

College Radio Energizes New Act Exposure

By RICHARD M. NUSSER

NEW YORK—As commercial radio turns more conservative, college radio continues to be a vital element in breaking new rock and jazz acts as well as other forms of music.

Paradoxically, the growing reliance on oldies and current Top 40 hits on AOR and adult contemporary outlets comes after most labels trimmed their college promotion departments as a result of current fiscal year cutbacks.

In some major markets, such as New York, college radio provides one of the few outlets for exposure of avant-garde jazz and new wave product (Billboard Nov. 29, 1980).

In markets such as San Francisco, where new wave label owner Howie Klein surveyed 3,600 new wave concert and clubgoers, more than 50% of the crowd tunes to college outlets exclusively.

"We sell more records in Illinois when we get airplay on WPGU-FM than we ever get on the Chicago stations," says Klein, who runs 415 Records in the Bay Area. WPGU is a full-time commercial outlet affiliated with the Univ. of Illinois.

The station is programmed by students and plays 40% new wave, with the remaining 60% devoted to jazz, heavy metal and

classic rockers. In a six-county market of 300,000 listeners, the station racked up a 19.6 share of males 18-plus in the spring Arbitron book and a 12.8 share of adults 12-plus.

Another commercial college outlet that's a factor in the ratings, says Klein, is Brown Univ.'s WBRU-FM in Providence, R.I., which programs extensive new wave selections.

In Northern California, Klein cites KDVS-FM of Sacramento; KALX-FM, Berkeley and KUSF-FM in San Francisco. Another new wave, new jazz outlet with clout is KFJC-FM in Los Altos Hills. (Continued on page 16)



NEWSPAPER

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Dec. 6, 1980 • \$3 (U.S.)

Tribunal Wrestles Jukebox, Cable \$

By JEAN CALLAHAN

WASHINGTON—The distribution of 1979 jukebox royalties and to a lesser extent cable television royalties have become controversial topics at the Copyright Royalty Tribunal.

Under the Copyright Law, disputes on distribution that cannot be resolved voluntarily by the affected parties must be decided by the Tribunal within a year after they have been brought before it and notice published in the Federal Register.

All parties involved, including ASCAP, BMI, SESAC and the Amusement & Music Oper- (Continued on page 11)

Anticounterfeit Labels Bow On WCI Product

By ROMAN KOZAK

NEW YORK—Warner Communications Inc. record companies around the world are embarking on a new antipiracy drive through the use of special stickers on their product which can immediately identify if the product is legitimate or counterfeit.

First use of the system is by Atlantic Records on the new Abba "Super Trouper" LP. On the back of the LP is a half-inch by one-inch sticker with small "W"s imprinted.

"We are being deliberately obscure about the system," says Stan Cornyn, senior vice

president of Warner Communications, who is in charge of the company's antipiracy drive. "The sticker is one of many devices Warner Communications will be using worldwide in the future."

Cornyn says the sticker was developed by WCI with an unnamed outside security firm, and is only the visible part of the overall system. If a light is shone on the stickers by a strong flashlight or a retro reflective pen, a \$5 item, hidden markings can be seen on the sticker. (Continued on page 8)

Brazil TV Offers Antipiracy Time

By TONY MORENO

NEW YORK—Brazilian record companies will be given free television time on the country's highly influential TV Globo private network early next year to warn consumers away from buying pirate records and tapes.

The campaign, which is expected to reach 52 million people daily for a period of 30 days, is part of a concerted antipiracy effort by the Brazilian Assn. of Record Producers headed by Joao Araujo. It coincides with the organization's success in persuading the government to consider legislation making piracy a criminal offence. (Continued on page 10)



"I've Always Wanted To Do This." The title says it all. This is a dream project for legendary bassist Jack Bruce. Ever since Cream, the first supergroup, Bruce has loved to assemble brilliant bands. Look at this one. Billy Cobham, David Sancious, Clem Clempson, Jack Bruce. Mere virtuosity it's not. They bring pure soulfulness to these strange and moody songs. A superb album, on Epic Records and Tapes. Produced by Jack Bruce and Friends. Management: Monarch Entertainment Bureau. (Advertisement)

Non-Profit 'Gift' Group To Push Record Buying In '81

By IRV LICHMAN

NEW YORK—A non-profit group, tentatively named Gift Of Music Inc., should be operational within the first quarter of 1981 as an industrywide body boosting the gift-giving concept for recordings.

A new phase in the "Gift Of Music" program launched by the National Assn. of Recording Merchandisers at its convention in March, the group's activities are expected to lead to a multi-million dollar generic advertising campaign on behalf of the music industry.

According to Joe Cohen, executive director of NARM, the group, composed of manufacturers, merchandisers, music publishers, pressers and packagers, will serve two functions.

It will direct and guide a unified industry effort towards consumers who either don't buy recordings or those who do, but not for gift-giving reasons.

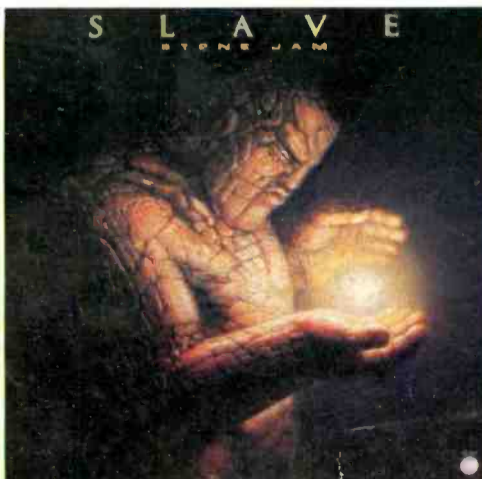
It will mandate a voluntary system or formula for deriving funds for generic advertising activity. For manufacturers, a formula might consist of contributions of a fraction of a penny for recordings manufactured by an individual label in a given year, or the group might settle on a percentage-of-sales formula.

Cohen says he's hopeful that by the time NARM's annual convention rolls (Continued on page 48)



When you've got it, you play it and radio is playing the vinyl out of CLIMAX BLUES BAND's new single "GOTTA HAVE MORE LOVE" (WBS 49605). Listen as Climax Blues Band flaunts their superior firepower and irresistible songwriting as never before on their latest LP, FLYING THE FLAG (BSK 3493). Those boys can assert themselves! Produced by John Ryan for Chicago Kid Productions. On Warner Bros. records & tapes. (Advertisement)

(Advertisement)



SLAVE'S NEW SIZZLER, "STONE JAM." FEATURING THE SINGLE, "SIZZLIN' HOT." ON COTILLION RECORDS AND TAPES. C

SD 5224 Produced by Jimmy Douglass and Steve Washington.



Maybe you're ready for Ramsa.

You get to the point where professional equipment makes a serious difference. Where anything less holds you back. And when that day comes, you're ready for Ramsa — the new sound reinforcement equipment from Panasonic Professional Audio Division.

With Ramsa, you can choose the system that works best for you with mixer-amps, mixers and line array speakers, all designed for fast setup, with a minimum of lines and clutter.

Take our extremely versatile mixer-amp (WA-140). In addition

to its two 60-watt channels (from 20Hz to 20kHz into 8 ohms with 0.3% THD), the WA-140 gives you a 4 mike mixer, 5 point equalizer, 2 phono and 2 aux inputs. Add the Ramsa line array speakers (WS-130 or 135) which resist burn-out even when you're really cooking.

There are also Ramsa line array speakers with built-in amps (WS-160 or 165). When hooked up to our portable mixer (WR-130), this system is versatile enough for both sound reinforcement and recording. And both speakers

employ horn drivers for wide dispersion and extended high frequency response.

Add Ramsa hand-calibrated unidirectional microphones with floating suspension and double windscreens to produce a sound that won't let you down.

So when you think you're ready for Ramsa, call 800-447-4700 (in Illinois, 800-322-4400) and audition the new name in sound reinforcement.

Panasonic
PROFESSIONAL AUDIO DIVISION

NAB, CES Work Around Vegas MGM Fire

By JIM McCULLAUGH

LOS ANGELES—Despite the nightmarish fire that roared through the Las Vegas MGM Grand Hotel Nov. 21, two major trade shows affecting the entertainment business—the National Assn. of Broadcasters and the Winter Consumer Electronics—do not appear to be affected in a major way.

The NAB convention was slated for the MGM Grand itself April 12-15, while the CES is scheduled for Jan. 8-11. CES, however, takes place at the Las Vegas Convention Center. Both events will draw approximately 50,000 visitors.

According to the NAB, contingency plans for moving that gathering are proceeding well. Convention events will be moved to the Dunes,

Caesars Palace and the Aladdin hotels.

NAB members with reservations at the MGM Grand will be given first priority to be placed in these hotels, and the association says other hotels many eventually be designated for the convention as well.

The association also reports that its members will be notified of all changes through its regular mailings.

The direct CES involvement with the MGM Grand was in terms of room accommodations. Typically the CES blocks approximately 60% of the hotel rooms in Las Vegas for its trade show, 2,000 of those at the MGM Grand.

Judy Novak, director of housing for the CES, says, "We are confident

we'll be able to accommodate everyone who had rooms booked for the MGM Grand Hotel.

"We were on a plane Sunday (23) night and met with the sales directors of all the hotels on Monday. We've already replaced 1,300 to 1,400 of the needed rooms."

Assistance in preparing this story provided by Tim Walter and George Kopp.

Novack indicates that in addition to the rooms, 130 suites and 46 functions were to be at the Grand.

"Replacing the functions," she emphasizes, "is the least of our worries, but the suites are going to be very tricky. There just aren't enough."

She adds that CES contacted all affected exhibitors and room holders by phono or telegram Nov. 21 to let them know that CES personnel were on their way to Las Vegas to solve the problem.

"We've also called exhibitors," she continues, "to see if they could cut down on their requirements. We've asked all the hotels to put a freeze on the blocks they hold for tour and travel groups while they double check to see if the rooms will actually be used."

"We've even asked them to talk to the casinos to free up blocks they hold for their better customers. We'll be wrapping it up next week."

Novak footnotes that the CES offices received calls "from probably half" of the reservation holders on

the day of the fire as news of the nightmare blaze that killed 84 and eventually injured 500 spread across the country.

According to Curt Pickelle, director of communications of JBL who also oversees that large loudspeaker manufacturer's trade show activities: "At first I thought we would have to scramble. But the CES is well organized. There won't be any scrambling. We have been told that there would be no problems in accommodating us. They have been able to pick up rooms at some of the smaller hotels in and around Las Vegas."

JBL had CES room reservations for its representatives at the MGM Grand as well as the Las Vegas Hilton.

Appeals Court Denies Pirate

MIAMI—A state appeals court has upheld the conviction of an accused Clay County tape pirate on the grounds that "intangible" property such as the rights of ownership of recorded works can be considered stolen property under terms of Florida's larceny laws.

It is the first case, according to the Recording Industry Assn. of America, where state law has been successfully applied to rights relating to recordings made after Feb. 15, 1972, when Congress mandated protection under federal copyright laws.

Several accused pirates have argued that federal copyright statutes are sufficient protection. The District Court of Appeals for Florida's First District has ruled otherwise in the case of Robert Crow.

Crow was convicted of dealing in stolen property rights by a jury in Clay County Circuit Court Oct. 24, 1979. The charge stemmed from a raid on his home where 1,600 alleged-

(Continued on page 8)

AFM Welcomes Lea Act Repeal

NEW YORK—The repeal of the 1946 Lea Act, voted by the Senate last week, will have no immediate effect on the members of the American Federation of Musicians, says AFM president Victor Fuentelba.

"It's too soon to tell what the impact will be," he says. "Our prime concern was to remove the legislation from the books. It's the only federal law of its type. The repeal is a great boost psychologically."

The Lea Act, also known as the "Anti-Petrillo Bill," prevented the union from demanding that broadcasters hire people they did not need, specifically studio musicians.

"The AFM had staff orchestras on radio stations in every major city," Fuentelba explains, "In smaller cities the union was able to preserve employment because the networks needed the musicians in larger cities. After the act was passed, the AFM couldn't take actions it had in the past because of the fear of criminal prosecution."

Although the staff orchestra on radio is a thing of the past, Fuentelba believes repeal may help the AFM secure more work for musicians with advertising agencies and other employers who use both live and recorded music for broadcast.



Billboard photo by Chuck Pulin

Ticket Count: Representatives from Madison Square Garden and promoter Ron Delsener go through the estimated 250,000 ticket requests that came to the Garden for tickets to four Bruce Springsteen shows.

No MCA Disks In Tower's Stores

By JEAN WILLIAMS

LOS ANGELES—The 29 Tower record stores enter their sixth month of an MCA product boycott.

According to an MCA official, initially there was a "difference of opinion" between MCA and Tower as to who owed what to whom. And when the two companies could not resolve their differences, says the official, MCA Inc. filed suit in L.A. against the Tower chain for non-payment.

According to Tower's Russ Solomon, "There is a mutual disagreement" between the firms resulting in the "inability of top level management" at each company to get along. "It doesn't look like it will be re-

solved," says Solomon.

Customers will have to look elsewhere for Steely Dan, Elton John, Tom Petty, Barbara Mandrell and other MCA product.

At one large Tower outlet on Sunset Blvd. in L.A. most MCA acts have no divider cards in the bins. However, a Mandrell slot was spotted but it carried only Mandrell's Columbia product.

Prior to the start of its boycott in July, Tower carried all MCA product. Where is that product now? Reportedly it was all called back to Tower's Sacramento warehouse where it still sets.

70-Year-Old Charleston Saxophonist Helps Kill Lea Act

By JEAN CALLAHAN

WASHINGTON—"We had God and the First Amendment on our side. You can't beat that combination," says Ned Guthrie, 70-year-old president of the Charleston, W.Va., local of the American Federation of Musicians.

Guthrie, who plays saxophone, is credited with leading the at long last successful drive to repeal the 1946 law called the Lea Act. The act made it a federal crime to pressure radio or television stations to use more studio musicians than they needed.

Guthrie remembers when James Caesar Petrillo, then AFM president, went to jail in 1946 to test the Lea Act. Petrillo's conviction was reversed by an Illinois federal court judge who said the new law was unconstitutional. In 1947, the case went to the Supreme Court where the

lower court decision was reversed and, despite musicians' best efforts, the Lea Act seemed destined to stay on the books.

"I waited 30 years and then I got tired of it," Guthrie explains why he formed the National Committee for the Repeal of the Lea Act in 1977. With the committee's cochairman, Hank Armantrout a California musician, Guthrie went to the late Rep. John Slack (D-W.Va.) who introduced a bill to repeal the Lea Act

into the House that year.

For two years, the bill was stalled in the House Communications Subcommittee because the repeal of the Lea Act was tied to other legislation which effected broadcast cross ownership, a much more hotly debated issue on Capitol Hill.

Opposition to the repeal of the Lea Act itself was practically nonexistent. "We followed the bill's progress but that was about it," says David Markey of the National Assn.

of Broadcasters government relations Staff. "Other labor laws have been passed since the Lea Act which protect broadcasters."

Finally, this year, the bill to repeal the Lea Act was separated from cross ownership provisions and passed out of the House Subcommittee into the full Commerce Committee. The bill unanimously passed in the full House Oct. 1.

Under the guidance of Sen. Jennings Randolph (D-W.Va.), the repeal of the Lea Act moved swiftly through the Senate Communications Subcommittee, the full Commerce Committee and onto the Senate floor where the bill was passed Nov. 21. Just in time for Thanksgiving, President Jimmy Carter was expected to sign the repeal of the Lea Act Wednesday (26).

N.Y. Probers Ogling Bruce Springsteen's Show Ticket Scalpers

NEW YORK—Investigators from the New York State Attorney General's office, Madison Square Garden, promoter Ron Delsener, and from Bruce Springsteen's management company are all looking into allegations that thousands of tickets to Springsteen's four SRO dates at the Garden have been diverted to ticket scalpers.

The 80,000 available tickets for the concerts, two over the Thanksgiving weekend and two the week before Christmas, were sold via mail-order. But Nathan Reilly, spokesman for Attorney General Robert Abrams, has told the press that his office received a spate of complaints from fans who said they mailed their applications immediately after hearing the radio announcement of the concert, but were unable to obtain tickets.

More the 250,000 reported requests for tickets were eventually received by the Garden. Money for all requests not honored was returned.

The mail-order sale allowed each customer four tickets. The same system was tried in Los Angeles for the recent Springsteen concerts there.

Singles Action Out

LOS ANGELES—Due to last week's holiday printing schedule we are unable to publish the normal 3½ pages of Radio Singles Action reports. The feature will be resumed in next week's issue.

and scalpers there were seen with entire blocks of tickets.

For the New York shows investigators are planning to question both the scalpers outside the arena, and fans sitting in the front rows inside the arena to determine where their tickets came from. Ticket scalping is illegal in New York State.

According to the law in New York, legitimate brokers are allowed to charge \$2 over the regular price of the ticket. Scalpers, if caught, face confiscation of whatever tickets they have in their possession plus a fine determined by the court. There are no jail penalties.

6 BY 6 FORM FOR BLONDIE

LOS ANGELES—Blondie's new "Autoamerican" LP is being issued by Chrysalis as a 6 by 6 tape package, the label confirms.

Two other labels, Arista with Barry Manilow's "Barry" and CBS with Barbra Streisand's "Guilty," also are issuing 6 by 6 tape packages of those LPs with all three being test marketed in 500 U.S. retail accounts.

Billboard (ISSN 0006-2510) Vol. 92 No. 49 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (212) 764-7376.



CANADIAN AWARD—PolyGram Canada presents Wizard Records and Air Supply with a platinum LP for its "Lost In Love" LP. At the ceremonies in Canada are: Derek Steede, Wizard Canada label manager; Tom Harrold, PolyGram Canada president; Robie Porter, Wizard executive director and Leo da Silva, PolyGram vice president.

WOMEN EXECES Black Music Assn. Behind Minority Career Workshops

By JEAN WILLIAMS

LOS ANGELES—Fifty minority women executives from the music and broadcasting industries participated in the Black Music Assn.'s recent pilot career management program. The workshops were conducted by Elaine Carter of New York's Elaine Carter Associates Inc.

The workshops were designed to examine some of the key issues facing career women around the areas of power, competition, men/women relationships and black/white relationships. Also discussed was how to pursue career goals in the corporate environment of the music and broadcasting industries.

Twenty-five women from each coast were selected to share in the Black Music Assn.'s new educational thrust, which was initiated when LeBaron Taylor was elected president of the organization.

Taylor, also a vice president at CBS Records, and Glenda Gracia, the association's executive director, insist the program also is an effort to introduce a form of networking among women in the two industries.

Taylor notes that the success of

the New York and L.A. meetings has prompted the organization to pursue the program on a larger scale.

"One of our priorities was a women's program," he says. "This pilot program is just the beginning of our concerted effort to deal with minority women in the industry."

Record companies also are supporting the women's program. Although each woman paid only \$25 to attend the two-day (in each city) workshop, the actual cost per person was about \$250.

CBS picked up a great portion of the expense and A&M and Atlantic sponsored, among other things, some activities.

Although the pilot program was geared to women, Taylor notes that it also is applicable to men—and there will be such a program for the organization's entire membership. In the meantime, the group is scheduling another seminar in the first quarter of next year.

Gracia suggests that the pilot program is only a part of a larger overall program for the general membership body. She notes that the program is presently being developed.

According to Gracia, the program is an outgrowth of requests by women who are interested in careers and upward mobility in the music and broadcasting industries.

Carter, whose career management firm works with both men and women, says many minority women are interested in careers as opposed to holding down 9-to-5 jobs in the music industry.

She maintains, however, that many women are unclear in the tactics of competition and aggressive career pursuit. This is where she comes in.

Carter also believes that networking is of extreme value to women in the music and broadcasting fields. The more open to "talking shop" they are, the more comfortable they

become with their careers, the industry and the more they learn about the business.

Brenda Andrews, vice president of Almo/Irving Music says: "The program should be available to more than 50 women across country. We need to gain the information that's been available to others for so long. We can do this through a program of this kind."

"I find that since attending the workshop I handle things differently."

Ornetta Barber, national retail liaison at Elektra/Asylum says: "I have an entire new attitude as it relates to my job. I am not so much into the buddy buddy system anymore and I am more confident in my approach to my work."

In This Issue

CLASSICAL.....	29
CLASSIFIED MART.....	47, 48
COMMENTARY.....	14
COUNTRY.....	36
DISCO BUSINESS.....	23
GOSPEL.....	28
INTERNATIONAL.....	39
JAZZ.....	22
PUBLISHING.....	12
RADIO.....	15
SOUND BUSINESS.....	30
TALENT.....	20
VIDEO.....	33

FEATURES	
Counterpoint.....	26
Disco Action.....	24
Inside Track.....	54
Lifelines.....	52
Rock 'n' Rolling.....	52
Stock Market Quotations.....	9
Vox Jox.....	17

CHARTS	
Top LPs.....	51, 53
Album Radio Action Chart.....	18
Boxoffice.....	21
Bubbling Under Top LPs/Hot 100.....	17
Disco Top 100.....	25
Jazz LPs.....	22
Hits Of The World.....	41
Hot Soul Singles.....	26
Latin LPs.....	22
Soul LPs.....	27
Spiritual LPs.....	28
Hot Country Singles.....	34
Hot Country LPs.....	38
Hot 100.....	49
Top 50 Adult Contemporary.....	29
Top 40 Videocassettes.....	33

RECORD REVIEWS	
Audiophile Recordings.....	31
Album Reviews.....	45
Singles Reviews.....	46
LP Closeup Column.....	52

Executive Turntable

Billboard is swinging its two key editorial posts from West to East with the appointment of **Gerry Wood** as editor and **Adam White** as managing editor, headquartering in New York, according to Lee Zhitto, publisher and vice president of the Billboard Group. The appointments are effective Jan. 1.

Zhitto as publisher and the associate publishers, sales director Tom Noonan and chart director Bill Wardlow, will continue to base their operation in Los Angeles as will all other present Billboard Los Angeles staff members.

Wood has been head of Billboard's Nashville bureau for the past five years. Prior to joining the publication, he had been with ASCAP in Nashville. He succeeds Zhitto as the publication's chief editor. White has been international editor for the past three years coming from Music Week's editorial staff in London. He replaces Eliot Tiegel who resigned last week after choosing to remain in L.A.

Is Horowitz, who has been New York bureau chief is being named executive editor and will continue to serve as editor of Billboard's Commentary section.

Billboard's publishing and editorial operations have been based in Los Angeles for the past 10 years. Editorial's move from West to East, Zhitto says, is necessitated by the fact that the Billboard corporation is girding itself for a full scale move into on-line telecommunications and that this calls for a consolidation of information gathering operations at its New York corporate headquarters.

In commenting on these appointments, Zhitto says: "Gerry Wood and Adam White at Billboard's helm will give the publication editorial leadership that combines new vigor and vision. I am proud of a staff that has within its midst persons of such high caliber who are endowed with the professionalism and industry know-how that allow us to continue our tradition of promotion from within its ranks."

Record Companies

Fred Haayen joins WEA International in New York as senior vice president. Most recently he was president of Polydor USA, vice president of Polydor International and vice chairman of PolyGram Records. ... **Russ Regan** takes over as West Coast vice president and general manager of PolyGram Record Operations. Based in Los Angeles, he was head of his own company, Utopia



Haayen

Productions. Previously, he had been president of 20th Century-Fox Records and founder of Parachute Records. ... **Marvin Saines** steps into the post of executive vice president of the Moss Music Group in New York. Previously, he was head of CBS Masterworks. He intends to establish a full-price classical label to join the Moss group of labels. ... **Rick Chertoff** moves to director of East Coast a&r contemporary productions.



Regan

staff producer at Columbia Records in New York. He was East Coast a&r and staff producer with Arista Records.

Marketing

Dennis Baglama takes over as store design director for the 28-store Licorice Pizza chain based in Glendale, Calif. He was a part-time store designer and manager of the chain's West Los Angeles store. Replacing him in the West L.A. outlet is **Susan Van De Vyvere**, formerly assistant manager.

Publishing

Ann Munday is upped to vice president and general manager of publishing for Chrysalis Music in Los Angeles. She was general manager with Chrysalis



Munday

Music. ... **Janie Bradford** takes over general manager of the newly formed Flick City Music, Ltd. in Los Angeles. Bradford is a songwriter, best known for "Money (That's What I Want)" which was covered by the Beatles and Muddy Waters. Recently, she was a&r administrator for Source Records and publishing director for its affiliates, Ascent Music and Aroma Music. ... **Jim Fernald** and **Gerd Eilers** become professional managers



Fernald

for the Bug Music Group in Los Angeles. Fernald was with Bug in various capacities and Eilers had been with NBC-TV as a pilot material coordinator.

Related Fields

John V. Roach is elected president and chief operating officer of Tandy Corp. in Ft. Worth. In August of 1979 he took over as vice president, his most recent post. Also at Tandy, **Lewis F. Kornfield Jr.** is named vice chairman of Tandy pending his retirement at age 65 on June 30, 1981. He was corporate executive vice president and president of Radio Shack Division. **John H. McDaniel**, formerly vice president-controller of Radio Shack, is upped to senior vice president and controller of the corporation. In the Radio Shack division of Tandy, **Bernard Appel** and **Robert**



Appel

Keto move into the slots of executive marketing vice president and executive operations vice president, respectively. Appel was senior vice president of merchandising and advertising. Keto was U.S. stores senior vice president. ... **Robert J. O'Neil** shifts to become Hitachi Sales Corp. of America's senior vice president in Compton, Calif. He was with the



O'Neil

Sylvania's consumer electronics group and General Telephone and Electronics Co. in management and marketing positions. ... **Steven J. Greil**, executive vice president and general manager for the Sound Seventy Corp. in Nashville, resigns his post as of Jan. 1. He remains in Nashville in the entertainment field. Taking his duties is Robert Stewart, president of Sound Seventy Productions, Inc. ... **Dick Spingola**, former vice president and controller of WEA Distributing Corp. in Los Angeles, joins Media Home Entertainment as controller. ... **Stephen Dessau** moves to Warner Home Video, a division of Warner Communications Inc., as account services director. Based in New York he comes from CBS Records where he was product management director for Epic. ... **James E. Trecker** becomes corporate communications director for the Madison Square Garden Corp. in New York. He was vice president of the Washington Diplomats Soccer Club. ... At Pana-

(Continued on page 54)

DECEMBER 6, 1980 BILLBOARD

Ben Vereen Opens N.Y. Co. Affiliate

NEW YORK—Performer Ben Vereen has opened a New York affiliate of his BAV Management firm, to be headed by Carl Griffin. Griffin, formerly with Jobete Music in New York, will be assisted in all phases of the operation by Diane Pienack.

First artists signed by BAV are Bootcamp, a rock band, and singer/acress Alexi Komisay. Also under the BAV banner are two music publishing companies, Oui No Music (BMI) and Oui Chere Music (ASCAP).

The New York offices are located at 1775 Broadway; telephone is (212) 586-8953.

Streisand Disks Dominate Global Charts

NEW YORK—Barbra Streisand is enjoying the biggest international hits of her career with the "Guilty" LP and "Woman In Love" single.

Apart from its chart-topping achievement in the U.S., the 45 has gone to No. 1 in Canada, Britain, Australia, Holland, Belgium, Israel, South Africa, Norway and Austria, and is in the top 10 in Germany,

France, Sweden and New Zealand. Total worldwide sales are 2.5 million copies, claims CBS.

Streisand's "Guilty" album has gone to the summit in Britain, Canada, Australia, Holland, Belgium, New Zealand, Sweden and, of course, the U.S., and it's presently in the top 10 charts in Germany, Japan and France.

#1 Belgium
 #2 Germany
 #2 Austria
 #3 Holland
 #6 Switzerland
 #17 France

Spain-released Nov. 17
 Italy-to be released 1980

GARLAND JEFFREYS' "MATADOR" GOES GOLD IN EUROPE



MANAGEMENT:
 FRED HELLER ENTERPRISES, LTD.
 ASSOCIATE DIRECTOR
 BARBARA SPIEGEL
 211 WEST 56TH STREET
 NEW YORK, NY 10019
 TELE. # (212) 265-1501
 TELEX # 640461

EXCLUSIVE AGENT NORTH
 AMERICA:
 JONNY PODELL
 NORBY WALTERS ASSOCIATION
 1290 AVENUE OF THE AMERICAS
 NEW YORK, NY 10104
 TELE. # (212) 245-3939
 TELEX # 237651

EUROPEAN AGENCY:
 BARRY DICKENS & ROD MACSWEEN
 INTERNATIONAL TALENT BOOKING
 113-117 WARDOUR STREET
 LONDON W1
 TELE. # 439-8041
 TELEX # 25115

EXCLUSIVE REPRESENTATION
 IN THE FAR EAST:
 REGENCY ARTISTS LTD.
 PETER GROSSLIGHT
 NEAL JACKAWAY
 9200 SUNSET BLVD.
 LOS ANGELES, CA 90069
 TELE. # (213) 273-7103
 TELEX # 691567

Much appreciation to: Cathy Cudemans, Allen Davis, Bunny Freidus, Alain Levy, Dennis Killeen, Jenny Bier, Philippe Duwat, Marcus Bicknell, Brenda Jackson, Ann Hammond, Jean-Noel Ogouz, Jean-Jacques Gozlan, Joel Gi bert, Claude Pupin, Michel DeLorme, Olivia Demachy, Philippe Constantin, Alain Olivier, Julien Morren, Kcos DeVreeze, Dick Pieren, Maggie Smolders, Kees DeJonje, Kees Blois, Gerard Rutte, Arjon Zan Dermey, Peter Schönhoven, Pieter Bödegraven, Heide Bieger, Traudl Troska, Eva Steiner, Antje Mennenga, Manfred Korser, Marlena Chrischilles, Gerd Ludwigs, Willi Schloesser, George Hildebrand, Wolfgang Schleiter, Willie Schlager, Ramon Crespo, Xavier Martinez, Jorgen Larsen, Bruce Nichols, Jerry Sevcik, Norman Block, Edith Jacob, Karl G. Arbenz, Michael Anders, Ulrich Jabczynski, Kathy Schenker, Jack Lossman, Jerry Moss, Herb Alper and all my friends that supported me at CBS International.

** Garland's next album "Escape Artist" out early '81.
 Watch for it! On Epic Records and Tapes.*

Judge Given Confidential RIAA Papers

NEW YORK—In a dramatic courtroom confrontation, the Recording Industry Assn. of America agreed Wednesday (26) to turn over its confidential reports containing allegations of industry counterfeiting to a federal court judge who must now decide whether the documents are relevant to the defense in the Sam Goody case. However, further appeals are possible.

Goody and its two executives, charged with trafficking in counterfeit recordings, have fought a lengthy, costly legal battle to have the documents introduced as evidence that counterfeit goods were being traded throughout the industry, thereby bolstering its claim that it could have bought and sold such bogus goods unknowingly.

Wednesday's court session was a classic showdown, with RIAA attorneys refusing to yield until the very last minute, when U.S. District Court Judge Thomas C. Platt was about to slap the trade group with another contempt citation.

The latest imbroglio centered around the interpretation of the recent decision by the U.S. Appeals Court here over the procedure by which the court would inspect and then rule on the admissibility of the RIAA documents.

The RIAA wanted a guarantee
(Continued on page 48)



\$110,000 GRANT—Visiting the site of the Hollywood Dell Recreation Area in Pitman, N.J., which was made possible by a \$110,000 grant from CBS Records, are: Oren Testa, vice president of operations for Columbia House; Joseph Kroll, Pitman plant manager; Samuel Burger, senior vice president of operations/manufacturing for CBS Records; Richard Salmon, mayor of Pitman, and Bruce Lundvall, president of the CBS Records Division. CBS Records has a pressing plant in Pitman.

Producers Agree To AFM Negotiation

By CARY DARLING

LOS ANGELES—Film producers have agreed to return to the negotiation table in the 18-week-old American Federation of Musicians strike, but the musicians have yet to agree to attend.

Though no one was available for comment from the AFM, federal negotiator Tim O'Sullivan believes the union wants someone from the national office in addition to the local office of the Federal Mediation and Conciliation Service as a mediator.

AFM president Victor Fuentealba has supposedly requested agency head Wayne Horvitz to sit in on the negotiations. However, Horvitz is due to leave office soon because he is

a political appointee. Nick Fidandis, who participated in the producer-actors talks in the recent actors strike, may assume Horvitz's place in these talks.

Further delay by the AFM could spell trouble for the AFM. "If they persist in saying they will not meet, it is possible the employers can file refusal to bargain charges with the National Labor Relations Board," says O'Sullivan. Yet he is hopeful it won't go that far. It is conceivable that in lieu of an agreement to attend from the AFM, O'Sullivan can call a meeting and see if the union shows up. If it doesn't then the producers would have firmer ground on which to file charges.

"But filing charges doesn't get anybody back to work," continues O'Sullivan.

Musicians originally went out on strike Aug. 1 over the issue of payment for reuse of music on tv. Talks between the producers and musicians broke down Oct. 29 because the producers introduced payment for video and pay television.

The AFM contends this is a new

issue with no relevancy to the reuse problem. The producers want an agreement which covers both areas.

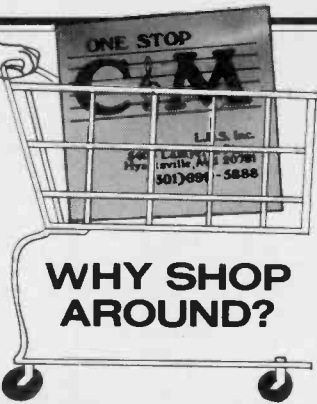
PolyGram's Coast Office Restructures

LOS ANGELES—PolyGram PRO-USA continues its restructuring. The latest move by David Braun, head of PRO-USA, is to bring in Russ Regan as the company's West Coast vice president and general manager.

This appears to be a move designed to focus more visibility on Casablanca, since the West Coast operation is primarily responsible for Casablanca. Under Regan's leadership Casablanca is expected to receive a major facelift.

All new product on both Polydor and Casablanca Records will reportedly now carry the PRO-USA name with their own individual logos.

It is further expected that Regan will hire new personnel in addition to possibly developing a West Coast
(Continued on page 52)



WHY SHOP AROUND?

WHEN WE SAY ONE STOP WE MEAN ONE STOP

ONE STOP

SAME DAY SHIPPING

For all your LP's, singles, 8-tr's and cassettes
(We furnish DEAL, Top Pop, Top LP, Top Soul Sheets and new release sheets)

For all your record care products
(Recoton, Sound Guard, Watts, Disc-washer, Pfanstiehl)

For all your blank audio and video tapes
(Recoton, Memorex, Scotch, TDK, Maxell, Sony, Ampex)

For all your large stereo and TV equipment
(Sanyo, Symphonic, Zenith)

For all your small electronic equipment
(Calculators, Radios, Portable Tape Players)


For all your 8-tr, LP and cassette carrying cases
(Savoy, Recoton, Peerless)

For all your disco lighting supplies
(Strobes, Spots, Moods, Cubes and Mirror Balls)

Why shop around? Don't waste valuable time dealing with multiple suppliers . . . One call will do. Shop and compare. Check out our prices.

WE SERVICE: Record stores, Colleges, Libraries, Head Shops, Dance Studios, Street Jocks, Radio Stations, Electronic Shops, Variety Stores

Please write to get on our mailing list or for additional information.
For orders only call toll free 800-638-0596
In Maryland only call collect 301-699-5888



DISTRIBUTORS
5405 Lafayette Place
Hyattsville, Md. 20781

Police Pondering An L.A. Murder

LOS ANGELES—Los Angeles police are attempting to determine whether the murder of attorney Richard Lorne Pierce, 38, Nov. 22 is connected to his alleged role in a phony fire sale and mail fraud involving the Cal Stereo audio chain in 1978. Pierce was found shot to death Saturday in an office of the United California Home Loan building in nearby Encino.

As reported earlier (Billboard, Nov. 15, 1980), Pierce and three other Cal Stereo officials were indicted Nov. 6 by a Los Angeles federal grand jury on charges of mail fraud and administering a falsified fire sale.

On March 12, 1978 a fire broke out at a Cal Stereo warehouse in Torrance, Calif., after which the four conducted a sale, allegedly selling merchandise that had not been damaged in the fire, preparing an inventory listing undamaged goods as damaged, destroying evidence that some merchandise had not been damaged, and filing and collecting on a fraudulent insurance claim.

The mail fraud charges are based on correspondence with the insurance company, the Fireman's Fund Insurance Co.

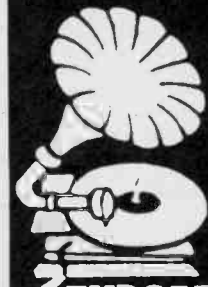
Carol Fox, 40, a former employe of United California Home Loan, was also found shot to death in the same offices.

BEST PRICES QUICK SERVICE

Customer Satisfaction is our Business.

New Releases, Catalogue Material, Cut-outs, Etc. . .

Write or Call for Catalogues and Special Offers.



EXPORTERS PHONOGRAPHIC RECORDS AND TAPES

WAMID, INC.

200 Hudson Street
N.Y.C., N.Y. 10013
U.S.A.
TELEX: 236941
TELEPHONE: 212 • 431-3480

Do You Travel?
Are You in the Entertainment Business?
Then You Must Know

ANRO LIMOUSINE
(212) 824-4500

ANRO provides reliable CUSTOMIZED TRANSPORTATION for Show Business firms and individuals. Current model Cadillac Limousines or any other vehicle type can be available.

ANRO is owned and operated by Don Anthony and Jerry Roth. They know your requirements because they both have been associated with show business for over 25 years.

Hourly Rates or Fixed Price to any Metropolitan New York City Airport contact

Anro Limousine 1650 Broadway, New York, NY 10019
(212) 824-4500

ORIGINAL MOTION PICTURE SOUNDTRACK

Michael Cimino's



A WORLD OF MUSIC INSIDE

INCLUDES THE SINGLE... "SLOW WATER"
1382

ALBUM PRODUCER • JOANN CARELLI



Give the gift of music.
United Artists
A Transamerica Company



ON LIBERTY RECORDS & TAPES
© MCMLXXX UNITED ARTISTS CORPORATION. PRINTED IN U.S.A. ALL RIGHTS RESERVED.

www.americanradiohistory.com

LOO-1073

Injunction Refused CBS Records Arm

NEW YORK—An attempt by the Columbia Special Products Division of CBS Records to obtain a preliminary injunction against Roadshow Records (Billboard, Nov. 29, 1980) has been turned down by New York State Supreme Court Judge Margaret Taylor.

In the court action CBS seeks to stop Roadshow from marketing certain Scepter Records titles which CBS acquired when it took over the stock of the bankrupt Springboard Records. Roadshow also has a claim on the titles.

Florida Pirate

• Continued from page 3

edly pirated tapes were seized. He was later sentenced to five years in jail and appealed the conviction at that time.

The three-man Appeals Court held that federal preemption of sound recording copyright protection was not a factor in the case since Crow was "charged with dealing in stolen royalty rights and/or services, which belonged to various performers, not under federal copyright law, but under various private contracts."

The court said the Florida law protects the contract rights of the artist to collect royalties for the sale of recordings regardless of the date of the fixation of the recording, according to the RIAA's interpretation.

Singles Action Out

LOS ANGELES—Due to last week's holiday printing schedule we are unable to publish the normal 3½ pages of Radio Singles Action reports. The feature will be resumed in next week's issue.



Billboard photo by Chuck Pulin

NOT AFRAID—Luciano Pavarotti plays a game of William Tell with John Harper, a sales executive for PolyGram Classics, during an in-store promotional visit to a Barnes & Noble outlet in New York. Harper survived the ordeal, though the apple's fate is uncertain.

WCI Antipiracy Stickers

• Continued from page 1

"It is much better if an FBI agent or an RIAA agent can walk into a store and in five seconds know if the product is legitimate, than have to take it to the lab for analysis."

Cornyn also points out that the WCI system does not preclude its member record labels from developing and using their own systems.

Atlantic Records had used its own system earlier on the Rolling Stones' "Emotional Rescue" LP. "We do not tell our labels what to do," says Cornyn.

Neither does he have any prediction as to when the system will come into full use, or even what the next release using the system will be.

"We are on a developmental game

plan," Cornyn says, "but who knows whether the labels will fall off when exposed to the humidity of Bangkok. But I would not even tell my own mother as to what the next release with the stickers will be. I do not want to tell the counterfeiters anything that will help them, though I can conceive of nothing better than giving them nightmares."

The special labels are believed to be affixed to the jackets at the pressing plants just before the albums are shrink-wrapped. The entire system is under WCI control, and there may be other secret identifying marks on the jackets and disks themselves.

"There are secret markings on dollar bills that enable the government to identify counterfeiters," Cornyn says. "The government will not tell you where they are and we certainly won't say where the marks on our bills are."

The affixed label on the Abba LP is in the same location as a bar code would be. But Cornyn says that when the bar code is adopted on all WEA product the affixed label will not obliterate it. He admits there may be some problems from the artistic side with yet another label stuck on, but he sees that as a minor situation.

Borge On PBS

CHICAGO — "Victor Borge — Comedy In Music," taped before live audiences in Chicago and Milwaukee, will be aired Thursday (4) by PBS-TV stations as part of the network's "Soundstage" series.

AL COLLINS ACTIVE

Purple Grotto Is Back On Airwaves

By ELIOT TIEGEL

LOS ANGELES—Al "Jazz-beaux" Collins has resurrected his famous and unique "Purple Grotto" setting for a new radio program he is doing under that monicker.

Collins, formerly with KGO-AM and KSFO-AM in San Francisco, is now broadcasting his "Purple Grotto" program midnight to 5 a.m. Thursday, Friday and Sunday on KKIS-AM and its sister KDFM-FM in Pittsburg, Calif.

Collins first introduced his mythical "Purple Grotto" mood setting location on WNEW-AM in New York in 1952 and later used it as a setting for shows on WNEW-AM in New York, KSFO and KEST-AM in San Francisco.

The format of the program involves talk-chatter and a broad musical spectrum built around records from Collins' extensive collection.

Collins, one of the first jazz broadcasters on AM radio, says he's playing "everything possible from jazz to country to offbeat things." He's not playing any pop or rock material.

Collins and the people behind the newly formed "The Jazz-beaux Network" plan to initially syndicate the program live via telephone lines to stations in the Pacific Northwest, he says.

Collins had been a midnight-5 a.m. talk host on KGO, the ABC owned station in San Francisco for five years before leaving four weeks ago. Pittsburg is located near Walnut Creek and Concord, Calif. KKIS plays music by Neil Diamond, Frank Sinatra, Tony Bennett and instrumentals during the daytime.

The "Purple Grotto" is an invention of Collins' mind which has fascinated listeners in all the cities he has used it as a background for his shows. The "grotto" is located "3½ stories below the main studios of the station." It is here that Collins spins his records, tells his tales of offbeat humor and chats via phone with people calling in with comments about the world or anything on their minds.

Collins' program, a theatre of the mind, involves its listeners with such regular characters as Harrison, the long-tailed purple, 180-year-old Tasmanian owl;

Dr. Chirumbolo, a man from another planet; Dr. Hunyaddi, a general electronics expert and piano tuner, and Dr. Caligari, a maker of custom cabinets.

The grotto's purple stalagmites and mushrooms add an eerie mood to the program. The show features Count Basie's "Blue In Hoss Flats" as the theme (a piece of material Collins has been using for 10 years) plus Bob James, Chick Corea, Art Van Damme, Stephane Grappelly, Merle Haggard, Willie Nelson and Sonny Terry and Brownie McGhee, for example.

