who has 15 distributors including an educational film distributor, a porno film producer, a carpet distributor, a firm composed of three school teachers and four record distributors.

MCA DiscoVision's Jim Fiedler feels stereo music programming can become one of the two important types of programming, along with motion pictures. All stressed innovative production is still wanting. Cornyn, for example, stated that in a 119-page advisory to WCI management that the future of new video is likely to come from the young musician.

Cornyn and CBS Video's Cy Leslie see a dog fight ahead with prospects for the music industry to take a goodly share of the marketplace. Cornyn, Leslie and Barry Shereck of Pioneer Artists agree with Andre Blay that the money is there if the musical programming is conceptually right. "We paid out over \$45 million last year for programming and we're ready to spend it for music if it's right," said Blay.

There was a mood of conservatism in both the keynote and the president's panel. Fiedler asserted MCA would maintain its stiffer sales policies, including a lesser return and

30-day dating. Leslie envisions the weaker among the 4,000 to 5,000 outlets selling video software dropping by the wayside with a pickup in retail activity as consumers buy playback units.

Leslie and Grossman cautioned against haste. They feel that a slower start will insure greater longevity for the participants.

On numerous occasions speakers candidly asserted that their video software divisions will not waste or lose money. Cornyn summed it up, stating "we will not start a starving artist fund."

WCI will continue to appoint creative people to the helm of video projects, a practice "successful from Atlantic to Atari," Cornyn stated.

Pioneer Artists' Shereck feels Cornyn's fantasy about audio being eclipsed by audio/visual product could well take place. Noting that audio hardware and software sales and profits are dipping, Shereck encouraged the music industry to place its blue chips on video software, which he sees not only as a broadening marketplace but an increasingly profitable one.

MCA's Fiedler cautioned against worry about the laser disk's present \$19.95 list price as a hurdle against building sales. He noted it is only several dollars more than a digital recording.

Steve Traiman of the RIAA, moderator of the president's panel, predicted a possible list price decrease when "two other videodisk concepts become available."

Lawyers Are Subpoenaed

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its two top officers, George Levy and Sam Stolton.

Platt called the defense strategy "ingenious" since it enables the defense to circumvent rules of procedure that prohibit pre-trial discovery of dealings between the prosecution and witnesses. Warren gets around that by subpoenaing third parties. Platt says that's legal.

No less than 17 lawyers representing about seven clients are listed in the defense request, ranging from corporate entities such as the Long Island-based retailer The Record Room, its owner Robert Scarneti, Frank Martino of Ramart Printing, Spencer Pearce of Pearce Associates of England, and Norton E. Verner, considered the government's top witness.

The government has claimed, in the original indictment against Goody, that those persons and others unnamed were middlemen who

participated in the manufacture, sales and distribution of the bogus product that Goody is charged with distributing in violation of federal laws.

Some have pleaded guilty to charges related to counterfeiting, such as copyright infringement. Others, such as Verner, have not been indicted but are named as co-conspirators.

Meanwhile, lawyers for the RIAA are scheduled to appear before judge Platt Wednesday (3) to settle the order calling for the RIAA to release certain of its antipiracy reports to the Goody defense team.

Pre-trial motions on a variety of issues have delayed the Goody proceeding for nearly 11 months. The indictment against the retail giant and its officers was filed Feb. 2. It's now considered likely that it will be at least a year before the case comes to trial. Legal fees must be astronomical.

Laser Videodisk Cos. Trade Assn.

• Continued from page 3

serschmitt. Board chairman is DiscoVision president Jack Reilly. Official spokesman for the New York based organization is N.A. Philips vice chairman Frank Randall Jr.

The stated purpose of the Laservision Assn. is "to further consumer awareness and understanding" of the laser optical system. Randall stresses that player brands would still be marketed by their individual companies.

The trade group will set up a standards committee and a consumer quality committee, Randall says. The logo, he says will immediately identify compatible hardware and software to the consumer.