The last time the grotto was heard on radio was 10 years ago on KSFO, Collins says.

MOTIVATING CONSUMERS...

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

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

An integral part of every successful consumer promotion program is a strong trade program that gets the active cooperation of your industry customers. Even your own staff. Your message in Billboard can turn on those who turn on millions. And we can prove it—with case history after case history.

Billboard®

where advertising sells records

**We're only #4
so we really have
to try harder**

We offer any or all of the following quality services. All under one roof and at competitive prices.

Lee Myles Assoc., Inc.
180 E. 58th St., Dept. AS, NYC 10022 Tel: 758-3232

- Design
- Art
- Type
- Color seps
- Printing
- Fabrication
- Record Pressing
- Tape Duplication

Serving the graphic needs of the record industry since 1962.

APEXTON RECORD PRESSING PLANT

New York's Finest

Gives you

**BEST PRICES
BEST QUALITY
BEST SERVICE**

Special prices for big orders

Telephone: **(212) 937-4038**

44-27 Purves Street, Long Island City, N.Y. 11101

SHIPPING WORLDWIDE
COMPLETE LINE OF RECORDS AND TAPES

UNBEATABLE PRICES
FAST SERVICE

WE'RE PROUD TO CALL OURSELVES

STRATFORD DIST. INC.

815 SECOND AVENUE

NEW HYDE PARK, N.Y. 11040

(212) 343-6920

TWX: 510-223-0823

(516) 352-4200

LET US IMPORT & EXPORT YOUR 12-INCH DISCOS!

ABC Slows Its Home Video Plan

NEW YORK—ABC Video Enterprises is slowing down its entry into the home video market.

The decision is based on a study, apparently commissioned by ABC, that convinced management there that the market for videodisks and cassettes would not grow as quickly as the company had previously thought. The study reportedly cost \$1 million.

Home video was only one part of the study, the company says. So far ABC has not released details or findings of the survey, nor who conducted it.

ABC, which had announced ambitious plans for its Video Enterprises, including a tie-in with the

(Continued on page 10)

N.J. Musicians Nix 3-Year Pact

By MAURIE ORODENKER

TRENTON, N.J.—Striking members of the New Jersey Symphony have rejected a tentative three-year contract hammered out between union representatives and management. No further negotiations have been scheduled to end the strike which began Oct. 8.

The package approved earlier this month by the negotiators but rejected by the 82-member orchestra called for an \$80 base salary increase in the first year to \$400 a week for a 25-week season; a raise to \$450 the second year for 27 weeks and one vacation week; and up to \$500 a week the third year for a 31-week season or \$15,500 for the year. Musicians turned down the package Nov. 19 by a vote of 58-1.

Casimir Kossakowski, chief negotiator for the AFM local, says salaries were not the main issue.

Rather, the musicians were not willing to accept anything less than a 31-week season for the second and third years of the contract. He says that while the negotiating team did recommend ratification, it's the musicians' right to vote for themselves.

Lowell Broomal, president of the symphony's board of trustees, says that by rejecting this proposal, which would have represented the orchestra's first negotiated three-year contract, the musicians have jeopardized the orchestra's fundraising, calling the entire season into question.

Increased corporate support and increased state aid, pledged to the orchestra, is contingent on the players' agreement to return to work for a wage scale and season length based on a balanced budget for the next three years, Broomal says.

Firm's Revenues Decline

NEW YORK—Audiofidelity Enterprises showed a net loss of \$177,437 for the three-month period ending Sept. 30, compared to a loss of \$40,555 for the same period in 1979. For the new period, the company says that operating revenues reached \$118,499, compared to \$200,963 in the prior year.

Over the first six months in the company's financial year, ending Sept. 30, a net loss of \$177,379 is reported, compared to \$48,413 in the comparable period of 1979. Sales for the six months ending Sept. 30 reached \$259,425, compared to \$400,485 a year before.

The 1980 figures, the firm notes, are unaudited and the number of shares outstanding in 1979 has been restated to reflect a 10-for-1 stock split in the form of a stock dividend paid on Jan. 10, 1980 to shareholders of record on Dec. 20, 1979.

Dante J. Pugliese, chairman and chief executive officer of the company, who acquired a major interest in Audiofidelity earlier this year, told a shareholders meeting here that he expects the final six months of the fiscal year to be "strong enough to overcome our current losses and permit us to show a profit in fiscal 1980."

Also at the meeting, Pugliese, Sam Goff, Walter Hofer and Carl Shaw were elected directors of the company.

SONY JAPAN VIDEODISK PLANT READY

By GEORGE KOPP

NEW YORK—Sony's videodisk mastering and replication facility in Japan is on-stream and the company is soliciting business. A Sony spokesman says the plant is "fully operational."

The Sony plant is designed for the Philips laser optical system. The LaserVision group has experienced severe problems getting its software to market since the introduction of the Magnavox player last year.

Pioneer Artists president Barry Shereck says he has been approached by Sony to consider that company for the mastering of Pioneer Artists disks.

"They asked me who was doing my mastering," says Shereck. "and said 'Why not come to us?'"

So far the only product from the Sony plant has been a test run for
(Continued on page 33)

Handleman \$\$ Up, Profits Dip

NEW YORK—Handleman Co. reports declines for the first half of its current fiscal year, ended Nov. 1, despite increased sales. While sales rose to \$101,093,000 compared to \$96,886,000 in the first half last year, net earnings dropped to \$3,453,000, compared to last year's \$4,847,000. Net earnings per share declined to 77 cents, down from \$1.09 last year.

Handleman's second quarter figures tell the same story. Net sales for the quarter were up to \$57,055,000, compared to last year's \$48,754,000, while net earnings declined to \$2,069,000 from last year's \$48,754,000, while net earnings declined to \$2,069,000 from last year's \$3,145,000.

Market Quotations

As of closing, November 26, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corp.	—	21	1 1/4	1	1 1/4	Unch.
39	26	ABC	5	1089	29 1/4	28 1/2	28 1/2	- 3/4
36 1/2	27 1/4	American Can	7	228	29 1/2	29 1/2	29 1/2	—
34 1/4	14 1/4	Ampex	16	567	35 1/4	34 1/4	35 1/2	+ 1
5	2 1/2	Automatic Radio	—	21	3 1/4	3 1/2	3 1/2	Unch.
55 1/4	42 1/2	CBS	8	148	51	50 1/2	50 1/2	- 1/4
39 1/4	27	Columbia Pictures	8	2074	41 1/4	39	41 1/4	+ 2 1/2
8 1/4	4	Craig Corp.	—	35	5 1/2	5	5	- 1/4
53 1/4	40 1/2	Disney, Walt	12	857	51 1/4	50 1/2	51	- 3/4
12	6 1/4	Filmways, Inc.	—	442	6 1/4	6 1/4	6 1/4	- 3/4
18 1/4	18	Gulf + Western	4	524	18 1/4	18	18	- 1/4
14 1/4	7 1/4	Handleman	7	90	12 1/2	12 1/2	12 1/2	+ 1/4
14 1/4	5 1/4	K-tel	8	25	12 1/2	12 1/2	12 1/2	+ 1/4
45 1/4	25 1/4	Matsushita Electronics	10	4	41 1/4	41 1/4	41 1/4	Unch.
57 1/4	44 1/4	MCA	9	325	54 1/4	53 1/4	53 1/4	+ 3/4
19 1/4	10	Memorex	—	117	14 1/4	13 1/4	14	Unch.
62 1/4	46 1/4	3M	10	874	60 1/4	59 1/4	60 1/4	+ 3/4
81 1/4	41 1/4	Motorola	14	562	84	80 1/4	83 1/2	+ 2 1/2
37	23 1/4	North American Philips	6	290	37 1/4	36	37 1/4	+ 1 1/2
8 1/4	4 1/4	Orrox Corp.	34	20	7 1/4	7	7 1/4	- 1/4
23	13 1/4	Pioneer Electronics	15	190	21	20 1/4	21	Unch.
33	18 1/4	RCA	9	1180	31 1/4	30 1/4	30 1/4	- 1/4
16 1/4	6	Sony	14	4796	16 1/4	15 1/4	15 1/4	- 3/4
36	20 1/4	Storer Broadcasting	14	572	34 1/4	34	34 1/4	- 1/4
7	3	Superscope	—	80	3 1/4	3 1/4	3 1/4	+ 1/4
35 1/4	25 1/4	Taft Broadcasting	9	138	30 1/4	30	30	- 1/4
20 1/4	14 1/4	Transamerica	5	1808	18 1/4	17 1/4	18	- 1/4
47 1/4	29 1/4	20th Century-Fox	9	1117	56	53 1/4	54 1/4	+ 8 1/4
74 1/4	34 1/4	Warner Communications	16	393	73 1/4	71 1/4	73 1/4	+ 1 1/4

OVER THE COUNTER

	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/4	2 1/4	Integrity Ent.	36	—	3 1/4	3 3/4
Certron Corp.	11	—	1 1/4	1 1/4	Koss Corp.	8	—	5	5 1/4
Data Packaging	5	—	7 1/4	8	Kustom Elec.	—	—	1 1/4	1 1/4
Electrosound	—	—	—	—	M. Josephson	9	—	11 1/2	11 1/4
Group	16	—	9 1/4	9 1/2	Recoton	15	—	2 1/4	3
First Artists	—	—	—	—	Schwartz	—	—	—	—
Prod.	10	—	3 1/4	3 1/4	Bros.	—	—	1 1/4	2

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

Media Home Seeks Right Rental Posture For U.S.

LOS ANGELES—Although its videocassettes are both sold and rented in Europe, Media Home Entertainment is holding a neutral position on rentals for the U.S. market.

President Ron Safinick says his firm is trying to find a program for the domestic market which is "workable for everybody and beneficial for the consumer."

In Europe, where Safinick has just formed additional distributors, Media tapes are rented in Holland, Denmark, Norway, Sweden and Ireland.

The tapes are generally rented for three days in Europe, with the cost varying, depending on the country. In Holland they rent for \$7.50 and in Sweden for \$15, for example. There are no rentals in England and France, only straight sales.

Rental programs are easier in Europe Safinick says than in the U.S. for several reasons. Overseas rental cassettes are bought by the dealer for one year and the distributor controls all rentals through his dealers.

Media has 18 European distribu-

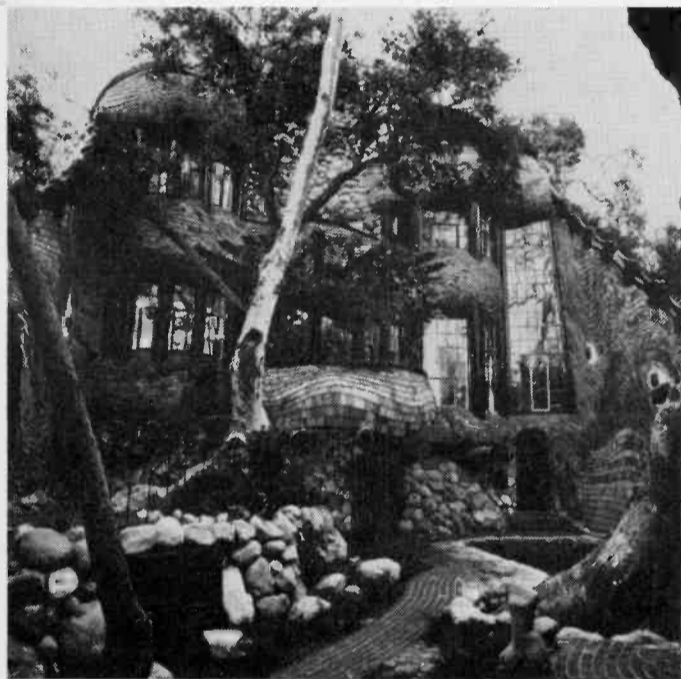
tors, the newest being signed on a recent trip by Safinick in Italy, Spain, Greece, Ireland and Germany. Who are they? Safinick chooses not to say, explaining that in recent months he has named his overseas distributors and other U.S. firms have picked up on the names and have signed on with them also. "I'm doing all the spadework," he says. "The other companies should do a little bit of work also."

Safinick says Paramount has signed on with several of his distributors in Canada and Europe.

Domestically, Safinick says the problem with rentals is that there is no universal system in use by the program suppliers and their dealers.

Safinick says Paramount has raised the wholesale price of its videocassettes from \$1 upwards and

(Continued on page 32)



I WASN'T BUILT FOR EVERYONE

I'm better than one in a million. Nothing like me has ever been built before and probably never will again. I've been called "a living sculpture", "a high-tech Hobbit Home", and "the world's most sensual home". I'm better; I'm all of that and more.

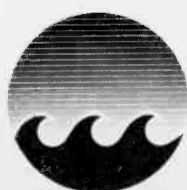
It took 30 artists three full years to put me together. I'm made from exotic materials from around the world: brass, marble, rosewood and on and on.

Surprisingly enough, the man who conceived and built me is ready to pass me on to someone else. He says he has other things to do.

Whoever it is who gets me will have to want the ultimate, "get away from it all," retreat. They'll have to be pretty rich, too, because I'll cost over a million dollars. I'm discreetly nestled beside a year round stream in Santa Barbara, California.

If you'd like to see more, and think you might be that one in a million person, write for a brochure or call my agent. He's a good guy... He even helped with this ad.

Larry Barels (805) 965-8464
Sun Pacific Properties
21 B. E. Canon Perdido St.
Santa Barbara, Calif. 93101



RECORD ALBUM ATTACHES, PRESENTATION JACKETS & RECORDING, FILM & TV ITEMS



The finest in specialty items for the Recording, Film and TV Industries, in reasonably priced leathers and finest quality Luxury Leathers. We are Prime Manufacturers. Full Personalization Program available. Write or phone for our complete catalog of more than 100 items priced from \$9.00 to \$400.00...
THE CORPORATE BOARDROOM
(FTW CORP.) 261 East 157th Street
Gardena, California 90248
(213) 324-6629

JOHN R. RONGE

Certified
Public Accountant

Tax Planning.
Business Management.

(213) 556-0255

Brazil TV Bows Antipiracy Drive

• Continued from page 1

Araujo is optimistic about the law's prospect of passage in the Brazilian congress: "We hope that it will be approved by the end of the year." If so, pirates will be pursued, imprisoned and their equipment confiscated, he says.

Record and tape sales in Brazil last year were estimated at \$370 million, with the cassette configuration responsible for approximately \$81 million. But some 60% of the latter figure—\$48 million—is reckoned to be pirate product, and it is the scale of this illegal trade that has spurred the Brazilian Assn. of Record Producers to take action.

The TV Globo spots will warn consumers of the existence of pirate product, and alert them to the poor quality of such material. Adds Araujo: "Our argument is that by buying pirate goods, consumers get

a low quality product, that they are supporting criminals, and that they harm not only record companies, but also songwriters, artists, musicians and many others."

In tandem with the tv publicity, the association plans to create three antipiracy centers in Rio de Janeiro, Sao Paulo and a northern city, probably Recife. Lawyers and detectives will work with local authorities to locate and apprehend pirate operators.

TV Globo also has offered 30 days' worth of free broadcast time to the Brazilian disk group in December, which will be used to promote records and tapes as gifts, to sell music as culture as well as entertainment. There will be four such tv spots daily throughout the month.



WEA TALK—Elektra/Asylum's vice president, director of marketing Vic Faraci, far right, speaks at UCLA during a "The Music Industry Today: Crisis Or Evolution?" seminar. Also participating: Warner Bros. executive vice president Stan Cornyn, Warner Bros. artist Nicolette Larson; Geffen Records president David Geffen and Quincy Jones, president of Qwest Records.

4 Join the RIAA

NEW YORK—Four veteran music men who have recently formed new labels now have their companies in the Recording Industry Assn. of America.

They include Boardwalk Entertainment Co., headed by Neil Bogart; The David Geffen Co., chaired by David Geffen; Handshake Records, headed by Ron Alexenburg and Mirage Records, headed by Jerry Greenberg.

Fox Examining Plan For Common Stock Transaction

LOS ANGELES—20th Century-Fox Film Corp. is studying the feasibility of a transaction in which it would distribute to its public shareholders cash and a direct ownership interest in certain of its assets in exchange for their shares of Fox common stock.

Fox states that such a transaction would result in greater recognition of the underlying value that Fox believes is inherent in its assets than has been historically reflected in the market price of its common stock.

Fox notes that the assets not distributed to its public shareholders would be purchased by a newly organized corporation owned by a group of investors including certain

members of its board of directors and senior Fox management.

The matter will be considered at the regular scheduled meeting of the Fox board of directors Dec. 12.

Santa Monica Spot Starts Jazz Series

LOS ANGELES—The Mayfair Music Hall in Santa Monica opens a Jazz Concert Series Monday (8) with the Blue Guitar band led by Mike Price.

Price is a regular in the Toshiko Akiyoshi/Lew Tabackin Jazz band.

The new cabaret style program is offered Monday evenings at 8 with weekly Saturday matinees at 2 p.m. beginning Dec. 13.

Don Hughes in association with Michael Gehrman and Mike Price are sponsoring the series at the facility, 214 Santa Monica Blvd.

Home Video Plan

• Continued from page 8

theatre-owning Shubert organization in New York, may still be planning a major push in the cable and pay television sectors.

There is speculation in the industry that felt it was unable to compete at this early stage of the industry with the massive distribution setups of RCA and CBS.

CBS has already begun its videocassette rollout, and will ship videodisks starting in June 1981. RCA's videodisk hardware and software will be in 5,000 dealerships in March 1981.

SURE TIMES ARE TOUGH. SO IS CANCER

NAT KING COLE · MINNIE RIPERTON · GODDARD LIEBERSON · JIMMY BRYANT

We in the music industry mourn the loss of some of our finest talents. Who is missing in your life? Unfortunately the statistics indicate that you are missing someone taken by this horrendous disease. This insidious killer has touched all too many of our lives in one way or another. We can hope however. Moreover, through the pioneering work of the AMC Cancer Research Center and Hospital, we can bring that hope closer to reality if not for you, then for your children and generations to come.

But we need your help to help you and those you care about. The job is too big and too important. Research at the level necessary to break cancer's deadly code is costly and if AMC is to continue its enlightened policy of providing innovative treatment regardless of ability to pay increased funding is needed just to stay even with inflation.

Each year your friends and associates in the record industry recognize the importance of the work of the AMC and the fight against cancer by coming together to honor a leading industry figure. The AMC honoree for 1980 is Kenny Gamble, chairman of the Board of Philadelphia International Records and founder and chairman of the Black Music Association. His selection represents industry recognition not only of his personal genius, but of the major contribution of black composers, producers, and artists to our industry.

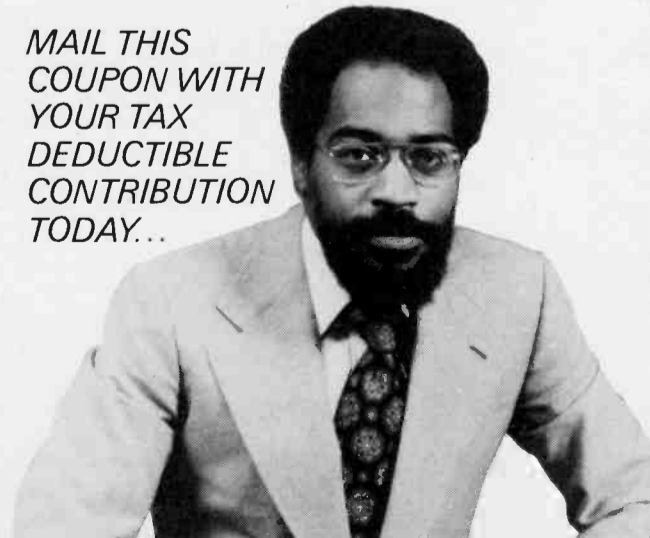
The fact is that black music has helped sustain the record industry during its recent downturn. The other fact is

that cancer continues to ravage our lives without regard to economic conditions.

Yes, we do know times are tough. But so is cancer. Won't you join with your friends and colleagues in honoring a man and music that has enriched us all and help fight the scourge that has already taken too much and too many. You... none of us... can afford not to.

If you cannot join us in person, join us in spirit by adding your name or the name of the person you miss to our contributors list.

**MAIL THIS
COUPON WITH
YOUR TAX
DEDUCTIBLE
CONTRIBUTION
TODAY...**



I am enclosing my check for \$ _____ for _____ dinner reservations and a _____ listing in the Commemorative Program.

- | | |
|--|---------|
| <input type="checkbox"/> Kenneth Gamble Fund Sponsor | \$ 5000 |
| (includes full page ad and ten tickets optional) | |
| <input type="checkbox"/> Platinum Sponsor | \$ 3200 |
| (includes table of ten and Platinum Listing) | |
| <input type="checkbox"/> Gold Sponsor | \$ 2700 |
| (includes table of ten and Gold Listing) | |
| <input type="checkbox"/> Silver Sponsor | \$ 2200 |
| (includes table of ten and Silver Listing) | |
| <input type="checkbox"/> Table of ten | \$ 1750 |
| <input type="checkbox"/> Dinner ticket (single) | \$ 175 |
| <input type="checkbox"/> Platinum Listing | \$ 1500 |
| <input type="checkbox"/> Gold Listing | \$ 1000 |
| <input type="checkbox"/> Silver Listing | \$ 500 |

I cannot attend, but I am enclosing \$ _____ as a contribution to help support the cancer research and patient care programs for the AMC Cancer Research Center and Hospital.

My Name _____

Memorial Name _____

My Address _____ Telephone # _____

Please make checks payable to
AMC Cancer Research Center
24 West 57th Street—Suite 603
New York, N.Y. 10019
(212) 757-6460

AMC HUMANITARIAN AWARD DINNER NEW YORK HILTON HOTEL DECEMBER 13, 7PM.



NO GAP—Bootsy Collins and his mother Nettie Collins dance to his new LP "Ultra Wave" proving that there's no generation gap here when it comes to dancing.

Tribunal Eyes Cable & Jukebox Royalties

• Continued from page 1

ators Assn. agreed in hearings Tuesday (25) that controversy exists regarding the distribution of jukebox royalties.

In the case of cable royalties there was less agreement. BMI's counsel Charles Duncan advised the Tribunal to declare a controversy immediately while ASCAP attorney Benjamin Zelenko urged the Tribunal to defer its decision until an appeals court process is completed in this case.

The National Assn. of Broadcasters also advised deferring the decision while the Motion Picture Assn. of America wanted a controversy declared immediately.

The Tribunal voted unanimously to declare a controversy in the cable royalty distribution for 1979 but to wait until March 2, 1981, to publish this decision in the Federal Register.

The delay said Commissioner Tom Brennan, will allow the Tribunal to finish its current flurry of

Eagle Henley Held

LOS ANGELES—Don Henley, the 33-year-old drummer/vocalist of the Eagles, was arrested Nov. 21 at approximately 9 p.m. at his home in Sherman Oaks by Los Angeles police on suspicion of supplying a minor with cocaine.

Henley, who was taken into custody by members of the police force's sexually-exploited-child unit, was released the following morning after posting \$5,000 bail. He is due in the Santa Monica County Municipal Court for arraignment Tuesday (2), says Detective William Dworin of the sexually-exploited-child unit, Los Angeles police.

Two girls, one 16 and one 15, were also arrested, one on suspicion of prostitution and the other for allegedly being under the influence of drugs.

CBS Disks In '81

NEW YORK—CBS Video Enterprises videodisks will be ready for distribution in June 1981, but those disks will be manufactured by RCA. Disks from the CBS pressing plant in Carrollton, Ga., will not be ready for shipping until mid-1982.

year-end's work and will also encourage the parties involved to complete their court appeals as expeditiously as possible.

The third and final agenda item for Tuesday's meeting was a petition from the Motion Picture Assn. and other program syndicators for the Tribunal to reconsider its October decision to stay distribution of 1978 cable royalties until the NAB can make a court appeal.

The Tribunal voted to nullify its October decision to stay distribution. A motion by Commissioner Francis Garcia to distribute immediately 50% of the accumulated cable fees for 1978 failed to pass, however.

Suffolk County Court Upholds Piracy Law

NEW YORK—The Suffolk County Criminal Court in Hauppauge, N.Y., has upheld the constitutionality of the state's antipiracy law.

The constitutional challenge came from defendants M&R Records, Inc., Best Record Pressing Corp., International Picture Disc Corp. and Michael Rascio, known as Charlie Greenberg, who stand under indictment for record piracy.

In moving for a dismissal of the indictment the defendants claimed that the violations of the copyright law with which they are charged are preempted by the federal Copyright Law. The court ruled against the defendants.

RIP/KECA Songs To Creative Music

LOS ANGELES—The Creative Music Group here has acquired the RIP/KECA Music catalogs. Such standards as Jim Weatherly's "Midnight Train To Georgia," "Neither One Of Us" and "The Best Thing That Ever Happened" are part of the catalog.

The first steps in the Creative Music Group's exploitation will be a promotional flyer on Weatherly to producers, artists, managers and a&R personnel followed by a promo LP of the catalog's most coverable material.

We've wrapped up a great gift idea for you.

Up to 50% off selected Record Research sets.

Just in time for holiday gift-giving, we're offering you a choice of 4 great Record Research book/supplement sets for just \$50.00 each. Or order 2 sets, and pay only \$95.00. On certain sets, that's a saving of over 50%!

There's a set here for everyone on your gift list: *Top Country Singles '49-'71* and the '72-'79 Country supplements; *Top Soul Singles '49-'71* and the '72-'79 Soul supplements; *Top Easy Listening Singles '61-'74* and the '75-'79 Easy Listening supplements; and *Top LPs '45-'72* and the '73-'79 LPs supplements.

This year, if you're buying for a record collector, program director, DJ, music enthusiast—or yourself—make your shopping easy, with a Record Research book/supplement set—the last word in charted music and holiday gift-giving.

Country, Soul, Easy Listening or LP sets

ONLY \$50⁰⁰ per set
(book and all supplements)

Any 2 sets Only \$95



Order now for holiday gift-giving!

- | | |
|---|--|
| <input type="checkbox"/> Country set (includes book and all supplements) \$50 | <input type="checkbox"/> Easy Listening set (includes book and all supplements) \$50 |
| <input type="checkbox"/> Soul set (includes book and all supplements) \$50 | <input type="checkbox"/> LPs set (includes book and all supplements) \$50 |
| Any 2 of the above sets \$95 | |

Limited time offer! Orders must be postmarked no later than midnight, January 31, 1981 to qualify for this special offer.

Complete your Record Research collection today!

- | | |
|--|---|
| Books | Yearly Supplements (through 1979)..... \$10 each |
| <input type="checkbox"/> Top Pop Artists & Singles '55-'78 (Hardcover) \$60 | Please specify supplements and years desired: |
| <input type="checkbox"/> Top Pop Artists & Singles '55-'78 \$50 | _____ |
| <input type="checkbox"/> Pop Annual '55-'77 (Hardcover) \$50 | _____ |
| <input type="checkbox"/> Pop Annual '55-'77 \$40 | |
| <input type="checkbox"/> Top Pop '40-'55 \$20 | |
| <input type="checkbox"/> Top LPs '45-'72 \$30 | |
| <input type="checkbox"/> Top Country Singles '49-'71 \$25 | |
| <input type="checkbox"/> Top Soul Singles '49-'71 \$25 | |
| <input type="checkbox"/> Top Easy Listening Singles '61-'74 \$25 | |



Name _____
Address _____
City _____
State _____ Zip _____

Mail to:
Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051



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



IMIC '81

BILLBOARD'S INTERNATIONAL MUSIC INDUSTRY CONFERENCE

APRIL 26-29, 1981

KEMPINSKI HOTEL BERLIN, WEST GERMANY

IS NOW IN PREPARATION

HOLD THE DATE

220 Beatles Songs Due In 2 Folios

NEW YORK—"The Compleat Beatles," said to contain all the music and lyrics created by members of the Beatles, will be published in a two-volume edition next fall.

A project of ATV Music and Delilah Communications, it will offer 220 new sheet music arrangements by Milt Okun designed to be played along with the original Beatles recordings.

The two volumes will be divided by two time segments, 1963-66 and 1967-70. Accompanying text and photographs will trace the musical history of the group and include a discography.

No list price has been determined as yet, according to Jeannie Sakol, who along with Stephanie Bennett founded the independent book producer and publisher in 1975. She adds, however, that a prepublication offer next summer will have a lower selling price.

Delilah has published such books as "Born To Run: The Bruce Springsteen Story" by Dave Marsh, "Blondie" by Lester Bangs and "Kenny Rogers: Gambler, Dreamer, Lover" by Martha Hume.

CLAIMS ROYALTIES TOO LOW

Harry Warren Sees '42nd Street' Gyp

By DAVE DEXTER, JR.

LOS ANGELES—The success of David Merrick's production of "42nd Street" on New York's Broadway is bringing no delight to 86-year-old Harry Warren, who composed the music for the show almost 50 years ago.

Warren alleges that his songs for the show, originally a Warner Bros. motion picture by the same title, were licensed to Merrick by Warner Bros. Publishing for an unfair 2% of the production's weekly gross. As a result of the situation, Warren says he is receiving one-half of one percent rather than 2% of the gross as is customary.

Publishing

Nosey Rudolph At 31 Still Delivering Gold

NEW YORK—"Rudolph The Red-Nosed Reindeer," now a mature 31-year-old, continues its saga of Christmas past, present and future, as writer Johnny Marks starts to exploit a new "Rudolph" plus three other Marks holiday standards.

So far, notes Marks, who publishes his works through St. Nicholas Music, more than 131 million records worldwide of "Rudolph" have been sold since 1949, when Gene Autry introduced the song on Columbia Records.

Autry's performance alone has reportedly sold more than 12 million copies. So far, there are 500 recorded versions of the song.

Marks reports that more than 7 million copies of sheet music and 25 million copies of 140 different ar-

rangements have been sold. Marks' "Christmas Community Lyric Book" is over the 4 million mark in sales.

In addition to his other songs, "Rockin' Around The Christmas Tree," introduced by Brenda Lee (Decca) in 1960; "I Heard The Bells On Christmas Day," first done by Bing Crosby (Decca) in 1956 and "A Holly Jolly Christmas," a 1963 entry by Burl Ives (Decca), Marks will be working on perennial television shows based on his songs. "Rudolph," starring Ives, plays its 17th season on CBS Dec. 3. video's longest running special, and "Rudolph's Shiny New Year," a Red Skelton annual, airs Dec. 14 on ABC.

Marks was recently inducted into the Songwriters Hall Of Fame.

TOP PROS: HARRINGTON, CHAPMAN

American Song Fest Winners Named

LOS ANGELES—Shawna Harrington and Allan Chapman were dubbed winners in the professional division and Jay Byker, Gloria Gold and Toni Beck winners in the ama-

teur division at the seventh annual American Song Festival awards here Nov. 14.

Held at the Sheraton Universal hotel, the writers of each song split a \$10,000 cash prize. Harrington and Chapman won for their easy listening song, "Goin' Through The Motions." Also up for the award were Mike Martin's country tune "Somebody's Lyin' To Someone," Leslie Pearl's open competition winner "You Made Me Trip, Stumble And Fall In Love" and Top 40 winner, "Look Before You Love," also by Pearl.

Byker, Gold and Beck won in the amateur division for their country song "Damn These Tears." Against it were Steve Skovran's Top 40 entry "Just Like In The Movies," George W. Uetz's open competition "Music, Sex And Cookies," Alan Hale's folk entry "Give A Care," Bob Radliff's easy listening "Throwing Away The Best Years" and Corinne Porter's gospel/inspirational "Take A Moment In The Morning."

Marsha Graham won the nod for the best vocal performance on her "Perfect Lover." There were no other nominees in this category.

Berardis At Next AGAC's Askapro

NEW YORK—The "Writer-To-Writer" Askapro rap sessions sponsored here by the American Guild of Authors & Composers continues Dec. 18 with Mike and Richard Berardi speaking on their writing techniques and demonstrating at the piano how they collaborate.

In addition to the monthly "Writer-To-Writer" progress, other December Askapro sessions, held noontime on Thursdays, include Carl Hunter, manager of Aretha Franklin (4) and Alvin Deutsch, a music industry lawyer (11).

Space can be reserved by calling (212) 757-8833.

Tribute To Copland

NEW YORK—In tribute to Aaron Copland's 80th birthday, ASCAP has established two scholarships of \$1,000 each. They were presented to students at the Berkshire Music Center, Lenox, Mass., and the Aspen Music School, Aspen, Colo., by ASCAP board member/composer Morton Gould at special tributes to Copland earlier this month in Washington and New York.

Cherry Lane: 'Pocket' Series

NEW YORK—Cherry Lane Music seeks expansion of folio sales beyond traditional outlets with a new "pocket" guitar series.

The debut pocketbook-sized addition is "Pocket Guitar," containing 100 songs with melody, chords and full lyrics arranged for an easy to intermediate guitar play, as edited by Mike Okun. This will be followed shortly by a "Pocket Beatles" and books on John Denver and Kenny Rogers.

Lauren Keiser, president of Cherry Lane, estimates that the company can add as many as 20,000 retail accounts with the line, including drug stores and airports.

"This is a mass-market approach to print, bringing us into retail situations we've been locked out of before," explains Keiser. "We've always had a problem getting 9 by 12s or 8½ by 11s stocked in mass-market locations."

Keiser adds that he doesn't expect to lose sales of larger print editions to the pocket line, since the former is usually kept for home use.

CALL
TOLL FREE (outside N.Y. State)

800 645-3747
645-3748

TELEX: 126851
CANSTRIPE FREE



371 So. Main St., Freeport, N.Y. 11520
(516) 379-5151-5760-5761 • (212)895-3930-3931

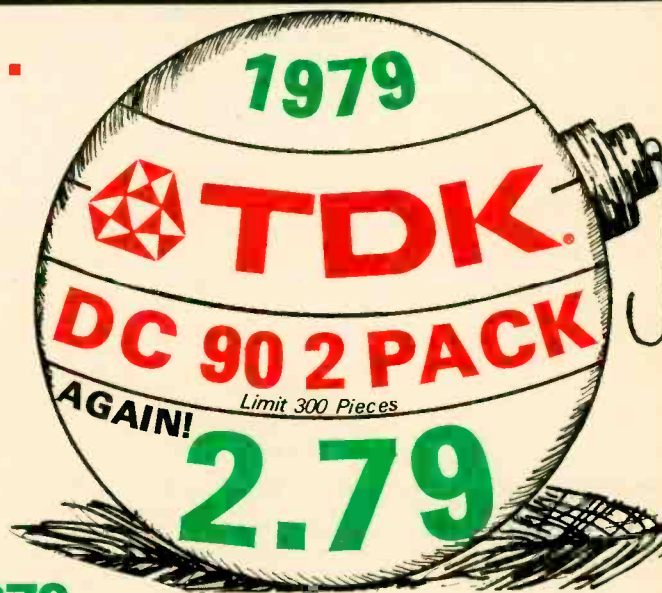
TELEX
126851
CANSTRIPE FREE

DEALERS & INSTITUTIONAL ACCOUNTS ONLY

REMEMBER THE GOOD OLD DAYS...

- ... When gas was only 1.05 a gallon
- ... When the interest rate was only 11%
- ... When gold was a mere \$400 an ounce
- ... When an economy car was only \$5,200
- ... When a **TDK** C90 2 Pack was only 2.79

CANDY STRIPE BRINGS BACK THAT GREAT OLD YEAR 1979!



DECEMBER 1979

WHILE SUPPLIES LAST

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY												
<p>Unbelievable!</p> <p>maxell.</p> <p>UDC 90 BUY 9 GET 1 FREE</p>	<p>TDK</p>  <p>SA C90 CASSETTES Buy 12 Get 1 FREE</p>	<p>BUY 24</p> <p>maxell.</p> <p>UDXL TAPES GET 1 FREE</p>	<p>FUJI</p> <p>Premium Tape 8 Track 90 min.</p> <p>Closeout 1.49 each Originally 2.50 each</p>	<p>CBS</p> <p>BLANK TAPE Closeout! in Norelco box 1965 PRICES!</p> <p>C60 - 59¢ C90 - 89¢ Headcleaner - 49¢ CBS Magnatone 8 Track 40 min. 49¢</p>												
<p>AudioMagnetics®</p> <p>3 Bag SUPER BUYS Cassettes</p> <table border="1"> <tr> <td>C60</td> <td>C90</td> </tr> <tr> <td>3 Bag</td> <td>3 Bag</td> </tr> <tr> <td>66¢</td> <td>1.05</td> </tr> </table>	C60	C90	3 Bag	3 Bag	66¢	1.05	 <p>3 C90 CASSETTES FREE STACKETTE 4.49</p>	<p>C 60 Cassette 4 Pack</p> <p>C 90 Cassette 3 Pack</p> <p>MEMOREX</p> <p>5.79 YOUR CHOICE</p>	<p>Tracs</p> <p>SUPER BUYS!</p> <p>8 Track 90 min. 4 Pack 4.19</p> <p>Cassette 3 Pack 90 min. 2.50 FREE STORAGE BOX</p>	<p>SONY</p> <p>CASSETTES</p> <p>HFX C60 1.59 HFX C90 2.09 EHF C90 2.79</p> <p>Extra Special! EHF C60 2 PACK 3.99</p>						
C60	C90															
3 Bag	3 Bag															
66¢	1.05															
<p>SALOY</p> <p>Carrying Cases</p> <table border="1"> <tr> <td>CASSETTE</td> <td>HOLDS 30</td> <td>HOLDS 60</td> </tr> <tr> <td>8.99</td> <td>10.99</td> <td></td> </tr> <tr> <td>8 TRACK</td> <td>HOLDS 24</td> <td>HOLDS 40</td> </tr> <tr> <td>8.99</td> <td>10.99</td> <td></td> </tr> </table>	CASSETTE	HOLDS 30	HOLDS 60	8.99	10.99		8 TRACK	HOLDS 24	HOLDS 40	8.99	10.99		<p>Peter Pan</p> <p>Kiddie Records</p> <p>7 inch 45 RPM 59¢</p> <p>12 inch LP's 1.59</p> <p>Call for complete catalog.</p>	<p>Kiddie Pre-pack</p> <p>Asst'd Labels 50 Children's LP's values to 4.98 each 29.95 Pre-pack</p> <p>BONUS FREE!! LP rack with every pre-pack</p>	<p>Sound Guard™</p> <p>Kits</p> <p>Record or Preservation 4.99</p> <p>Refills</p> <p>Record or Preservation 1.99</p> <p>Total Care System 8.99</p>	<p>DURACELL</p> <p>Alkaline Batteries</p> <p>(AA) 2 PACK 79¢ PRICES EVER!</p> <p>(C) 2 PACK 99¢ 9 VOLT 99¢</p> <p>BONUS: Tape Headcleaners - 29¢, Cassette 8 Track - 37¢</p>
CASSETTE	HOLDS 30	HOLDS 60														
8.99	10.99															
8 TRACK	HOLDS 24	HOLDS 40														
8.99	10.99															

SUPERSCOPE Tele-Story

STOCK UP NOW FOR CHRISTMAS!
CHILDREN'S FAIRY TALES
FEATURING
HARDCOVER, READ ALONG BOOK AND CASSETTE

24 TITLES TO CHOOSE FROM **2.10** each

Call for Superscope catalog featuring complete line

LEBO

PADDED CASSETTE CASE holds 10 **2.45** 4.95 retail

CLOSEOUT SPECIAL!

DELUXE CASSETTE ATTACHE CASE Holds 45 Cassettes **8.45** 20.95 retail

CANDY STRIPE'S EXPORT DIVISION

The Most Complete Record and Tape Exporter In The World

If it's in print... **We Deliver**

TELEX 126851
CANSTRIPE FREE

Billboard®



Founded 1894

The Radio Programming, Music/Record International Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 273-7040. Cable: Billbo LA; L.A. Telex: 698669; N.Y. Telex: 710581-6279.

Editor-In-Chief/Publisher: Lee Zhitto (L.A.); Managing Editor: Eliot Tiegel (L.A.).

Executive Editorial Board: Is Horowitz, Earl Paige, John Sippel, Eliot Tiegel, Adam White, Lee Zhitto.

Offices: Chicago—150 N. Wacker Dr., Ill. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor, Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Dave Dexter, Copy Editor; Ed Harrison, Assistant Radio & Record Reviews Editor; Jim McCullough, Sound Business Editor; John Sippel, Marketing Editor; Jean Williams, Talent Editor. London—7 Carnaby St. W1V 1PG, 439-9411. Editorial Staff: Mike Hennessey, European Director; Peter Jones, U.K. News Editor. Milan—Piazzale Loreto 9, Italy. 28-29-158. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Gerry Wood, Bureau Chief & Country Editor. Reporter: Kip Kirby. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Is Horowitz, Bureau Chief & Commentary Editor; Doug Hall, Radio Programming Editor; Radcliffe Joe, Disco Editor; Roman Kozak, Rock Editor; Irv Lichtman, Publishing Editor; Richard M. Nusser, Assistant Radio Editor; Adam White, International Editor; Reporter: George Kopp. Tokyo—Utsunomiya Bldg., 19-16 Jinguane 6-Chome, Shibuya-ku, Tokyo 150. 03-498-4641. Editorial: Shig Fujita. Washington—733 15th St. N.W., D.C., 20005, 202 783-3282. Editorial Bureau Chief: Jean Callahan.

Special Issues: Earl Paige, Editor; Susan Peterson, Assistant Editor; Bob Hudoba, Directory Services Manager; Jon Braude, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 222 43-30-974; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3. 925-2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjornevej, DK-3070 Snekersten. 03-22-26-72; Finland—Kari Helopaltio, SF-01860 Perttula, 27-18-36; France—Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijkstraan 28, Hilversum. 035-43137; Hong Kong—Keith Anderson, P.O. Box 40, Tai Po, N.F.; Hungary—Paul Gyongy, Oriutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Uri Alony, 3 Manya Shochat St, Roshon le Zion. 997-532; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725; Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Norway—Kurt Bakkenmoen, Alersgaten 34, Postboks 727, Sentrum, Oslo 1. 02 11-40-40; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Peter Ong, 390 Kim Seng Road. 374488; South Africa—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg; Esmond Frank, P.O. Box 87729, Houghton 2041, Transvaal. 011-40-6963; Spain—Ed Owen, Menendez Pelayo 75, Madrid 7. 251-8678. Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. 15-33-41; West Germany—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428; Yugoslavia—Mitja Volcic, 61 351 Brezovica, Ljubljana. 061 23-522.

Sales Director: Tom Noonan (L.A.), Natl Sales Manager: Ron Willman (N.Y.); Natl Sales Administrator: John Halloran (L.A.); U.K./European Sales Coordinator: Graham Lockhart; Classified Advertising Manager: Jeff Serrette (N.Y.).

U.S. Sales Staff: Los Angeles—Joe Fleischman, Harvey Geller, Jeri Logan; Nashville—John McCartney; New York—Mickey Addy, Jim Bender, Norm Berkowitz, Ron Carpenter.

Intl Sales: Australia—Geoff Waller & Associates, 64 Victoria St., North Sydney 2060, Sydney 4362033; Canada—Jim Bender, New York Office; Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland—contact U.K. office. France—Pierre de Choqueuse, 13 Rue DeLa Comete, Paris 75007. 555-6024; Great Britain—Peter Mockler, Philip Graham, 7 Carnaby St., London W1V 1PG. 439-9411; Italy—Germano Ruscitto, Piazzale Loreto 9, Milan. 28-29-158; Japan—Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jinguane 6-Chome, Shibuya-ku, Tokyo 150. 03-498-4641; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington. 723475; Spain—David Safewright, Menendez Pelayo 75, Madrid 7. 251-8678.

Associate Publishers: Tom Noonan (L.A.), Bill Wardlow (L.A.); Divisional Controller: Don O'Dell (Cincinnati); Business Affairs Director: Gary J. Rosenberg (L.A.); Circulation Director: Carole Ireland (N.Y.); Conference Director: Salpy Tchalekian (L.A.); Director Of Marketing Services & Chart Director: Bill Wardlow (L.A.); Chart Manager: Jim Muccione (L.A.); Managing Director Billboard Ltd. U.K./Europe: Frederick C. Marks (London); Production Managers: John Halloran (L.A.), John Wallace (N.Y.); Production Coordinators: Ron Frank, Tom Quilligan (Cincinnati).

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. D. Littleford. Executive Vice President: Jules Perel. Senior Vice Presidents: Mort L. Nasatir, Broadcasting; Gerald S. Hobbs, Billboard & Amusement Business Groups; Patrick Keleher, Art & Design Group. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel. Secretary: Ernest Lorch. Corporate Managers: Charles Rueger, General Manager of Publishers Graphics; Ann Haire, Director of Planning & Market Development.

Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.

© Copyright 1980 by Billboard Publications, Inc. The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Residential Interiors, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air; Los Angeles: Billboard; Nashville: Amusement Business, Billboard Broadcasting Corp. (WLAC-AM, WKQB-FM); London: World Radio-TV Handbook, The Artists Book Club.

SUBSCRIBER SERVICE

Billboard
P.O. Box 13808
Philadelphia, Pa. 19101
(800) 257-7951



Vol. 92 No. 49

Commentary

Publishing's Glorious Outlook

By ED SILVERS

I love the music publishing business. Not only has it carried my company and myself handsomely through these past two years of recession, but the future looks so bright as to be almost blinding!

Don't think this rosy outlook comes from too much wine at lunch. It springs from a sense of what is happening. And even more, from what's about to happen in the publishing business.

I've even enjoyed the recession. It may well have brought the "bankers" of the business either to their knees or back to their senses. This last comment is aimed at the enormous prices paid for music companies over the past 15 years or so.

No one treasures the value of copyrights more than myself, but value must have some relationship to profitability. Many large companies bought either into the publishing business or if already into it, bought another big catalog only to find the new asset could not meet its amortization costs. Just plain bad business and huge losses.

But back to my message and the positive attitude. Music uses are rising and quickly. In a recent check on various licenses, (and other mechanical licenses for record sales), and the income from these licenses. I was amazed to see increases of more than 2,000% (without a major catalog acquisition), in the last 10 years at Warner Bros. Music. This fact is not just intended for "hornblowing" purposes, but as an indicator that music is in ever increasing demand.



Ed Silvers: "The real sleeper would seem to be cable."

'The future looks so bright as to be almost blinding'

I look forward to whatever emerges as the ultimate vehicle, and am thankful I'm not in the hardware business!

The real sleeper would seem to be cable tv. Traditional television and radio revenue has grown fantastically in recent years, and shows no signs of slowing. Although cable seems to worry the networks, my bet is that there is plenty of room (and advertising dollars) for all. The performing rights societies should prosper and so should the publisher who controls strong catalogs.

Printed publication sales went untouched through these recent "tough times." The future of sheet music is secure if aggressively pursued. Broadening distribution is the answer and progress in this direction is imminent.

Foreign income is definitely growing strongly as sales of local and licensed records soar in Europe and Japan. Of course, to take full advantage of this a company needs its own foreign companies and the key people to insure their financial success.

To sum it up, things look terrific, but the future will belong to those who plan well, and have the ability to take advantage of every facet of music publishing. Just as in records, it will be the survival of the fittest.

Ed Silvers is chairman of the board of Warner Bros. Music.

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

Letters To The Editor

Dear Sir:

With respect to Ed Harrison's article on AOR (Billboard, Nov. 15, 1980), it might be interesting for you to hear from a black who has been in AOR for almost four years.

I've found that banning black product on our station is in no way a racial thing. In fact, my white co-workers personally like a lot of black product we don't play. But we all know our job—rock'n'roll. We are committed to that sound.

I'll admit that I was a bit shocked in late 1977 when the sounds of Stevie Wonder, George Benson and Sly & the Family Stone disappeared from our playlist. All had regular rotation prior to that. But we found our audience, mostly white males, were shifting to a more purist rock. So why dish out soul to those who don't want it?

A lot of young blacks and whites don't realize the great contribution of blacks to the current rock 'n' roll sound. I played an old Chuck Berry tune to a 14-year-old black. He cringed and said, "We used to sound like that?" What keeps me from being taken aback is that I realize that what most rock acts today are doing is preserving the sound that the black man contributed in the '50s. Listen to groups like the Pat Travers Band and Cheap Trick doing covers of black music from the early rock 'n' roll days.

Here in Columbus, we have two strong Top 40 stations, and one adult contemporary (our sister station, WTVN-AM) that delivers a healthy serving of soul music just about anytime of the day. That alone makes me feel comfortable that there is no racial musical separation on the way.

Mike Eiland
Announcer, WLWQ-FM
Columbus, Ohio

Dear Sir:

Thanks to Ed Harrison for his article on the lack of the roots of rock 'n' roll (black music) on AOR radio. Just reading the comments made by certain programmers (all white, no doubt) should give you the answer.

Having worked in both black and white radio, I can say from experience that racism is the reason AOR ignores black music. Any other reasons given are lame excuses. For example: black radio doesn't play white music. Far from true. In any case, it's easy to sit at an AOR station and get serviced by record companies with anything and everything. It's not so easy at a black station, where you get mediocre service on black product, and virtually no service on white product until executives deem a record a "crossover."

Another example (and this happens to be my favorite excuse): Listeners call and say they don't want to hear "nigger music." That excuse doesn't even merit a response. If anything screams racism, that's it.

Radio would be a lot better off (and a lot better sounding) if we'd all stop playing games and get down to the business of playing good music, no matter what its label. And why don't we all take a music appreciation course?

Beverly Mire
Music Director, K101-FM
San Francisco

Dear Sir:

Ed Harrison's article concerning the "white only" trend in AOR programming reflects a sad situation on today's radio dial—polarization.

I grew up in the heyday of Top 40. The local Top 40 stations were what the teens listened to. Top 40 provided a mixture of sounds. We heard the latest in rock, soul and basic pop music.

When I journeyed to my local record shop, I was just as apt to buy a Four Tops or Petula Clark record as I was to buy one by the Rolling Stones.

Today's generation, brainwashed that Top 40 is not hip enough, must make a choice. White kids drift to the AOR stations and will never hear black music or straight pop music again in their lives.

I urge Top 40 programmers to hold the line on polarization. There are many listeners who enjoy a variety of different sounds.

Al Eckels
Baltimore

Dear Sir:

To pull out of MIDEM, MIP-TV and VIDCOM is extremely easy, causing economic losses to the Chevy organization, but having minor effects on those in power in France. I believe we should express our deep objections and displeasure from within by utilizing the unbridled power we unknowingly possess.

The entertainment industry pours enough money into the south of France every year, so surely we have the right to voice our anger at the country's continuing feeble stance on its neo-fascist problem.

Chevy's intentions (Billboard, Nov. 15, 1980) motivated by cool, hard business logic seemingly stand on paper—but is there a heart behind the King of Cannes?

Let's see him, firstly, arrange a 30-minute inter-denominational meeting on Sunday, Jan. 25, 1981 at 10 a.m. in the Palais des Festival with the mayors of Cannes and Nice plus other dignitaries in full attendance and with full media coverage, to publicly object to the French government's silence, intransigence and inactivity in quelling the current anti-semitic outbursts, as well as stating MIDEM's solidarity with French Jewry.

Secondly, let him place on the same day full-page advertisements in every French national daily condemning the French government's stance on anti-semitism and his solidarity with French Jewry.

Lastly, let him change the date of VIDCOM '81, which just happens to fall on the holiest day of the Jewish calendar, Yom Kippur—the Day of Atonement—on Oct. 7 & 8, 1981.

Actions speak far louder than diplomatic words, Mr. Chevy.

Ian A. Wiener
International A&R Manager
K-tel International
London

Dear Sir:

I am a little disturbed by the implications of what several record company executives have been saying in Billboard lately about independent record promoters. While I realize that saving money is a worthwhile goal, the recent move by Warners to drop the indies could certainly be taken in a negative way. So could the comments by Irwin Steinberg of PolyGram regarding how indies turn the local people into "delivery boys." I respect Steinberg (I used to work for him), but I must take issue.

I have been in radio for 11 years at some well-known stations in major markets, and I have worked with quite a few indies. I have found nearly every one to work hard and be very helpful to me. This was especially the case in Boston, where I was music director for WHDH-AM and acted as P.D. at WRKD-AM. The indie here, Jerry Brenner, did everything he could to cooperate with me. So did my local people, none of whom was a "delivery boy." I found that the Brenner organization worked equally hard to help the local people, and I saw no evidence of any power struggles. The common goal was to get records played and everybody worked together.

I can certainly understand that budgets are tight, but it seems to me that, if people such as Jerry Brenner and his associates are any indication, indies are well worth the money.

Donna L. Halper
Boston

Dear Sir:

I read George Sossos' letter (Billboard Nov. 8, 1980) with envy. Here in the Cleveland market there's so much talking over, before, between, during and after a record is played it's ludicrous.

However, what is really obnoxious are the extremely tight playlists consisting of the same artists and the same songs, over and over and over. Radio programming's format of repetition dulls the senses but makes the bucks. So be it. Now, if I could only receive KGBS-FM, San Francisco, for just an hour a day, what a relief it would be.

Paul Rudolph
Rudy-Cox Productions
Wadsworth, Ohio

Radio Programming

WKLS ATLANTA PD

Alan Sneed's Goals: Uniformity, Stability

By BILL KING

ATLANTA—You could hardly blame Alan Sneed if he didn't bother to unpack his suitcases. When the 31-year-old Chattanooga native arrived at WKLS-FM-AM (96 Rock) from a Nashville radio job in May, he was the sixth program director at that station in as many years—not a situation conducive to stability or consistency.

Programming radio stations has never been the most secure of professions. You're at the mercy of the public whim. If ratings show a sufficient number of listeners for the station, your job is safe. If not, bye-bye.

Actually, the revolving door on the program director's office at 96 Rock was more the result of employees moving on to greener pastures than ratings problems. The album-oriented rock station's growth has been slow, but steady since it went on the air as 96 Rock-FM in July 1974, replacing a "beautiful music" format. (96 Rock-AM was born two years ago).

Still, all that coming and going hampered 96 Rock's progress. Sneed says "I don't think it had really hurt the station in terms of listenership or local advertising dollars. But you're never as successful on an overall basis if your industry profile is less than it should be. And this station's profile in the music industry was inconsistent."

That's important, he said, in getting more attention and consideration from record companies and in nailing down national advertising.

It's fortunate that 96 Rock's music has been guided to a certain extent by consultants Burkhart/Abrams. Sneed says, "That's made for some consistency in air sound. If it hadn't been for that, I shudder to think what it would have been like with that many program director changes."

Sneed, a radio veteran with experience in free-form, rock, Top 40 and country formats and holder of a master's degree in educational psychology from the University of Tennessee came to 96 Rock "with the idea that I was going to stay at this station a while and build consistency and professionalism into the day-to-day operation."

When he arrived at WKLS, he found a number of problems. "First, I saw a lack of experience on the staff as far as commercial radio. A lot of them had only worked at this station after coming out of college radio. I felt I needed some people with experience in other markets who had a little more sense of competitiveness. Also, I'm a real stickler for formatic execution and technical excellence."

He brought in "John Boy" Bryant as nighttime FM personality from his old Nashville station, WKDF-FM, "because I wanted a jock in that shift who would have a high profile in terms of street talk and who was good at personal appearances." He moved 96 Rock AM deejay Melissa to middays on the flagship FM station "to give us a full-time female air personality there" and reworked the AM station's lineup, moving FMer Randy Sutton to middays.

The daytime-only AM station, formally WIIN-AM, "had been treated sort of like a stepchild here," Sneed says. As a result, its audience was negligible. "I decided to pro-

gram the AM just as professionally and take just as much care with the music as we do the FM. I want to give it a shot and see if there might be a couple of (audience ratings) shares out there."

The most controversial and noticeable change Sneed made was dropping well-known Bobby Harper from the morning AM-FM simulcast. Harper is now on WLTA-FM. Harper's ratings had been solid, if unspectacular. But Sneed felt he appealed exclusively to male listeners and that his show's emphasis on personality rather than music made the music oriented station sound unpredictable.

"Deane Clark (until recently the afternoon deejay on 96 Rock FM) was established as a music-oriented personality and had expressed an interest in the job, so I decided to go with him."

Sneed also signed the station up with the Source, NBC Radio's new youth-oriented network tailored for rock stations.

Another area he found wanting was outside promotion of 96 Rock. Rocky, the costumed "raccoon" mascot of the station, was a familiar sight at rock concerts. "But people who attend those concerts already know about us. I didn't see an awareness of this station on the street." So he launched a massive merchandising program involving new 96 Rock license plates, jerseys, buttons and bumper stickers.

The key to success with an AOR station or any other kind of radio station—is knowing your audience. Sneed has this part of his job down pat. "The core of this station's audience, like any AOR station, is the 18- to 34-year-old male," he says. Advertising buys on the station center on that group and the 25-34 male sub-group.

"Teens are a tertiary market for us. The 15- to 17-year-old segment thinks more like the 18- to 24-year-olds. They naturally gravitate to a station like this. We don't literally target for them, but we pick them up."

The FM station had its best Arbitron ratings book ever in the spring, drawing an 8.8% of the 12-plus Atlanta audience, putting them in fourth place.

Still, Sneed isn't satisfied. He's looking to broaden 96 Rock's listenership to include 18- to 24-year-old women (he considers 25- to 34-year-old women "unattainable" for an AOR station).

To attract those women listeners.
(Continued on page 16)

Listeners' Choices Named

NEW YORK—Elvis Presley, Kenny Rogers and Crystal Gayle all won in three different categories in the fifth annual WHN-AM New York Listeners' Choice Awards.

Since the contest began Presley has consistently been one of the five winners in the male vocalist and entertainer of the year categories.

In addition to winning in these categories this year, Presley was also a winner in the song of the year category for "There's A Honky Tonk Angel."

This is the third year that Kenny Rogers has been a winner in the male vocalist, entertainer and song of the year categories.



VACATION TIME—When WLUP-FM Chicago afternoon drive jock Mitch Michaels took a vacation recently the station got a bit of promotional mileage out of his absence by turning over his show to a number of guest DJs. Taking turns at the mike, clockwise from left, are Nancy Wilson of Heart, also conferring with Michael Derosier of Heart; Freddie Salem of the Outlaws; Robert Klein; Meat Loaf; and Cliff Johnson of Off Broadway.

PERSONALITY STRESSED

WAIA Rides Adult Contemporary Plan To 'Big Success' in Florida

By SARA LANE

MIAMI—"I think the role of any consultant is to give the radio station a basis from which to work, and then the program director modifies it to fit the marketplace," says Alan Anderson the 33-year-old program director at WAIA-FM and its sister station, WIOD-AM.

Five years ago, Anderson joined the Cox Broadcasting System. At that time, he notes, WAIA-FM was somewhere between beautiful music and contemporary. It was a station that played many instrumentals with a sprinkling of product by artists such as Anne Murray and Neil Diamond.

"Then, the music wasn't as consistent as it is today in a true adult contemporary station," he says. "We don't play an instrumental now just because it is an instrumental. We play it based on its hit merits."

Anderson utilizes Bonneville's adult contemporary music service tailoring it for the best sound in this particular marketplace.

"There are certain artists in the South Florida area that are hotter here quicker than they would be in other parts of the country," he says, pointing to the Bee Gees and Barbra Streisand as an example.

Anderson also studies Billboard's

charts as a guide to programming contemporary adult music. Until Anderson became program director at WAIA-FM, the station was fully automated and basically approached music as background programming. He feels he's added personality to the station. "Frankly, that's the reason for the big success," he says.

Anderson also programs WIOD-AM. "WIOD basically adheres to the trend taken by many AM stations—doing news, more information, in-depth sports coverage and talk shows."

Striving for a 25-49 demographic at WAIA-FM, Anderson revised the format gradually so that to listeners, the change was imperceptible. "Both WAIA and WIOD were targeted to the same demographics," Anderson continues. "But I don't think anyone knew how to get that demographic to listen to a radio station. Yet that was the master plan."

"Because I had a background in Top 40, it was easier for me. I grew up with a lot of Top 40 records that were in the demographic area the station wanted to reach. I knew which ones I'd react favorably to and which ones both my peer group and I wouldn't react favorably to."

Anderson was in college studying for a career in medicine when he decided to go into radio. "A couple of advanced physics courses did me in," he says grinning. Since radio had always been an interest, he became involved in the campus station and got a commercial job at WPNO-AM in the college town of Lewiston, Me.

After graduating with a degree in speech, Anderson "moved around a lot" advancing from smaller stations to larger ones. He wound up at WGAB-AM doing afternoon drive.

About that time, Anderson decided he's like to get into broadcast management and was offered a job as production director at WKBW-AM. Later, he became assistant director at the station.

"The company I had worked for in Portland, Me. bought WINZ-AM-FM in Miami and asked me to come down here to program both," he recalls.

Musically, things didn't work out for the AM station and when it was suggested that it go all news, Anderson was quick to agree.

He made the switch to WAIA/WIOD starting off as a weekend announcer, then working his way to operations director and program director.

"I think it makes it much easier for any programmer, regardless of the station's format, to program to that target audience that he, indeed, lives himself," Anderson comments.

He doesn't believe that an audience listens to a contemporary adult station because of its contests. "For us, the purpose of a contest is to get an air of excitement on the station," he says. "To make it look as if something is happening; that we're not dormant. But, we're not making it our mainstay. Music is that."

The twice-a-year contests on WAIA are based on its music and currently a "WAIA Getaway" is in progress. It offers a week's trip to one of four music cities: New York, Los Angeles, Nashville and Las Vegas plus \$970 in travelers checks. Listeners are asked to count the number of records by a specific artist played on one day. (Barbra Streisand for Los Angeles, Billy Joel, New York; Kenny Rogers, Nashville; and Dionne Warwick, Las Vegas.)

Winners send in their totals by mail and a winner is selected in a drawing. Runnersup receive every LP made by the artist in the contest he's striving to win.

"Premise is important in a contest," Anderson notes. "Music is what our station offers and, I feel the contest should be based on music. In our demographics, traveling is important. Giving away money is fine, but giving away trips is more appealing."

Collegiate Market Gains Clout As Way To Introduce New Acts

• Continued from page 1

The college market becomes increasingly important considering statistics that indicate campus dwelling students spend more on disks and tapes than they do on films. College promotion specialist Paul Brown surveyed 600 colleges and found that students spend 17% of their monthly entertainment tab on recordings. About 21% gets spent in bars. The rest is split between films (15%) and other forms of entertainment.

Another factor in college radio's clout is that advertisers count trendsetters as a prime audience, sometimes putting as much weight on that characteristic as total numbers. Stations such as WBRU and WPGU take on added importance since they are commercial as well as collegiate.

Tie-ins between new wave rock clubs and college stations are another trend that has surfaced since the demise of progressive AOR outlets.

"The Police started out on the college circuit," notes Ian Copland, head of Frontier Booking International. "And very often it was a

college programmer who would tell me what club to book them in.

"What happened was I'd call the regular promoter in town and he'd call the local AOR station, who weren't playing the record, so he'd pass on the act. I knew the record was hot, though, so I'd call the college station and find out they were playing it and knew exactly where the new wave clubs were, too."

"It was a case of working with the alternatives," he explains. "I was working with alternative music, so I began working with alternative promoters and alternative radio. The regular system has become a dinosaur."

Al Perry, a former WBCN-FM Boston jock who now handles AOR and college promotion for the Jerry Brenner Group in that city acknowledges the growing impact of college play on record sales.

"It's not only rock and jazz," he points out. "It's blues, bluegrass, folk and reggae. A lot of college stations have specialty programs that feature all kinds of music you don't find on AOR."

"Stations like WBRU have additional clout because they are also

major reporters to the trades and the tip sheets," adds Perry, who cites the importance also of WMBR-FM, WERS-FM and WZBC-FM of Boston. "WMFO-FM of Tufts Univ. is another great station," he says.

Roy Rosenberg of Stiff Records U.S., the indie arm of the British label distributed here also via CBS, has set up a separate college promo staff to cash in on the trend.

"I brought in college interns from nearby schools to handle the college market," he says. "I have two people so far handling telephone work on a national basis."

Another Stiff tour of new wave acts is being routed to markets where college listeners and new wave clubs merge, he notes.

New wave maven Klein believes the major labels are "creating a shortage of superstars by ignoring new wave" and kow-towing to radio demands for "familiar sounds."

"How many versions of the Eagles' 'Take It To The Limit' do you want to hear?" he asks. "AOR outlets are self-destructing. There are hundreds of new acts emerging, but AOR can only break a few of them each year."

Klein also has an idea for labels that are trying to economize on promotional costs. He suggests that instead of sending full mailings to stations, labels try to target promo copies to outlets where they'll get played.

"Why bother sending 1,000 copies of the Psychedelic Furs to stations that won't play the record?" he asks. Klein claims that Arista, for one, is planning to tailor its lists in such a manner so college stations will only receive releases that aren't being played on commercial AOR outlets.

Other college stations influencing new wave sales, says Klein, are WXPM-FM of the Univ. of Pennsylvania, Tulane's WTUL-FM in New Orleans, the Univ. of Michigan's WCBN-FM, and college affiliated stations in Georgia such as WBASF in Atlanta, and WUOG-FM in Athens.

Recent decisions of the Federal Communications Commission are encouraging college outlets to boost their signals and broaden their reach into the surrounding community, a factor that should increase their importance in the marketplace and with the ratings.

In the case of California's KFJC-FM, a new half-mile high antenna enables it to cover most of the Bay Area except San Francisco itself. The amount of airplay given avant-garde jazz and new wave, plus the promotional efforts with local retailers and clubs, makes the station an important factor in breaking acts and reaching area trendsetters.

Another college outlet with a strong signal in a market dominated by AOR outlets with tight lists is Syracuse's WAER-FM, affiliated with the local university. At least a third of the programming is new wave with the remainder split between jazz, soul and traditional rockers.

"We don't play anything the regular AOR stations around here play," notes WAER music director Patty DiSalvo.

Adds her counterpart at KFJC, Jeff McCallion: "We didn't play the new Springsteen LP because it's getting enough exposure on the commercial stations. There's no way we can compete with them, and it got to the point where there was just so much good, new music, really good music, that there has to be a place for people like us on the dial."

people, but we'd damage our credibility with our core audience. One of the things that makes a person tune out his favorite radio station is when it plays something that violates his expectations."

Day-parting enables Sneed to "purposefully build the intensity on the station during the day. At 3 p.m., we turn into a guitar, with all uptempo, all rock'n'roll, all very familiar to our listeners. And at 7 p.m. we turn into a chainsaw!" he jokes. "It's mostly teens and 18-24 males listening at night, and we have to meet their needs with really obnoxious rock'n'roll."

He selects the music he plays (25% to 50% singles and the rest album cuts) in consultation with music director Bob Bailey based on requests, sales, national charts and the recommendations of the Atlanta-based Burkhart/Abrams firm.

"I tend to be a little earlier on new acts and softer acts than a lot of Burkhart/Abrams stations," Sneed said, "but I'm wary of 'new wave' and 'power pop' acts that might be happening elsewhere because they've had very limited success in the Southeast. This part of the country is still oriented toward hard rock, Southern boogie and soft-rock."

He'll play a hit single like Jackson Browne's "Boulevard" or the Rolling Stones' "Emotional Rescue" until "the Top 40 stations get to the point where they're wearing them out and then we'll back off and rest them and put them back into rotation later."

Sneed considers WZGC-FM (Z-93) and WQXI-FM (94-Q) his primary competition and has a lot of respect for both. "Z-93 is a formidable opponent," he said. "It's a really fine Top 40/adult contemporary station. And 94-Q is a well-programmed, very involved station that succeeds in bringing a lot of things to a lot of different people."

It's a tight race between the three of them, with 94-Q and 96 Rock generally neck-and-neck behind Z-93. But Sneed thinks it's possible to be tops both in the 18-34 ratings and even the 12-plus ratings. "That's my goal, to make 96 Rock the top-rated contemporary station in Atlanta."

Alan Sneed's Goals

• Continued from page 15

he's moved toward day-parting (different music for different times of the day) and away from the station's old "modal" sound (the same music 24 hours a day). "I feel a station's largest available audience changes with each day-part," he explained. "So we're playing our most mass-appeal music from 5 a.m. to 3 p.m. because that's when the broadest audience is available to us."

Of course, "mass appeal" on 96 Rock differs from "mass appeal" on a Top 40 station. "We'll play Linda Ronstadt or Al Stewart in the morning," he said. But Barry Manilow, Neil Sedaka, Olivia Newton-John, Barbra Streisand, the Bee Gees and even Paul Simon are out of the question.

"You have to be very careful in picking the music so that you don't alienate the 18- to 34-year-old male. We could probably pick up some more women by playing those

Acts Competing For WKDF LP

NASHVILLE—WKDF-FM is launching a month-long competition to determine the artists who will be included on the radio station's "homegrown" LP, "Street Hits: The Record Album."

Finalists selected from local entries will have their tapes aired on WKDF. Ten winners will be chosen for inclusion on the album. The grand prize winner will also receive three hours of studio time at Young'Un Sound in Nashville, along with auditions for Casablanca and RCA Records.

Additionally, area artists and painters will have a chance to submit their work in a separate competition for the cover of "Street Hits." The winner whose design is chosen for the cover graphics will receive \$200 in art supplies.

WKDF expects to release the album locally Oct. 5. All proceeds from the LP's sales will benefit the area Muscular Dystrophy Assn., according to the station's promotion director Carl P. Mayfield.



Billboard photo by Michael Corey

BIG BIRTHDAY—Bakers put the finishing touches on a WNEW-FM New York 900 pound birthday cake, marking the station's 13th birthday, before it was served to 3,000 fans at a Halloween show at the Capitol Theatre in Passaic, N.J., which featured Utopia. WNEW was among the stations broadcasting the show live.

IBS Meet Stresses Labels-Campus Tie

By JACK McDONOUGH

SAN FRANCISCO—The Western states regional conference of the Intercollegiate Broadcast System emphasized panels on programming projections for the 1980s and on relations between labels and campus outlets getting the strongest response at its Nov. 21-23 meeting at the Golden Gateway Holiday Inn.

Denise Sullivan, who coordinated the event for host station KUSF-FM, noted that attendance was less than in other recent years but that "the smaller delegation worked in our favor because it provided more opportunities for interaction. There were more questions within the sessions and more intimate contact and discussion among the people who came."

Sullivan confirmed that the most well attended "and most diverse" of the 16 individual panels was the late-afternoon session on programming predictions, whose members ranged from local new wave musician/spokesman Jello Biafra to a Univ. of San Francisco broadcasting professor. Much of the discussion revolved around how to best work the hardcore new wave music so favored by many college programmers into a general rock mix that would thereby pull listeners away from commercial rock stations.

A central point emphasized here, as it was on a number of other panels, is the growing opportunity—giving the ever increasing tightening and homogenization of commercial rock elements—for college stations to step into a programming void.

In reply to questions from programmers who pinpointed how they were mixing in specific new records, several panel members (who included such new wave sympathizers as Rolling Stones' Greil Marcus, 415 Records' Howie Klein and KUSF's Richard Gossett) agreed that "it doesn't seem that you need to be asking us the questions. You're already doing it."

The session on label/station relations heard label reps such as Barry Levine of CBS, Larry Braverman of Elektra/Asylum, Ken Reuther of RCA, Tom Holser of Takoma and Lauren Manduke of International Record Service responding to myriad complaints about service cutbacks, with the reps emphasizing that "if your stations can demon-

strate an effect on sales you will be serviced."

The reps countered station complaints by saying that frequently they did not receive sufficient feedback from the stations.

Perhaps the most interesting moment came when Reuther asked point blank how many stations aired albums in full without interruption, to which almost all responded affirmatively.

Reuther followed up by asking how many thought there might be something wrong with that, and got far fewer hands. This led to pleas to halt the practice, with Elektra's Braverman asking that the stations pay more attention to the special promo albums which combine artist interviews with album tracks.

Following the last panel 415 Records hosted a gathering at the Fab Mab, San Francisco's new wave emporium at which 415 acts Romeo Void, Victims and Units played. This was followed by performances at the hotel by the Hoovers (Airstrip Records) and the Flaming Groovies.

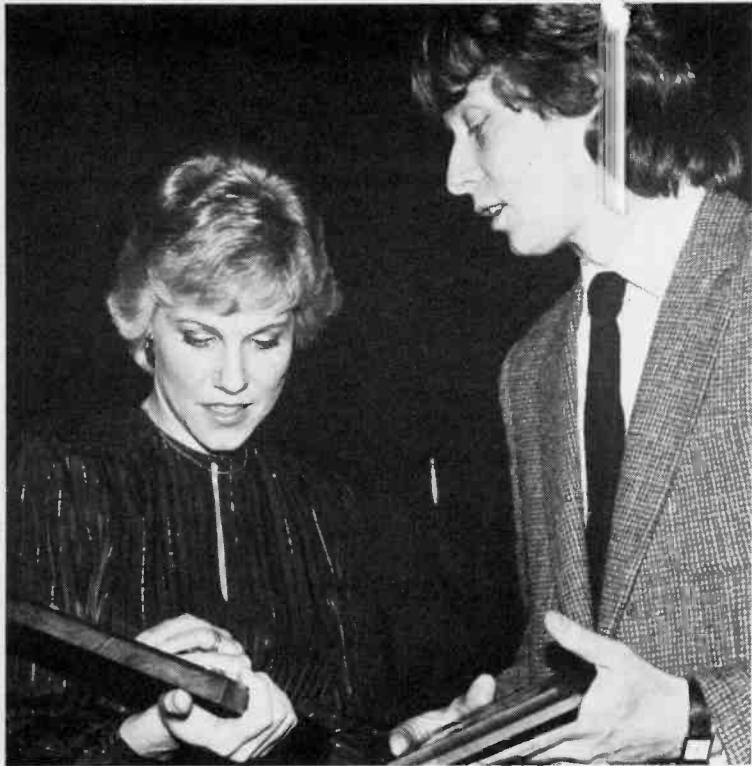
IBS president Jeff Tellis had welcomed delegates on Friday evening (21) with brief remarks that emphasized the growth of college broadcasting. The Saturday luncheon featured keynote Bill Graham, who made the point that the 1980s have a distinctly different feel than the 1960s and 1970s and that the collegians are in an excellent position to take advantage.

WTCR On Air Round the Clock

NEW YORK—WTCR-AM, Kentucky's influential country outlet, began broadcasting 24 hours a day Nov. 10, the scheduled date for completion of a new antenna.

The antenna allows the station to broadcast a directional nighttime signal with 500 watts of power in addition to the present 5,000-watt daytime signal.

WTCR has been successfully broadcasting country music since the mid-1950s, when Country Music Assn. founder Connie B. Gay bought the station. It is now owned by Greater Media Inc. of East Brunswick, N.J.



AWARD WINNER—WHN-AM program director Ed Salamon presents two awards to Anne Murray for winning the fourth and fifth annual WHN Listeners' Choice Awards in the female vocalist category. The presentation was made after Murray's soldout performance at Radio City Music Hall in New York.

Accident Is Investigated As Pittsburgh Outlets Change

By JOHN MEHNO

PITTSBURGH—For the third time in seven years, WKTQ-AM has been sold.

Pending approval by the Federal Communications Commission WKTQ will be sold to Philadelphia-based BENI, Inc. by Nationwide Broadcasting for a reported \$3.5

WAAL Helping Tots' Charity

NEW YORK—Binghamton's WAAL-FM is participating in the sale of a special album featuring 12 acts from the area, proceeds from which will benefit the Broome County "Toys For Tots" program.

David Lebus, operator of ASC Recording Studios in Binghamton, conceived the idea and says that 3,000 albums have been distributed to retailers in the area. He adds, that the performers have waived royalty rights, while WAAL has contributed airtime on behalf of the project, in addition to other public relations activity. Price is \$5.99.

Marketed on a label, Homespun, especially created for the charitable endeavor, the performers on the album include ACTX, Boh Fitzgerald, Bob Story & Bob Hulse's Kin Folk, John David's Mood, RBT Band, Katie Scott & Trix, Martee Lebus (David's sister), Four O'Clock Collection, Bobby Francavillo & Co., Butch Skeene, the Other Mood and Blue Ridge Mountain.

Commercials Don't Exceed 18 Minutes

WASHINGTON—The National Assn. of Broadcasters radio code board reports that 98% of all commercial radio stations air less than 18 minutes of commercials per hour.

Released at the board's meeting Friday (3) in Scottsdale, Ariz., the new finding "buttresses the argument for voluntary self-regulation and the elimination of Federal Communications Commission commercial time limits," says Wayne Hudson, radio code board chairman and Plough Broadcasting president.

million. In 1977, Nationwide purchased WKTQ and WSHH-FM from Cecil Heftel, who had bought the stations from NBC in 1973.

BENI has indicated that it will program some sort of adult format on the 5,000 watt outlet. Nationwide will retain WSHH, which has a beautiful music format.

In another Pittsburgh development, the FBI has been asked to assist in the investigation of vandalism that knocked WAMO-FM and WYJZ-AM off the air for nearly 48 hours. Vandals cut three of the six cables supporting the stations' common transmission tower, toppling the 300-foot structure.

The market's only black-owned and formatted stations spent two days ordering replacement equipment and reconstructing the tower. A station official estimates equipment damage at \$100,000.

In the first step toward a rumored move to more talk and news, WWSW-AM has dropped five hours of nightly music in favor of a talk show. The station imported Doug Hoerth from WFTL-AM, Ft. Lauderdale, to host a phone-in show from 7 p.m. to midnight.

Scott Cassidy, who formerly occupied that slot with WWSW's adult contemporary music, has been shifted to middays. Dave Shallenberger moves from middays to all night with Jay Mitchell switching from the overnight show to weekend and vacation work.

Bill Drake To Update Story Of Rock'n'Roll

LOS ANGELES—Bill Drake, co-founder with Gene Chenault in Drake-Chenault Enterprises, is preparing a new 1981 version of his "History Of Rock & Roll."

The original, which premiered in 1969, consisted of 48 chronologically structured hours of the biggest in pop music dating back to the '50s and ran on more than 200 stations internationally.

The updated version is being prepared for a spring 1981 release.

NEW YORK—WWDB-FM Philadelphia operations director Sid Mark, who syndicates his "Sounds Of Sinatra" show to five major market stations, not only celebrated 25 years in the business Friday (21) at a bash at the Warwick Hotel here, but he also celebrated a new syndication association with Bonneville Broadcast Consultants.

Mark and Bonneville have signed a deal to give the beautiful music syndicator worldwide rights to the show, which will now feature Frank Sinatra as a cohost from time to time.

Sinatra, tied up with his new duties directing plans for President-elect Reagan's inauguration, did not make the party. But a number of entertainers and local dignitaries did make the party. Mark, who did his regular "Friday With Frank" show as a remote from the hotel's Elan Room, interviewed several of the guests on the air between spinning disks.

Mark began branching out from WWDB about a year ago when he signed up to do a Sinatra show live on NBC's WYNY-FM New York. He then went on to do a New Year's Eve special on Sinatra, "It Was a Very Good Year," for Mutual Broadcasting.

Forming his own syndication unit, Mark sold taped versions of his Sinatra show to KGIL-FM Los Angeles, WGN-AM Providence and WHJY-FM Providence. It is this syndication operation that Bonneville will now take over.

WBLS-FM New York DJ Mary Thomas is due to move to WXLO-FM handling the afternoon drive

Bubbling Under The HOT 100

- 101—**THAT ALL THAT MATTERS TO ME**, Mickey Gilley, Epic 9-50940
- 102—**ONE IN A MILLION**, Johnny Lee, Asylum 47076 (Elektra)
- 103—**DO ME RIGHT**, Dynasty, Solar 12127 (RCA)
- 104—**PEOPLE WHO DIED**, The Jim Carrol Band, Atco 7314 (Atlantic)
- 105—**AH! LEAH!** Donnie Iris, MCA 51025
- 106—**FOOL THAT I AM**, Rita Coolidge, A&M 2281
- 107—**I DON'T REMEMBER**, Peter Gabriel, Mercury 76086
- 108—**ONCE A NIGHT**, Jackie English, Venture 135
- 109—**LOOKING FOR CLUES**, Robert Palmer, Island 49620 (Warner Bros.)
- 110—**LOVE TO RIDE**, Keith Sykes, Backstreet 51028 (MCA)

Bubbling Under The Top LPs

- 201—**GANG OF FOUR**, Gang Of Four, Warner Bros. MINI 3494
- 202—**J. GEILS**, Best Of The J. Geils Band Two, Atlantic SD 19284
- 203—**CARRIE LUCAS**, Portrait of Carrie, Solar BXL1-3579 (RCA)
- 204—**CREDENCE CLEARWATER REVIVAL**, The Royal Albert Hall Concert, Fantasy MPF 4501
- 205—**JIMMY CLIFF**, I Am The Living, MCA MCA-5153
- 206—**IAN MATHEWS**, Spot Of Interference, RSO RS-1-3092
- 207—**SWEAT BAND**, Sweat Band, Uncle Jam JZ 36857 (CBS)
- 208—**ENCHANTMENT**, Soft Lights, Sweet Music, RCA AFL1-3824
- 209—**DONNIE IRIS**, Back To The Streets, MCA MCA-3272
- 210—**NEW ENGLAND**, Explorer Suite, Elektra 6E-307

Vox Jox

By DOUG HALL

slot. She had been at WKTU-FM New York when the station rocketed to the top of the ratings with its disco format before joining WBSL. . . . Doubleday Broadcasting president Gary Stevens, who used to be a WMCA-AM New York good guy jock is moving back to New York to direct the six Doubleday stations from Gotham.

★ ★ ★

"Radio Ray" Bixler has been promoted to program director at WZEN-FM (Z-100) St. Louis. He moves up from doing afternoon drive on the station. . . . WEEP-AM Pittsburgh p.d. Joel Raab, known as Jay Stevens on the air, moves himself into afternoon drive from middays. He's hired Alan Furst to handle the noon to 3 p.m. slot. Furst comes from WNYN-AM Canton, Ohio.

★ ★ ★

WHLY-FM (Y-106) Orlando music director Bill Michaels has been promoted to assistant p.d. He will continue to handle his on-air and music director duties. . . . Robert Hyland III has been appointed vice president in charge of CBS-owned FM stations, moving up from general manager of WCBS-AM New York. He's been with CBS since 1968.

★ ★ ★

Ted "Ziggy" Ziegenbush has joined KLAV-AM Las Vegas as p.d.

He comes from XETRA-FM Tijuana, which serves San Diego, where he was doing morning drive. Al Bellos, who was doing morning drive, moves to afternoon. Scott Shelby has come over from KORK-AM Las Vegas to handle 7 p.m. to midnight. Dave Owens has joined the station in middays. . . . Michel Kimmelman has joined WNBC-AM New York as entertainment marketing manager. She comes from KYW-AM Philadelphia and succeeds Dale Pon, who has moved up to audience development vice president for the NBC AM group of four stations.

★ ★ ★

KKDA-AM Grand Prairie, Tex., p.d. Byron Pitts has moved over to KDKO-AM Englewood, Colo., with the same title. Pitts will also handle morning drive. KDKO sales assistant Patti Gaver has been named promotion director. . . . WEZN-FM president and general manager Dick Ferguson has been elected president of the Connecticut Broadcasters Assn. . . . WHFM-FM Rochester, N.Y., music director Marc Cronin thinks he's figured out a way to discourage off-the-air taping by listeners. Instead of playing a new album all the way through, Cronin is mixing cuts from oldies in his 10 p.m. to 2 a.m. Monday through Friday feature. . . . Ron Harrison appointed vice president, general sales manager for Drake-Chenault's format division.

JOHNNY MARKS' CLASSICS

RUDOLPH THE RED-NOSED REINDEER

131,000,000 Record Seller—Over 500 Versions

BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA

BING CROSBY

I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

BURL IVES

A HOLLY JOLLY CHRISTMAS

TV SPECIALS

RUDOLPH THE RED-NOSED REINDEER

Burl Ives (Sound Track MCA)
Dec. 3, CBS

17th Showing—Longest Running Special in T.V. History

RUDOLPH'S SHINY NEW YEAR

Red Skelton
Dec. 14, ABC

ST. NICHOLAS MUSIC, INC.