In addition, the Laservision group will stress the system's versatility thanks to stereo sound, random access and freeze-frame features, which allow numerous possibilities for interactive programming.

But movies still dominate new programming. Columbia's new titles are: "Close Encounters," "China Syndrome," "The Deep," "Chapter Two," "Midnight Express," "Gimme Shelter," "The Man Who Fell To Earth," and "Z" as well as a baseball disk. Distribution will be handled by Columbia.

New releases from MCA will include "Xanadu," "Grease," "American Gigolo" and "Heaven Can Wait."

Inside Track

A nightmare fire at the MGM Grand in Las Vegas Friday (21) destroyed both of the major showrooms, cancelling performances of the production show and Mac Davis. Johnny Mathis was scheduled to open Dec. 4 and Dean Martin Dec. 11. At least 12 persons died and scores were injured in the morning blaze which began in a restaurant and spread throughout the ground floor and up into the upper floors.

WEA salesmen are reportedly being armed with devices that can project a special light on key portions of new album product to disclose whether or not it is authentic. Those that don't pass scrutiny must be reported via a "hotline" phone call. Latest phase of the company's anticounterfeit program is expected to be operational within a week or so.

Is CBS printing label signatures for the new company established by Charlie Koppelman and Marty Bandier to be distributed by the giant? ... MCA and LAX Records, the Steve Gold-Jerry Goldstein firm, are splitsville. ... The American Federation Of Television And Radio Artists is pursuing merger palaver with Screen Actors Guild, which should impact directly on video software. ... Industry oldtimer and erstwhile Billboard space salesman Marty Thau is the subject of a film being made by Blue Sky artist David Johansen called "Thau In Love."

Expect Arista/Ariola exec Elliot Goldman to rankle some feelings when he addresses the New York Music And Performing Arts Lodge, B'nai B'rith, Dec. 1 on "profligate spending in the marketing area." Goldman blames loose spending on the profit slump. ... The Southern California Community Choir jets en masse to Britain next month to record a one-hour gospel special, "In The Spirit" for British tv. Natalie Cole is the show's special guest. The Rev. James Cleveland and Dorothy Norwood also are slated.

The late, great Milt Salstone's prediction back in 1974 that independent distributorship in the U.S. would swing toward a lesser number of "superdistributors" in the 48 states has come true. Arista, Chrysalis and now Bob Fead's Alfa label all have consolidated in a lesser number of geographical locations. Speaking of Alfa, they are corraling their U.S. indie distributor nabobs in L.A. Dec. 3 for a powwow. It's anticipated that Fead, the former A&M marketing topper, will audition his first early January 1981 releases for the conclave.

Boardwalk Buildup: Neil Bogart has inked his feather pen to sign the newly reorganized Ohio Players in a deal engineered by L.A.'s Bill Trout and Dick Shelton of the Windy Burg. ... At presstime Sam Broadhead, former president of Allied, the West Coast's oldest manufacturing facility, was huddled with his new bosses (PRC?) over a long-term binder. ... Will the contemplated JVC videodisk and videocassette manufacturing facility in Southern California be managed by the top executive now with a veteran label that long has operated its own pressing plants?

Cherubic cheeked Bill Bell, vice president of a&r for General Entertainment Corp., is an erstwhile artist. Good enough that Tundra Press of Montreal has just published "Saxophone Boy," a beautiful lithographic with words by the one-time CBS Records Club a&r exec. Bell, a kind of Grandpa Moses type, has an autobiographical tome that's full of nostalgic charm. His oils are now going for around \$1,000 each and he's had gallery showings in New York, Dallas, Houston, Washington and Montreal.