1619 Broadway, New York, N.Y. 10019 (212) 582-0970

Billboard Album Radio Action

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

Based on station playlist through Wednesday (11/26/80)

Top Add Ons-National

- REO SPEEDWAGON—Hi Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- BLONDIE—Autoamerican (Chrysalis)
- THE ALVIN LEE BAND—Free Fall (Atlantic)

Top Requests/Airplay-National

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- ROD STEWART—Foolish Behaviour (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

National Breakouts

- ROY BUCHANAN—My Babe (Waterhouse)
- THE HITMEN—Aim For The Feet (Columbia)
- WEATHER REPORT—Night Passage (ARC/Columbia)
- IAN MATTHEWS—Spot Of Interference (RSO)

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

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

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KBPI-FM—Denver (F. Cody/P. Strider)

- DONNY IRIS—Back On The Streets (Midwest)
- DIRE STRAITS—Making Movies (WB)
- BLONDIE—Autoamerican (Chrysalis)
- REO SPEEDWAGON—High Infidelity (Epic)
- CLIMAX BLUES BAND—Flying The Flag (WB)
- ★ RANDY MEISNER—One More Song (Epic)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- REO SPEEDWAGON—High Infidelity (Epic)
- JON ANDERSON—Song Of Seven (Atlantic)
- GIL SCOTT HERON—Real Eyes (Arista)
- ROY BUCHANAN—My Babe (Waterhouse)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ DIRE STRAITS—Making Movies (WB)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ STEELY DAN—Gaucho (MCA)

KSJO-FM—San Jose (F. Andrick)

- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- HUMAN SEXUAL RESPONSE—Figure 14 (Passport)
- THE DAMNED—The Black Album (IRS)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ DEVO—Freedom Of Choice (WB)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)

WMMS-FM—Cleveland (J. Gorman)

- BLONDIE—Autoamerican (Chrysalis)
- YES NUKES—Various Artists (Rhino)
- THE OUTLAWS—Ghost Riders (Arista)
- REO SPEEDWAGON—High Infidelity (Epic)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE MICHAEL STANLEY BAND—Heartland (EMI/America)
- ★ BREATHLESS—Nobody Leaves This Song Alive (EMI/America)

WYDD-FM—Pittsburgh (J. Kinney)

- REO SPEEDWAGON—High Infidelity (Epic)
- STEVIE WONDER—Hotter Than July (Tamla)
- THE ROMANTICS—National Breakout (Nemperor)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ DOOBIE BROTHERS—One Step Closer (WB)
- ★ KANSAS—Audio Visions (Kirshner)
- ★ STEELY DAN—Gaucho (MCA)

WQFM-FM—Milwaukee (M. Wolf)

- REO SPEEDWAGON—High Infidelity (Epic)
- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- GILLAN—Glory Road (Virgin/RSO)
- BAD BOY—Private Party (Street Wise)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ THE KINGS—The Kings Are Here (Elektra)

KSHE-FM—St. Louis (R. Bails)

- REO SPEEDWAGON—High Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- BLONDIE—Autoamerican (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ EAGLES—Live (Asylum)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ MICHAEL STANLEY BAND—Heartland (EMI/America)

WQXM-FM—Tampa (N. Van Cleve)

- REO SPEEDWAGON—High Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- NEIL YOUNG—Hawks & Doves (Reprise)
- MAX WEBSTER—Universal Juveniles (Mercury)
- THE ROMANTICS—National Breakout (Nemperor)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ STEELY DAN—Gaucho (MCA)

ZETA-4 (WINZ-FM)—Miami (R. Martin)

- HEART—Greatest Hits Live (Epic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ STEELY DAN—Gaucho (MCA)

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

- REO SPEEDWAGON—High Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- JON ANDERSON—Song Of Seven (Atlantic)
- THE ROMANTICS—National Breakout (Nemperor)
- GILLAN—Glory Road (Virgin/RSO)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

WHFS-FM—Bethesda (D. Einstein)

- SECTOR 27—(IRS)
- 999—Biggest Tour In Sport (Polydor)
- BLONDIE—Autoamerican (Chrysalis)
- THE HITMEN—Aim For The Feet (Columbia)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ TALKING HEADS—Remain In Light (Sire)
- ★ STEVIE WONDER—Hotter Than July (Tamla)
- ★ THE POLICE—Zenyatta Mondatta (A&M)

Western Region

TOP ADD ONS:

- REO SPEEDWAGON—Hi Infidelity (Epic)
- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- DONNY IRIS—Back On The Streets (Midwest)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- ROD STEWART—Foolish Behaviour (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

BREAKOUTS:

- ROY BUCHANAN—My Babe (Waterhouse)
- JON ANDERSON—Song Of Seven (Atlantic)
- HUMAN SEXUAL RESPONSE—Figure 14 (Passport)
- MAX WEBSTER—Universal Juveniles (Mercury)

Midwest Region

TOP ADD ONS:

- REO SPEEDWAGON—Hi Infidelity (Epic)
- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- THE ALVIN LEE BAND—Free Fall (Atlantic)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ROD STEWART—Foolish Behaviour (WB)

BREAKOUTS:

- THE ROMANTICS—National Breakout (Nemperor)
- OFF BROADWAY—Quick Turns (Atlantic)
- STEVIE WONDER—Hotter Than July (Tamla)
- BREATHLESS—Nobody Leaves This Song Alive (EMI/America)

WWW-FM—Detroit (F. Holier)

- REO SPEEDWAGON—High Infidelity (Epic)
- GILLAN—Glory Road (Virgin/RSO)
- BLONDIE—Autoamerican (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ AC/DC—Back In Black (Atlantic)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)

WLUP-FM—Chicago (S. Daniels)

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

WLQJ-FM—Columbus (S. Runner)

- REO SPEEDWAGON—High Infidelity (Epic)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- THE OUTLAWS—Ghost Riders (Arista)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ ROD STEWART—Foolish Behaviour (WB)

Southeast Region

TOP ADD ONS:

- REO SPEEDWAGON—Hi Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- BLONDIE—Autoamerican (Chrysalis)
- THE JIM CARROLL BAND—Catholic Boy (Atco)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- ROD STEWART—Foolish Behaviour (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE POLICE—Zenyatta Mondatta (A&M)

BREAKOUTS:

- MAX WEBSTER—Universal Juveniles (Mercury)
- THE HITMEN—Aim For The Feet (Columbia)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- THE ROMANTICS—National Breakout (Nemperor)

WKLS-FM—Atlanta (B. Bailey)

- MAX WEBSTER—Universal Juveniles (Mercury)
- REO SPEEDWAGON—High Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- BLONDIE—Autoamerican (Chrysalis)
- DELBERT McCLINTON—The Jealous Kind (Capitol)
- ★ AC/DC—Back In Black (Atlantic)
- ★ EAGLES—Live (Asylum)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)

WROQ-FM—Charlotte (J. White)

- REO SPEEDWAGON—High Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- NEIL YOUNG—Hawks & Doves (Reprise)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ THE BABYS—On The Edge (Chrysalis)
- ★ DELBERT McCLINTON—The Jealous Kind (Capitol)

Southwest Region

TOP ADD ONS:

- REO SPEEDWAGON—Hi Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- BLONDIE—Autoamerican (Chrysalis)
- JON ANDERSON—Song Of Seven (Atlantic)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- CHEAP TRICK—All Shook Up (Epic)
- THE BABYS—On The Edge (Chrysalis)

BREAKOUTS:

- WEATHER REPORT—Night Passage (ARC/Columbia)
- ROY BUCHANAN—My Babe (Waterhouse)
- IAN MATTHEWS—Spot Of Interference (RSO)
- TROOPER—(MCA)

KZEW-FM—Dallas (J. Dolan)

- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- REO SPEEDWAGON—High Infidelity (Epic)
- ★ THE CARS—Panorama (Elektra)
- ★ THE BABYS—On The Edge (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ CHEAP TRICK—All Shook Up (Epic)

KTXQ-FM—Dallas (T. Owens)

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

Northeast Region

TOP ADD ONS:

- REO SPEEDWAGON—Hi Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- BLONDIE—Autoamerican (Chrysalis)
- THE ALVIN LEE BAND—Free Fall (Atlantic)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- ROD STEWART—Foolish Behaviour (WB)
- ROCKPILE—Seconds Of Pleasure (Columbia)

BREAKOUTS:

- ROY BUCHANAN—My Babe (Waterhouse)
- WEATHER REPORT—Night Passage (ARC/Columbia)
- IAN MATTHEWS—Spot Of Interference (RSO)
- THE HITMEN—Aim For The Feet (Columbia)

WNEW-FM—New York (M. McIntyre)

- JIMMIE MACK & THE JUMPERS—(RCA)
- HUMAN SEXUAL RESPONSE—Figure 14 (Passport)
- REO SPEEDWAGON—High Infidelity (Epic)
- GILLAN—Glory Road (Virgin/RSO)
- THE OUTLAWS—Ghost Riders (Arista)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ BLONDIE—Autoamerican (Chrysalis)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ ROCKPILE—Seconds Of Pleasure (Columbia)

WCMF-FM—Rochester (T. Edwards)

- REO SPEEDWAGON—High Infidelity (Epic)
- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ AC/DC—Back In Black (Atlantic)
- ★ CHEAP TRICK—All Shook Up (Epic)

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

- THE OUTLAWS—Ghost Riders (Arista)
- REO SPEEDWAGON—High Infidelity (Epic)
- BLONDIE—Autoamerican (Chrysalis)
- SECTOR 27—(IRS)
- STINGRAY—(Carriere)
- IAN LLOYD—3WC (Scotti Brothers)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ QUEEN—The Game (Elektra)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ STEELY DAN—Gaucho (MCA)

WMMR-FM—Philadelphia (J. Bonadonna)

- THE ALVIN LEE BAND—Free Fall (Atlantic)
- REO SPEEDWAGON—High Infidelity (Epic)
- ROY BUCHANAN—My Babe (Waterhouse)
- CREEDENCE CLEARWATER REVIVAL—Live At Albert Hall (Fantasy)
- BLONDIE—Autoamerican (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ THE EAGLES—Live (Asylum)

WRNW-FM—Briarcliff Manor (R. Rizzi)

- THE OUTLAWS—Ghost Riders (Arista)
- REO SPEEDWAGON—High Infidelity (Epic)
- 999—Biggest Tour In Sport (Polydor)
- MARTHA & THE MUFFINS—Trance & Dance (PolyGram)
- TEARDROP EXPLODES—Mt. Kilimanjaro (PolyGram)
- ★ ROD STEWART—Foolish Behaviour (WB)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ ROCKPILE—Seconds Of Pleasure (Columbia)
- ★ BLONDIE—Autoamerican (Chrysalis)

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

- WEATHER REPORT—Night Passage (ARC/Columbia)
- IAN MATTHEWS—Spot Of Interference (RSO)
- THE OUTLAWS—Ghost Riders (Arista)
- BLONDIE—Autoamerican (Chrysalis)
- THE HITMEN—Aim For The Feet (Columbia)
- ★ STEELY DAN—Gaucho (MCA)
- ★ BLONDIE—Autoamerican (Chrysalis)
- ★ THE POLICE—Zenyatta Mondatta (A&M)
- ★ JON ANDERSON—Song Of Seven (Atlantic)

WAQX-FM—Syracuse (E. Levine)

- REO SPEEDWAGON—High Infidelity (Epic)
- THE OUTLAWS—Ghost Riders (Arista)
- BLONDIE—Autoamerican (Chrysalis)
- ★ THE JIM CARROLL BAND—Catholic Boy (Atco)
- ★ THE ROMANTICS—National Breakout (Nemperor)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ REO SPEEDWAGON—High Infidelity (Epic)

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

- BLONDIE—Autoamerican (Chrysalis)
- THE OUTLAWS—Ghost Riders (Arista)
- REO SPEEDWAGON—High Infidelity (Epic)
- MONSTERS OF ROCK & ROLL—Various Artists (Polydor)
- WEATHER REPORT—Night Passage (ARC/Columbia)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ THE EAGLES—Live (Asylum)
- ★ JOHN LENNON/YOKO ONO—Double Fantasy (Geffen)
- ★ DIRE STRAITS—Making Movies (WB)

WCOZ-FM—Boston (K. Ingram)

- THE INMATES—Shot In The Dark (Polydor)
- THE ALVIN LEE BAND—Free Fall (Atlantic)
- REO SPEEDWAGON—High Infidelity (Epic)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- THE ROMANTICS—National Breakout (Nemperor)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ BRUCE SPRINGSTEEN—The River (Columbia)
- ★ AC/DC—Back In Black (Atlantic)
- ★ ANGEL CITY—Dark Room (Epic)

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

New On The Charts

PSYCHEDELIC FURS

"Psychedelic Furs"—143

In 1977, as the music scene in England mushroomed with the fury of the punk movement, other sounds and styles were being explored. One of these was the avant-garde, progressive rock sounds of the Psychedelic Furs.

The group formed in 1977 with Richard Butler on vocals, Tim Butler on bass, Roger Morris on guitar and Duncan Kilburn on saxophone. John Ashton, the second guitarist, was added in 1978 and drummer Vince Bly came aboard in 1979.

The debut Columbia album, produced by Steve Lillywhite who has done Peter Gabriel, XTC and the Brains, rocketed into the British top 20 upon its release there earlier this year.

In the U.S., the album is receiving extensive airplay on college and underground stations. It has already sold a healthy amount as an import.

The Psychedelic Furs are managed by Les Mills at Amanita Artists, 1 Cathedral St., London SE1 England (01) 403-5071. There is no booking agent at this time.



ROCKPILE

"Teacher, Teacher"—64

Although Rockpile is currently on its fifth tour of the U.S. since 1977, the group had never recorded and released an album until "Seconds Of Pleasure," just recently released.

Dave Edmunds (guitar, vocals, piano, organ) began his musical career when he joined the semi-pro trio the Raiders. In late 1966 he moved on to Love Sculpture, with which he recorded two albums before going his own way in 1970. Edmunds went on to master the technical side of recording at Rockfield Studios in South Wales where he recorded a single and then an album, the latter called "Rockpile." He gathered a group of musicians together and toured, also using the name Rockpile, to support the LP. The group included drummer Terry Williams, who had been on the earlier Love Sculpture U.S. tour with Edmunds.

Williams had started in a band called the Comancheros, then performed in jazz bands throughout the '60s. Before joining Edmunds he was in the Jets, a band based in South Wales.

Rockpile helped to get England's pub rock movement off the ground as did other bands such as Brinsley Schwarz, of which Nick Lowe (bass, vocals) was a member.

Before disbanding in 1975 Brinsley Schwarz had recorded a few albums, the last of which was produced by Edmunds. When the LP, "New Favourites," was released Edmunds toured with the Brinsleys.

Shortly after the Brinsleys broke up and Edmunds' second solo album was released, he and Lowe began producing singles together at Rockfield Studios. In 1976 Lowe joined the newly launched Stiff Records label as an artist and producer (the Damned, Wreckless Eric, Elvis Costello).

Rockpile, consisting of Edmunds, Lowe, Williams and new member Billy Bremner (guitar, vocals), regrouped in the spring of 1977 for touring. Bremner was a top session guitarist in England, playing on ses-

sions with everyone from Brenda Lee to Duane Eddy to the Pink Fairies.

The group toured the U.S. again in 1978 (twice) and 1979, each time in support of either Edmunds' or Lowe's solo albums (Lowe signed to Columbia as a solo artist, releasing "Pure Pop For Now People" and "Labour Of Lust").

Rockpile is managed by Allen Frey of Arse Management, 157 W. 57th St., New York, N.Y. 10019 at (212) 489-1731. It is booked by Mark Zuzzante at ICM, 40 W. 57th St., New York, N.Y. 10019 at (212) 556-5600.



JIMMY HALL

"Touch You"—54

"Rock & soul, rhythm & roll" aficionado Jimmy Hall was brought up in Mobile, Ala., where he learned the fundamentals of music singing in the choir and as a soloist in a local Methodist Church.

Hall was so inspired by the black preachers (especially C.L. Franklin, Aretha's father) he heard on a late-night gospel radio station that at one time he considered becoming a Methodist preacher. He was also so impressed by the call-and-response sermonizing he heard that he later incorporated elements of it into his live performances.

When he was in high school in the mid-1960s, Hall listened to English groups like the Rolling Stones and the Animals as well as soul and r&b artists such as Otis Redding, James Brown and Irma Thomas. After attending the Univ. of South Alabama for a short while Hall dropped out and formed a band called Fox, which eventually evolved into Wet Willie, a southern rock band. Hall played saxophone and handled lead vocals for the group.

Wet Willie recorded 10 albums between 1970 and 1979 and then called it quits. Hall recently recorded a solo album with producer Norbert Putman (Joan Baez, Jimmy Buffet, Dan Fogelberg) entitled "Touch You."

Hall is managed by Joe Sullivan at Sound Seventy, 210 25th Ave. North, Nashville, Tenn. 37203 at (615) 327-1711. He is booked by Anne Peterson at ATL, 888 Seventh Ave., New York, N.Y. 10019 at (212) 977-2300.

Goodphone Commentaries

EPs, Past And Present

By DR. DEMENTO

LOS ANGELES—For the first time in almost 20 years, there's interest today in the EP (extended play) record. Epic's Nu-Disks, Warner Bros.' new mini series, and numerous small label releases are calling attention to a format that became all but extinct after enjoying a massive vogue in the 1950s.

It isn't quite the same thing, of course. Today, the term EP is applied to any record that has more music than a single and less than an LP, and is priced between the two. EPs today can be 7-inch, 10-inch or 12-inch and play at 33 or 45; I've even seen a few that are 33 on one side and 45 on the other. The original EPs, on the other hand, were invariably 7-inch 45 r.p.m. disks. Their meteoric career in the marketplace may have implications for the future of today's EPs.

The original EPs were introduced by RCA Victor in 1952, at a time when RCA was heavily promoting its line of single-speed 45 r.p.m. phonographs. EPs were a convenient, inexpensive source of album-type material for owners of those one-speed changers.

EPs were packaged like miniature LPs, with stiff cardboard covers. Many were adapted from LP packages, and used the same artwork. Others were assembled especially for the EP format.

The price, originally \$1.47, was slashed in 1955 to \$1.29, just a couple of coins more than a single. The economy factor was a big one in the 1950s when LPs at \$3.98 list were beyond the normal reach of kids making 65 cents an hour, and there were few discount retailers.

EPs were an immediate and huge success. Elvis Presley sold so many that some fans thought the initials "EP" stood for his name. All the major labels and many independents pressed them by the millions. Their American success was redoubled in many other countries, especially France.

And then they were gone. American EP sales nosedived in the late

1950s, though sporadic releases continued to 1965.

EPs died for two reasons. One was technical: in order to cram six or seven minutes of music into a space designed for half that much, engineers had to reduce levels. EPs therefore tended to have a thin, punchless sound, and they did not wear well. As hi fi took hold in the 1960s, the EP's sonic liabilities became painfully obvious.

The other, even more important reason was economic. As wages and kids' allowances grew a little ampler in the 1960s, and LP prices actually dropped with the spread of discounting, albums became a bargain.

New LPs could now be bought on impulse, and nobody wanted to mess with EPs anymore. RCA quit making those single-speed 45 changers, and owners of multi-speed players didn't want to be bothered with those confounded 45 adapters.

What about today's EPs? On the technical side, no problem, at least for the 10-inch and 12-inch versions which sound as good as LPs, if not better. As for the economy, it should be obvious that if LP price hikes continue to the point where they cease to become an impulse item, and if record companies make some really desirable merchandise available on EP, these less expensive records could once again be a major factor.

The EP is viewed today primarily as a potential vehicle for breaking new artists. If history repeats itself, another viewpoint may be in order. With all the millions of EPs that were sold in the 1950s, not one new artist was ever broken in America by an EP despite several attempts to do this.

All those big EP sales were racked up by artists who were already well established. EPs were a means of getting extra mileage out of recent hits, oldie hits, and album cuts. Every label today must have a few tracks in its back catalog that could be exploited in this manner; it's worth a thought, anyway.

Mike Harrison

Music Is News

Perhaps this syndrome is a hold-over from the dogma of the rapidly departing mechanical age of programming in which the first commandment was, "Thou Shalt Shut Up And Play The Music."

The way I see it, if sports information can constitute a recognized segment of official FCC-approved "news" than so can music information.

At this point in time, the major tie missing in the ongoing symbiotic relationship between the radio and music industries—much to the detriment of each—is the news connection.

This breach can be gapped not only establishing new lines and frequencies of communications between record companies and music programmers—but, by getting the record promotion and publicity forces into a stronger state of rapport with radio newsmen (otherwise known in early '80s jargon as "infoprogrammers").

It's not like there's no interest on the part of the infoprogrammers, either. In the weekly radio news trade journal, Page Seven (a service of

NewsScript) there are constant references and complaints about the frustrations today's new breed of culturally astute radio journalists have in their efforts to become more integrated into the mainstream of radio/record relations.

Some three dozen from leading rock, pop, jazz and adult contemporary stations around the nation showed up enthusiastically at last winter's near-legendary Goodphone Symposium—not just to confer among themselves—but to interact with members of the music establishment also in attendance.

I've long believed that the wall (be it imaginary or not) between the jock lounge and newsroom should be broken down—with input flowing in both directions.

It also seems logical, at this pregnant moment in the history of our industries and cultures, to break down the wall that has existed for far too long between the forces of music and radio's purveyors of information.

Music can be so much more than just show business and entertainment. Music is news.



Intensive Planning Behind 140 Dates On Styx's 1981 Road Trip

LOS ANGELES—Derek Sutton, manager of Styx, has announced a 140-date North American/European tour and a pre-tour, four-part series of regional meetings among North American promoters, representatives of his Stardust Management and A&M.

According to Sutton, the meetings are to take place because "In this declining market, it is our job to maximize the impact of every dollar spent on advertising."

The tour, designed to support the new Styx album, "Paradise Theatre," scheduled for Jan. 13 release, will begin in Miami Jan. 16. The pre-tour meetings will take place in Los Angeles, Monday (1); Dallas, Tuesday (2); New York, Wednesday (3) and Chicago, Thursday (4).

Explains Sutton: "We realized when examining the figures from last year's tour that Styx concert appearances would require spending more than \$1 million in advertising alone. With the economy the way it is, we must make total use of every dollar we spend."

"Jim Cahill, project director of Stardust Enterprises, conceived a plan whereby the entire local campaign of promoting the show could be turned to best advantages in increasing the image awareness for the band and climax in record sales as well as ticket sales," says Sutton.

Participating in the meetings will be A&M's "Z" Zimmerman, Cahill, and Styx tour manager Pat Quinn.

Cahill has written and produced a series of radio spots which form a

cohesive unit. Not only do they advertise the show and then later the album, but there are open spots which are custom designed to allow radio stations to insert their own image material. This will allow every station in any market to be a part of the Styx event.

"We are supplying stations with materials and it is up to them to customize those materials to their own sound and audience target. We will then cooperate with the stations in promotional events designed to help both station and the group achieve

their own ends," says Sutton.

Zimmerman's task will be to supervise the stations' use of all materials and cooperate with the local promoters to insure that the campaign is operating as conceptualized.

Notes Bob Reitman, A&M's vice president of marketing services: "We will work with Stardust, concert promoters, and of course, our normal channels of sales and distribution in order to take full advantage of all the potential opportunities afforded."

7th Volunteer Jam Jan. 17

By KIP KIRBY

NASHVILLE — The Volunteer Jam began seven years ago as an informal, friendly musical get-together hosted by the Charlie Daniels Band. When this year's annual Volunteer Jam VII takes place at Municipal Auditorium Jan. 17, it will still emphasize friendliness—but it won't be informal.

With crowds trekking to Nashville

to pack the huge hall in SRO numbers each January, mail-order tickets snapped up within hours, and months of preparatory precision planning, the Volunteer Jam has evolved into a major event that lures performers and fans from all across the country.

Significantly, the Volunteer Jam (Continued on page 36)

Females Rock In the Nude

LOS ANGELES—Now comes the nude all-female rock band.

Ruby Tuesday and Pixie Winker are putting together a new group here, Tuesday at the keyboards and Winker as singer. The coleaders also compose songs.

"Unlike most rock outfits," says Tuesday, "we have no wardrobe problems. Pixie and I are stressing musicianship more than looks. We won't be doing anything lewd on the stand. Our idea is to offer something a little different, both in appearance and sound."

The two young women admit it isn't easy finding band members who are qualified. "We are looking for a comedian lady," Winker notes, "maybe someone who weighs 300

pounds, is ugly and can sing and play well. That would give our band an extra added attraction. But we haven't found her yet."

A nude female group has never been tried before, Tuesday and Winker say, and they think the time is now.

"We need a personal manager, too," Tuesday declares. "We've had a few calls from guys who are interested, but how can they be competent if they're never seen and heard us?"

The two ladies hope to work their first jobs with their yet-unnamed band during the Christmas holidays, appearing as naked as jaybirds as they shake their booties to "Jingle Bells" and maybe "Strip Polka."

DAVE DEXTER JR.

Moon Martin Craves Recognition As An Act

LOS ANGELES—In the U.S., Moon Martin is a known songwriter with such artists as Robert Palmer, Michelle Phillips, Johnny Rivers, Mink DeVille and Rachel Sweet all covering his songs. In fact, Palmer's rendition of his "Bad Case of Loving

You" was a top 15 hit in 1979. However, Martin wants to turn the tables and be known for playing his own songs which he labels "decadent Chuck Berry."

Ironically, Martin does not consider himself a songwriter.

BEHIND THE SCENES

Gelfand Explores Business Manager

By JEAN WILLIAMS

LOS ANGELES—The most successful artist is one who has the ability and desire to be chairman of the board of his total organization, notes business manager Marshall Gelfand of Gelfand, Breslauer, Rennert & Feldman.

The firm, one of the most prestigious business management firms in the country, has a client roster that reads like a who's who in entertainment.

Gelfand believes that an artist should delegate responsibility to three or four persons who advise him—manager, agent, attorney, accountant and in the case of a touring band, the leader of the band.

He suggests that most in the industry are unaware of exactly what a business manager does. His firm has several departments including, investment (short and longterm), royalty compliance, business management, tax and bookkeeping.

In addition to working with the client, the firm works closely with the personal manager, agent, and attorney.

What does an entertainment business management firm do?

According to Gelfand, through the company's accounting division it collects the artist's money, makes sure what it collects is proper, pays the client's bills, in most cases signs checks and it performs the role of bookkeeper, assistant controller and executive vice president of finances.

Its job also is to maximize the net on each artist tour. To that end the company sends tour accountants on major artist tours. The rep makes sure the money the act receives at each venue is correct and it checks the boxoffice receipts. "We're there because each contract with the hall is different," says Gelfand.

At the end of the tour the tour accountant provides the act with a financial statement showing the gross

at each location along with various expenses, he adds.

Gelfand, Breslauer, Rennert & Feldman's royalty compliance division is made up of 27 persons who deal with labels and publishing firms.

The firm recently opened a London office, with plans to open an Australian office next year and in two years an office in either Germany or Holland. The company presently has offices in New York, L.A., Nashville, San Francisco and Palm Springs.

"The reason for the overseas offices is because in the music industry 50% of the income can come from outside the U.S. and Canada.

"Because of the common market, the major recording artists today are receiving half of their income from overseas. Therefore, to make sure the money paid them is proper, we need these other offices.

"The reason we need royalty examinations," he continues, "is not because the record companies are deliberately not paying accurately but because of the extent of the sheer volume. Because each record contract is different the computer, which is programmed basically one way, does not necessarily comply to each contract.

"Another reason is because of the substantial growth in the industry in the last five years."

Gelfand notes that the company also supplies its music clients with worldwide statistics on LP sales.

He requests that his clients not be named "because of the confidentiality of their affairs," he says.

Although the firm deals primarily with highly successful clients, Gelfand notes the company does take on up and coming artists. "That's the life's blood of the record industry—new artists," he says, adding that all of his clients come through recommendations.

Still, John Martin—who achieved his odd adopted name in 1979 because so many of his songs had the word "moon" in them—is not content with writing off the U.S. In conjunction with the release of his third album, "Street Fever," he is touring as an opening act with Rockpile.

On this album, Martin has switched from using Craig Leon as coproducer to Warren Dewey. He is quick to note that the change was not due to any dissatisfaction with Leon. "I just wanted to work with somebody different. It's fun to have a change, but Leon is a real good producer," he asserts.

Part of his problem in breaking through in the U.S., he maintains, is that his music is hard to define. "It's pretty hard to classify what I do. In Europe, they call it classic rock 'n' roll. I've never had much of a problem when I play live in the U.S. If the songs are good enough, they'll break through."

Somewhere along the line in his career, which began in the late 1960s when he was part of a band called Southwind, Martin got tagged as a studio musician. He played on Linda Ronstadt's "Silk Purse" in 1970 and a Del Shannon album in 1975. Yet he disavows the brand "studio musician."

CARY DARLING



**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500 - \$41.00 1000 - \$59.00

COLOR PRINTS
1000 - \$283.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

IMIC '81
BILLBOARD'S INTERNATIONAL
MUSIC INDUSTRY CONFERENCE
APRIL 26-29, 1981
KEMPINSKI HOTEL BERLIN,
WEST GERMANY
IS NOW IN PREPARATION
HOLD THE DATE

Billboard®

Survey For Week Ending 11/23/80

Top Boxoffice™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BARRY MANILOW —Don Law Co., Boston Garden, Boston, Mass., Nov. 17 & 18 (2)	23,845	\$12.50-\$15	\$348,112*
2	TEDDY PENDERGRASS/STEPHANIE MILLS —Ron Delsener, Madison Square Garden, New York, N.Y., Nov. 21	18,000	\$12.50-\$15	\$250,000
3	TEDDY PENDERGRASS —Ron Delsener, Madison Square Garden, New York, N.Y., Nov. 21	17,266	\$12.50-\$15	\$248,127*
4	KANSAS/JIMMY MACK —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Nov. 22	16,815	\$7.50-\$8.50	\$133,065
5	TEDDY PENDERGRASS —Entertainment Industries LTD, Cleveland Aud., Cleveland, Oh., Nov. 22	10,025	\$9.50	\$92,340*
6	DOOBIE BROTHERS/LE ROUX —Electric Factory Concerts, Riverfront Colis., Cincinnati, Oh., Nov. 18	9,819	\$7-\$9.50	\$91,592
7	ALLMAN BROTHERS/MICHAEL STANLEY BAND/GAMMA —Contemporary Concerts, The Checkerdome, St. Louis, Mo., Nov. 19	7,191	\$5.95-\$6.95	\$47,055
Auditoriums (Under 6,000)				
1	BOB DYLAN —Bill Graham Presents, War Field Theatre, San Francisco, Ca., Nov. 9-13, 15-19, 21, 22 (12)	23,014	\$12.50-\$15	\$324,852
2	MAZE/FRANKIE BEVERLY —Barry Mendelson, Saenger Theatre, New Orleans, La., Nov. 14&15 (2)	7,031	\$10-\$13	\$88,198
3	KANSAS —Ron Delsener, The Palladium, New York, N.Y., Nov. 20&21 (2)	6,000	\$10.50-\$12.50	\$65,000*
4	BOZ SCAGGS —Brass Ring Prod., Mich. State Univ., E. Lansing, Mich., Nov. 21	5,528	\$9-\$10	\$55,260*
5	BOZ SCAGGS —Brass Ring Prod., Hill Aud., Ann Arbor, Mich., Nov. 22	4,098	\$10.50-\$12.50	\$48,510
6	ALLMAN BROTHERS —Pace Concerts/Barry Mendelson, Saenger Theatre, New Orleans, La., Nov. 16&17 (2)	3,983	\$9.50-\$11.50	\$44,915
7	MOLLY HATCHET/MICHAEL SCHENKER/JOHNNY VAN ZANT BAND —DiCesare-Engler, Johnston War Memorial, Johnston, Pa., Nov. 19	5,556	\$7.50-\$8.50	\$41,096
8	PAT BENATAR —Ron Delsener, The Palladium, New York, N.Y., Nov. 22	3,300	\$8.50-\$9.50	\$31,000*
9	RICK JAMES/TINA MARIE —Tiger Flower & Co., Stanley Theatre, Pittsburgh, Pa., Nov. 22	3,340	\$8.75-\$9.75	\$30,579
10	THE BABY'S/OFF BROADWAY —Avalon Attractions, Santa Monica Civic, Santa Monica, Ca., Nov. 23	3,000	\$8.75-\$9.75	\$27,528
11	TANGERINE DREAM —Avalon Attractions, Santa Monica Civic, Santa Monica, Ca., Nov. 22	3,000	\$8.75-\$9.75	\$27,272
12	TOM WAITS —Ron Delsener, The Palladium, New York, N.Y., Nov. 18	2,400	\$9-\$11	\$26,000
13	THE BABY'S/OFF BROADWAY —Avalon Attractions, Warners Theatre, Fresno, Ca., Nov. 21	2,064	\$8.75-\$9.75	\$18,266*
14	PAT BENATAR/THE PROOF —Cross Country Concerts, Univ. Of Hartford, Hartford, Conn., Nov. 23	2,200	\$7.50-\$8.50	\$18,144
15	JACK BRUCE & FRIENDS —Bill Graham Presents/CAL—Zellerbach Aud., San Francisco, Ca., Nov. 18	1,468	\$8.50-\$9.50	\$11,444
16	TANGERINE DREAM —Bill Graham Presents, War Field Theatre, San Francisco, Ca., Nov. 23	1,151	\$7.50-\$8.50	\$9,733
17	JEAN LUC PONTY —Avalon Attractions/Marc Berman, Fox Theatre, San Diego, Ca., Nov. 18	1,104	\$8.75	\$9,660
18	LEO KOTTKE —Feyline Presents, Rainbow Music Hall, Denver, Colo., Nov. 22	1,152	\$8-\$9	\$9,642
19	GEORGE THOROGOOD —Brass Ring Prod., The Bus Stop, Lansing, Mich., Nov. 20	1,096	\$8.50	\$9,316
20	JACK BRUCE & FRIENDS/ELLEN SHIPLEY —Feyline Presents, Rainbow Music Hall, Denver, Colo., Nov. 20	1,011	\$8-\$9	\$8,530
21	JACK BRUCE & FRIENDS/ELLEN SHIPLEY —Contemporary Concerts/New West, Uptown Theatre, Kansas City, Mo., Nov. 22	919	\$8	\$6,856
22	STEPPENWOLF —Ruffino & Vaughn, Brothers Music Hall, Birmingham, Ala., Nov. 19	900	\$2	\$1,800

Atlantic City Revs Up For New Year's

ATLANTIC CITY—What are you doing New Year's Eve? Although it is in-house revues keeping the major show rooms lit at this resort's casino hotels, the spotlight will return to name performers for New Year's Eve. Five of the six hotels expecting to be operating with the new year have lined up main attractions to help usher in '81.

Top pricing will be at Resorts International where Frank Sinatra will be the attraction at its Superstar Theatre. Normally seating 1,700, the theatre will be set up to accommodate 500 couples for dinner, following with dancing and entertainment by singer Pia Zadora and comedian Pat Henry. Sinatra appears at 12:15 a.m. Cost per couple including a bottle of champagne is \$250.

For \$150 a couple, 500 couples will be able to attend a dinner-dance at Resorts' new Cotillion Ballroom from 9 p.m. to 1 a.m., with music by the Glenn Miller Orchestra led by Jimmy Henderson.

It's also \$250 a couple at Bally's Park Place, with an open bar and buffet followed by a dinner, not including taxes and tips. Nine hundred couples will be accommodated in its ballroom decorated in the exotic saba-striped style of New York's once-famous El Morocco club. Feature attraction will be Lionel Hampton and his orchestra.

A private party at Caesar's Boardwalk Regency with Dick Clark and his "Good Ol' Rock 'N' Roll" revue, with select casino patrons in attendance, will be televised New Year's Eve by ABC-TV. For the general public, Neil Sedaka headlines in the Cabaret Theatre with tickets at \$17.50 and \$15 for the 8 and 11:30 p.m. shows.

The Brighton Hotel and Casino, which planned on also charging \$125 per head for dinner and show starring Carol Channing in its Music Hall Cabaret, has dropped the dinner portion. It is now \$60 per person for the show, dancing and champagne.

Harrah's Marina, the resort's first casino hotel expected to open this month located about a mile away from the Boardwalk, has booked Sandler & Young plus the music of the Les & Larry Elgart Orchestra for New Year's Eve. The cost for the package has not been determined as yet.

Talent



Billboard photos by Chuck Pulin

ROCK WOMEN—Nina Hagen, left, from East Germany, and Siosie Q. Miller, of Siosie & the Banshees, make their New York debuts, Hagen headlining at the Ritz and Siosie at the Palladium.

Talent Talk

Swedish pop group Abba is considering performing a free concert at the United Nations School in New York. The school is attended by 1,500 students from various countries. The foursome currently has no other tour plans. ... **Earth, Wind & Fire** said to be opening the new Chicago Peaches Records outlet this month. ... **The Knack** is in Los Angeles rehearsing material for its third album. The group has severed its relationship with Mike Chapman and no producer has been selected at this point. The Knack has written more than 30 songs for the new album which has a projected March finishing date.

Rick Nelson and **Helen Reddy** have joined a list of internationally known celebrities who have donated their autographed hand and footprints to benefit the Hollywood Arts Council, a Los Angeles community group. The prints remain on display with those of 30 other stars until an auction is held. ... **Buck Owens & the Hee Haw Gang**, **Christy Love**, **Bobby Bare**, **Sonny James**, **Dave & Sugar**, **T.G. Shephard**, **Janie Fricke**, **Johnny Duncan** and **Bill Anderson** are among the country acts that will appear on the third "Weekend With The Stars" United Cerebral Palsy Telethon Jan. 17 and 18.

It's a bit late but Orange Records has released "John Lennon For President" by **David Peel** and the **Super Apple Band**. ... Chicago got its first look at Arista's **Bus Boys** when they played Tues. Nov. 22. ... Funk

champs **George Clinton** and **Bootsy Collins** are producing their first new wave act. **Gary Fabulous & Black Slax** from Detroit. ... "I Won't Be Twisting This Christmas," a new single on Warner Bros., is the singing debut of **Father Guido Sarducci**, the comic who has made appearances on "Saturday Night Live" as the rock critic for the Vatican City newspaper. The flip side is "Parco MacArthur," the Italian version of "MacArthur Park."

Unsurpassed in Quality

GLOSSY PHOTOS 22½c EACH IN 1000 LOTS

1000 POSTCARDS	\$125.00
100 8x10	\$28.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$295 per 1000
COLOR POSTCARDS	\$220 per 3000
MOUNTED ENLARGEMENTS	20"x30" \$25.00 30"x40" \$35.00

CopyART Photographers

A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233

GO VISCOUNT
THANKS For A Great
John Denver North American
Tour '80

The
GO
Group

Go Air, Inc./Aircraft Completion Center
Go Transportation, Inc./FAA Certified Repair Station
Go Leasing, Inc./Aircraft Leasing and Management
Go Jet Charter, Inc./FAA Certified Air Carrier
Ron Clark Enterprises, Inc./Aircraft Sales and Petroleum

1000 East Valencia Tucson International Airport Tucson, Arizona 85706 (602) 746-1005 Telex: 65-526

Talent Signings

Carol Connors and Billy Gold-
enberg to write words and music for
three songs for Spelling Goldberg's
"American Gothic," tentatively set
to air Jan. 16 over ABC-TV. . . . In-
trepid Records and Filmwords has
signed the following artists: Sandra
Cole, Marc Lanear, William Stru-
thers, Bonnie Flakes, Anthony Har-
ris, the Delfunctions and Marsha
Williams. . . . Singer Sue Peters to J.
Jaacovi for personal management.
. . . Sylvia Woods, internationally
known Celtic harper, to Shelly
Bauer Public Relations for exclusive
worldwide publicity.

The Aussie Band, comprised of
the songwriting team Dennis Dun-
stan and Wayne Morrison, to I.J.S.
Management. An LP is to be re-
leased in February on Real World
Records. . . . Musician/producer
Tony Peluso to Palmer/Roswell and
Co. Ltd. for management. . . . Pat
McKinney signs with Jerry West of
Farris International Talent for per-
sonal management. . . . Soldier, a
rock'n'roll band based in Los Ange-
les, to Red Line Talent & Booking.
Red Line's Mark Levy will be book-
ing the band. . . . The Hoovers, for-
merly known as the Negatives, to

Airstrip Records. . . . Ronnie
McDowell to Top Billing, Inc. in
Nashville for booking and creative
services. . . . Rebecca "Taffy"
McElroy to MCA in Nashville. . . .
Gospel act Lamp to Sparrow Rec-
ords.

Michael Murphey to the Good
Music Agency Inc. for bookings. . . .
Songwriter Willie Phoenix to
Wooded Lake Music Publishing,
Inc. . . . Rock band Spider Kelly to
Fred Fowler Management. . . . The
Mark-Almond Band to Pacific Arts
Records. An LP, "Best Of - Live!,"
is scheduled for release Jan. 5.

Tommy Jennings to Dimension
Records. Jennings previously re-
corded for Monument. . . . Country/
rock artist Devlin to Howard A.
Knight for personal management.
. . . Jeris Ross to Orlando Records.
. . . Doc Holiday and the Phobes
Allstars to 7 Artists Records in
Miami.

Composer Marvin Hamlisch to
Planet Records. First single is his
"Theme From 'Ordinary People'
(Pachelbel Canon In D)." . . . Singer/
songwriter Phil McHugh to Group 7
Music in Nashville for publishing.

Jazz

A Jazz Museum In Washington? Pianist Billy Taylor Leads Plea For Art's Recognition

By JEAN CALLAHAN

WASHINGTON—The National
Endowment for the Arts has been
asked to lead the search for a jazz
museum and performance location
in the nation's capital.

At the 65th meeting of the Na-
tional Council on the Arts Friday
(21), NEA jazz program director

Aida Chapman, former Council
member Billy Taylor and jazz policy
panel chairman James Jordan
presented a position paper calling
for the establishment of the jazz mu-
seum.

"If there is an American aesthetic,
jazz is at its center," Taylor said.
"The contribution and impact that
jazz makes universally must be re-
cognized, encouraged and rewarded
as a top endowment priority."

Chapman noted that a phenom-
enal growth in the jazz program has
seen the number of grant applica-
tions increase 76.5% from fiscal year
1980 to fiscal year 1981. In order to
accommodate the growing number
of applications, Chapman asked for
an increase in the jazz program's
budget.

In 1969, NEA spent only \$5,500
on jazz funding. Since then the pro-

gram has gradually expanded until
today the jazz budget totals \$1.5 mil-
lion. Chapman wants that figure in-
creased to \$2 million next year and
to \$6 million over the next five years.

The jazz advocates are also asking
that the next vacancy on the Na-
tional Council on the Arts be filled
by a jazz representative, that funds
for an Endowment-sponsored jazz
touring program be made available
and that more money be allocated
for videotaping oral histories of jazz
musicians.

NEA officials are talking to
Smithsonian Institution directors
about the possibility of using Smith-
sonian gallery space as headquarters
for a national jazz museum.

The space would serve as a reposi-
tory for jazz films, videotapes and
artifacts and would also have a
theatre for live performances.

EDUCATORS HEAR PROS

ST. LOUIS—The most impressive
gathering of noted jazz musicians in
the organization's history will ap-
pear Jan. 8-11 here at the eighth an-
nual convention of the National
Assn. of Jazz Educators.

Artists contracted include Clark
Terry, the Four Freshmen, Bob Wil-
ber, Alan Dawson, Nick Brignola,
Gary Foster, Arnie Lawrence,
Tommy Newsom, Ross Tompkins,
the Tubajazz Consort, Dave Lieb-
man/Richard Beirach, Singleton
Palmer's Dixieland Band, Paul
Gray's Gaslight Gang, the Simon
and Bard Quintet and, from Poland,
Jan Wroblewski's Quartet.

Nine school bands which won a
national competition also will ap-
pear.

Matt Betton, the group's executive
secretary, has set up the finals of the
Southern Comfort collegiate dixie-
land competition for the parley,
with scholarships valued at \$10,000
going to winning entrants.

Details may be had from Betton at
Box 724, Manhattan, Kan. 66502.

Women's Fest Seeking An Act

KANSAS CITY, Mo.—The fourth
annual Women's Jazz Festival will
be held here March 25-29 at the Mu-
sic Hall. Three of the four perform-
ance slots for the main concert
March 29 have been filled.

Appearing will be Shirley Scott,
Flora Purim and Airto and the
Women's Jazz Festival All Stars led
by Judy Roberts. A fourth artist will
be announced later.

A top new talent concert on
March 27 features Salamander led
by Cecilia Wannerstrom, San Fran-
cisco-based Alive, the yet to be cho-
sen winner of the 1981 Women's
Jazz Festival combo contest, and
Deborah Brown.

Other aspects of the international
event, sponsored by the Women's
Jazz Festival, Inc., include clinics,
workshops, five free jam sessions
and student big band performances.

Kenton Concert At L.A.'s Calif. State

LOS ANGELES — Trombonist
Bob Curnow and the California
State Univ. of Los Angeles Jazz En-
semble will perform in a special pro-
gram Friday (4) on the campus, a
concert dedicated to the late Stan
Kenton.

Tickets are scaled at \$1.50 for stu-
dents and \$2.50 for others. Proceeds
will be divided, half to the Kenton
Jazz Education Memorial Fund and
half to the school's music scholar-
ship fund.

Curnow played trombone with
Kenton's band and later worked for
Creative World, the leader's pub-
lishing and recording firm. He also is
a composer and disk producer.

Survey For Week Ending 12/6/80

Billboard Hot Latin LPs

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NO. CALIF. (Pop)

CHICAGO (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Con mariachi Pronto 1080	1	EL GRAN COMBO Unity Combo 2018
2	VICENTE FERNANDEZ 15 Exitos mas grandes CBS 20422	2	FANIA ALL STARS Commitment Fania 564
3	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079	3	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020
4	LUPITA DALESIO En concierto Orfeon 16044	4	HECTOR LAVOE El sabio Fania 558
5	LOS FELINOS El show Musart 10813	5	CELIA, JOHNNY, & PETE Vaya 90
6	EMMANUEL Intimamente Arcano 3535	6	TITO PUENTE Danzamania Tico 1439
7	JOSE LUIS RODRIGUEZ Atreverte TH 2095	7	RUBEN BLADES Maestra vida Fania 576
8	ESTRELLAS DE ORO Vol #2 Telediscos 1013	8	WILLIE ROSARIO El de a 20 de Willie TH 2103
9	LA REVOLUCION DE EMILIANO ZAPATA Mi forma de sentir Profono 3029	9	OSCAR DE LEON La critica TH 2097
10	RAMON AYALA Mas musica brava Fredy 1178	10	TITO ALLEN Unique Alegre 6020
11	CAMILO SESTO Horas de amor Pronto 1071	11	OSCAR DE LEON El mas grande TH 2063
12	CHELO Puros boleros Musart 1790	12	JOHNNY PACHECO Champ Fania 581
13	LOS BUCKYS Mi jocalito Profono 3024	13	ADALBERTO SANTIAGO Feliz me siento Fania 562
14	JULIO IGLESIAS Hey CBS 50302	14	RAFAEL CORTIJO Tierrazo 003
15	MERCEDES CASTRO Polvo de ausencia Musart 10815	15	WILLIE COLON & ISMAEL MIRANDA Doble energia Fania 559
16	LOS SOLITARIOS Porque no se de ti Perless 2167	16	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623
17	LA MIGRA Negra cruz Mar 120	17	ROBERTO ROENA Que suerte he tenido de nacer Fania 557
18	CARLOS Y JOSE Chubasco TH 2099	18	WILFRIDO VARGAS El jeque Karen 52
19	JOAN SEBASTIAN Alma de nina Musart 1795	19	ANDY MONTANEZ LAD 341
20	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	20	CHEO FELICIANO Estampa Vaya 86
21	RAFAELA CARRA Latino CBS 55304	21	LUIS PERICO ORTIZ One of a kind, New Gen. 715
22	HUGO BLANCO Bailables #2 West side latino 4123	22	BOBBY RODRIGUEZ Vaya 85
23	LOS POTROS Eco 25800	23	MARVIN SANTIAGO TH 2089
24	VERONICA CASTRO Norteno Perless 2146	24	JOHNNY VENTURA Yo soy el merenque Combo 2016
25	ROCIO JURADO Sra. Arcano 3485	25	HECTOR LAVOE Fania 574

Survey For Week Ending 12/6/80

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	18	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	26	26	5	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
☆	2	5	CARNIVAL Spyro Gyra, MCA MCA-5149	27	29	4	NIGHT SONG Ahmad Jamal, Motown M7-945R1
	3	3	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	28	24	11	LARSEN-FEITEN BAND Larsen-Feiten Band, Warner Bros. BSK 3468
	4	4	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	29	32	41	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
☆	5	7	INHERIT THE WIND Wilton Felder, MCA MCA-5144	30	30	14	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590
☆	6	3	WINELIGHT Grover Washington Jr., Elektra 6E-305	31	31	37	SPYRO GYRA Catching The Sun, MCA MCA-5108
☆	8	8	FAMILY Hubert Laws, Columbia JC 36396	32	33	5	OUTUBRO Azymuth, Milestone M-9097 (Fantasy)
☆	12	3	ODORI Hiroshima, Arista AL 9541	33	34	3	USE THE STAIRS Stanley Turrentine, Fantasy F-9604
	9	10	MR. HANDS Herbie Hancock, Columbia JC 36518	34	27	11	NEW YORK SLICK Ron Carter, Milestone M-9096 (Fantasy)
	10	7	LOVE APPROACH Tom Browne, Arista/GRP 5008	35	35	6	TENORSHOES Scott Hamilton, Concord Jazz CJ-127
	11	9	THIS TIME Al Jarreau, Warner Bros. BSK 3434	36	37	23	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270
☆	14	4	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304	37	40	2	SOMETHING LIKE A BIRD Charles Mingus, Atlantic SD 8805
	13	11	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	38	36	16	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3379
☆	18	4	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747	39	39	5	KANSAS CITY SHOUT Count Basie, Joe Turner, Eddie "Cleanhead" Vinson, Pablo 2310-859 (RCA)
	15	13	SEAWIND Seawind, A&M SP-3113	40	38	9	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
	16	16	TOUCH OF SILK Eric Gale, Columbia JC 36570	41	NEW ENTRY		THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
	17	15	H Bob James, Tappan Zee/Columbia JC 36422	42	42	30	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427
	18	19	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	43	41	14	THERE AND BACK Jeff Beck, Epic FE-36584
	19	17	VICTORY Narada Michael Walden, Atlantic SD 19279	44	NEW ENTRY		IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
	20	20	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	45	43	16	QUINTET '80 David Grisman, Warner Bros. BSK 3469
	21	21	BADDEST Grover Washington Jr., Motown M9-940A2	46	46	2	LET THE MINSTRELS PLAY ON Dave Pike, Muse MR 5203
☆	28	3	LDVE AT FIRST SIGHT Sonny Rollins, Milestone M-9098 (Fantasy)	47	47	25	INFLATION Stanley Turrentine, Elektra 6E-269
	23	22	ROUTES Ramsey Lewis, Columbia JC 36423	48	NEW ENTRY		DIGITAL III AT MONTREUX Ella Fitzgerald, Count Basie, Joe Pass, Neil Pedersen, Pablo D-230 8223 (RCA)
	24	23	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818	49	45	10	LANDSCAPE Art Pepper, Galaxy GXY 5128 (Fantasy)
	25	25	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009	50	48	3	RUSH HOUR David Chesky Band, Columbia JC 36799

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Disco Business

Ritz Emerges As One Of N.Y.C.'s Top Clubs

NEW YORK—Since it opened in May, the 1,000-capacity Ritz in New York's lower East Side has emerged as one of the city's top showcase rooms, dance rock discos and outlet for music related video.

Where in years past television news film crews would go to Studio 54 to do trendy disco pieces, now as likely as not they go to the Ritz. But the philosophy at the Ritz is much different from the exclusive Studio 54-type club.

"Studio 54 was based on elitism."



Billboard photo by Chuck Pulin

FASHIONABLE AVA—Curtom artist Ava Cherry performs at the Bond's disco in New York as part of a fashion show held there.

'BEAT PERFECT'

Skaters Adopt Disco

NEW YORK—Disco music, fallen from grace with all but the most loyal of its supporters, is said to be alive and well in the roller disco rinks of New Hampshire.

According to Albert DeHavens, operator of Al's Casino in Enfield, N.H., disco music is made to order

In France, Small Is 'In'

PARIS—Small discos with a maximum capacity of 500, are mushrooming in France and mostly doing good business, but there's a marked drop in popularity for the bigger halls which are built more on super-market lines.

So says Michel Cambouline, who recently opened La Cigale in the outer suburbs of Paris. But he pinpoints one drawback for the smaller clubs: "record companies aren't particularly interested in them and rarely use them to showcase new or unusual product."

The "small-is-better" supporters reckon this is a bad mistake on the part of the manufacturers "because many small clubs added together provide a huge number of potential disk buyers."

And they add that a small club often has better facilities to create impact when a new sound is being aired.

Most of the small clubs don't have the money to install expensive lighting and laser systems. Instead, they rely on the impact of the music itself. Many spend up to \$500 on records for their presentations, so retailers find it profitable to look after their needs.

Certainly, the general view in France is that the small clubs will continue to thrive, and the "barns" will fail.

says Jerry Brandt, director of the Ritz. Brandt, who was involved with the Electric Circus in the '60s, and more recently with the disastrous "Got Tu Go Disco" Broadway show. Now, Brandt feels vindicated with his new venture, and has plans for a tv show, a label, and to book shows at larger venues.

"Rock'n'roll is by the people, for

the people, and that is why we are successful," he says, continuing on the policy of his club. "Any doorman who starts turning away people at the door will not work here."

Open seven nights a week, from 10 p.m. to 4 a.m., the club features new wave rock dancing, giant screen video and live entertainment. Usually the acts are new wave, but performers such as Jerry Lee Lewis and Ray Charles have played there as well as such mainstream acts as Dave Mason and the Average White Band.

Located in a 100-year-old building that was a community hall, and in the '30s and '40s was an RCA big band studio, the club was opened in its present form to serve what Brandt could see as an emerging new rock consciousness. The club is owned by B&W Investment Corp.

"Radio was changing, the music was changing. I looked on the street and the kids were changing," he says. "Their tastes and clothes were changing. The Sex Pistols obviously kicked the door down, and there is a new generation of kids out there. With new youth, there is new rebellion and new music."

And though he does play a variety of music in his club, its "backbone," he asserts, is rock'n'roll, new wave or otherwise. He notes that new wave acts, once they start getting hits, are no longer considered new wave.

The Ritz receives good record company support getting videotapes and advertising on radio for acts that will be appearing there. Brandt, in return, tries to make it as comfortable as possible for the industry. Though there is no discrimination at the front door, for an industry showcase Brandt will limit access to the balcony to record company friends and guests on occasion.

An act playing the Ritz, points out Brandt, will get more exposure through tv, radio and the press than those playing in other rock rooms in the city.

"Somehow when an act plays here it becomes an event and everybody comes," he says. "I don't attribute this to myself, but to the real estate, the structure, and to the commitment we make here. This is not a rented situation. We have 200 lamps here, we have a 150,000 watt sound system, we have a big stage."

No bands audition at the Ritz, and those who play can make from

\$200 to \$15,000 a night. Admissions at the club vary from \$2 "teenage depression" nights on Mondays and Tuesdays to \$10 and above, depending on the acts.

"It was very interesting (when) I got a call from (German new wave artist) Nina Hagen's people 10 days before the event and I asked them how much they wanted, \$10,000, they said, I dropped the phone, then picked it up, and said, 'Nina Hagen, for \$10,000, are you on acid?' But then we structured the deal, and what do you think she walked out with? \$10,000," says Brandt about a recent concert that sold out.

The most striking feature of the club is its giant 15- by 30-foot video screen that is suspended over the stage. It is raised up during the live shows and lowered between sets. On the screen is projected either record company videotapes, or snippets of film and video prepared by the club to accompany the rock dance music.

The club also has a portable video system that is used to photograph dancers on the floor, and simultaneously project it on the giant screen.

"As you may know, I created one of the top five light shows of all time (at the Electric Circus)," he says. "But when I started with the Ritz, all I heard about was video. After watching television for 20 years, now all I was hearing about was video. It was blowing my mind."

"So I called an old friend, and asked, 'what the hell can I do to top the '60s?' And he said I had to get an Eidophor projector. And I asked, how much is that? And he said \$450,000. But then we scouted around, made a deal, and leased one," remembers Brandt.

"With that giant screen, you put the Rolling Stones up there, it is like going to the concert. You have a concert situation, a technique of selling records, and almost a live show," he adds.

In charge of video at the Ritz is Bill Davis, who also works on creating the club's own videotapes for particular dance tunes, when such videos are not available from record companies. The club now also has the potential of videotaping acts that play there. Recently, a performance by Arista's the Bus Boys was videotaped.

A future video project for the club will be "Putting On The Ritz," a tv

program that will be syndicated to commercial or cable tv and to "Whoever wants to buy it," says Brandt.

"In 1981, there will also be a Ritz Records," promises Brandt. "Obviously, we are not going after a John Lennon, but there are acts out there, like XTC for instance, whom we could record. We already have two. We will pay for the recording and then go from there in making a deal. Whoever in the industry is hip enough to see what we are doing, we will go with."

If there has been any criticism of the Ritz, it has been that the sound at the club is not as good as it could be. But Brandt says this is being fixed.

"I have just spent \$30,000 removing mirrors and carpeting everywhere to fix the highs," he says. "And I see another \$40,000 more (being spent) in the next 30 days. So we will spend \$70,000 revamping the sound. After that I don't want to hear any bull from anyone about it."

For the future, Brandt also plans to promote shows at venues outside the Ritz. But for the present he says he is "increasingly disgusted" by the practice of some acts to play a number of competing New York clubs that, in effect, creates a local circuit for the groups.

"I used to spend maybe \$1,000 or \$1,500 on a band on a Friday or Saturday night, but now I have upped that to \$5,000 to get off that circuit," Brandt says. The Average White Band will not work the Mudd Club, or Danceatoria or the Rock Lounge on a Friday or Saturday because they (the other clubs) cannot afford to pay that much money.

"Therefore, I have pulled myself off that circuit, which makes business sense. For an Average White Band or a Thin Lizzy, I will bring them 1,500 people on a weekend who would never go to see them."

"There are that many who would come here, no matter who plays. So all they need is to draw 300 or 400 people. But if you do that on a Tuesday night all you will get is the specific people who will come to see that particular attraction. And the name of the game is filling the room."

For the Record

NEW YORK—Steve Tyler remains a member of the rock group Aerosmith and has not exited the group to pursue a solo career as was inadvertently reported in last week's issue.



FARRALANE F-201



HELICOPTER BEACON



RAIN LITES



ROPE LITES



Farralane Lighting & Audio

COMPLETE DISCO LIGHTING & AUDIO PRODUCTS

Manufacturers and Distributors

- Mobile DJ Consoles
- Speakers
- Strip Lites
- Mirror Effects
- Rope Lites
- Helicopter Beacons
- Pin Spots
- Rain Lites

Write or call for free catalog.

Visit Booth 211 at the Disco Forum
66 Commerce Drive,
Farmingdale, N.Y. 11735
(516) 752-9824

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEW YORK—An enterprising disco operator in Quincy, Mass., has gotten around a local ordinance forbidding dancing in public places on the sabbath by opening his club to working women wanting to catch up on episodes of their favorite daytime television soap operas they have missed during the week.

Instead of dancing, which is taboo on Sundays, Carl Miranda, manager of the California disco in Quincy, offers videotape screenings of the weekday episodes of such popular tv soap operas as "General Hospital" and packs his club with enthusiastic working women wanting to catch up on the missed shows.

The club attracts an estimated 700 women on any given Sunday. This breed of patron sits on the floor, eyes glued to giant sized tv screens, sipping seemingly endless glasses of rye and gin.

Miranda estimates that each woman spends an average of \$12 on drinks during five straight hours of tv viewing. The overall Sunday revenue amounts to about the same that the club nets from its Saturday night business.

To enhance the project, Miranda tries to get "stars" of the shows to make personal appearances. On a recent Sunday, Denise Alexander, who portrays Dr. Leslie Webber on "General Hospital," made an appearance complete with police escort and was accompanied by the Quincy High School marching band. The club's patrons were said to have reacted with enthusiasm.

DECEMBER 6, 1980 BILLBOARD

There is only one line of high quality disco light and sound equipment.

The name is Meteor.



METEOR

For full information contact:
 Meteor Light and Sound Company
 155 Michael Drive, Syosset, NY 11791
 Telephone (516) 364-1900 Telex 96-1396
 West Coast (213) 846-0500 England (Byfleet) 51051

ATLANTA

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 3 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 4 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 5 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 6 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 8 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 9 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 10 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 11 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 12 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 13 I NEED YOUR LOVIN'—Teena Marie—Motown (LP/12-inch)
 - 14 THROW DOWN THE GROOVE—Bohannon—Phase II (LP)
 - 15 COULD I BE DREAMING/HE'S SO SHY—The Pointer Sisters—Planet (LP)

BALT./WASHINGTON

- This Week**
- 1 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 2 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 5 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 6 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 7 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 8 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 9 LOVELY ONE/CAN YOU FEEL IT/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 10 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 11 CAPRICORN—Capricorn—Emergency (12-inch)
 - 12 FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch)
 - 13 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 14 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 15 THERE'S NEVER BEEN—Bobby Youngblood—West End (12-inch)

BOSTON

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 2 LOVELY ONE/EVERYBODY—The Jacksons—Epic (LP)
 - 3 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 5 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 7 THE WANDERER/LOOKING UP/NIGHTLIFE—Donna Summer—Geffen (LP)
 - 8 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 9 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 10 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 11 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 12 EVERYBODY/THE FUNK IS ON—Instant Funk—Salsoul (LP)
 - 13 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 14 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP)
 - 15 LOOK UP—Patrice Rushen—Elektra (LP)

CHICAGO

- This Week**
- 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 2 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 5 THE WANDERER/BREAKDOWN/COLD LOVE—Donna Summer—Geffen (LP)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 8 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 9 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 10 WHAT CHA DOIN'—Seawind—A & M (LP)
 - 11 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 12 LOOK UP—Patrice Rushen—Elektra (LP)
 - 13 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 14 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 15 UPTOWN/HEAD/DIRTY MIND/PARTY UP—Prince—Warner (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 2 SEA BISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 5 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 6 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 7 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 8 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP)
 - 9 COULD I BE DREAMING/HE'S SO SHY—Pointer Sisters—Elektra (LP)
 - 10 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 11 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 12 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 13 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 14 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 15 WHAT CHA DOIN'—Seawind—A&M (12-inch)

DETROIT

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 5 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 7 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 8 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 9 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP/12-inch)
 - 10 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 11 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 12 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
 - 13 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 14 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 15 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)

LOS ANGELES

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 2 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 3 CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 5 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 6 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 7 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 8 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 9 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 10 MONDO MAN—Roni Griffith—Vanguard (12-inch)
 - 11 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 12 COULD I BE DREAMING/HE'S SO SHY—The Pointer Sisters—Elektra (LP)
 - 13 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 14 SPACE INVADER—Playback—Ariola (12-inch)
 - 15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard

MIAMI

- This Week**
- 1 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP/12-inch)
 - 2 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 4 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 5 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 6 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 7 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 8 LOOK UP—Patrice Rushen—Elektra (LP/12-inch)
 - 9 GET DOWN, GET DOWN/ACTION SATISFACTION—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 10 EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP/12-inch)
 - 11 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
 - 12 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 13 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 14 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 15 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)

NEW ORLEANS

- This Week**
- 1 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 2 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 3 LOOK UP—Patrice Rushen—Elektra (LP)
 - 4 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 5 THE WANDERER/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
 - 6 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 7 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 8 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 9 LOVELY ONE/WALK RIGHT NOW/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 10 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 13 LOOK UP—Patrice Rushen—Elektra (LP)
 - 14 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 15 YOU OUGHT TO BE DANCING—People's Choice—Casablanca (LP)

NEW YORK

- This Week**
- 1 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 5 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 6 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 7 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 8 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN—The Police—A&M (LP)
 - 9 THE WANDERER/LOOKING UP/COLD LOVE/BREAKDOWN—Donna Summer—Geffen (LP)
 - 10 EVERYBODY/THE FUNK IS ON—Instant Funk—Salsoul (LP/12-inch)
 - 11 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 12 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN/DIRTY BACK ROAD—The B-52's—Warner (LP/12-inch)
 - 13 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 14 LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 15 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 2 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 3 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 5 EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP/12-inch)
 - 6 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 7 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 8 DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch)
 - 9 FREAK TO FREAK—Sweat Band—Uncle Jam/CBS (LP)
 - 10 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 11 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 12 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
 - 13 MORE BOUNCE TO THE OUNCE—The Zapp Band—Warner (LP/12-inch)
 - 14 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 15 IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch)

PHOENIX

- This Week**
- 1 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 THE WANDERER/COLD LOVE/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
 - 3 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 5 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 6 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 7 LOVELY ONE/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 8 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP)
 - 9 MASTER BLASTER—Stevie Wonder—Tamlam (LP/12-inch)
 - 10 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 11 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 12 MONDO MAN—Roni Griffith—Vanguard (12-inch)
 - 13 IT'S NOT WHAT YOU GOT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
 - 14 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN—The Police—A&M (LP)
 - 15 TOUCH ME NOW—Bravo—Launch (12-inch)

PITTSBURGH

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 2 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 4 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP)
 - 5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 THE REAL THANG—Narada Michael Walden—Atlantic (LP)
 - 8 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 9 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 10 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
 - 11 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP)
 - 12 UPTOWN/DIRTY MIND/HEAD/PARTY UP—Prince—Warner (LP/12-inch)
 - 13 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 14 WHAT CHA DOIN'—Seawind—A&M (12-inch)
 - 15 PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch)

SAN FRANCISCO

- This Week**
- 1 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 2 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 5 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 6 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 7 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 8 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 9 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 10 CAPRICORN—Capricorn—Emergency (12-inch)
 - 11 PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 12 MONDO MAN—Roni Griffith—Vanguard (12-inch)
 - 13 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 14 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 15 MASTER BLASTER—Stevie Wonder—Tamlam (LP)

SEATTLE/PORTLAND

- This Week**
- 1 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 2 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 4 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 5 THE WANDERER/COLD LOVE/BREAKDOWN/LOOKING UP—Donna Summer—Geffen (LP/12-inch)
 - 6 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 8 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 9 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 10 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 11 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 12 MASTER BLASTER—Stevie Wonder—Tamlam (LP)
 - 13 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 14 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 15 LOOK UP—Patrice Rushen—Elektra (12-inch)

MONTREAL

- This Week**
- 1 MASTER BLASTER—Stevie Wonder—Quality (LP)
 - 2 CHERCHEZ PAS—Madleen Kane—Uniwave (LP/12-inch)
 - 3 HOT LEATHER—Passengers—Uniwave (12-inch)
 - 4 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 5 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—CBS (LP)
 - 6 YOUR LOVE IS A LIFESAVER—Gayle Adams—Quality (12-inch)
 - 7 TRY MY LOVE—Denice LaSalle—MCA (LP)
 - 8 ANYTIME OR PLACE—Azoto—Modulation (12-inch)
 - 9 LOVE RESCUE—Project—Uniwave (12-inch)
 - 10 HEAVEN ABOVE ME—Frankie Valli—MCA (LP)
 - 11 SHAME, SHAME, SHAME—Sandy Steele—Uniwave (12-inch)
 - 12 I NEED YOU—Claudia Hart—Uniwave (12-inch)
 - 13 OUR OF REACH—Punkin Machine—Unidisc (12-inch)
 - 14 THE LADY IS A TRAMP—The Zebras—Uniwave (12-inch)
 - 15 THE FUNK IS ON—Instant Funk—Salsoul (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco Mix

By BARRY LEDERER

NEW YORK—Polydor has released a 12-inch 33 1/2 r.p.m. sampler of Visages' material from the group's upcoming album. This English dance/rock ensemble's performance varies on the three cuts that are included.

"Fade To Grey" (3:58) is strongly synthesized with backup female vocals singing in French. The mood of the tune is similar to Jarry's "Oxygene/Equinoxe" albums. "Tar" (3:31) changes pace to a crazy uptempo but danceable beat. The group's vocals dominate with the lyrics discussing the virtues of smoking.

"Moon Over Moscow" (3:59) continues the fast momentum with a pounding drumbeat, electronic effects and pulsating synthesized arrangement that make this almost totally instrumental selection bounce along with a slight break towards the end. This tune is exhilarating and maintains interest throughout. The sampler creates enough interest for the curious deejay to await the upcoming album.

Pure Energy has geared its new 12-inch 33 1/2 r.p.m. to a more straightforward r&b sound than its earlier hardcore disco hit. This Prism release, titled "When You're Dancin,'" has a steady, soulful, strutting tempo with silky harmonies. Released prior to the new album, this selection will rate reaction at the club level.

Haunting keyboards and strong guitar riffs provide the introduction for Rod Stewart's 12-inch 33 1/2 r.p.m. record titled "Passion." The song builds in instrumentation and intensity but reverts midway in the disk to a repetition of the beginning melody. Stewart's gruff vocals are perfect for the grinding movement on this raucous tune. The disk offers a long version of 7:30 and a shorter B side of 5:35. Taken from the Warner Bros. LP "Foolish Behaviour," the highlights include a rebel rouser in "Gi' Me Wings" and "She Won't Dance With Me" as well as several soft ballads ("My Girl" and "Somebody Special").

Remakes are becoming increasingly popular with a good number of them hitting the mark (Viola Wills "If You Could Read My Mind" and "Up On The Roof"). Vanguard Records has captured the infectious melody of the Drifters'

"Save The Last Dance For Me." The label's new group, Free Expression, has updated this classic which stays close to the original with churning guitar tracks and a sassy saxophone solo. Though under 5 minutes in length, a dramatic build is still created.

Some attention has been given to "Man For My Lady" by Sabata on TSOB Records (The Sound Of Brooklyn). This 5:53 cut is mixed by Tommy T. Webber and is available as a 12-inch 45 r.p.m. The dance floor potential is promising from the strong rhythm tracks that, at times, get somewhat busy. This first production by George Kerr should see some deejay action but a remix might be in order.

Ze/Antilles Records must be given credit for the progressive approach to music evident in its latest 12-inch 33 1/2 r.p.m. by a group called Was (Not Was). "Wheel Me Out" and the flipside "Hello Operator... I Mean Dad... I Mean Police... I Can't Even Remember Who I Am" are written, arranged and produced by Don and David Was. This boundary breaking new music certainly gives more meaning to the term fusion music, as it is a combination of funk, jazz and hard-edged rock & roll. A listen to this disk is in order as a written description cannot do it justice. The result is an adventure. Mixing credit goes to deejay Ken Collier, presently playing at Detroit's Studio 54 and Chessmate clubs.

Other noteworthy 12-inchers that should not be overlooked include Shalamar's "Full Of Fire" taken from the group's album "Three For Love." The group's winning harmonies combined with lush string arrangements continues its commercial r&b sound. "You're Too Late" by Fantasy on Pavilion comes across with catchy tracks that are fresh sounding and backed with scintillating piano and keyboard chords. This midtempo pleaser is backed with a shorter instrumental version.

New York's only rock Record Pool "Rockpool Promotions" reports the following artists topping its charts: B-52s, Talking Heads, David Bowie, Police and Devo. Bubbling under its top 30 list is Yoko Ono's "Kiss, Kiss, Kiss," the Buzzcocks, "Are Everything," and Fisher Z "So Long," and Rock Piles' "Seconds Of Pleasure."

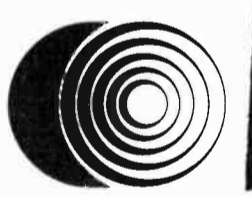
Disco Top 100

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
☆	1	10	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSD (LP) RS-1-3087	51	51	4	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351	
☆	3	9	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	52	52	5	THROW DOWN THE GROOVE—Bohannon—Phase 1 Records (LP) JW 36867	
3	2	15	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	53	54	7	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	
★	4	9	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	54	59	3	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	
5	5	10	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	55	58	4	THERE'S NEVER BEEN (No One Like You)—Bobby Youngblood—West End (12-inch) WES 22130	
☆	10	6	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	☆	76	2	FREAK TO FREAK—Sweat Band—Uncle Jam/Columbia (LP) 9-9901	
☆	8	7	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	☆	77	2	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) 1003	
☆	9	11	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/LOOKING UP/COLD LOVE—Donna Summer—Geffen (LP) GHS 2000	☆	58	3	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	
☆	14	8	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512	☆	72	3	CHANGE/REQUIEM—Killing Joke—Charisma/EG (12-inch) Import	
☆	15	8	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	60	47	20	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	
11	6	19	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PPL-1006/PDS-405	61	57	10	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597	
12	7	15	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52s—Warner (LP/12-inch) BSK 3471	62	62	13	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import	
13	11	13	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	63	70	3	WATCHING YOU/FEEL MY LOVE—Slave—Atlantic (LP) SD 5224	
14	13	12	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	64	66	22	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch) HS 3453	
15	16	14	CHEERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	☆	NEW ENTRY	81	I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch) PRLD 605	
☆	25	9	UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP) BSK 3478	☆	81	2	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132	
☆	22	9	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	☆	NEW ENTRY	87	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553	
18	19	9	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	☆	78	2	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import	
☆	23	8	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	☆	69	3	YOUR DRAGGING FEET/ROMANTIC ME—Polyrock—RCA (LP) APL 1 3714	
20	20	8	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	☆	70	80	2	WE'VE GOTTA DANCE—Sylvia Mason—Carrere (LP) Import
21	21	10	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	71	64	13	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467	
22	17	26	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch) BSK 1 3579/YD 12015	72	60	9	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511	
☆	27	7	EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP) SA 8536	73	43	18	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) SE 513	
24	18	23	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch) BSK 3435	74	71	10	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import	
25	24	14	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	☆	NEW ENTRY	75	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	
26	26	12	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6	☆	76	NEW ENTRY	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (12-inch) SP 102	
27	12	10	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543	☆	77	NEW ENTRY	HEAVEN ABOVE ME—Frankie Valli—MCA (LP) 5134	
☆	31	4	LOOK UP—Patrice Rushen—Elektra (LP) 6E 302	☆	78	NEW ENTRY	HERE'S TO YOU—Skyy—Salsoul (LP/12-inch) SA 8537/SG 339	
☆	33	5	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	☆	79	83	4	KEEP IT HOT—Cameo—Chocolate City (LP) CCLP 2016
☆	32	5	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875	☆	80	NEW ENTRY	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804	
☆	34	4	VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	81	61	13	FREEDOM—Grand Master Flash—Sugarhill (12-inch) SH 549	
32	28	11	HOT LEATHER—Passengers—Uniwave (LP) Import	82	48	30	BREAKAWAY—Watson Beasley—Warner (LP/12-inch) BSK 3445	
33	29	12	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298	83	75	5	START—The Jam—Polydor (7-inch) Import	
34	30	8	THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279	84	68	18	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import	
35	35	6	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131	85	65	22	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049	
36	39	8	MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37	86	69	8	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602	
37	37	17	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	87	74	37	THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438	
38	38	4	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128	88	67	8	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332	
☆	49	4	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	89	89	7	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202	
40	40	5	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791	90	NEW ENTRY	TOO MANY CREEPS—The Bushi—Tetras 99 (7-inch) Import		
41	41	12	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	91	88	15	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammed—Fantasy (LP/12-inch) F 9598	
☆	56	6	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218	92	87	8	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452	
43	36	12	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511	93	92	19	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) NP-306	
44	53	6	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import	94	84	18	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch) SRK 6091	
☆	55	10	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	95	79	10	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) ILPS 49547	
46	46	13	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	96	94	22	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	
47	45	12	SPACE INVADER—Playback—Ariola (12-inch) OP 2201	97	93	17	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	
48	42	14	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	98	96	14	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)	
49	44	16	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch) GRP 5008	99	98	5	I GOT YOU—Split Enz—A&M (LP) 4822	
50	50	4	TOUCH ME NOW—Bravo—Launch (12-inch) ATNC 1002	100	100	12	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CBL 132	

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

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



coemar
the light for success

coemar is europe's leading manufacturer in lighting and special effects for discos, nightclubs, lounges, hotel halls, theaters, arenas, studios, auditorium halls, and every other place where entertainment is.

coemar ing. s. marucci srl
commercial office: via vaina 1, 20122 milano, italy
telex: comint-i for coemar 330813
factory: via bonfiglio 2, 46042 castel goffredo (mn)

DOWNSTAIRS

THE DISCO SOURCE

HOT & NEW

12"—Strikers/Body Music; Mantus/Boogie To The Bop; Heatwave; Floyd Beck; Fred Wesley; Unlimited Touch; Tom Brown/Thigh High; Kool & Gang; Wilton Felder; Vivian Vee; Enchantment; Lipps, Inc.; Sylvester/Sell My Soul; Liquid Gold; Linx; Mask; Pete Richards; Snob; LaToya Jackson; Amy Bolton; Fantasy; Sabata; Breeze; Chill Factor; Forecast; Azoto.

LP's—Pete Richards; Nightlife Unit; Maurice Starr; Lax; The Reddings; Katmandu; Wilton Felder; Revelation; MFSB; Patrice Rushen; Sweat Band; Philippe Wynne; Tamara; Tavares; Skyy; Bootsy.

'NEW RECORDS DAILY'
Singles 1929-1980, over 100,000 titles in stock, send \$1.25 for catalog. Master Charge & Visa. Call us for new imports.

DOWNSTAIRS RECORDS
55 West 42nd St., N.Y., N.Y. 10036
212/354-4684 or 221-8989
Telex: 238597 DOWNS

WE SHIP UPS WITHIN 24 hrs

Counterpoint

Atlantans Set Awards Organization

By JEAN WILLIAMS

LOS ANGELES—For the past few years Atlanta's city officials have made a point of honoring their local entertainers.

Now a group of Atlanta residents has formally structured an organization which will yearly present the Top Star Awards.

Helen Greer, owner of the Helen Greer Agency, an Atlanta booking agency, is said to have come up with the initial idea. She solicited the aid of eight persons to structure the awards.

Those instrumental in the formation of the Top Star Awards are: Jimmy Johnson, road manager with Clarence Carter who also was one of the founding members of the Commodores; Richard Darden, editor of Sparkle; Willie Hunter, a radio and television producer; Jewel Merriweather, graphic artist; Ted Barker, local businessman; Debby Ford; Floyd Thomas, an accountant, and Greer.

The group held its first awards presentation in early November at the Atlanta Hilton Hotel, with reportedly more than 600 persons in attendance.

Among the top awards were: entertainer of the year, won by Peabo Bryson; band of the year, SOS Band; female artist of the year, Theresa Hightower; producer of the year, Hamilton Bohannon; and radio DJ of the year was won by Marc "Dr. Feelgood" Boyd of WAOK-AM.

According to Hunter, the winners were selected through a public voting process. "We distributed 10,000 ballots throughout Atlanta, mostly in nightclubs that feature live performances. About 8,500 ballots were returned," he says.

Hunter points out that the ballots were tabulated by the accounting firm of Floyd Thomas.

"We wanted the people who support the local artists to actually vote for them."

A special awards category also has been established. A posthumous award was presented on behalf of Duke Pearson and Graham Jackson was named pioneer musician.

Hunter notes that the group has started to iron out details for next year's presentation.

★ ★ ★

Stevie Wonder guests on the PBS-TV "From Jumpstreet" series hosted by Oscar Brown Jr. Wednesday (3).

Wonder talks with Brown about growing up in the public eye. And about "soul" music Wonder says: "When you do something do it from your heart to feel it. Put forth everything that you have that's good, that's positive, or that expresses the joy or pain that you feel—it's giving a part of yourself, your soul."

"From Jumpstreet" is a 13-part series exploring the black musical heritage. The target audience for the series is primarily black secondary school students, however, the programs have wide general audience appeal.

★ ★ ★

Ron White, youngest brother of Earth, Wind & Fire's Maurice White, is stepping out on his own as a producer.

White, based in Chicago, and (Continued on page 27)

Billboard Hot Soul Singles

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
☆	1	12	MASTER BLASTER—Stevie Wonder (S. Wonder, Tama 54317 (Motown) (Jobete/Black Bull, ASCAP))	☆	44	4	SHINE ON—L.T.D. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/McRovsco, ASCAP/Irving/Buchanan Kerr, BMI)	★	78	3	I'M READY—Kano (S. Puiga, L. Minzatti, M. Bonsanto), Emergency 4504 (Brasilia) (Emergency/Farfallo, ASCAP)			
☆	2	8	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	★	40	6	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick-O-Val, ASCAP)	★	75	3	LET IT FLOW—Grover Washington Jr. (G. Washington), Elektra 47071 (G.W., Jr., ASCAP)			
☆	4	8	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang, De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI))	☆	36	21	14	HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★	79	3	NON STOP—Forecast (R. Bell, F. Jackson, A. Bayan), Ariola 811 (Arista) (Bayan, BMI/Aminah, ASCAP)		
☆	4	3	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mijac, BMI)	☆	37	37	9	I GD CRAZY—Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	★	71	5	I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman), Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Da-Ke, BMI)		
★	6	10	UPTOWN—Prince (Prince), Warner Bros. 49559 (Ecnip, BMI)	☆	58	3	AGONY OF DEFEAT—Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI)	★	80	3	HOW DO YA DO—Brass Construction (M. Grudge, J. Wong), Liberty 1387 (Big Boro/Desert Rain, ASCAP)			
☆	6	5	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	50	5	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	★	73	9	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)			
☆	10	7	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	46	6	HEAVENLY BDDY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angels/Six Continents, BMI)	★	84	2	ONE CHILD OF LOVE—Peaches & Herb (D. Fekaris) Polydor/MVP 2140 (Perren-Vibes, ASCAP)			
☆	8	7	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	☆	41	27	13	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★	75	11	S.O.S.—S.O.S. Band (S.O.S. Band, Sigid), Tabu 9-5526 (CBS) (Interior, BMI)		
☆	11	9	LOVE X LOVE—George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	★	48	6	DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Mydinda Music, ASCAP)	★	85	2	SDMETHING IN THE PAST—One Way Featuring Al Hudson (A. Perkins, C. Gregory, A. Hudson) MCA 51021 (Perk's/Duchess, MCA, BMI)			
☆	10	8	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★	47	6	SHOOT YOUR BEST SHOT—Linda Clifford (I. Hayes, M. Hayes), Curtom/RSD 1053 (Rightsong, BMI)	★	86	2	TAKE ME AWAY—The Temptations (F. Karlin, D. Pitchford), Motown 1501 (T.L./Adamsongs, ASCAP/L.T./Pazz, BMI)			
☆	11	9	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	53	4	WE NEVER SAID GOODBYE—Dionne Warwick (T. Hayes, A. Anderson), Arista 0572 (Rightsong/Angela, BMI)	★	87	2	BABY, LET'S RAP NOW—The Moments (T. Kerth, M. Moore), Sugar Hill 551 (Sugar Hill, BMI)			
☆	15	9	REMOTE CONTROL—Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	★	51	5	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)	★	89	2	YOU'VE GOT TO LIKE WHAT YOU DO—Shirley Brown (J. Banks, H. Thigpen, D. Weatherspoon), 20th Century 2473 (RCA) (Cessess/Swelka, BMI)			
☆	13	11	THE WANDERER—Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro./Intersong, ASCAP)	★	46	18	18	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	★	80	NEW ENTRY	MELANCHOLY FIRE—Norman Connors (D. DeMarco), Arista 0581 (Family/Arista, ASCAP)		
☆	17	9	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	★	47	16	19	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	81	45	7	BOURGIE, BOURGIE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O Val, ASCAP)	
☆	20	5	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)	★	48	56	4	ONCE IS NOT ENOUGH—O'Jays (B. Sigler, H. Scales), TSOP 6-4791 (CBS) (Mighty Three, BMI)	★	82	NEW ENTRY	BURN RUBBER—Gap Band (L. Simmons, C. Wilson, R. Taylor), Mercury 76091 (Total Experience, BMI)		
☆	16	12	19	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	49	66	4	INHERIT THE WIND—Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)	★	83	49	7	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pest, ASCAP)
☆	17	14	18	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/McRovsco, ASCAP)	★	50	63	3	TOO TIGHT—Con Funk Shun (M. Cooper), Mercury 76089 (Valie-Joe, BMI)	★	84	54	10	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)
☆	42	4	4	UNITED TOGETHER—Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)	★	51	52	8	YOU DON'T KNOW LIKE I KNOW—Gentle (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI)	★	85	NEW ENTRY	AFTER LOVING YOU—Rockie Robbins (S. Dees), A&M 2287 (Irving/Medad, BMI)	
☆	19	23	7	LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Brown/Showntree/ASCAP)	★	52	59	4	RAPP PAYBACK—James Brown (S. Brown, J. Brown, H. Stallings), T.K. 1039 (Third World, ASCAP)	★	86	NEW ENTRY	I JUST WANT TO FALL IN LOVE—Spinners (W. Hatcher, D. Omar, R. Ross), Atlantic 3765 (Hattress/Spinners, BMI)	
☆	20	30	8	LOVE UPRISING—Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	★	53	62	5	LADY—Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)	★	87	88	2	THE FUNK IS ON—Instant Funk (R. Muller), Salsoul 7-2131 (RCA) (One To One, ASCAP)
☆	21	28	5	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)	★	54	24	19	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	88	NEW ENTRY	HERE'S TO YOU—Shy (R. Muller), Salsoul 572132 (RCA) (One To One, ASCAP)	
☆	22	31	6	HAPPY ANNIVERSARY—Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	★	55	67	2	BOOGIE BODY LAND—Bar-Kays (J. Alexander, L. Dodson, C. Allen, C. Guy, L. Smith, M. Bynum, W. Stewart, H. Henderson, F. Thompson, M. Beard, A. Jones), Mercury 76088 (Bar-Kays/Warner-Tamerlane, BMI)	★	89	NEW ENTRY	SO YOU WANNA BE A STAR—Mtume (J. Mtume, R. Lucas, B. Fearington), Epic 19-50952 (not listed)	
☆	23	43	3	YOU—Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11-11407 (Saggyfire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	★	56	65	4	LITTLE GIRL DON'T YOU WORRY—Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)	★	90	NEW ENTRY	WHEN I FALL IN LOVE—Revelation (V. Young, E. Heyman), Handshake 8-5305 (Chappell/Northern/Intersong, ASCAP)	
☆	24	19	11	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	57	57	5	SIZZLIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)	★	91	55	11	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Saggyfire/Verdangel/Cherubin/Sire G. Trini/Steelchest, ASCAP)
☆	41	4	4	FANTASTIC VOYAGE—Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)	★	58	70	4	THE LOOK IN YOUR EYES—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)	★	92	61	6	DISTRACTED—Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)
☆	34	5	5	LOVE OVER AND OVER AGAIN—Switch (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)	★	59	60	7	GET IT—Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)	★	93	64	6	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenae/Conductive/ASCAP, BMI)
☆	27	29	6	GANGSTERS OF THE GROOVE—Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	★	60	68	4	FEEL MY LOVE—Michael Wycoff (M. Wycoff), RCA 12108 (Crystalline, BMI)	★	94	81	8	LET'S DO IT AGAIN—Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Clita, BMI)
☆	28	32	7	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	★	61	83	2	HEARTBREAK HOTEL—The Jacksons (M. Jackson), Epic 19-50959 (Mijac, BMI)	★	95	74	16	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)
☆	29	33	8	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	★	62	72	3	I JUST LOVE THE MAN—The Jone Girls (K. Gamble, L. Huff) P.I.R. 6-3121 (CBS) (Assorted, BMI)	★	96	82	8	ONE IN A MILLION—Dee Dee Bridgewater (I. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)
☆	36	5	5	COULD I BE DREAMING—Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tina, BMI/Carith, ASCAP/Brain Tree, BMI)	★	63	77	3	STRENGTH OF A WOMAN—Eloise Laws (P. Brown, J. Currie), Liberty 1388 (EMI, ASCAP)	★	97	73	7	REAL PEOPLE—Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)
☆	35	7	7	FREAK TO FREAK—Sweet Band (C. Small, J. Washington, G. Shider, W. Collins), Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	★	64	NEW ENTRY	NEW ENTRY	★	98	69	9	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeron) (Memory Lane, BMI)	
☆	39	6	6	PROVE IT—Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)	★	65	26	23	★	99	93	9	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)	
☆	33	22	10	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	★	66	76	3	TOGETHER—Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)	★	100	92	3	DREAMS COME TRUE—O.C. Smith (C. Wallert), Family 5000 (Moonstruck, BMI)
☆	33	22	10	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	★	67	77	3	DON'T STOP THE MUSIC—Yarborough & Peoples (J. Simmons, A. Peoples, J. Ellis), Mercury 76085 (Total X, BMI)					

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

DECEMBER 6, 1980 BILLBOARD

Taylor, Collins, Hunter And Hopkins Accoladed

By ROSE CLAYTON

MEMPHIS — Koko Taylor pledged "to continue to do all I can to keep the blues alive" as she received the Handy given to the top female contemporary blues singer during the first National Blues Music Awards held at the Orpheum Nov. 16.