Bob Eberly is seriously ill at his Long Island home after a recent lung surgery. Another Jimmy Dorsey alumnus, Hal Mooney, recently left his post as Universal Pictures musical director after 20 years. ... Not only is "Ol' Blue Eyes" selling those Chrysler cars, but he's been named director of entertainment for President-elect Ronald Reagan's inaugural gala at Capital Centre Jan. 19. He's no freshman. He did the same chore for the late John F. Kennedy inauguration. ... Mainstream Records out of Waukesha, Wis., has opened its fifth Milwaukee store, taking over a former 1812 Overture location at 3333 S. 27th St. on the Beer City's Southside. Don Littlewood manages. ... If you go to Lake Arrowhead, Calif., look for Neil Heiman and Lee Hartstone. Both the Peaches founder and Integrity Entertainment's chairman will be neighbors. Heiman just built a 6,500 square foot home on the lake near where Lee and Marcia Hartstone have property. ... The New York Chapter of National Academy of Television Arts and Sciences accolades Dick Clark Dec. 8 eve at a gala at the Magique Disco.

If you're viewing Macy's traditional parade on NBC-TV on Thanksgiving, watch for Sister Sledge in the lead float and the Spinners on another in the parade. The Spinners float is an entry of New York station 99X. ... Record Holder?: George Duning's 276th film scoring is for the forthcoming "The Man With Bogart's Face." The ASCAP veteran wrote the title and the closer, "Looking At You" with words by the film's producer, Andy Fenady. ... Attorney Jay Cooper dissects the English Tony McCauley-Schroeder and Redwood litigations Tuesday (25) at the monthly Assn. of Independent Music Publishers luncheon at Gio's, Hollywood. Call Kurt Hunter at (213) 766-5116 for reservations.

Paul Blote won the songwriting contest staged by Ron Unkefer's four Good Guys' video software stores in the Bay Area. Blote wins beaucoup studio time at Dave Rubinson's AutoMatt studios to make demos. ... Winners in the "A" divisions of the Nov. 7-10 Morry Diamond Music Industry tennis tourney at the Riviera Hotel, Las Vegas included: mixed doubles, Candace Savalas and Jack Valdespino of Ampex tapes; women's singles, Mrs. Sal Forlenza; male doubles, Budd Miller and Bob Gramm of Music Management Investment, Phoenix; female doubles, Mrs. Mike Colestock and Mrs. Denny Bond. ... Billboard Aussie correspondent Glenn A. Baker cowrote "The New Music," a rock'n'roll analysis since 1976.