Other singers awarded Handys, named after blues-composer W.C. Handy, were Albert Collins, top male contemporary blues singer and Alberta Hunter and Lightnin' Hopkins, top traditional blues artists.

Award-winning recordings included Jimmy Johnson's "I Need Some Easy Money," blues single of the year; Professor Longhair's "Crawfish Fiesta," contemporary blues album of the year; Robert E. Lockwood and Johnny Shines' "Hangin' On," traditional blues album of the year; and Robert Night-hawk's "Live On Maxwell Street—1964" vintage or reissue album.

The above winners were chosen

from a nationwide balloting of 300 musicians, critics, producers, and other blues experts that also selected 20 members for induction into the Blues Hall of Fame.

Inductees were Muddy Waters, Howlin' Wolf, B.B. King, Robert Johnson, Elmore James, Little Walter, T-Bone Walter, Jimmy Reed, Blind Lemon Jefferson, Son House, Willie Dixon, Sonny Boy Williamson, Bessie Smith, John Lee Hooker, Big Bill Broonzy, Lightnin' Hopkins, Memphis Minnie, Charley Patton, Otis Spann, and Sonny Boy Williamson II.

A separate category of Handys in which recipients were chosen by a committee from within the foundation were awarded to several people who have helped to create and preserve the blues.

Honorees in that category included Memphis Slim, Ma Rainey II, Furry Lewis, Jim Stewart, Little Laura Dukes, Dave Clark, Sunbeam

Mitchell, Ironingboard Sam, Grandma Dixie Davis, Evelyn Young, Nat D. Williams, Paul Savarin, Hammie Nixon, Mrs. Van Zula Hunt, Mose Vinson, Otto Lee, A.C. Williams, Rufus Thomas and Sam Phillips.

Special presentations were made to Jim and Amy O'Neal for publishing Living Blues magazine, to WMC-FM and WMC-TV for promoting Memphis music through their station advertising, and to the PBS television series "Jumpstreet" for its programs on the blues.

The Blues Alley All Stars provided musical entertainment throughout the show with featured performances by Ben Cauley, Cindy Farr, Joyce Cobb, Ma Rainey II, Prince Gabe, Fred Sanders, Tommy Ruble, Ironingboard Sam and Rufus Thomas.

Thomas also hosted the show along with Joe Savarin, Marti Kuhn, David Porter and Estelle Axton.

Florida Challenge For Jamaicans Top Ranking Sounds Struggling For U.S. Recognition

By SARA LANE

MIAMI—Top Ranking Sounds, a label, manufacturing company and distributor moved its operations from Jamaica 2½ years ago after being in business in Kingston for three years, to a warehouse complex in Opa Locka, Fla.

Since then, the fledgling company, owned by the Mango recording group Inner Circle has been struggling to emerge in the U.S. market.

Headed by Ty Hutchinson, president; Byron Malcolm, vice president of marketing and promotion, and Ian Lewis, vice president and a&r director, Top Ranking's roster of artists includes singer Dobby Dobson plus groups Force and Roots Uprising.

"We don't want to be known only as a reggae company," says Hutchinson. "We're looking for artists in soul or jazz to sign to our label. However, once you have a company headed by Jamaicans, it automatically is thought of as a purely reggae label."

Top Ranking faces the problem of most reggae-oriented companies in getting its product good airplay and general acceptance. Hutchinson feels that lack of exposure in the news media and on the air waves has hindered sales of what could be otherwise a popular music form. White groups, he notes, get more acceptance than the originators of the music with the exception of a handful of Jamaican artists such as Bob Marley and Peter Tosh, but even their acceptance is limited.

"Reggae in its present form is acceptable to non-West Indians," says Hutchinson, pointing to the success of the recording group, Police. "Basically, they are ethnic reggae using

the typical reggae instrumentation—drum, bass and guitars."

Hutchinson feels the Jamaican artist is not getting the acclaim he deserves in the U.S.

"A lot of people are scared of reggae. They think it's revolutionary or marijuana-oriented. But reggae speaks of needs, love and wants. Reggae has many veins."

Hutchinson feels that with the success of Stevie Wonder's "Master Blaster" single and its subsequent success, reggae may be getting the shot in the arm it needs. "Now deejays can see that reggae can cross over," Hutchinson continues.

More visual and better press, proper marketing and packaging will assist in making reggae more popular to the masses, says Ian Lewis, who in addition to being a principal in Top Ranking is also the bassist with Inner Circle.

"When a reggae band appears on a show such as 'Saturday Night Live,' instead of letting them only play one or two numbers, they should sit down and talk with the band and let the audience know exactly what the musicians are feeling and where they're coming from."

"On most of the interviews I've done, the first question is how much marijuana I smoke. They never look at me as a person."

Lewis would like interviewers to get across that reggae artists are people who are conscious of the entire world and aware of what's going on around them.

"If everyone could play reggae in America it would become a craze and die out within a couple of years," explains Lewis. "But reggae has been an underground cult music which has its own followers here."

Lewis finds the situation in Europe much different. There, he says, kids are searching for new avenues to express their feelings and have no hesitations in accepting new ideas in music.

"And it's a constant penetration there into the cities. When one reggae artist leaves, another comes in." Lewis contends Europeans take time

to listen to reggae product and expose it.

"To get a record on the BBC is difficult, yet reggae is mostly the music that's at the top of the charts in London."

Ty Hutchinson is willing to wait a year or so when he feels reggae will be accepted. He's looking for a record from a major for one of his artists and points to the fact that reggae is getting both more airplay and club play in the South Florida area.

Top Ranking with Specs Music Stores recently put on a series of reggae events in Dade and Broward counties including the South Florida premiere of the Jamaica-made movie, "Rockers." In-store promotions with Top Ranking officers and Roots Uprising, concerts and appearances by the local group and on-the-air record giveaways by Byron Jay of Top Ranking Product all helped put across the reggae sounds. And Hutchinson hopes to continue with this type of promotion on a regular basis.



Continued from page 26
manager of the P.S. Recording studio, recently formed his own firm, Diamond Rock Productions.

He notes that he is presently in the studio putting the finishing touches on "Top Secret" by Secret. The 24-year-old producer/writer/musician cowrote most of the tunes on the LP.

Why would he struggle on his own when he could possibly move into his brother's highly successful organization?

"I wanted to do something on my own. It probably was expected that I would work with my brother but I'm doing what I want to do."

Remember... we're in communications, so let's communicate.

Beal For 'Fun'

LOS ANGELES—Composer John Beal will score the music for the Universal movie "Fun House," a Mace Neufeld Production directed by Tobe Hooper.

Billboard Soul LPs

Survey For Week Ending 12/6/80

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	4	HOTTER THAN JULY Stevie Wonder, Tamla T8-373M1 (Motown)	★	49	2	FANTASTIC VOYAGE Lakeside, Solar BXL1-3726 (RCA)
★	2	2	FACES Earth, Wind & Fire, ARC/Columbia KC2-36795	★	50	2	POSH Patrice Rushen, Elektra 6E-302
	3	3	CELEBRATE Kool & The Gang, De-Lite DSR-9518 (Mercury)		41	12	THE GAME ▲ Queen, Elektra 5E-513
	4	4	TRIUMPH The Jacksons, Epic FE-35424		42	7	HOLY SMOKE Richard Pryor, Laff 212
★	5	17	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (CBS)		43	8	ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452
	6	6	ZAPP Zapp, Warner Bros. BSK 3463		44	24	HEROES Commodores, Motown M8-939M1
★	8	5	DIRTY MIND Prince, Warner Bros. BSK 3478		45	20	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)
★	9	4	FEEL ME Cameo, Chocolate City CCLP 2016 (Casablanca)		46	25	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	9	7	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453	★	53	3	MR. HANDS Herbie Hancock, Columbia JC 35578
★	13	7	ARETHA Aretha Franklin, Arista AL 9538	★	55	2	THE DRAMATIC WAY The Dramatics, MCA MCA-5146
	11	11	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767		49	15	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)
	12	12	THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)	★	60	2	SWEAT BAND Sweat Band, Uncle Jam JZ 36857 (CBS)
★	15	9	HURRY UP THIS WAY AGAIN Stylistics, TSOP JZ 36470 (CBS)		51	7	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
	14	14	SHINE ON L.T.D., A&M SP 4819		52	17	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
	15	10	KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854		53	18	I TOUCHED A DREAM The Dells, 20th Century T-618 (RCA)
★	17	6	INHERIT THE WIND Willon Felder, MCA MCA-5144		54	21	CAMERON Cameron, Salsoul SA 8535 (RCA)
★	19	5	14 KARAT Fatback, Spring SP-1-6729 (Polydor)		55	4	LOVE FANTASY Roy Ayers, Polydor PD-1-6301
	18	18	DIANA Diana Ross, Motown M8-936M7		56	9	PUCKER UP Lipps Inc., Casablanca NBLP 7242
★	26	3	WINELIGHT Grover Washington, Jr., Elektra 6E 305	★	NEW ENTRY		SWEET VIBRATIONS Bobby "Blue" Bland, MCA MCA-5145
	20	16	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299		58	16	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458
	21	20	LOVE APPROACH Tom Browne, Arista/GRP 3008		59	2	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
★	25	5	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304	★	NEW ENTRY		ULTRA WAVE Bootsy, Warner Bros. BSK 3433
	23	23	STONE JAM Slave, Cotillion COT-5224 (Atlantic)		61	21	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
★	27	5	CARNAVAL Spyro Gyra, MCA MCA-5149		62	2	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747
★	28	7	SEAWIND Seawind, A&M SP-4824		63	24	S.O.S. ● S.O.S. Band, Tabu NJZ 36332 (CBS)
	26	21	VICTORY Narada Michael Walden, Atlantic SD 19279		64	6	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
	27	22	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)		65	NEW ENTRY	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
	28	24	WIDE RECEIVER Michael Henderson, Buddah BDS, 6001 (Arista)		66	33	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)
	29	29	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)		67	NEW ENTRY	SOFT LIGHTS, SWEET MUSIC Enchantment, RCA AFL1-3824
★	35	3	THIS IS MY DREAM Switch, Gordy G8-999M1 (Motown)		68	10	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
	31	31	JOY AND PAIN Maze, Capitol ST-12087		69	8	WORTH THE WAIT Peaches & Herb, Polydor/MVP PD-1-6298
	32	30	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)		70	25	LOVE TRIPPIN' Spinners, Atlantic SD 19270
	33	32	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)		71	24	ONE WAY FEATURING AL HUDSON MCA MCA 5127
★	40	3	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291		72	9	I'M YOURS Linda Clifford, RSO RS-1-3087
★	45	3	THE AWAKENING The Reddings, Believe In A Dream JZ 36875 (CBS)		73	9	THE FUNK IS ON Instant Funk, Salsoul SA 8536 (RCA)
	37	34	ODORI Hiroshima, Arista AL 9541		74	5	HERE TO CREATE MUSIC Leon Huff, P.I.R. NJZ 36758 (CBS)
	38	36	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447		75	19	REAL PEOPLE Chic, Atlantic SD 16016
			LOVE LIVES FOREVER Minnie Riperton, Capitol S00-12097				

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Benson Company Highlights



Bob MacKenzie, president of the New Benson Co., gives the key speech at the recent convention.



Stephanie Boosahda performs during the convention.



James Ward at work.



Gary Littleton, sales manager for the New Benson Co., left, presents Darrell Danielson with the salesman of the year award.



Bob and Jane Farrell, of Farrell & Farrell, entertain.

Lexicon Distributing Its Own Print Fare

By ROBYN WELLS

NASHVILLE—In a recent marketing move, Lexicon Music, Inc. announced that it will begin direct distribution of its printed music product Jan. 1. In addition, the firm has expanded its line to include accompaniment cassettes.

Previously, Lexicon Music was distributed through Word, Inc. Word will continue to market the albums, cassettes and 8-tracks in the Light Records division of Lexicon.

In the international market, Word of Canada will continue to distribute both Light and Lexicon product. Word U.K. will market the product in England, West Germany, Switzerland and Scandinavia.

Lexicon's first 24 accompaniment cassettes, called "Performance Tracks," were issued during November. Geared toward the Christian soloist, the line ranges from tapes with a big band sound complete with full orchestration, to country contemporary and traditional gospel. One side of the cassette features the instrumental track, while the flip side carries the same arrangement with vocals.

According to Lexicon president Ralph Carmichael, the firm will continue to issue some 200 new songs annually, many with corresponding accompaniment tapes. Companion songbooks are also

available. Tapes retail for \$7.98 while songbooks go for \$5.95.

The cassette catalog includes: "Praise The Lord," Mike Hudson/Brown Bannister; "Because He Lives" and "We Are Persuaded," Bill and Gloria Gaither; "Amazing Grace," traditional; "Sometimes Alleluia," Chuck Girard; "I Go To The Rock," Dottie Rambo; "The Savior Is Waiting" and "Reach Out To Jesus," Ralph Carmichael; "I'm A Miracle Lord," Dan Burgess; "If Heaven Was Never Promised To Me" and "Soon And Very Soon," Andrae Crouch; "Jesus Is The Answer," Andrae and Sandra Crouch; "It Wouldn't Be Enough," Don Aldridge; and "What A Difference You Made In My Life," Archie Jordan.

In January, the new marketing procedures for the entire Lexicon line, including the new cassettes, will be introduced at the Seventh Annual Christian Booksellers Assn. convention. Conferences will be held in San Diego, Ft. Worth, Atlanta, South Bend, Ind. and Hershey, Pa.

In addition to the accompaniment cassettes, the Lexicon line includes hymnals, sheet music, octavos, cantatas, musicals and choral and solo collections. To order Lexicon product call: (800) 423-5401. In California: (800) 382-3618.

Owens-Collins Aired Live In L.A.

LOS ANGELES—Sparrow artist Jamie Owens-Collins, in conjunction with KBRT-AM, recently did a special live broadcast from New Life Christian Bookstore in Alhambra, a northeast suburb.

More than 600 spectators attended the remote broadcast. First-comers received Owens-Collins' latest single, "I'm Yours." A drawing was held for copies of "Straight Ahead," the artist's new LP.

Survey For Week Ending 12/6/80

Billboard® Best Selling Spiritual LPs

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	10	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
2	5	27	TRAMINE (WORD) Tramaine Hawkins, Light LS-5760
3	7	69	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
4	1	44	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
5	4	98	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
6	6	48	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
7	8	10	I CAN'T FEEL AT HOME The New Jerusalem Baptist Choir, Savoy SGL 7050
8	3	61	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
9	9	6	EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
10	13	36	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
11	12	36	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
12	22	10	KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live), Savoy SL14584
13	14	23	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
14	20	103	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
15	24	40	HEAVEN Genobia Jeter, Savoy SL 14547
16	15	6	CHORALEERS Donald Vails, SGL-7019
17	19	158	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
18	11	82	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
19	27	78	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
20	25	52	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
21	10	57	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
22			NEW ENTRY CHANGED MAN Swanee Quintet, Creed 3099
23	30	14	LOVE ALIVE Walter Hawkins, Light LSS734
24	16	10	BRAND NEW The Voices-Supreme (Live), Savoy SGL 7048
25	17	44	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
26	18	6	HE GAVE ME NOTHING TO LOSE The Clark Sisters, SOG 092
27	21	6	GREAT IS THY FAITHFULNESS The Philadelphia Mass Choir, SOG 093
28	23	6	REV. RICHARD WHITE & THE SOUTHERN CALIF. COMMUNITY CHOIR James Cleveland, Savoy SL 14563
29	33	32	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
30	28	14	DO YOUR BEST Walter Hawkins, Gospel Truth GT 14011
31	31	20	JESUS WILL NEVER SAY NO The Florida Mass Choir, Savoy SGL 7045
32	32	20	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
33	26	32	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
34	34	48	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
35	35	14	THANK YOU Fountain Of The Life Joy Choir, Gospel Roots 5034

Gospel Scene

By SHARON ALLEN

Jeannie C. Riley is scheduled to kick off the month of December with a pre-Christmas tour of Saudia Arabia. The 11 day tour will be for the Arabian American Oil Co. This will be Riley's third overseas personal appearance in 1980.

Jessy Dixon is scheduled to entertain at the White House in mid-January for a conciliation dinner for the loser of the presidential election, then also for a dinner and celebration for the new President.

The Brothers celebrated their first anniversary as a newly formed trio with a banquet and concert. Guest artists of the evening were Danny Gaither, the Robert Street Church of God Choir and New Dawn. The Brothers performed the concert in the Maude Aimee Studio in Akron.

Dion DiMucci, a rock 'n' roll legend of the 60's, has released his first Christian album entitled "Inside Job." DiMucci's album ranges in style from rock and folk to MOR and blues.

One of the original members of the Statesmen Quartet and founder of the Imperials, Jake Hess is now one of the five members of the Masters. Hess has reactivated his publishing companies, and is looking for good material. His new album is scheduled to be released in early 1981.

Bob MacKenzie, president of the New Benson Co., congratulated Truth on the release of its new LP "Standing Room Only," by telegram at a recent concert on the campus of a Mobile, AL college.

From country music, to race tracks, to "outlaw gospel music," Dennis Agajanian's career has covered Billy Graham Crusades, concerts, movies, commercials and promotional films. Agajanian explains the "outlaw" in his "outlaw gospel music" is a reference to the recent move by a group of Nashville musicians and singers to Austin with the intent to get back to basics... they became known as "outlaws." His album "Rebel To The Wrong," reflects this new style in gospel.

Classical

VOCAL & INSTRUMENTAL VARIETY

'80 Christmas Product 'Biggest And Broadest'

By ALAN PENCHANSKY

CHICAGO—U.S. classical record companies are seeking to carve out a big piece of the seasonal album sales pie with one of the biggest, broadest selections of classical Yule disks in recent years. These are among the best of the new classical holiday releases:

"La Fiesta De La Posada (The Festival Of The Inn)" by Dave Brubeck (CBS Mastersound, \$14.95) is a colorful new addition to the choral repertoire, inspired by Mexican holiday customs. Brubeck includes many folk references in his clear, attractive writing and the good digital recording sets forth voices and instruments with impressive detail. The half-hour pageant is complete, however, without the intrusion of Brubeck's jazz piano interludes. Brubeck the composer and Brubeck the performer are at odds here.

"Nutmcracker" and "Swan Lake," suites by Tchaikovsky, performed by the Israel Philharmonic (London, \$10.98), is the first digital recording of music from the magical ballet presented throughout the U.S. at Christmas time. The engineers have gone the spectacular route, with celeste, flutes and harp leaping out of the orchestra into solo prominence. Zubin Mehta conducts.

"The Spirit Of Christmas" (Philips, \$9.98) knits 18 well-known melodies into a lavish orchestral spectacle. Arranger Peter Hope uses the richest of musical vocabularies, echoing Holst, Sibelius, Rimsky-Korsakov and even Mahler in parts of this continuous tapestry. The London Symphony Orchestra performs brilliantly under Colin Davis with the John Alldis Choir a beautiful addition on six selections. Very opulent.

"Messiah," by George Frideric Handel, performed on original instruments by the Academy Of Ancient Music (Argo, \$32.94), reminds us that Handel styled this work on the order of a musical stage play not a holy oratorio laden with bombast and pious sentiment. The freshness of this conception and the airy choral singing peel away two centuries of interpretive crud and are likely to

push all other competing versions out of the picture. The engineers have captured it with letter perfect clarity and spaciousness.

"Christmas Fanfare" (London, \$10.98) brings together the large Bach Choir of London and the Philip Jones Brass Ensemble in a recreation of the famous Royal Albert Hall Family Carol Concerts staged each Christmas by these performers. It's a digital recording with organ and appropriately spacious acoustic, capturing all the majesty of sound.

"Christmas With The King's Singers" (Moss Music Group, \$7.98) warmly blends smartly arranged popular materials—"Have Yourself A Merry Little Christmas," "The Little Drummer Boy"—with traditional European carols to showcase the British vocal group's versatility and superb musicianship. Moss Music Group has 17 King's Singers releases ranging from renaissance church polyphony to jazz. What Moss doesn't have is a quiet pressing without distortion in the climaxes.

"A Baroque Christmas," Amor Artis Chorale (MCA Westminster, \$4.98), repays a modest investment with a collection of gems in a splendid acoustical setting. The rich interplay of voices, brilliant sound of trumpets and piping pastoral oboes are a reminder that no age captured the season's spirit better than the Ba-

roque. Complete texts and translations are included.

"Placido Domingo And The Vienna Choir Boys" (RCA, \$8.98) is a religious song collection including only one or two numbers specifically associated with the holiday. That shouldn't matter, however, as a similar program featuring Luciano Pavarotti has been one of the biggest Christmas sellers in recent years. What will matter to a few audiophile listeners is the subtle sonic veil over the voice of the great tenor.

"Swingle Singers' Christmas Album" (Philips, \$6.98) is full of carols from many nations but has a hard time conveying true Christmas spirit. That's because Ward Swingle's untraditional arranging style ultimately sets itself apart from the holiday mood. These are performances by the original Swingle Singers and the group adheres to the purely "vocalise" concept. "Swingle Bells" (Moss Music Group, \$7.98) presents a new Swingle Singers group not as vocally accomplished, but much better recorded.

"A Christmas Concert" (DG, \$9.98) is sung without accompaniment by the Regensburger Domspatzen, a big German boys choir. A few chestnuts are thrown in, but the Baroque selections will be unfamiliar to most listeners and the performances are straight-laced and uninviting. For purists only.

IMPORT SALES

Lagging Dollar Fails To Hinder Classics

By IS HOROWITZ

NEW YORK — The lagging strength of the dollar as compared to key foreign currencies has failed to slow International Book & Record Distributors' expansion plans.

If anything, the market for imported classics is increasing, insists Simun Simunovic, owner of the seven-year-old firm based just over the river from midtown Manhattan.

Since it began concentrating on classical product this past July, International Book & Records has built up an active catalog of almost 1,600 titles, and now looks upon this area of repertoire as its prime field of concentration.

With more than a dozen foreign labels already represented in its catalog, new alliances are currently being explored and additional labels are expected to be included shortly, says Simunovic.

Nearly 300 stores are on the company's customer list, and management is gearing its expansion program to service an estimated 500 retail outlets considered potentially strong movers of imported classical records and tapes.

Simunovic is quick to admit that at least part of his favorable rate of expansion is due to reduced import activity, in classics, by Peters International, which has shifted in recent years to a stress on licensing foreign material for pressing and distribution under its own label.

Despite retail prices that reach as high as \$14.98 for certain premium lines, Simunovic believes that the

demand for titles not available in licensed domestic versions, or preferred by some collectors in their original versions, will continue to maintain a healthy import traffic.

In part, this preference is seen to reflect a certain snob appeal, but otherwise to stem from a conviction that imported pressings are, on average, of higher quality.

With the help of Clyde Allen, International's classical director, however, emphasis is still placed on bringing in titles that have found no license home in the U.S.

Labels well represented in the company's catalog include EMI affiliates in the U.K., Germany, Sweden, Spain and France; RCA subsidiaries in the U.K., France and Italy; Fonit-Cetra from Italy; Ars Polonia from Poland; Hispavox from Spain; and some PolyGram product, issued here with the approval of PolyGram Classics in the U.S.

A deal with Philips Norway is in the works, says Simunovic, and talks are being held with Toshiba in Japan, which may lead to the import by International of digital product.

Soundtrack imports, particularly from Italy, as well as London cast albums, are making up a growing portion of the company's business, and cassettes, in all categories, are being brought over in larger quantities.

Simunovic says that a cassette catalog is being prepared for distribution to retailers to supplement the currently available 110-page volume listing records.

Billboard

Survey For Week Ending 12/6/80

TOP 50

Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	10	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
☆	2	8	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop'n'Roll, ASCAP)
☆	3	9	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
★	4	10	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
☆	6	6	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
★	7	7	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
★	8	6	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
8	5	14	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
☆	10	10	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
☆	11	6	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
☆	14	5	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
12	9	11	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
13	13	16	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
☆	18	4	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
15	12	13	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
☆	33	3	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
☆	20	6	ONE TRICK PONY Paul Simon, Warner Bros. 49601 (Paul Simon, BMI)
☆	23	5	EASY LOVE Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
19	16	9	YOU'VE LOST THAT LOVIN' FEELING Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
20	19	9	IF YOU EVER CHANGE YOUR MIND Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
21	15	15	LOOK WHAT YOU'VE DONE TO ME Boyz Scaggz, Columbia 1-11349 (Boyz Scaggz, ASCAP/Foster Frees/Irving, BMI)
☆	36	3	FOOL THAT I AM Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
23	24	5	MORNING MAN Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP)
24	21	10	DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
☆	30	6	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
☆	31	4	EVERYBODY'S GOT TO LEARN SOMETIME The Korgis, Asylum 47055 (Elektra) (Warner Bros., ASCAP)
27	22	14	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
☆	38	4	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
29	26	16	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
30	25	12	IF THIS IS LOVE Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
31	17	15	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
32	32	5	I'M HAPPY THAT LOVE HAS FOUND YOU Jimmy Hall, Epic 9-50931 (ATV, BMI)
☆	40	3	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
34	34	8	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion 4601 (Atlantic) (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)
35	35	4	IF YOU SHOULD SAIL Nielsen/Pearson, Capitol 4910 (Third Story/Poorhouse, BMI)
☆	NEW ENTRY		STARTING OVER John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)
37	27	19	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
38	28	13	MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
39	43	5	IS THIS THE WAY OF LOVE Chris Montan With Lauren Wood, 20th Century 2470 (RCA) (Special/Old Sock, ASCAP)
☆	NEW ENTRY		THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
41	29	17	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
42	37	18	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
43	44	4	SEQUEL Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI)
44	NEW ENTRY		SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
45	39	17	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
46	41	11	WHO'LL BE THE FOOL TONIGHT Larsen-Feiten Band, Warner Bros. 49282 (Buzz Feiten, BMI)
47	45	22	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
48	50	3	ONCE A NIGHT Jackie English, Venture 135 (Carrollon/Cooperstown, ASCAP)
49	46	9	MIDNIGHT RAIN Poco, MCA 41326 (Tarantula, ASCAP)
50	47	21	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)

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

Classical Notes

Erich Kunzel and the Cincinnati Pops gave Dave Brubeck's "To Hope! A Celebration" its world premiere Nov. 22. The new work uses a text from the contemporary Roman Catholic liturgy and is scored for soprano, two baritones, chorus, handbell choir, jazz quartet and orchestra. A recording is planned. . . . Maurizio Pollini's exclusive DG pact has been renewed and there are plans to pair him with Mstislav Rostropovich in a recording of the Beethoven Cello-Piano Sonatas. A world premier recording of a Giacomo Manzoni piano concerto also is scheduled.

The San Diego Symphony will benefit from the sale of limited edition sterling silver and bronze commemorative medals honoring guest performers. A one ounce solid gold copy of the first year's edition, honoring Leontyne Price, was presented to the soprano at her Nov. 5 pension fund benefit appearance. The medals are offered by a privately funded Commemorative Society, (714) 291-2400, which plans to honor a new guest artist each year. The silver commemorative sells for \$44, the bronze \$22. The offering closes Jan. 31, 1981.

Sound Business



THANKS CHICAGO—Chicago Mayor Jane Byrne receives a plaque recognizing her support of the consumer electronics industry from Jack Wayman, senior vice president, Electronic Industries Assn.'s Consumer Electronics Group. Byrne proclaimed Nov. 14-23 "Consumer Electronics Week" in connection with the Chicago Consumer Electronics Jubilee, taking place in stores throughout the area.

AT CES

Sanyo And Craig Show New Players

NEW YORK—The 1981 Winter Consumer Electronics Show in Las Vegas will be the kickoff of the "Walkman wars." Two electronics firms, Craig and Sanyo, will introduce Walkman-like units at the \$100 price point, and more companies may follow suit.

The portable stereo cassette player is one of the hottest new products on the consumer electronics scene. Sony's Walkman, the first such player to be marketed in the U.S., is being discounted to as low as \$150 in stores here. The unit lists for \$199.

The Craig player, dubbed Soundalong, which carries a suggested retail price of \$99.99, includes such features as built-in condenser mic, automatic built-in battery charger, tone control, dual volume controls, and a strap-on carrying case for three cassettes. The price includes lightweight headphones, and an extra pair sells for a suggested \$24.99.

Sanyo will introduce two models of its Sportster cassette player, at \$200 and \$99.95 suggested retail. The top model features Sanyo's AMSS music search system which automatically locates the beginning of each cut, in addition to several other features.

BASF Better Its Performance Line

BEDFORD, Mass.—BASF Systems has improved the tape formulation used in its Performance Series line of cassettes.

According to Mark Dellafera, BASF marketing director, better specifications are offered in three areas: headroom, distortion and signal uniformity.

Performance Series cassettes are available in C-60 and C-90 lengths at suggested retail prices of \$2.99 and \$3.99.

Award Denon For Its PCM Research

NEW YORK—Denon, the audio equipment manufacturing arm of Nippon Columbia in Tokyo, was awarded the "diplome d'honneur technique" at the 13th annual Montreux Prix du Disque in September. The award was given in recognition of Denon's PCM research.

Nippon Columbia is also opening four new recording studios at its Tokyo headquarters. The company is celebrating its 70th anniversary.

TDK Given Patent

NEW YORK—TDK Electronics Corp. is being awarded a U.S. patent for its HD-11 universal Head Demagnetizer. This is the second patent to TDK this year. The other was to its HD-01 cassette Head Demagnetizer. The HD-11 carries a suggested retail price of \$34.99.

Sharp Ads On TV

NEW YORK—Sharp Electronics will begin television advertising for its consumer audio line. The company has chosen NBC's "Nightly News" as the vehicle for its campaign and will run the 30-second ads frequently during the holiday season. Sharp's agency is Isidore, Lefkowitz & Elgort.

ALLEN DISCLOSURE

SPARS Firms Up Membership Details

PHILADELPHIA—The Society Of Professional Audio Recording Studios, known in the industry as SPARS, has firmed up exact details of its new membership structure, according to Murray Allen, president of SPARS and also president of Universal Recording Studios, Chicago.

A regular membership will now include those studios in business for at least two years and having at least one 24-track recording facility, and/or a state of the art disk mastering establishment and/or a facility providing audio for video/film with on-line capability of 24-channels. Membership dues for that group will be \$1,000 per year.

An affiliate membership will now include other professional audio/commercial recording facilities. Membership dues will be \$500 per year.

An advisory associate membership will now include any company presently engaged in providing services and/or supplies for the record-

ing industry, not qualified for membership in any of the regular or affiliate for membership in any of the regular or affiliate categories. Membership dues will be \$2,500 per year.

An associate membership includes any company or individual presently engaged in or utilizing the services of the recording industry but not qualified for membership in the regular, affiliate or advisory categories. Membership dues will be \$250 per year.

SPARS now consists of 37 members, primarily major recording studio facilities in the U.S.

The new membership structure is expected to swell the ranks of the group in the next 12 months.

According to Allen, a drive to add new members will get underway, in addition to formulating more professional seminars and other educational programs for the recording studio community.

Audio/Video Hookup Links N.Y., L.A. General Public

LOS ANGELES—The Broadway department store in Century City here was the site of an unusual audio/video experiment Nov. 13-14 called the "Hole-In-Space."

The experiment, unannounced beforehand, was a public, interactive satellite "sculpture" which connected an outdoor environment in New York with an outdoor environment in Los Angeles.

A video camera and large screen projector were installed in a window at the Century City Broadway store while a similar setup was made at a window at Lincoln Center in New York.

Both camera and projection screen faced out toward the sidewalk while the video projection filled the entire window space. An audio system was installed with microphones and speakers facing the street. The two window installations were connected via satellite so that a life sized "picture phone" situation was created through which people at both sites could see, hear and talk with those at the other site.

The project was produced by Kit Galloway and Sherrie Rabinowitz of Mobile Image in conjunction with the Broadway department store chain.

The installation was completely unannounced to the general public and no identifying signs, written material or aids at the window sites offered any explanations.

It was only curious pedestrians who happened to be at both site locations that became part of the hookup.

Times of the hookups were 5-7 p.m. in L.A. and 8-10 p.m. in New York.

The spontaneous actions, reactions and interactions among the participants were recorded on separate video machines. The audio was also recorded.

All peripheral activity at both sites were also videotaped with the recorded videotapes slated to be edited into a document of the project.

Both Galloway and Rabinowitz, video artists, work together under the name Mobile Image. Their work uses a range of communication technology and electronic imaging. They claim, as a team, to be involved in the pioneering of artistic use of interactive satellite communication.

Impulsing System

NEW YORK—Audico, Inc. is introducing the MF-6b pro impulsing system, which generates 50, 150 and 1,000 Hz format pulses. The device is compatible with the majority of a/v formats in use today, the company says. The device also has the capability of triggering a four-digit counter, and other features. The impulsor is available for \$1,295.

DUOTONE makes more than needles... WE MAKE MUSIC.

At Duotone music is our business. That's why for over 40 years we have been a leading manufacturer of quality phonograph needles • record and tape accessories as well as your one source of supply for audio cables • stereo headphones • tape and record cases • cartridges and video care products. Let Duotone show you the way to TREMENDOUS PROFITS on all your stylus • cartridge and accessory needs.



D Duotone Co. Inc.
P.O. Box 1168 • Miami, Florida 33143
Write for our complete needle & accessory catalog (dealers only) or
Call Toll Free 1-800-327-5808 (Fla. call collect 305-665-1121)
in Canada, Wilf Farrow Assoc. Toronto, Canada

Pfanstiehl

Needles and Pfantone Accessories give you sound profits for these sound reasons:

- We Give You**
- ONE SOURCE FOR:** Phono needles and cartridges, accessory lines — audio, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.
 - SALES SUPPORT:** The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.
 - FACTORY SUPPORT:** Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!
 - HIGH PROFIT MARGINS:** Substantial dealer mark ups. High profits from a minimum of store space.
- WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.**
- PFANSTIEHL** Dept. 1, 3300 Washington St., Box 498, Waukegan, IL. 60085
- Give the gift of music.**

Sound Business

Studio Track

LOS ANGELES—Kendun action: Kent Duncan is mastering a new Doobie Brothers single called "One Step Closer," produced by Ted Templeman and engineered by Jim Isaacson; Duncan also mastering Nicolette Larson's new Ted Templeman-produced, Jim Isaacson-engineered LP; Rufus producing itself for MCA with producer/engineer John Stronach, assisted at the console by Ron Alvarez; Norman Connors producing Jean Carn for Philadelphia International, Jackson Schwartz at the console with Bob Winard assisting; and Danny Besquet producing Giants with Baker Bigsby at the console, Terry More assisting.

Producer George Daly completing work on Helena Springs at Clover with Toby Scott mixing. Also there: Catfish Hodge cutting tracks with Freebo producing and Dan Morehouse engineering. Morehouse also handling the console and production on Rick Vito for the Robert Ivie Organization, Clay Rose assisting with engineering; and Dennis Herring producing tracks for Anna Richards, Lee R. Miller engineering, assisted by Dana Bisbee. Recently, Bruce Springsteen mixed his "The River" project at Clove with Chuck Plotkin and Toby Scott.

★ ★ ★

At House Of Music, West Orange, N.J.: The Bay City Rollers producing themselves for CBS International, Stephen Calfas coproducing; Roger Powell producing Powell and Styles with Charlie Conrad and Peter J. Roulinavage behind the board; Gabe Vigorito producing an LP for Leon Bryant with Jim Bonnefond and Bobby Scott Cohen at the controls; and Sal Soul Records group Aurra completing basic tracks, Steve Washington producing and Julian Robertson engineering.

The Big Fat Pet Clams From Outer Space are recording a debut LP at Kingdom Sound, Syosset, N.Y., with producer Glen Kolotkin.

The Dillards and Chuck Mitchell in at Sound Recorders, Omaha, Neb., Rodney Dillard and Steve Dahl producing, Jim Wheeler and Tom Byers engineering.

At Manhattan's Celebration: engineer Michael Farrow working on an LP for the New York

Brass Quintet as well as editing a single by Quinella for Becket Records; MX80 Sound recording a new LP for Ralph Records, Mark Bingham producing and Mark Hood producing.

At Masterdisk, New York City, engineers Bob

Ludwig, Dave Crawford, Howie Weinberg and Bill Kipper cutting Spyro Gyra, Kurtis Blow, Robin Lane & the Chartbusters, George Thorogood and Earl Klugh.

Action at Miami's Criteria: Julio Iglesias mix-

ing an Italian version of his recent "Hey" LP, Ramon Arcusa producing, Bruce Hensal engineering, Bob Castle assisting; Canada's George Thurston completing mixes for his upcoming Polygram LP, producing himself, Jerry Masters

engineering, Mike Guerra assisting. The LP also slated for disk mastering at Criteria. Other Criteria mastering activities include: a new Barry Manilow single, a Harry Chapin LP, and a new Burton Cummings album.

MUSIC

KLIPSCH INDUSTRIAL:

From nightclubs to concert halls, we'll take your breath away.

For the disco, night club, mobile sound company or cathedral, the Klipsch LaScala in birch or rugged fiberglass will always speak with effortless authority.

That's right, Klipsch. The makers of the legendary Klipschorn have designed a group of horn loaded industrial loudspeakers that duplicate the Klipschorn's clean, smooth, distortion free characteristics, but deliver eight times the acoustic output power! And without a need for corner placement.

Klipsch Industrial Heresy loudspeakers are the hot new stage monitors that even the most subtle performers love to work with. And in the recording studio more and more producers and engineers are mixing their hits on Klipsch Heresys than ever before.

With one watt input, the Klipsch MCM 1900 loudspeaker system will produce 99 dB SPL at three meters. Its peak power capacity of up to 1500 watts enables it to throw 100 dB SPL a full 50 meters. That puts wide, clean, high-powered sound throughout concert halls, theaters, auditoriums, opera houses, coliseums, even outdoor amphitheaters.

And the audiences love it. They can hear the "mix" in each performance from any seat in the house. And, they can feel the punch that drives them to standing ovations.

A Legend in Sound.™

klipsch

Please send me free information on the entire line of Klipsch Industrial loudspeakers. Send me the name of the nearest industrial dealer, too.

Name _____

Address _____

City _____

State _____

Zip _____

Mail to: Klipsch and Associates, Inc.
Box 688 Hope, Arkansas USA 71801
Or call: 501-777-6751

BB

Audiophile Recordings

STRAVINSKY, RITE OF SPRING—Cleveland Orchestra, Maazel, Telarc DG 10054, distributed by Auto-Technica, list \$17.98

Few scores benefit as much from advanced digital technology as "Sacre," with its lavishly wide dynamic range, and abrupt shifts from super loud to super soft. The challenge, often fumbled in lesser attempts, is to maintain the integrity of individual textures despite close proximity to contrasting elements. The Telarc crew, with equal credit due their microphoning and Soundstream equipment, rise to the challenge in a recording that delights the ear as much in its delicate woodwind and muted brass interplay as in the blare of open brass and whack of percussion. If only the interpretation did justice to the recording. Maazel prefers to play it safe. Everything is in place. But much of the vigor of the sometimes savage score is sapped.

SPACES—Herb Pilhofer, Sound 80/3M Digital Records, DLR103, distributed by Sound 80, \$15 list.

This is an audiophile production from the ground up, music composed and recorded specifically to showcase the qualities of digital reproduction. Herb Pilhofer, composer and pianist and head of Minneapolis' Sound 80 studios, has brought together a big group of jazz, pop and symphony players for the effort and the planned musical variety offers quite a smorgasbord of sound. Also the production is excellent in its clarity and use of stereo for interesting dimensional effects. Some tracks, such as the side one opening "South Dakota Strut" are jazz, while others come close to classical. There are also touches of funk and some sections best described as "electronic music." It's intended to be an exploration of new audio "spaces" and this concept is successfully carried out. Packaging with title embossing and specially commissioned paintings reproduced, is very well done. Good prospects with audiophiles and in the larger market.

Klipsch Industrial loudspeakers are real crowd pleasers, so don't let the customers down. Let them listen to Klipsch and they'll keep comin' back again and again.

Klipschorn, Klipsch LaScala, Klipsch Heresy and MCM 1900 are registered trademarks of Klipsch & Associates.

Special thanks to RAM Sound of Tuscaloosa, Alabama for their kind assistance with this ad.

Theatre In Boston Converted For Video

BOSTON—A former RKO movie theatre near Fenway Park is now the Centel video production facility.

Centel, completed in late November, is owned by Ross Cibella, who also owns Century III and Inter-

KEF Duo Receives Engineering Honors

NEW YORK—The founder and director of engineering at KEF Electronics, a loudspeaker company, are both recipients of awards from the Audio Engineering Society. Company founder Raymond Cooke is the recipient of the society's bronze medal for distinguished service to the AES. Chief engineer Laurie Fincham, along with colleague Mike Berman, receive the AES Publication award for their paper, "Application Of Digital Techniques to the Measurement of Loudspeakers."

N.Y. Scharff Rental

NEW YORK—Scharff Communications, a pro audio and video equipment rental firm here, will add the MCI JH-114 2-inch 24-track recorder to its rental inventory. The recorder is available with a complete SMPTE interface package designed by Control Video Corp. This allows the JH-114 to be interlocked easily with another tape machine or a videotape recorder, Scharff says.

media recording studios in Boston. The \$2-million facility boasts 15,000 square feet of space over three stories, and is designed as a total video one-stop house. The designer is John Storyk, the architect responsible for more than 100 recording studios and Todd Rundgren's Utopia video complex in Bearsville, N.Y.

Although Centel is now booked up doing commercials for local businesses, Cibella says he is organizing a sales staff to bring music groups in for video-music productions.

"Centel is not near our recording operations," says Cibella, "but it's easy to bring in a 24-track machine to do a mixdown. I think we're looking at the start of a tremendous industry in videomusic."

Cibella describes his recording business as "fantastic." His location, he says, allows him to charge rates substantially lower than New York studios. He quotes his prices as "under \$100 an hour." Recently New England, the Cars and Aerosmith have worked in his studios, he says.

The Centel facility charges \$400 an hour for shooting, Cibella says, and \$285 for editing. The facility is equipped with a computerized CMX editing suite, a 30 by 60 foot shooting stage, insert stage, graphics department and set design and construction shop.

All the rooms of the facility are designed to meet professional audio standards as well.

Sound Business Criteria & Unitel Bow Video Music Joint Expansion

NEW YORK—Criteria Recording Studios of Miami and the Unitel video production house here have reached an agreement in principle to form a joint venture in order to expand the videomusic operations of both firms.

The announcement came Thursday (18) at the Billboard Video-Music Conference in Los Angeles from Mack Emerman, owner of Criteria. Emerman says he is unable to supply further details until the final agreements are signed possibly this week. Unitel president Herb Bass declines to comment.

Although primarily in the television commercial business, Unitel is no stranger to videomusic. It was involved in the Rolling Stones' "Emotional Rescue" video promo material and has done pieces for Billy Joel.

In addition, the company is developing as an independent production house and has created pilots and specials for tv broadcast.

Criteria is one of the world's leading rock studios, recently prominent as the musical home of the Bee Gees. Such groups as the Eagles, Chicago and Crosby, Stills and Nash have also cut records there. Criteria has produced numerous gold albums.