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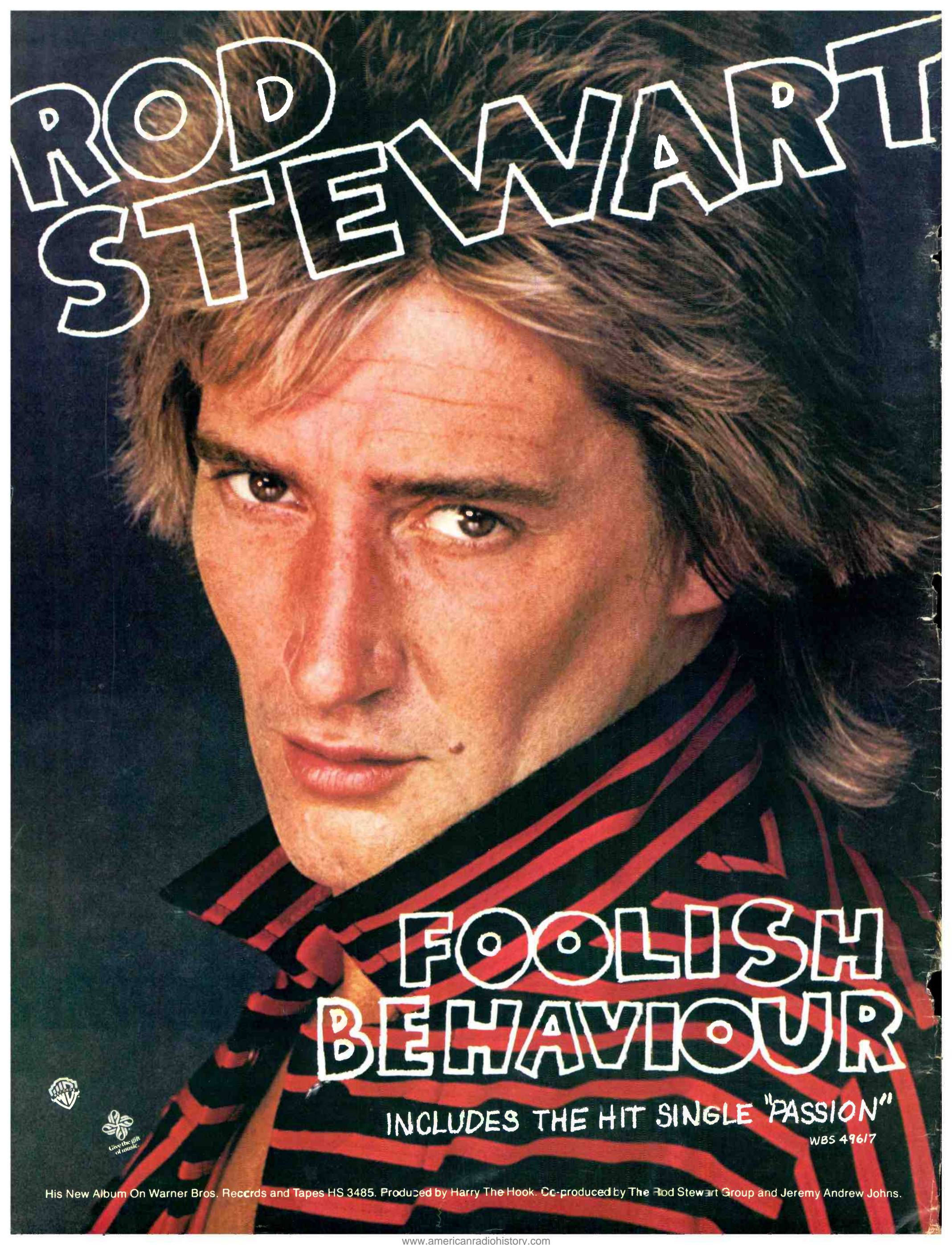
I'm not strange I'm just like you

now riding strong on these stations

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|------|--------|---------|------|-------|------|---------|------|-------|-----------|------|------|
| KMET | WZXR | WLUP | WMET | WBCN | WMMR | WNEW | WLIR | WBAB | WCOZ | WNOR | WCVL |
| KWST | KEZY | KFML | WHFS | WAAL | KNCN | KTXQ | KFMQ | KTYD | KKBC | WMYK | WKWF |
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| WRNW | WVAQ | WMDI | WXKE | WXUS | KQDS | KZOM | WROQ | KIOLO | KISS/KMAC | KLYX | WOUR |
| WCAS | WSLQ | WOMP | WPFR | WDEK | KYTX | NOVA | WQDR | KBBC | KSPN | KKRQ | WMAD |
| WBRU | WKLC | WGRQ | WLRS | WBWB | KPAS | WHSY | WWWZ | KWFM | KAAC | KKRW | WXLP |
| WBLM | WIBZ | WMJQ | WKQQ | WLPX | KLAQ | KSAS | WKTU | KXFM | KISW | WAPL | KLBJ |
| WGIR | WPLR | WCMF | WIBZ | KD101 | KGOU | WTAO | WQUT | KCAL | KIOK | WWCT | WLSQ |
| WERI | WQBK | WWCK | WZZX | KFMH | KMOD | KEZO | WIMZ | KTIM | KINK | WKDF | WOWD |
| WECM | WPDH | WILS | WYFE | KGGO | KMBQ | WUOG | WQXM | KSJO | KQFM | WKQB | KLIV |
| WRXL | WNCS | WLAV-FM | WIBA | KBLE | KRKE | K-99 | ZETA | KOME | KZEL | WLLZ | WVUD |
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