Media Home Holds Neutral Over U.S. Rentals Stance

• Continued from page 9

the retailer has to pay from \$5 up because of the increased cost of the rental program.

And Disney, which has its own rental and sales program, has a rental surcharge and requires that dealers handle two inventories: one for rental and one for sales. Warner Bros. and MCA are both looking into rental programs, according to Safinick.

Media's rental program for the U.S. would involve one inventory. The dealer could sell the rental tape upon its return at a lower cost, say for \$30 instead of \$50 once the package is opened. In Holland and Sweden there are two inventories. Canada has one inventory where the pricing is higher than in the U.S. If a tape is \$60 here it can run from \$80 to \$100 across the border.

Safinick is currently on a trip to Mexico and South America to find up additional licensees. He is meet-

Product Showcase



FUJI VIDEO—The Fuji blank videocassette tape line—in both VHS and Beta formats—now contains a new "fine grain" Beridox formulation. The product replaces the firm's second generation cassette and is especially designed to stand up to the increased stresses imposed by the newer VCR's with demanding features such as Beta-scan, freeze-frame, and frame-by-frame advance.

Pfanstiehl Launching VCR Maintenance Kit

WAUKEGAN, Ill.—The Pfanstiehl Corp., long a leader in the audio accessory field, is broadening into the video-market with a VCR maintenance kit.

Included is a special non-toxic, non-flammable head cleaning fluid;

swabs for fluid application; a component matched screwdriver for removing a VCR cover, an anti-static dust cloth, and step-by-step illustrated instructions for proper cleaning of both Beta and VHS recorders.

Called the Pfantone VCR-CK, the kit will have a suggested list of \$17.95. The company plans to introduce a line of video hookup and VCR care accessories at the January CES consisting of more than 50 items.

We meet
the production
equipment needs
of the
tape and record industry
worldwide.

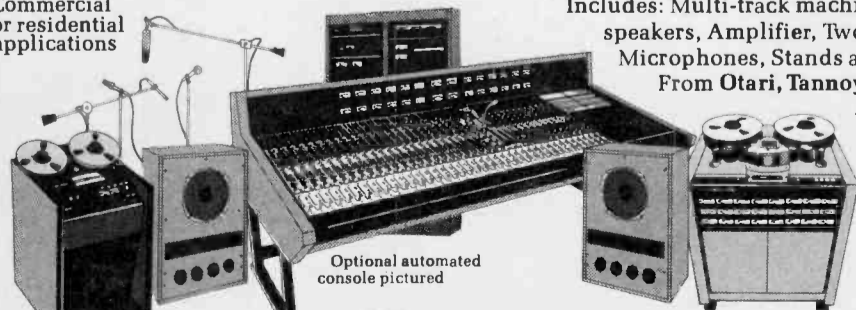


World Headquarters:
1290 Avenue of the Americas
New York, NY 10019
Telephone: 212-582-4870
Telex: 12-6419

YOUR OWN STUDIO

16-Track from \$54,200 • 24-Track from \$79,500

Commercial
or residential
applications



Optional automated
console pictured

Includes: Multi-track machine, Console, Monitor
speakers, Amplifier, Two-track machine,
Microphones, Stands and Cables.

From Otari, Tannoy, Amek, BGW, Beyer,
AKG, Sennheiser,
Shure, Neumann.

Other equipment
available: Orban,
dbx, PZM, JBL,
Atlas, Dolby,
Eventide, Ivie,
Lexicon, Mic-Mix.

Leasing available

EVERYTHING
AUDIO

Price includes delivery
Professional installation extra

16055 VENTURA BL., SUITE 1001 • ENCINO, CA 91436 • (213) 995-4175 • Telex 651485

ing in Argentina and Mexico with two major distributors of video hardware anent their handling his prerecorded line.

Media's new push, according to the executive, is to get distributors and retailers to sell video totally and not just his company's line of prerecorded cassettes. Safinick says he will be talking to Latin American distributors about marketing their hardware with his software.

This same awareness and push is being given to U.S. dealers by Media, Safinick says.

During his Latin American trip Safinick is scheduled to visit Brazil, Venezuela and Panama to line up distributors and also learn more about these markets.

In January after the Consumer Electronics Show he will visit Japan, Hong Kong, Taiwan and Australia to establish distribution in Asia. Safinick says he's not sure about rental and/or direct sales programs in these territories.

Still, the overseas business accounts for 40% of the firm's reported 47.6% sales increase during the first six months of this year. Safinick claims.

As one of the first independent marketers of prerecorded cassettes in the U.S., Media now finds itself competing with the major name studios like Warner Bros., Paramount, Disney and MCA with their major name films.

And in order to compete, the company claims its program provides distributors with a 15%-29% profit, point of purchase aids, coop funding and a 15% stock rotating plan in which titles may be exchanged every six months for an equally priced tape.

Overseas, Media's product is either subtitled or dubbed in the native language, another dealer aid. The programs are subtitled in Holland, Sweden, Mexico, France and in all of South America. Media is working on dubbing in Germany and plans to have subtitles in Japan.

Why Digitize Audio?

LEARN
the technology of
HOW and WHY
digital is used in
audio, via the
30 hour state-of-
the-art course:

Digital Audio Systems

Dates: January 12–February 19,
1981

Hours: 2 evenings per week,
6:30–9:30 p.m.

Tuition: \$285.00

Registration Fee: \$75.00
(one-time fee)

For further
information
call, write or visit:

**Institute
of Audio
Research**
School of Multi-track
Recording Technology
64 University Place
Greenwich Village
New York, N.Y. 10003
(212) 677-7580
Established
1969
Licensed by N.Y. State Dept. of Education



VIDEO MUSIC—Robert V. Klingensmith, vice president, video distribution, Paramount Pictures Corp., right, receives an ITA Golden Videocassette Award, signalling the audited sale of \$1-million at list price of the home videocassette version of "Grease." Making the presentation at recent ITA Seminar is Henry Brief, ITA's executive vice president.

NEW PLANT

Sony Ready On Mastering & Replication

• Continued from page 9

Philips, completed last summer. Sony says. "Many other manufacturers will now ask us to do their disks," says the spokesman. He adds that Sony will produce disks for both the consumer and industrial markets.

Sony itself will produce players for the industrial videodisk market but not for the consumer market. Its aggressive stance in software production, however, has led to some speculation that Sony may indeed introduce a consumer optical player after the market expands.

Although the Laservision catalog from MCA DiscoVision boasts about 170 titles, most retailers have only a fraction of those in stock. In New York, where the public is being bombarded with an advertising blitz promoting optical videodisks, many stores have fewer than 20 titles.

MCA's disks are replicated by DiscoVision Associates. Another facility operated by 3M Corp. will also replicate Laservision disks using a different technology.

Although 3M has applied to join the Laservision Assn. the newly formed laser optical trade group, Sony has not.

L.A. Videocassette Dupers On Line

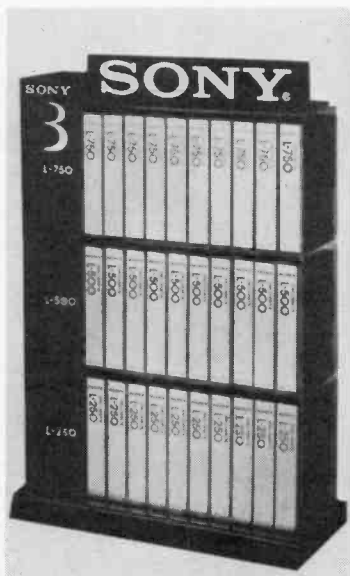
LOS ANGELES—Video Associates becomes a new videocassette replication facility here.

Operational now, the lab will have the capacity to turn out 500,000 videocassettes during 1981. 80 VHS, 30 Beta and 20 U-Matic slaves will be available.

Capability will include A, B and C one-inch master formats, as well as two-inch "quad" masters.

In addition to duplication services, Video Associates will offer a Sony 400 editing system, and a Datatron on/off line computerized editor which is CMX compatible.

TDK, Fuji, Sony and 3M tape stock will be used for videocassettes. Chairman and chief executive officer is Dr. Bernard Franklin, while Don Andrews is vice president in charge of sales.



SONY VIDEO—Sony is making a new videotape counter display from its magnetic tape division. The display holds 30 pieces with product designation on the side.

Programs Offered By L.A. Company For 1/4-Inch Units

LOS ANGELES—Home Theatre/Visual Concepts, Inc. will market prerecorded home video programming in the 1/4-inch format utilized in the Technicolor video player/recorder model 212.

The Technicolor player is a miniaturized VCR with a micro helical scanning system. Believed to be the smallest and lightest VCR marketed to date, the unit is available in U.S. markets. Suggested retail for the hardware is approximately \$1,000.

According to Al Landau, Home Theatre president, the programs will be priced substantially lower than prerecorded cassettes in the VHS or Beta formats and will be equal or lower in price than the optical or capacitance videodisks.

Initial library of 25 titles will be available in retail outlets before Christmas, Landau maintains, including camera stores. Among titles in the first catalog is "Jazz Festival" hosted by Doc Severinsen, featuring Duke Ellington, Count Basie, Ella Fitzgerald and Dave Brubeck. Also, an Ann-Margret musical variety special and two shows featuring Raquel Welch and Tom Jones.

Among classical titles will be W.C. Fields' "The Dentist" and Charlie Chaplin's "The Fireman."

The videocassettes, which weigh less than two ounces, will be replicated by the newly formed Video Associates Laboratories in Hollywood.

U.K. Video Rights Huddle Urges Hard Piracy Fight

LONDON—Video producers and copyright owners were criticized at the Nord Media Video Rights Conference held here Nov. 24-25 for not working hard enough to combat piracy.

Panelist Hugh Laddie, a U.K. attorney, told delegates in the Piccadilly Hotel that British law gave them powerful rights but that little use had been made of them.

Referring generally to the owners of film material, Laddie said that they had talked much but had done "precious little" to prevent piracy. The longer pirates were allowed to operate, he added, and the more money they made, the harder piracy would be to tackle.

Fellow panelist Jim Bouras, Motion Picture Assn. of America vice president, countered that film companies were committed to the fight, and that indiscriminate action against pirates did more harm than good.

Another panelist, Martin Roberts, added that trying to eliminate piracy while the legitimate product wasn't even on the market was like trying to enforce prohibition, and would be no more successful.

One reason why pirate copies hit

the market before legitimate product is available in home video form is the tangled rights problem. This provoked the comment from conference chairman Anthony Slingsby: "Not only are we not sure how many angels can dance on the head of a pin, but the devil is running away with the pin cushion."

One Pass Teams In Joint Venture Action

SAN FRANCISCO—One Pass, Inc. and Video Production Services Corp. here have formed a joint venture video operation.

According to Steve Michelson, One Pass president, Video Production Services will base its computer editing and mobile production units at the One Pass company's China Basin Building location in San Francisco.

The venture, he further notes, is to offer improved services to the advertising, commercial and industrial markets in California.

One Pass is a full production company with post-production, production and studio facilities.

Videocassette Top 40

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	2	22	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
2	1	2	STAR TREK (G)	Paramount Pictures, Paramount Home Video 8858
3	6	2	ALL THAT JAZZ (G)	20th Century-Fox Films, Magnetic Video 1095
4	5	4	CLOSE ENCOUNTERS (R)	Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
5	3	2	BLUES BROTHERS (PG)	Universal City Studios Inc., MCA Distributing Corporation, 77000
6	9	2	UP IN SMOKE (R)	Paramount Pictures, Paramount Home Video, 8966
7	16	14	THE ROSE (R)	20th Century-Fox Films, Magnetic Video 1092
8	4	2	AMERICAN GIGOLO (R)	Paramount Pictures, Paramount Home Video 8989
9	13	55	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
10	8	42	SUPERMAN (PG)	D.C. Comics, Warner Home Video, WB-1013
11	14	36	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
12	17	34	"10" (R)	Orion Pictures Co., Warner Home Video, OR 2002
13	27	10	COAL MINER'S DAUGHTER (R)	Universal City Studios, Inc., MCA Distributing Corporation 66015
14	12	26	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
15	7	6	EVERY WHICH WAY BUT LOOSE (PG)	Warner Bros. Inc., Warner Home Video WB-1028
16	11	4	PHANTASM (R)	20th Century-Fox Films, Magnetic Video 4066
17	21	26	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
18	10	6	CLOCKWORK ORANGE (R)	Warner Bros. Inc., Warner Home Video WB-1031
19	22	30	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
20	37	26	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
21	23	2	LITTLE DARLINGS (R)	Paramount Pictures, Paramount Home Video, 1301
22	32	55	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
23	20	2	CHINA SYNDROME (PG)	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10140
24	24	2	CHAPTER II (PG)	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10130
25	18	4	ANIMAL CRACKERS (G)	Paramount Publix, MCA Distributing Corporation, 55000
26	19	4	DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation, 66004
27	28	2	CHEECH & CHONG'S NEXT MOVIE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66016
28	34	8	BOYS FROM BRAZIL (R)	20th Century-Fox Films, Magnetic Video 9002
29	25	6	SATURN III (R)	I T C Entertainment, Magnetic Video 9004
30	29	6	BLAZING SADDLES (R)	Warner Bros. Inc., Warner Home Video WB-1001
31	31	4	UNMARRIED WOMAN (R)	20th Century-Fox Films, Magnetic Video 2913
32	35	42	ENTER THE DRAGON (R)	Warner Bros. Inc., Warner Home Video, WB-1006
33	15	4	1941 (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
34	38	6	KLUTE (R)	Warner Bros. Inc., Warner Home Video WB-1001
35	30	26	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
36	33	6	SILVER STREAK (PG)	20th Century-Fox Films, Magnetic Video 1080
37	39	32	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
38	26	14	EMANUELLE: THE JOYS OF THE WOMAN (R)	Paramount Pictures, Paramount Home Video 8890
39	36	6	GREASE (PG)	Paramount Pictures, Paramount Home Video 1108
40	40	6	JULIA (PG)	20th Century-Fox Films, Magnetic Video 1091

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength.

Billboard®

Hot Country Singles

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



THE
Empire
STRIKES
BACK
WITH
AN
OUT
OF
THIS
WORLD
HIT
ARTIST

SEAN
DOWNEY

AND HIS
ORBITING NEW SINGLE

“GREEN
EYED
GIRL”

PRODUCED BY
JERRY FULLER

DISTRIBUTED BY
PICKWICK INTERNATIONAL

FOR NATIONAL PROMOTION
CONTACT

ELROY KAHANEK
(615) 255-8372

ESO

EMPIRE SOUND ORGANIZATION
1700 E. DESERT INN RD.
LAS VEGAS, NEVADA
A DIVISION OF CONTINENTAL MINERALS

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	4	9	SMOKEY MOUNTAIN RAIN —Ronnie Milsap (K. Fleming & D.W. Morgan), RCA 12084 (Pi-Gem, BMI)	36	42	5	DANCE THE TWO STEP —Susie Allanson (L. Holdridge, M.A. Leikin), Liberty/Curb 1383 (World Song, Hot Cider, ASCAP)	69	70	3	THAT SILVER-HAIRED DADDY OF MINE —Slim Whitman (G. Aultry, J. Long), Epic 160784 (Duchess, BMI)
2	3	9	LADY —Kenny Rogers (L. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP)	37		NEW ENTRY	I FEEL LIKE LOVING YOU AGAIN —T.G. Sheppard (B. Braddock, S. Throckmorton), Warner/Curb 49615 (Tree, BMI)	70	33	12	BROKEN TRUST —Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP)
3	7	8	THAT'S ALL THAT MATTERS TO ME —Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI)	38	43	5	SWEET CITY WOMAN —Tompall And The Glaser Brothers (R. Dodson), Elektra 47056 (Covered Wagon, CAPAC)	71	36	11	DRINK IT DOWN, LADY —Rex Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)
4	5	12	WHY LADY WHY —Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	39	44	6	WHO'LL TURN OUT THE LIGHTS —Mel Street (W. Kemp, M. Vickery), Sunbird 7555 (Tree, BMI)	72	37	11	CAN'T KEEP MY MIND OFF OF HER —Mundo Earwood (R. Squires), GMC 111 (Sabal, ASCAP)
5	6	11	YOU ALMOST SLIPPED MY MIND —Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	40	47	2	9 TO 5 —Dolly Parton (D. Parton), RCA 12133 (Velvet Apple/Fox Fanfare, BMI)	73	46	7	WILLOW RUN —Randy Barlow (R. Barlow, F. Kelly), Paid 110 (Frebar, BMI)
6	8	10	TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)	41	45	8	SWEET RED WINE —Gary Morris (J.T. Dubois, R. Dubois), Warner Bros. 49564 (Sweet Dreams, BMI)	74	86	2	KILLIN' TIME —Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)
7	12	7	ONE IN A MILLION —Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappell/Bundin, BMI)	42	48	4	YOUR MEMORY —Steve Wariner (C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)	75	51	16	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)
8	9	9	LOVERS LIVE LONGER —Bellamy Brothers (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)	43	49	5	LOST IN LOVE —Dickey Lee (G. Russell), Mercury 57036 (Careers, BMI)	76	52	15	ON THE ROAD AGAIN —Willie Nelson (W. Nelson), Columbia 111351 (Willie Nelson, BMI)
9	13	9	THE BEST OF STRANGERS —Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi Gem, BMI)	44	50	5	TAKE IT LIKE A WOMAN —Debbie Boone (N. Salitti), Warner/Curb 49585 (Al Gallico, Turtle, BMI)	77		NEW ENTRY	DON'T LOOK NOW (But We Just Fell In Love) —Eddy Arnold (J. Slate, J. Silbar), RCA 12136 (House Of Gold, BMI)
10	11	8	A BRIDGE THAT JUST WON'T BURN —Conway Twitty (R. Murrain, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	45	56	2	WHO'S CHEATIN' WHO —Charly McClain (J. Hayes), Epic 19-50948 (Partner/Algee, BMI)	78	87	2	I JUST WANT TO BE WITH YOU —Sammi Smith (R. Murrain), Sound Factory 425 (Magic Castle/Blackwood, BMI)
11	1	13	IF YOU EVER CHANGE YOUR MIND —Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)	46	57	2	I'LL BE THERE (If You Ever Want Me) —Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubbs, BMI)	79	81	2	I MUSTA DIED AND GONE TO TEXAS —The Amazing Rhythm Aces (R. Smith), Warner Bros. 49600 (Bad Ju-Ju, ASCAP)
12	14	9	TEXAS IN MY REAR VIEW MIRROR —Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	47	58	3	1959 —John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)	80		NEW ENTRY	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE —Danny Wood (B. McDill, W. Holyfield), RCA 12123 (Hall-Clement/Maplehill/Vogue, BMI)
13	15	9	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH —Charlie Rich (A.P. Jordan, B. Brabham, L. Brown), Elektra 47047 (Chess, ASCAP)	48	59	4	SILENT TREATMENT —Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	81	82	4	IF I HAD IT MY WAY —Nightstretts (J. Taylor, R.J. Jones), Epic 19-50944 (First Lady/Blue Lake, BMI)
14	16	7	I THINK I'LL JUST STAY HERE AND DRINK —Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	49	10	14	TUMBLEWEED —Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)	82	84	2	MY LADY LOVES ME —Chris Waters (C. Waters, K. Stegall), RIO 1001 (Blackwood, BMI)
15	18	5	I LOVE A RAINY NIGHT —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debbave, Briarpatch, BMI)	50	20	13	THAT'S THE WAY A COWBOY ROCKS AND ROLLS —Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)	83	85	2	TEN ANNIVERSARY PRESENTS —Jim Owen (J. Owen), Sun 1157 (House Of Love/Shelby Singleton, BMI)
16	19	7	GIVING UP EASY —Leon Everette (J. Foster, R. Rice), RCA 12111 (April, ASCAP)	51	71	3	ANY WHICH WAY YOU CAN —Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet, BMI)	84	53	16	I'M NOT READY YET —George Jones (T.T. Hall), Epic 950922 (Unichappell/Morris, BMI)
17	17	12	NORTH OF THE BORDER —Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)	52	32	14	COULD I HAVE THIS DANCE —Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Onisown, BMI)	85	89	2	THE LAST TIME —Johnny Cash (K. Kristofferson), Columbia 11-11399 (Resaca, BMI)
18	23	6	DOWN TO MY LAST BROKEN HEART —Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)	53	68	2	FOLLOWING THE FEELING —Moe Bandy & Judy Bailey (C. Craig), Columbia 11-11395 (Screen Gems-EMI, BMI)	86		NEW ENTRY	SILVER EAGLE —The Atlanta Rhythm Section (Buie, Cobb), Polydor 2142 (Eufaula/James Cobb, BMI)
19	21	10	THERE'S ANOTHER WOMAN —Joe Stampley (J. Stampley), Epic 9-50934 (Mullet, BMI)	54	66	3	THERE'S ALWAYS ME —Jim Reeves (D. Robertson), RCA 12118 (Gladys, ASCAP)	87	54	9	LOVE CRAZY LOVE —Zella Lehr (D. Allen, R. Van Hoy), RCA 12703 (Duchess/Posey/Tree, BMI)
20	24	8	I CAN SEE FOREVER IN YOUR EYES —Reba McEntire (B. Dipiero), Mercury 57034 (Combine, BMI)	55	65	4	I'LL LEAVE THIS WORLD LOVING YOU —Wayne Kemp (W. Kemp), Mercury 57035 (Tree, BMI)	88	55	6	SEEING IS BELIEVING —Donna Fargo (G. Martin), Warner Bros. 49575 (Tree, BMI)
21	22	8	A REAL COWBOY —Billy "Crash" Craddock (D. Heavener), Capitol 4935 (Achor, ASCAP)	56	62	4	WHATEVER HAPPENED TO THOSE DRINKING SONGS —Foxyfire (D. Hall, D. Miller, R. Birnmann), Elektra/Curb 47070 (Raindance/Caseyem, BMI)	89	90	2	PICK UP THE PIECES, JOANNE —Bobby Hood (J. Macrae, B. Morrison), Chute 16 (Southern Nights, ASCAP)
22	25	9	SOMEBODY'S KNOCKIN' —Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SECAC)	57	64	5	CHEATER'S TRAP —John Wesley Ryles (R. Murrain, S. Anders), MCA 51013 (Blackwood, Magic Castle, BMI)	90		NEW ENTRY	FAT 'N' SASSY —Pacific Steel Co. (J.D. Maness), Pacific Arts 111 (Pac. Arts/Peaceful/Warner-Tamerlane, BMI)
23	26	6	NO ONE WILL EVER KNOW —Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP)	58	60	5	A LITTLE BITTY TEAR —Hank Cochran (H. Cochran), Elektra 47062 (Tree, BMI)	91	63	6	DEVIL'S DEN —Jack Greene (R. Jenkins), Firstline 709 (First Lady/Robchris, BMI)
24	27	7	CHEATIN' ON A CHEATER —Loretta Lynn (J. Wilson, W. Bomab), MCA 51015 (Music City, ASCAP)	59	67	3	WHEN IT'S JUST YOU AND ME —Kenny Dale (K. O'Dell), Capitol 4943 (House Of Gold, BMI)	92		NEW ENTRY	I'VE GIVEN UP GIVING IN TO THE BLUES —Brenda Frazier (J. Dowell, L. Shell), Tyro 1004 (Tulsa Girl/Tyro, ASCAP, BMI)
25	28	4	BEAUTIFUL YOU —The Oak Ridge Boys (D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP)	60	61	4	COLORADO COUNTRY MORNING —Pat Boone (R. Duncan, J. Cunningham), Warner/Curb 49596 (Mandina, BMI/Glenwood, ASCAP)	93	93	2	YOU'RE A PRETTY LADY, LADY —Ray Sanders (G. Cleamer), Hillside 80-05 (Air Cap, SESAC)
26	29	7	GOODBYE MARIE —Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)	61	69	3	HOLD ME, THRILL ME, KISS ME —Micki Fuhrman (H. Noble), MCA 51005 (Mills, ASCAP)	94	72	13	NIGHT GAMES —Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)
27	30	5	IF YOU GO, I'LL FOLLOW YOU —Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119 (Velvet Apple, Porter, BMI)	62		NEW ENTRY	DON'T YOU EVER GET TIRED (Of Hurting Me) —Willie Nelson & Ray Price (H. Cochran), Columbia 11-11405 (Tree, BMI)	95	73	9	AM I THAT EASY TO FORGET —Orion (Singleton, Stevenson, Belew), Sun 1156 (Four Star, BMI)
28	31	5	DON'T FORGET YOURSELF —The Statler Brothers (L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)	63	78	2	COUNTRYFIED —Mel McDaniel (D. Hogan, R. Scaife), Capitol 4949 (Partner, BMI)	96	83	3	I WANT THAT FEELING AGAIN —Bill Anderson (B. Anderson), MCA 51017 (Stallion, BMI)
29	34	7	BLUE BABY BLUE —Lynn Anderson (M. Clark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI)	64	79	2	YELLOW PAGES —Roger Bowling (R. Bowling, G. Nowak), NSD 71 (ATV, BMI)	97	88	3	HEAVEN ON A FREIGHT TRAIN —Max D. Barnes (M.D. Barnes), Ovation 1158 (Blue Lake/Plum Creek, BMI)
30	35	6	AN OCCASIONAL ROSE —Marty Robbins (D. Burgess), Columbia 111372 (Single Tree, BMI)	65	77	3	NOBODY'S FOOL —Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/Van Hoy/Unichappell/Cross Keys, BMA, ASCAP)	98	95	16	I BELIEVE IN YOU —Don Williams (R. Cook, S. Hugin), MCA 41304 (Cook House, BMI)
31	2	13	SHE CAN'T SAY THAT ANYMORE —John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	66	75	3	SOMEBODY'S GOT TO GO TO THE LOSING —Stephanie Samone (C. Shedd, J. Dickson), MDJ 1006 (Shedd House, ASCAP/Millhouse, BMI)	99	96	11	A LITTLE GROUND IN TEXAS —The Capitals (B. Fischer), Ridgetop 1080 (Bobby Fischer, ASCAP)
32	39	3	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC —Razzy Bailey (J. Slate, J. Hurt, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI, ASCAP)	67	80	2	WHERE COULD YOU TAKE ME —Sheila Andrews (S. Barrett, G. Dobbins), Ovation 1160 (Intersong/Chappell, ASCAP)	100	97	7	LET'S DO SOMETHING CHEAP AND SUPERFICIAL —Burt Reynolds (R. Levinson), MCA 51004 (Peso/Duchess, BMI)
33	38	5	ACAPULCO —Johnny Duncan (L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)	68		NEW ENTRY					
34	40	5	GIRLS, WOMEN AND LADIES —Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)	69		NEW ENTRY					
35	41	6	NOBODY IN HIS RIGHT MIND —Dean Dillon (D. Dillon), RCA 12109 (Pi-Gem, BMI)	70		NEW ENTRY					

☆ 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.)

*The Acuff Rose Publishing Family would like to
congratulate our writers on their
award winning songs.*

ASCAP AWARDS 1980

1. You've Got Those Eyes – Eddy Raven & David Powelson
2. Gone Away – Steve Collom
3. Kawliga – Fred Rose/Hank Williams
4. Dealin' With The Devil – Eddy Raven
5. Sweet Mother Texas – Eddy Raven

BMI AWARDS 1980

1. Blue Bayou – Roy Orbison & Joe Melson
2. Then You Can Tell Me Goodbye – John D. Loudermilk
3. Sweet Memories – Mickey Newbury

*And a special congratulations to Mickey Newbury
for being inducted into the Songwriters Hall of Fame
and Bob Jennings for being inducted into the
Country Music Disc Jockey Hall of Fame.*

We are proud of you.

Wesley Rose

Acuff Rose

**PUBLICATIONS,
INCORPORATED**

2510 FRANKLIN ROAD, NASHVILLE, TENNESSEE • 37204

Reeves Complex Nearing a Start

NASHVILLE—Reporting its most successful year to date, Jim Reeves Enterprises will be breaking ground for its newest project, a \$250,000 venture, within a week.

The firm plans to open a new Jim Reeves museum, record and tape retail outlet, and souvenir and gift shop, with the opening target date set for next spring.

The museum and retail operation are just two of the projects planned for 1981, according to Mary Reeves Davis, president of Jim Reeves Enterprises.

Two more Jim Reeves LPs will be released, and the country music explosion in the movie market will be tapped in two ways—marketing a videocassette version of the Jim Reeves motion picture "Kimberly Jim," and pursuing the life story of the late country music great in movie and/or book form.

Davis also cites "superb" reaction to Jim Reeves television mail-order LP sales, and expects expansion in this area, both domestically and internationally. Besides the U.S. and Canada, the Reeves TV LPs are gaining significant sales success in such countries as Australia and England.

The museum complex will be constructed in Nashville at Gallatin Road and Briley Parkway, a short distance from the major tourist at-

tractions of Opryland U.S.A. and the Grand Ole Opry House. The Metro Nashville planning commission has given the green light for construction.

To be called the Jim Reeves Evergreen Place, the attraction will merge Tennessee history with musical history. The original structure, and a planned part of the complex, was built during George Washington's presidency by Thomas B. Craighead, founder of the institution which later became Nashville's Peabody College.

The museum will contain personal artifacts, gold records, the Reeves touring bus, and the transmitter and turntable Reeves used in his first job as a deejay on KRGI-AM, Henderson, Tex., starting in 1947. It will be set up to simulate the control room style of the late '40s and early '50s.

Another area will feature photos, paintings and other Reeves memorabilia. The concept of the museum will be expanded beyond Reeves to include other country music stars as well. Sculptor Bill Raines of Billings, Mont. has been commissioned to work on bronze busts of Hank Williams and Ernest Tubb, which will be displayed with the Reeves bronze that has already been completed.

The Reeves album projects include a show taped live at the "Grand Ole Opry" and a Christmas album based on a network radio show broadcast live by Reeves from WSM-AM's studio C. Owen Bradley conducted the orchestra, and other artists will appear, including the Anita Kerr Singers, the backup group for the radio show.

Harry Jenkins is vice president of Jim Reeves Enterprises that also includes four publishing companies—Tuckahoe Music, Acclaim Music, Open Road Music and Ma-Ree Music.

New Firm Will Bow

NASHVILLE—Sound Management, an artist management and representation firm, opens its doors here this month, headed by Michael Barnett and Ben Ewings.

Barnett, who owns Barnett & Associates, is also president of Muscle Shoals Sound Records in Muscle Shoals. Noting that he has worked in the management field in both Los Angeles and New York, Barnett says that the swelling interest in Nashville as a pop community creates an ideal in Nashville as a pop community creates an ideal environment for developing acts here.

"The timing is right for outside management here," he says. "We'll be looking for acts based here, whether they're rock or country, and we'll be looking at new artists as well as established ones that we feel we can work with successfully."

Sound Management, a subsidiary of Barnett & Associates, currently represents the Amazing Rhythm Aces, Jackson Highway, Wayne Perkins, Jaime Segel, Stephan Dostor and Will McFarlane (former guitarist with Bonnie Raitt).

The parent company will remain based in Muscle Shoals where Barnett is a partner in Muscle Shoals Sound Records with Barry Beckett, Jimmy Johnson, David Hood and Roger Hawkins.

Barnett formerly worked with Bonnie Bramlett, Doug Kershaw and rock group Cowboy.

Sound Management's new offices are located at 1201 16th Ave. S., Nashville 37212. Telephone: (615) 327-4666.



HONEY BIRTHDAY—Tennessee's first lady, "Honey" Alexander, celebrates her birthday at Nashville's Exit/In, as headliner Dobie Gray presents her with roses and a bottle of champagne. Gray then dedicated "Who's Loving You" to the birthday girl, who was enjoying the evening with her husband, Gov. Lamar Alexander and friends.

Informality Out At 7th Volunteer Jam

• Continued from page 20

is the only concert the Charlie Daniels Band plays in Nashville during the year. The concert is a marathon of music which begins in late afternoon and continues long into the night, capped by a pre-dawn buffet for invited industry guests, artists and friends.

No headliners for the concert are ever announced ahead of time, although past Jam performers have included acts from Willie Nelson and the Allman Brothers to Bonnie Bramlett, Crystal Gayle and Delbert McClinton. Daniels feels the surprise element of the Jam's featured guests is a key to its success.

Traditionally, the Volunteer Jam is simulcast over a live radio network consisting of five Tennessee stations. For the first time, broadcasting privileges for this year's Jam are going to be opened to any licensed Nashville area station shown in the April/May 1980 Arbitrons, regardless of formal or transmitting strength.

"We're doing this because the first support Charlie Daniels received came from Middle Tennessee area radio stations and fans," explains Ron Huntsman, vice president of artist promotion and publicity at Sound Seventy Corp. "This is Charlie's way of saying thank you."

There will be no central originating Nashville station this year for the point-of-origin broadcast. Instead, each participating station wanting to carry the Jam will be invited to contribute an air personality to serve on the interview panel that provides live coverage backstage at the concert.

Excluding metro Nashville coverage, the Jam will again be simulcast to five Tennessee cities, including Knoxville, Chattanooga, Memphis, Jackson and Clarksville. Negotiations are underway for future national syndication to be handled again by DIR Broadcasting as part of its "King Biscuit Flower Hour" program over more than 250 radio stations.

Good Vibrations, Sound Seventy's syndication production company, will produce the live feed under the direction of Huntsman. Program director Alan Sneed of WKLS-AM-FM in Atlanta will assist Huntsman in producing the concert for the Volunteer Jam live radio network. The Jam itself is being produced and staged by Sound Seventy Productions.

It's expected that this year's Jam will result in another live concert album for Daniels and his guests, with Epic Records setting up the on-site recording facilities.

The overwhelming response to last year's Volunteer Jam brought talk of expanding the annual affair into a two-day event, or perhaps moving it to an outdoors location in a warmer month. However, since Daniels himself pays the cost of bringing all his guest performers into Nashville and putting them and their families up for their stay, the cost factor of a two-day Jam may be prohibitive. And an outdoor Jam would run the risk of inclement weather affecting its success.

Ticket sales for Volunteer Jam VII have been set at 9,000. A limited number are available by mail-order through Tuesday (9) by sending certified check or money order to CentraTik, 210 25th Ave. N., Nashville 37203. Each order must be accompanied by a stamped, self-addressed envelope plus a 50-cent handling fee. No more than 10 tickets per customer will be sold.

Ward Plays Benefit

NASHVILLE — Mercury artist Jacky Ward headlined a recent benefit performance at Collinwood High School in Collinwood, Tenn. Also appearing were Pat McKinney and the Rangers. Proceeds went to the school's football team and athletic program. The show was coordinated through Farris International Talent.

STRANGE BREW

★ DRUNK ★
★ ALL OVER ★
★ AGAIN ★
★ b/w ★
★ A ★
★ PART OF ★
★ ME ★
★ JUKE Records ★
★ of Tennessee J-9070/71 ★
★ (813) 367-4522 ★

Smith Teams Up

NASHVILLE—Sammi Smith and members of the Nashville Superpickers have teamed up for concert appearances together. Smith and the Superpickers debuted their new show Nov. 8 at Jerry Lee Lewis' Printers Alley showcase club in Nashville. Smith's current single, "I Just Want To Be With You," was produced by Buddy Emmons and Phil Baugh of the Superpickers.



FRICKE PREVIEW—Singer Janie Fricke launches into her new single, "Down To My Last Broken Heart," during the recent CBS Records show held at Nashville's Grand Ole Opry House.

25 Versions Of Single Released

NASHVILLE—Twenty-five versions of the same single are used to market "Third Down And Ten To Go," the first release on Denim & Lace Records.

Producer/cowriter Jim Ed Norman has come up with 25 variations of the song, which portrays a man getting over a love affair while watching a televised Pittsburgh Steelers game. In each version, the Steelers are playing a different team in the National Football League. Distributors and radio stations are being shipped the version applicable to the team in their market.

Denim & Lace is headed by Stan Cornelius, former president of IBC Records.

In Nashville...

AT THE TOP OF EVERYBODY'S CHART!

A MOTEL DESIGNED FOR THE DEMANDS OF THE MUSIC PROFESSIONAL

• LOCATION - Right on Music Row, beside the Country Music Hall of Fame Studios, publishers, record companies all within walking distance!

• SOUND TRACK RESTAURANT & LOUNGE - where you can break for dinner with live entertainment and the finest cuisine!

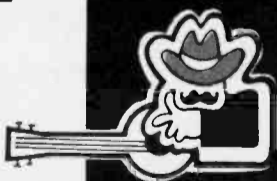
• DISCOUNT - 10 Percent off on rooms!

CALL FOR RESERVATIONS (615)244-8888

HALL OF FAME MOTOR INN

1407 Division Street
Nashville, Tennessee 37203

home of the stars



*Bobby Bare's
new single,
"WILLIE
JONES,"
is breakin'
out!*

Chorus

*Buddy, you know where I'm going when
they let me out of here
Alabama could be heaven, if the Lord was
there*

*When a man ain't got no freedom the time
sure passes slow*

Willie Jones had ten long years to go

Verse

*It's been almost a year now since that bot
night in July*

*Willie hit the guard and jumped the fence
I had my rifle ready but I couldn't let it fly
I shot over his head and we ain't seen him
since*

*Then last week the postman brought a
letter to my door*

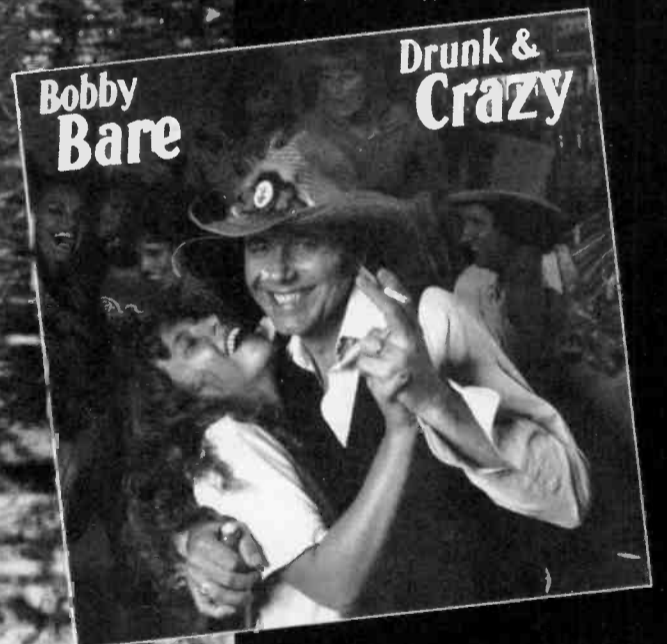
*Marked "No Return Address" and "No
Reply"*

*It just said, "Nobody north of Birmingham
is gonna see this boy again*

*But if you're ever down our way, won't you
please drop by"*

Written by Charlie Daniels

*© 1975 Hat Band Music and Kama Sutra Music (BMI)
All Rights Reserved. Used by permission.*




*From the album:
Bobby Bare
Drunk & Crazy*

*Produced by Bobby Bare
and Bill Rice
Foster and Rice Productions*

*On  **Columbia**
Records.*

*Management: Sound Seventy • Parkview Towers • 210 25th Ave. N. •
Nashville, TN 37203 • 615-327-1711*

*Booking Agency: Top Billing • 4301 Hillsboro Rd. • Nashville, TN 37212 •
615-383-8883*

"Columbia" and  are trademarks of CBS Inc. © 1980 CBS Inc.


Give the gift
of music.

Ken Keene Firm Expanding Again

NASHVILLE—Sea Cruise Productions is navigating new areas with the addition of Song Farm Music and SONOR Productions. Headed by Ken Keene, the firm handles record production, music publishing, public relations and artist management.

Song Farm Music is under the auspices of Keene. Tom Pallardy and his wife Jo. Its first release, "After Every Goodbye," has been recorded by Lisa Ward. Tammie Howell and Johnny Pennino. Keene is also affiliated with Briarmeade Music and Keeta Music Co.

Keene also heads up SONOR Productions, which stands for Sound Of New Orleans Records. B.J. Joy is chairman, while Abney Coker serves as production manager of the firm. The first project for the company is an album by Pennino.

Originally operating with branches in St. Louis and New Orleans. Sea Cruise has moved all offices to Nashville. The address is: P.O. Box 110830, Nashville, Tenn. 37211, (615) 242-1037 or (615) 834-1856.

Card To Burns

NASHVILLE—The local chapter of NARAS recently took advantage of George Burns' presence at the Opry House where he was filming "George Burns In Nashville" to present him with a NARAS membership card.

On hand for the event were chapter president Don Butler, chapter executive director Francine Anderson, Nashville membership chairman Chic Doherty and chapter treasurer Charles Fach, who also is Burns' executive record producer.

Commented Butler: "It is a natural in keeping with Burns' newfound interest in country music that he be a member of the Nashville chapter since Nashville is the home of country music."

SUN CAKES PLUG OWEN

NASHVILLE—Selected radio industry programmers across the country are discovering they can have their cake and play it, too.

More than 100 country music stations have received personalized "anniversary cakes" in a promo by Sun Records for the new Jim Owen single "Ten Anniversary Presents."

The cakes, cooked at bakeries in the stations' home cities, were delivered to music directors and their staffs at key country stations. The arrival of the cakes was preceded by "anniversary cards" announcing the record written by Owen and published by Shelby Singleton Music and House Of Love Publishing Co. in Nashville.

Tying in to the lyrics, the cakes were personalized with the call letters of the stations. The innovative promotion scheme ranged in cost, according to the markets, with some bakeries cooking and delivering the cakes for only \$6 while others charged \$20 just for the delivery.

The reaction? "It's just been knocking them dead," claimed an official instrumental in the promotion.

Wheeler's Reissue

NASHVILLE—"Deadly Earnest And The Honky Tonk Heroes," the first album by the group of the same name, has been reissued on Wheeler Records.

Nashville Scene

By KIP KIRBY

The unofficial award for "most performed opening number" may well be deserved by a song titled "Heart To Heart." The song, written by Nashville writer and former Tennessee Pull-bone guitarist David Gillon, seems to be a favorite of country performers: Roy Clark used the song as his staple opening number in live concerts (and also recorded it once several years ago as a single). Kenny Rogers opened both the 1979 CMA Awards Show and one of his television specials with it. Now, most recently, Barbara Mandrell and her sisters gave a rousing rendition of it as the opening introduction for their new tv series.

Small note of interest: Canadian artist Ronnie Prophet graced an issue of TV Guide Of Canada in mid-August. That particular copy broke all the publication's previous sales records by selling 40,000 more magazines than any other issue in its history. It's not clear whether the spectacular sales boost was due to Prophet's picture on the cover or to an unusually heavy consumer rush on new television sets—but it indicates that country music and Ronnie are hot items in our neighbor to the north.

Mickey Gilley was taping the "Toni Tennille Show" recently for his first time when he found out pal Johnny Lee was on an adjoining soundstage taping Dionne Warwick's "Solid Gold" program. When Johnny finished his appearance, he drifted over to the Tennille set to say hello and welcome his former boss. Gilley's long-time faith in the talent of Johnny Lee is said to be one of the reasons behind his success now. Gilley insisted that Lee be given a featured spot performing in "Urban Cowboy," which of course led to the overnight one-two punch of "Lookin' For Love."

Lake Tahoe's Cal-Neva Lodge is making its bid for country headliners. Freddie Hart completed a two-night engagement in the popular Nevada entertainment center. . . . These days, drawing a crowd of 26,000 fans is no small feat, but Moe Bandy accomplished it when he played the Huntsville Prison Rodeo in Texas not long ago. It was an attendance-breaker, and necessitated the box office selling an additional 1,000 tickets for standing room only to anxious fans. Later reports indicated that another 3,000 had to be turned away. . . . Also packing them in recently were Ronnie Milsap and Leon Everett who sold out the Wichita Falls Municipal Auditorium. Everette continues his current tour with an appearance at the Orange Blossom Country Music Festival in Winter Haven, Fla. Scheduled to be on the bill with him were Alabama, Loretta Lynn and Tom T. Hall.

Charly McClain may be turning into the darling of country music fans, if the reports we're getting are any indication. In her travels across the U.S. on her "Who's Cheatin' Who" promo-



RYLES' STYLE—MCA's John Wesley Ryles headlines his label's roster showcase during the recent annual DJ Convention in Nashville. The performance took place at the Opry House.

tional tour, McClain has been complimented by Richard Burton, Telly Savalas, Martin Mull and Houston Oiler Earl Campbell. And at the special invitation of John Hail, owner of the Oklahoma Stars hockey team, Charly was the halftime/post-game guest recently.

An ABC-TV special starring Larry Gatlin and the Gatlin Brothers is set to air in early spring, featuring Dottie West, Johnny Cash and Roger Miller. All of Larry's guests are entertainers who were instrumental during the Gatlins' struggling days in helping them scale to the heights of country success. Taping sites for the special will include California oil fields, the Fox Theatre and the Union Mission in Atlanta, and a game reserve owned by Johnny Cash located outside Nashville. The Gatlins have also headlined the Riviera in Las Vegas, bringing their special musical harmonies to that gaming town for a two-week stint.

Speaking of Cash, he's just finished taping a made-for-television movie, "The Pride Of Jesse Hallam." It's a CBS presentation, starring Cash, Brenda Vaccaro and Eli Wallach, and should be shown in late winter. Cash plays an illiterate coal miner who moves from rural Kentucky to Cincinnati after the death of his wife. The film portrays his adjustment to urban city life and his struggles to rear two motherless children.

Deborah Allen was one of the featured performers on the Exit/In's newly-revived Writer's Night which took place the first week in November. The singer did a solo set, including two selections off her current Capitol LP, "Nobody's Fool" and "You Never Crossed My Mind."

Chart Fax

By SHARON ALLEN

"Smokey Mountain Rain," tops Billboard's Hot Country Singles chart, making it the fourth No. 1 single for Ronnie Milsap in 1980. This could become a very successful habit. . . . "Why Don't You Spend The Night" topped the chart in March, "My Heart/Silent Night (After The Fight)," held the top position for three weeks in May, then in August, "Cowboys And Clowns/Misery Loves Company." "Smokey Mountain Rain" is also climbing the pop charts along with "Theme From The Dukes Of Hazard" and "9 To 5." Mickey Gilley claims the number 3 position with "That's All That Matters To Me," a tune that Ray Price took to 34 in 1964. Alabama slides into number 4 followed by Charley Pride at 5 Johnny Lee pulls a nice 5 place jump into the number 7 spot, followed by the Bellamy Brothers, Barbara Mandrell and Conway Twitty.

A healthy 20 space move made by Glen Campbell brings him to starred 51 with "Any Which Way You Can." Moe Bandy and new singing partner Judy Bailey move from 68 to 53. Mel McDaniel and Roger Bowling each make a 15 place move. Other prime movers include—Charley McClain, Gail Davies, John Anderson, Earl Thomas Conley, Jim Reeves, Deborah Allen, Sheila Andrews, and Fred Knoblock & Susan Anton.

T.G. Sheppard launches his latest single from starred 37, other debuts include—Willie Nelson & Ray Price at 62, Eddy Arnold at 77, Danny Wood at 80, the Atlanta Rhythm Section at 86, Pacific Steel Co. at 90 and Brenda Frazier at 92.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:
FAT N' SASSY—Pacific Steel Co.—WCBX-AM, Eden; KVOG-AM, Casper, Wyo.; WDEM-AM, Macon; WPNX-AM, Chattanooga; WSLC-AM, Roanoke; KHAK-AM, Cedar Rapids; WFAI-AM, Fayetteville; WSHO-AM, New Orleans; CKLW-FM, Detroit; WYDE-AM, Birmingham; WCMS-AM, Norfolk.

I'VE GIVEN UP GIVING IN TO THE BLUES—Brenda Frazier—WKSJ-AM, Mobile; KWMT-AM, Fort Dodge, KVOG-AM, Casper; KZUN-FM, Spokane; KYNN-AM, Omaha; WFAI-AM, Fayetteville; WHIM-AM, Providence; KOYN-AM, Billings; WKCW-AM, Warrington.

BUBBLING UNDER THE TOP 100:
 101—You Are A Liar—Whitey Shafer (Elektra)
 102—A Loser's Night Out—Jack Grayson (Koala)
 103—The Buckin' Machine—Chris LeDoux (ACS)
 104—Whiskey Heaven—Fats Domino (Warner/Viva)
 105—Song Of The South—Johnny Russell (Mercury)

LP ACTION:
 Kenny Rogers' "Greatest Hits" holds the No. 1 position on Billboard's Country LP chart for the third week. "Encore," by Mickey Gilley is the LP prime mover at superstar 33. Other prime movers include "Lookin' For Love," by Johnny Lee and "Take Me Back," by Brenda Lee.

The Bellamy Brothers debut with "Sons Of The Sun" at starred 41; Charlie Rich enters at starred 56 with "Once A Drifter" and Mel Tillis enters the chart at starred 60 with "Southern Rain."

Billboard Hot Country LPs

Survey For Week Ending 12/6/80

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	(Dist. Label)
★ 1	7	1	GREATEST HITS	Kenny Rogers, Liberty L00 1072		39	37	104	THE GAMBLER ▲	Kenny Rogers, United Artists UA-LA 934-H	
2	10	2	GREATEST HITS ●	Anne Murray, Capitol 500 12110		★ 40	46	3	TAKE ME BACK	Brenda Lee, MCA 5143	
3	16	4	I BELIEVE IN YOU	Don Williams, MCA 5133		★ 41	NEW ENTRY		SONS OF THE SUN	The Bellamy Brothers, Warner/Curb BSK 3491	
4	14	5	HONEYSUCKLE ROSE ▲	Soundtrack Columbia S236752		42	28	7	TOGETHER AGAIN	George Jones & Tammy Wynette, Epic JE 36764	
5	8	3	GREATEST HITS	Ronnie Milsap, RCA AHL1 3772		43	32	15	SOUNDTRACK	Smokey And The Bandit 2, MCA 6106	
6	11	6	THESE DAYS	Crystal Gayle, Columbia JC 36512		44	34	10	FAMILY BIBLE	Willie Nelson, MCA/Songbird 3258	
7	5	8	GREATEST HITS	The Oak Ridge Boys, MCA 5150		45	42	4	LIGHT OF THE STABLE	Emmylou Harris, Warner Bros. BSK 3484	
8	10	9	I AM WHAT I AM	George Jones, Epic JE 36586		46	49	34	GIDEON ▲	Kenny Rogers, United Artists L00 1935	
9	21	7	HORIZON ●	Eddie Rabbitt, Elektra 6E-276		47	47	33	ASK ME TO DANCE	Cristy Lane, United Artists LT 1023	
10	10	10	LOVE IS FAIR	Barbara Mandrell, MCA 5136		48	53	24	WAYLON AND WILLIE ▲	RCA AFL1-2686	
11	8	12	HELP YOURSELF	Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582		49	51	63	KENNY ▲	Kenny Rogers, United Artists LWAK 979	
12	27	13	MUSIC MAN ●	Waylon Jennings, RCA AHL1-3602		50	45	9	KILLER COUNTRY	Jerry Lee Lewis, Elektra 6E 281	
13	84	17	GREATEST HITS ▲	Waylon Jennings, RCA AHL1-3378		51	44	40	THERE'S A LITTLE BIT OF HANK IN ME	Charley Pride, RCA AHL1-3548	
14	29	11	URBAN COWBOY ▲	Soundtrack, Asylum DP 90002		★ 52	56	28	THE BEST OF DON WILLIAMS VOL. II ●	Don Williams, MCA 3096	
★ 15	4	24	LOOKIN' FOR LOVE	Johnny Lee, Asylum 6E 309		53	50	5	DREAMLOVERS	Tanya Tucker, MCA 5140	
16	26	14	MY HOME'S IN ALABAMA	Alabama, RCA AHL1-3644		54	59	56	WHISKEY BENT AND HELL BOUND	Hank Williams Jr., Elektra/Curb 6E-237	
17	14	15	PORTER AND DOLLY	Porter Wagoner and Dolly Parton, RCA AHL1 3700		55	55	2	FOLLOWING THE FEELING	Moe Bandy, Columbia JC 36789	
18	9	18	HARD TIMES	Lacy J. Dalton, Columbia JC 36763		★ 56	NEW ENTRY		ONCE A DRIFTER	Charlie Rich, Elektra 6E 301	
19	24	25	HABITS OLD AND NEW	Hank Williams Jr., Elektra/Curb 6E-278		57	60	75	FAMILY TRADITION	Hank Williams Jr., Elektra/Curb 6E-194	
20	6	22	TEXAS IN MY REAR VIEW MIRROR	Mac Davis, Casablanca NBLP 7239		58	57	20	WHERE DID THE MONEY GO?	Hoyt Axton, Jeremiah JH-5001	
21	5	21	BACK TO THE BARROOMS	Merle Haggard, MCA 5139		59	62	36	MILSAP MAGIC	Ronnie Milsap, RCA AHL1-3563	
22	21	20	THAT'S ALL THAT MATTERS	Mickey Gilley, Epic JE 36492		★ 60	NEW ENTRY		SOUTHERN RAIN	Mel Tillis, Elektra 6E 310	
23	18	19	FULL MOON ▲	The Charlie Daniels Band, Epic FE 36571		61	54	6	DRUNK & CRAZY	Bobby Bare, Columbia JC 36785	
24	13	16	RAZZY	Razzy Bailey, RCA AHL1 3688		62	52	26	YOUR BODY IS AN OUTLAW	Mel Tillis, Elektra 6E-271	
25	7	27	SONGS I LOVE TO SING	Slim Whitman, Epic JE 36768		63	65	24	OUTLAWS	Waylon Jennings, RCA AFL1-1321	
26	25	23	SAN ANTONIO ROSE	Willie Nelson and Ray Price, Columbia 36476		64	69	12	NO ONE WILL EVER KNOW	Gene Watson, Capitol ST 12102	
27	17	29	10th ANNIVERSARY	The Statler Brothers, Mercury SRM1 5027		65	68	28	MILLION MILE REFLECTIONS	The Charlie Daniels Band, Epic JE 36751	
28	135	30	STARDUST ▲	Willie Nelson, Columbia JC 35305		66	63	32	THE WAY I AM	Merle Haggard, MCA 2339	
29	28	26	ROSES IN THE SNOW	Emmylou Harris, Warner Bros. BSK 3422		67	64	10	TEXAS BOUND AND FLYING	Jerry Reed, RCA AHL1 3771	
★ 30	6	36	REST YOUR LOVE ON ME	Conway Twitty, MCA 5138		68	58	3	CHRISTMAS WITH SLIM WHITMAN	Slim Whitman, Epic JE 36847	
31	6	31	ALWAYS	Patsy Cline, MCA 3263		69	72	37	COAL MINER'S DAUGHTER	Soundtrack, MCA 5107	
32	56	33	THE BEST OF EDDIE RABBITT ●	Elektra 6E 235		70	73	83	BLUE KENTUCKY GIRL	Emmylou Harris, Warner Bros. BSK 3418	
★ 34	2	38	ENCORE	Mickey Gilley, Epic JE 36851		71	61	4	DON'T IT BREAK YOUR HEART	Con Hunley, Warner Bros. BSK 3474	
35	150	34	TEN YEARS OF GOLD ▲	Kenny Rogers, United Artists UA-LA 835-H		72	66	40	TOGETHER ●	The Oak Ridge Boys, MCA 3220	
36	105	40	WILLIE AND FAMILY LIVE ▲	Willie Nelson, Columbia KC 2-35642		73	67	56	CLASSIC CRYSTAL	Crystal Gayle, United Artists L00-982	
37	15	35	SMOOTH SAILIN'	T.G. Sheppard, Warner/Curb BSK 3423		74	70	22	GREATEST HITS	Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488	
38	24	41	FRIDAY NIGHT BLUES	John Conley, MCA 3246		75	43	14	ELVIS ARON PRESLEY	Elvis Presley, RCA CLP8-3699	
39	5	39	LOOKIN' GOOD	Loretta Lynn, MCA 5148							

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Finns Advance Against Piracy

HELSINKI—The purposeful and extensive antipiracy campaign being carried out at industry level in Finland is paying off, one major recent event being the confiscation by police of 4,000 Singapore-produced albums, following a tip from a retailer here.

The drive, initiated by copyright society TEOSTO and by Aani-ja Kuvatalennetuottajat, the Finnish division of the International Federation of Producers of Phonograms and Videograms (IFPI), is also producing a law suit against three importers and two distributors involved in Singapore imports.

Says Arto Alaspas, IFPI spokesman: "Customs statistics show that some 10,000 albums have been recently imported into Finland from Singapore. So far we've only nabbed 40% of the total. Artists represented in the haul include Abba and U.K. group the Rubettes."

According to Alaspas, the inflow of cut-outs, deletions, a range of "dubious" material and direct imports in general has increased alarmingly in recent years. As part of the fightback, the Finnish record industry is raising the question of "protective import duties" with the government.

"Around 55% of all imports are by non-IFPI members, mail-order firms, chain-stores and other concerns, and the prices are staggeringly low," says Alaspas.

Abuses Head Malay Agenda

By CHRISTIE LEO

KUALA LUMPUR—The Malaysian Assn. of Phonogram Producers and Distributors (MAPPD) will host its first major seminar at this city's Regent Hotel Wednesday (12).

Attendance is expected to be around the 100 mark, including retailers and others closely aligned with the industry.

The closed-door session (admission is by invitation only) will discuss several pertinent topics to illustrate the need to fully legitimize this piracy-plagued marketplace.

The meeting is expected to enlighten many industryites, particularly retailers, as to how piracy—if not curbed now—will eventually harm even further this potentially lucrative market for both local and international repertoire.

The five papers to be presented at the confab will deal with the production of records, this topic handled by Mrs. S.P. Beh, chairperson of the MAPPD and general manager of EMI; artist development and its role in the industry, by Frankie Cheah, vice chairman of the MAPPD and general manager of WWA; the artist's role in the music industry, by Sudirman Arshad, an EMI recording artist; role of the mass media, by the Straits Times entertainment head, Patrick Yeoh; and the Copyright Act and its effect on the music industry, by Wong Sai Fong, who will represent the MAPPD's counsel, V.L. Kandan, in his absence.

"The seminar hopes to achieve some measure of sympathy and consideration in its efforts to eliminate piracy fully and create a competitive and legitimate market," comments Michael Chong, secretary of the MAPPD and general manager of Cosdel, local licensee for RCA. "We

(Continued on page 40)



TRIUMPHANT MOMENT—Mary MacGregor performs "What's The Use," winning U.S. entry at this year's Yamaha World Popular Song Contest, staged Nov. 14-16 at Tokyo's Nippon Budokan Hall. MacGregor also collected the award for most outstanding foreign performer at the event.

Labels, FM Stations Clash Over Royalties

By GLENN A. BAKER

SYDNEY—A head-on collision is looming between 15 Australian record companies and the seven new commercial FM radio stations over the question of royalties payable to the former for the broadcast of recorded product.

The labels, acting together as a corporate body titled Phonographic Performance Co. of Australia Ltd., are requesting a licensing fee of not less than 1% of each station's gross earnings.

This is less than the readily accepted 1½% royalty paid by all stations to the Australasian Performing Rights Assn. (APRA), and subsequently distributed to songwriters and music publishers.

The broadcasters are resisting the demand, and have made an unsuccessful move to be included in an existing arrangement between the record companies and AM radio.

This pact, long deemed to be unsatisfactory by the labels (and once the cause of a bitter four-month radio ban on British and Australian recordings), waives copyright payments in return for unstated amounts of free advertising time on every commercial AM station in the country.

The FM stations recently withdrew their applications to the Australian Copyright Tribunal to become a party to what Phonographic Performance describes as "an alleged licensing scheme," after the latter organization's counsel successfully argued before the Tribunal that such an application was wrong in law, being as the Copyright Act does not make any provision for licensing schemes for broadcast royalties.

Earlier, Phonographic Perform-

ance applied to become a party to applications being made to the Tribunal to determine the royalty rate payable. It was joined by Actors & Announcers Equity and the Musicians Union.

The Tribunal's Sir Nigel Bowen then gave leave to each of the three bodies to participate in the determination.

While it appears that the record companies have won the first round, the FM stations are far from conceding defeat and are currently drawing up new submissions. This is being carefully monitored by AM stations who are not keen to see upset the rather advantageous arrangement they have had with the companies for many years.

However, while the companies find it difficult to argue with the exposure value of high rotation airplay on high rating AM stations, they are not prepared to freely provide programming to low-rating FM stations. They have moved swiftly and decisively ensure a far better deal than they are currently getting from AM. Having lost the recent Tribunal battle on mechanical royalty increase to music publishers, they have absolutely no intention of letting this one slip through their fingers.

It is expected that the Copyright Tribunal will commence hearing the matter in May. The stations were granted interim licenses by Phonographic Performance to enable them to go to air and these will be extended, provided the stations keep accurate logs of all material played, until the royalty figure has been determined by the Tribunal.

Until this time, neither side is willing to make any public comment on the matter.

Vanwarmer Visits Orient

NEW YORK—Bearsville recording artist Randy Vanwarmer embarks upon a three-venue, five-show promotional tour of Japan and Hong Kong from Tuesday (2). The trip, his first to those territories, is to boost his new album, "Terraform."

The singer plays two 2,000-seat halls in Tokyo Fri.-Sat. (5-6), and will also undertake television and radio promotion chores, plus press interviews. Prior to his arrival, FM Tokyo airs Vanwarmer's August concert at the Bottom Line, New York.

While in Hong Kong, the Bearsville artist will play two concerts,

and appear on tv to collect a gold award for local sales of his first album, "Warmer."

Bearsville is distributed by CBS/Sony in both Japan and Hong Kong.

Accompanying Vanwarmer to both countries will be his producer, Brian Briggs, who will be playing guitar on the tour. Briggs is also a Bearsville artist in his own right, and CBS/Sony will be releasing his "Brian Damage" album later this month.

Vanwarmer has just completed a promotion tour of Europe, visiting Italy, Spain, Germany, Denmark, Holland, Britain and Portugal.

VIA HOLLAND

U.K. Industry Frets Over Cheap Imports

LONDON—The record industry here is worried anew about voluminous quantities of cheap imports, manufactured in North America but shipping into the U.K. via Holland.

The product is being stamped for legal sale in Holland by the local mechanical right society, STEMRA, and then shipped across the English Channel.

This two-stage importing of North American pressings does not seem bound by any specific legal rulings—Holland and Britain are both members of the European Economic Community—though record companies are looking at their rights in this regard.

Arista/Ariola here has already warned of "all appropriate legal action" against anyone importing its product without due authority. Its specific concern at present is Barry Manilow's new "Barry" album, import copies of which are available to U.K. retailers at around \$2.35 less than the price it would normally cost them.

Publishers are concerned, too. Dennis Collopy, managing director of Riva Music, says, "I've just returned from a visit to Holland, and I now advise all U.K. retailers and wholesalers that we've not granted mechanical licenses in respect of the compositions on the new Rod Stewart album, 'Foolish Behaviour,' in several territories outside the U.K."

"Therefore, we're saying that dealers, both retail and wholesale, should exercise extreme caution in buying albums emanating from sources outside the U.K., because we're going to take all necessary steps to protect our rights."

The retail viewpoint is understandably different, and some dealers are taking a similar tough stance

in favor of what they see as their rights.

Typical are the remarks of Warren Goldberg of Warrens Records here: "To those concerned, I'm saying that my company is selling openly imports of albums by Blondie, David Bowie and Barry Manilow, and they are retailing at nearly one pound (\$2.35) below the dealer price."

Goldberg's belief is that the

(Continued on page 40)

Chart Hype Spurs Code

LONDON—Stung by recent allegations in the media here about chart hyping, the British Phonographic Industry has come up with a revised and toughened "code of conduct" for its member record companies.

This latest and very determined effort to cut out chart fraud comes first in a draft document which BPI members are now considering. Comments are solicited, and a final version should be drawn up before Christmas for implementation as from the start of 1981.

An ultimate penalty for offending companies would be expulsion from the BPI, the industry's watchdog organization.

Though the new code is on a "secret list," it's said to urge the appointment of independent inspectors to check out future allegations of chart hyping: strict limitation of salesmen's "free gifts" to retailers to perhaps six albums per store, and other gift items to no more than \$250 a month; and a cutback on bonus payments to representatives for chart action results.

Filipinos Increase Prices 8-14%; LPs Not Touched

By CES RODRIGUEZ

MANILA—As anticipated, the Philippine Assn. of the Record Industry (PARI) raised record prices a few months after the expected increase in oil prices materialized last July.

The new rates, which took effect immediately after the general readjustment in wages, covered all products except albums. PARI president Danilo Olivares said that the industry remains capable of generating a comfortable margin of profit on the old price of LPs.

Retail prices have been raised slightly higher than wholesale prices to encourage dealers to stock products. Singles rose by an average of 8%, 8-tracks by 12% and cassettes by 14%.

The big leap in cassette prices came as a surprising move. Despite the recent successes of the PARI in its antipiracy programs, the sale of illegal tapes, priced much lower than legitimate products, remains rampant in small record outlets.

"It's just a risk we'll have to take," said Olivares. "The manufacturing costs of cassettes have exceeded those of albums and the industry can't afford to absorb the losses any longer." Despite the unfair competition offered by pirates, sales of legit tapes have started outnumbering album sales, two to one.

Although prices are supposed to be uniform in all record outlets, the PARI has agreed to allow members of the Philippine Record Dealers Assn. (PREDA) to sell products, including albums, at slightly higher rates than the PARI-approved prices.

PREDA members, which are made up mostly of small non-consignment outlets throughout the country, have suffered a slowdown in sales with the recent rise of the big, volume-stocking, extensively cataloged consignment outlets in supermarkets, department stores and shopping malls.

"The increase for PREDA members is just to maintain the uniformity of prices and avoid violations," said PREDA secretary Danny Alfonso. Customers of small record bars are in the habit of haggling, explained Alfonso, and sales have become dependent on discounts, no matter how small.

According to Olivares, the agreement with PREDA was reached after the PARI got wind of reports that several PREDA members were upsetting the standard price scale by underpricing products. Just before the new rates were put to effect, PARI called a meeting between officials of both organizations, in which the new scheme was discussed and approved.

PERMITS SCARCE

Problems With Rock Persist In Mexico

By MARV FISHER

MEXICO CITY—Rock'n'roll in Mexico still persists, but it is doubtful it will reach a loud crescendo in the Federal District, at least in the very near future.

Although Police opened and performed in the newly refurbished, 3,000-seater (cabaret-theatre style) of the Hotel De Mexico last Nov. 15, it was on a controlled basis, indoors and in a manner discouraging any possibilities of disturbances by the mass public.

The Police event, promoted through longtime New York/Mexico impresario Mario Olmos, had a flat ticket scale of 1,000 pesos (slightly over \$40) for the show and buffet dinner. It met with the approval of the authorities.

But a little more than a week earlier, another rock'n'roll attraction, Johnny Winter, found himself without a venue when officials in the nearby state of Morelos pulled all permits less than 48 hours prior to the performance.

The main reason which was given to promoters David Tame and Jorge Howard was reportedly to avoid mass use of drugs in an outdoor location.

Undaunted by the results of the shuttering of the concerts (scheduled for two successive nights, Nov. 7-8), which saw a clash between law enforcement officers and youths in an around the site at the former Temixco Hacienda (below Cuernavaca), the pair of young impresarios went ahead and made arrangements for another site, further away from the Federal District.

International Briefs

● SINGAPORE—The first public rock concert in China was held recently in the port city of Tianjin, 82 miles southeast of Peking, and according to reports reaching here, it was a success. An audience of about 2,400 Chinese of all ages flocked to the French-built auditorium now called the Cultural Palace, to watch Japanese group Godeigo. The show was conceived in January to mark the second anniversary of the Sino-Japanese friendship treaty. Reports from the city quoted one 20-year-old Chinese as saying, "It's just too good. But China will require a bit more time to really accept rock music."

● TOKYO—Ambassadors to Japan from the U.S., Russian, Britain and France, as well as top political and business leaders, were among the 900 guests who attended the opening celebrations Nov. 4-5 for the Club House 33, located in the second basement of the new Serina Village building in this city's Roppongi area. The club is a joint enterprise of international whisky producer Suntory and Watanabe Productions, the biggest talent agency in Japan. Kokichi Yasui, general manager of the venue, put its cost at around \$1.8 million, including some \$657,000 for furnishings and interior decorations. Local jazz singers will be performing at the club every night (it has a three-piece house band), and top names such as Sadao Watanabe, Terumasa Hino and Eiji Kitamura will appear at weekends as part of a "Club House 33" program which will be broadcast live over Radio Kanto.

At the latest report, Howard and Tame were publicizing for Winter to appear in the Pachuca soccer stadium. Seating capacity there was estimated at 20,000. Price scaling for another two concerts was approximately the same they had it for Temixco: a flat 200 pesos (over \$8) per person.

"I had no idea it could be true when the Morelos government stopped us from holding the concerts," cites Tame, "but it was. Consequently, we suffered staggering financial losses.

"Whatever their (the Morelos state government's) reasons, it turned out to be a bad decision. First of all, it was at the last minute. Secondly, it demonstrated further frustration for the youth of the country," he opined.

"One day we're going to make a breakthrough which will give the young public a steady diet of what they want. Something which will be considered healthy, rather than being restrictive," adds Tame's partner, Howard.

The Winter rescheduling is set for the weekend of Dec. 5, and according to the promoters, "we expect to do even better than what we, in fact, did have for Temixco." Boletronic, the city-wide computerized ticket service for such events, reported approximately 1½ million pesos (some \$60,000) worth of tickets had been sold in advance.

Consequently, youngsters who had paid ahead of time—and had tickets in hand—were incensed when the authorities told them "no show tonight." And with close to 10,000 hanging around, it triggered the disturbance.

Meanwhile, some 400 miles due west, Earth, Wind & Fire were winding up their Latin American tour in Guadalajara, the second major city of the nation. More than 18,000 reportedly paid their way into the Jalisco soccer stadium at 200 pesos per but there was a slight problem there, as well.

Newspaper reports from Guadalajara stated that because of the late arrival for the concert (Nov. 7) of the band, there was damage inside the stadium and fines were imposed.

But impresario Bob Lerner, a longtime presenter of legit musicals and jazz and classical concerts, flatly denied any such occurrence. "It was a routine infraction of the law which we gladly paid for being late" (he did not reveal the amount) "and when I read what had taken place I already was sitting back here in Mexico City."

As for the overall results of the Earth, Wind & Fire performances (Nov. 2 in Monterrey), "It was just OK. I don't know what to say about bringing in such high-powered attractions in the future," he remarked.

Lerner, a resident of Mexico for more than 25 years and whose basic business is dubbing of American tv shows into Spanish for the entire Latin American marketplace, would not comment on the matter of no permits for the Federal District.

"That's their ruling now and I'm not about to fight it," he opines. Contract for Earth, Wind & Fire originally had been set for two concerts, plus an option for one more. Lerner had hopes that there would be a change of policy prior to the departure of the rock group, but it never worked out.



Photo courtesy of The Bangkok Post

Femmes Fatale: Thai band Mighty Queen, pictured here during a recent tour with New Wave, performs its own brand of rock'n'roll.

Local Bands Scoring In Thailand Concerts

Billboard's Australian correspondent, Glenn A. Baker, has recently been travelling through Asia, and is filing a series of reports from the region's music markets. This, his third dispatch, is from Thailand.

BANGKOK—The gradual demise of disco in Thailand over the past year has opened the door for a thriving and progressive local band scene.

British and American new wave rock is being embraced by young Thai bands, and regular large-scale concerts are enjoying full houses.

The man behind the new boom is Prasert Thiramanon, owner of Music Lovers, considered by many here to be Bangkok's best record store for up-to-date international product.

Prasert presented a concert at the Coliseum Theatre in early September featuring New Wave, the Fox, Burns and Mighty Queen. At 50 baht (\$2.50) admission, the show drew 2,500.

A few days later, the highly popular British act, the Ian Mitchell Band, drew less than 1,500 in Bangkok, emphasizing the strong acceptance of domestic talent among younger audiences.

November saw Prasert stage a second major concert, this time at the Thammasat University, featuring performances by Kaleidoscope, the Fox and Triangle Lake. The show was recorded for a live album/tape

release on Music Lovers' own label, with recording handled through a sophisticated 24-channel desk.

Music Lovers is investing heavily in young Thai music. Prasert has interested sufficient investors to begin construction of a state-of-the-art 24-track studio, costing \$250,000. When the facility is complete, he plans to record young rock bands and establish a full distribution system throughout the country.

Already, he has begun presenting his shows up country, generally in universities. Each show costs an average 20,000 baht (\$1,000) to stage.

Equipment shortages represent the main problem facing the young bands. Mighty Queen, a dynamic, all-girl outfit which renders volatile versions of Blondie's "One Way Or Another" and Suzie Quatro's "Mind Demon," are forced to borrow guitars from the male band, New Wave, when it plays major shows. Accordingly, Mighty Queen plays support to the latter, recently completing a jaunt through the northern areas of Lampang and Chiang Mai.

All the new acts are basically reformed disco bar bands, which once inhabited the multitude of tourist hotels in this city. All are unanimous that they're a great deal happier with their new direction than with mindless duplication of the "Saturday Night Fever" soundtrack eight hours each night.

Kenya Restricting Imports

By RON ANDREWS

NAIROBI—In a move to stem the flow of foreign reserves from the drought-stricken Kenya, the Central Bank here has temporarily suspended the allocation of all but the most essential licenses for the importation of goods or materials not readily available within the country.

Having an agricultural base to the economy means that Kenya is highly reliant upon imported goods,

and the current clampdown has caused shortages in all areas, and is likely to restrict trade even further than the current depression already has.

The managing director of East African Records, Hans Kinzl, is pleased on the one hand because imported records, which have seriously affected his pressing figures, have been stopped.

On the other hand, he fears for the short-term future of the factory, since no licenses for raw materials have been approved by the Central Bank, and the Christmas period is expected to absorb a great deal of any strategic reserves of such materials the factory may have.

Unless the licenses begin to come soon, there is a strong possibility of a total market reliance upon pirated cassette material, and soaring prices for the few records that may be available.

It is possible, however, that the problem with licensing will be as short-lived as similar closures have been, and that the record industry will carry on as usual.

Cheap Imports

● Continued from page 39

record companies in general are to blame. He says, "If you like, I'm sort of a Freddie Laker of the record retail trade. There are record companies who don't give a damn for the dealer, the wholesaler or the customer. They have only themselves to blame for the import position as it is at the moment."

Goldberg's estimate is that up to 50,000 albums come into the U.K. each week from Holland, though they also come from France, Germany and other territories.

Promoter Mastering Formula

MEXICO CITY—Finding the formula to present rock in this country without problems has been elusive for most promoters (see separate story). But Mario Olmos, formerly associated with Sid Bernstein in New York, has apparently come up with the right ingredients to make it work.

Via a lot of advance hoopla through the facilities of Channel 13, the government video outlet, partnered with Olmos, an unusual showcasing of rock was unveiled in a mammoth salon (seating capacity 4,000) of the Hotel De Mexico Nov. 15, with the Police as the star attraction.

Everything went according to plan: control of youths in an exclusive arena; enough gross monies to make it all worthwhile for the impresarios; one-price structure in a theatre-cabaret seating arrangement (1,100 pesos, about \$48, including tax); and approval by the local authorities supervising such events, the Departamento de Espectaculos.

Although the "one-show only" event did not hit capacity, it came relatively close with nearly 3,000 paying the maximum tariff. That meant in round figures a total gross of around three million pesos (over \$130,000).

"That's not too bad for starters," comments the bespectacled Olmos, "especially when you have to consider we did not run into any problems of being cancelled out." He also emphasizes that there was no incidents of violence "nor suspicions of drug usage in the hall."

One of the major objections by authorities here is having rock being performed in open air structures, i.e. the 50,000 seating capacity INDE Stadium and the 100,000-plus Azteca Stadium. "The crowds of youths likely to surge towards such a site could create a massive control problem," cites Olmos.

Early last summer when Deep Purple and supporting rock groups appeared at INDE, it did create a massive incident of traffic jams and damage in the streets. Some 50,000 aficionados converged on the stadium for that one.

A big surprise at the Hotel De Mexico (a white elephant, 1,000-room structure which has been standing practically dormant for around 15 years) is that the enthusiasm for the "new wave" Police was at a maximum decibel of excitement. "The group never realized the Mexican kids were 'so up' on such contemporary sounds," the veteran Olmos adds.

Despite exceptional interest on the part of the record label A&M (released here via CBS/Columbia), Olmos is inclined not to seek financial promotional support from them.

(Continued on page 42)

Malay Confab

● Continued from page 39

also hope to gain the confidence of our retailers by explaining our viewpoints."

In conjunction with the seminar, the association will also award a cash prize of \$470 to Tan Kian Lock, for his winning entry in the MAPPD logo contest, which was open to the public three months ago.

Malaysia's deputy minister of trade and industry, Datuk Lew Sip Hon, who has closely followed the progress of the local music business, will open the seminar.

Billboard® Hits Of The World™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music Week)
As of 11/29/80
SINGLES

This Week	Last Week	Song	Artist
1	2	SUPER TROUPER	Abba, Epic
2	1	THE TIDE IS HIGH	Blondie, Chrysalis
3	4	I COULD BE SO GOOD FOR YOU	Dennis Waterman, EMI
4	6	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century
5	5	FASHION	David Bowie, RCA
6	3	WOMAN IN LOVE	Barbra Streisand, CBS
7	12	CELEBRATION	Kool & Gang, De-Lite
8	13	STARTING OVER	John Lennon, Geffen
9	23	BANANA REPUBLIC	Boomtown Rats, Ensign
10	11	THE EARTH DIES SCREAMING	UB40, Graduate
11	19	TO CUT A LONG STORY SHORT	Spandau Ballet, Reformation/Chrysalis
12	31	EMBARRASSMENT	Madness, Stiff
13	9	ENOLA GAY	Orchestral Manoeuvres In The Dark, Dindisc
14	7	SPECIAL BREW	Bad Manners, Magnet
15	30	DO YOU FEEL MY LOVE	Eddie Grant, Ensign
16	14	SAME OLD SCENE	Roxy Music, Polydor
17	22	PASSION	Rod Stewart, Riva
18	18	I'M COMING OUT	Diana Ross, Motown
19	8	DOG EAT DOG	Adam & Ants, CBS
20	26	I LIKE WHAT YOU'RE DOING TO ME	Young & Co., Excalibur
21	10	WHAT YOU'RE PROPOSING	Status Quo, Vertigo
22	15	ACE OF SPADES	Motorhead, Bronze
23	NEW	ROCK 'N' ROLL AIN'T NOISE	POLLUTION, AC/DC, Atlantic
24	16	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey, RCA
25	34	LADY	Kenny Rogers, United Artists
26	40	DON'T WALK AWAY	Electric Light Orchestra
27	20	SUDDENLY	Olivia Newton-John, Jet
28	17	WHEN YOU ASK ABOUT LOVE	Matchbox, Magnet
29	36	LONELY TOGETHER	Barry Manilow, Arista
30	25	ONE MAN WOMAN	Sheena Easton, EMI
31	NEW	LOVE ON THE ROCKS	Neil Diamond, Capitol
32	28	LOVING JUST FOR FUN	Kelly Marie, Calibre
33	NEW	KISS ON MY LIST	Daryl Hall & John Oates, RCA
34	27	D.I.S.C.O.	Ottawan, Carrere
35	NEW	THERE'S NO ONE QUITE LIKE GRANDMA	St. Winifred's School Choir, MFP
36	32	BOURGIE BOURGIE	Gladys Knight & Pips, CBS
37	21	ALL OUT OF LOVE	Air Supply, Arista
38	35	FALCON	Rah Band, DJM
39	33	THE NIGHT, THE WINE AND THE ROSES	Liquid Gold, Creole
40	NEW	GIRLS CAN GET IT	Dr. Hook, Mercury

ALBUMS

1	1	SUPER TROUPER	Abba, Epic
2	2	GUILTY	Barbra Streisand, CBS
3	NEW	AUTOAMERICAN	Blondie, Chrysalis
4	7	FOOLISH BEHAVIOUR	Rod Stewart, Riva
5	5	NOT THE 9 O'CLOCK NEWS	Various, BBC
6	4	ZENYATTA MONDATTA	Police, A&M
7	33	CHART EXPLOSION	Various, K-tel
8	3	KINGS OF THE WILD FRONTIER	Adam & Ants, CBS
9	10	COUNTRY LEGENDS	Various, Ronco
10	8	MANILOW MAGIC	Barry Manilow, Arista
11	12	MAKING WAVES	Nolans, Epic
12	6	HOTTER THAN JULY	Stevie Wonder, Motown
13	NEW	INSPIRATION	Elvis Presley, K-tel
14	27	DOUBLE FANTASY	John Lennon, Geffen
15	9	ACE OF SPADES	Motorhead, Bronze
16	13	RADIO ACTIVE	Various, Ronco
17	21	THE LOVE ALBUM	Various, K-tel
18	22	THE JAZZ SINGER	Neil Diamond, Capitol
19	28	AXE ATTACK	Various, K-tel
20	18	ABSOLUTELY	Madness, Stiff
21	14	THAT'S ORGANIZATION	Orchestral Manoeuvres In The Dark, Virgin
22	20	GOLD	Three Degrees, Ariola
23	16	SCARY MONSTERS	David Bowie, RCA
24	19	THE RIVER	Bruce Springsteen, CBS
25	NEW	BARRY	Barry Manilow, Arista
26	11	THE STRONG ARM OF THE LAW	Saxon, Carrere
27	15	LITTLE MISS DYNAMITE	Brenda Lee, Warwick
28	24	LIVE	Eagles, Asylum
29	NEW	THE BLACK ALBUM	Damned, Chiswick

30	17	LIVE IN THE HEART OF THE CITY	Whitesnake, United Artists
31	25	FLESH AND BLOOD	Roxy Music, Polydor
32	23	SIGNING OFF	UB40, Graduate
33	26	JUST SUPPOSIN'	Status Quo, Vertigo
34	31	THE VERY BEST OF ELTON JOHN	K-tel
35	NEW	GAUCHO	Steely Dan, MCA
36	30	NEVER FOREVER	Kate Bush, EMI
37	NEW	20 NO. 1 HITS	Brotherhood of Man, Warwick
38	35	REGGATTA DE BLANC	Police, A&M
39	32	GIVE ME THE NIGHT	George Benson, Warner Bros.
40	NEW	MASTERWORKS	Various, K-tel

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 11/29/80
SINGLES

This Week	Last Week	Song	Artist
1	1	WOMAN IN LOVE	Barbra Streisand, Columbia
2	3	DREAMING	Cliff Richard, EMI
3	4	HIT ME WITH YOUR BEST SHOT	Pat Benatar, Chrysalis
4	6	LADY	Kenny Rogers, United Artists
5	2	THE WANDERER	Donna Summer, Geffen
6	7	DON'T STAND SO CLOSE TO ME	Police, A&M
7	13	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
8	12	(Just Like) STARTING OVER	John Lennon, Geffen
9	10	I GOT YOU	Split Enz, A&M
10	5	ANOTHER ONE BITES THE DUST	Queen, Elektra
11	16	HUNGRY HEART	Bruce Springsteen, CBS
12	11	SHE'S SO COLD	Rolling Stones, Rolling Stones
13	8	REAL LOVE	Doobie Brothers, Warner Bros.
14	15	WHIP IT	Devo, Warner Bros.
15	NEW	LOVE ON THE ROCKS	Neil Diamond, CBS
16	9	HE'S SO SHY	Pointer Sisters, Planet
17	14	JESSE	Carly Simon, Warner Bros.
18	17	LOOK WHAT YOU'VE DONE TO ME	Boyz Scaggs, Columbia
19	NEW	NEVER BE THE SAME	Christopher Cross, WEA
20	NEW	WASN'T THAT A PARTY	Rovers, CBS

ALBUMS

1	1	GUILTY	Barbra Streisand, Columbia
2	2	THE GAME	Queen, EMI
3	3	THE RIVER	Bruce Springsteen, Columbia
4	4	ZENYATTA MONDATTA	Police, A&M
5	5	CRIMES OF PASSION	Pat Benatar, Chrysalis
6	9	GREATEST HITS	Kenny Rogers, Capitol
7	6	PARIS	Supertramp, A&M
8	8	TRUE COLORS	Split Enz, A&M
9	NEW	SCARY MONSTERS	David Bowie, RCA
10	10	DIANA	Diana Ross, Motown

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/1/80
SINGLES

This Week	Last Week	Song	Artist
1	1	SANTA MARIA	Roland Kaiser, Hansa
2	2	WOMAN IN LOVE	Barbra Streisand, CBS
3	3	SANTA MARIA	Oliver Onions, Polydor
4	17	SUPER TROUPER	Abba, Polydor
5	4	WHAT YOU'RE PROPOSIN'	Status Quo, Vertigo
6	8	ANOTHER ONE BITES THE DUST	Queen, EMI
7	6	FEELS LIKE I'M IN LOVE	Kelly Marie, PRT
8	5	UPSIDE DOWN	Diana Ross, Motown
9	7	JOHN AND MARY	Robert Palmer, Island
10	11	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
11	10	TEN O'CLOCK POSTMAN	Secret Service, Strand
12	9	MASTER BLASTER	Stevie Wonder, Motown
13	14	MATADOR	Garland Jeffreys, A&M
14	19	EL DORADO	Goombay Dance Band, CBS
15	18	MY OLD PIANO	Diana Ross, Motown
16	16	CHILDREN OF PARADISE	Boney M, Hansa
17	13	DREAMIN'	Cliff Richard, EMI
18	12	ASHES TO ASHES	David Bowie, RCA
19	15	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet

20	20	BABOOSHKA	Kate Bush, EMI
21	24	ES GEHT UM MEHR	Howard Carpendale, EMI
22	21	WEIL ES DICH GIBT	Peter Maffay, Metronome
23	NEW	PASSION	Rod Stewart, Warner Bros.
24	NEW	THE TIDE IS HIGH	Blondie, Chrysalis
25	27	FIRE ON THE WATER	Orlando Riva Sound, Ariola
26	NEW	LEB WOHL	Michael Holm, RCA
27	NEW	CELEBRATION	Kool & Gang, De-Lite
28	23	LATE AT NIGHT	Maywood, CNR
29	NEW	WHEN YOU ASK ABOUT LOVE	Matchbox, Magnet
30	25	DON'T STAND SO CLOSE TO ME	Police, A&M

ALBUMS

1	1	JAMES LAST SPIELT ROBERT STOLZ	James Last, Polydor
2	2	TRAEUMEREIEN 2	Richard Clayderman, Telefunken
3	5	ROCK SYMPHONIES	London Symphony Orchestra, K-tel
4	4	REVANCHE	Peter Maffay, Metronome
5	3	THE TURN OF A FRIENDLY CARD	Alan Parsons Project, Arista
6	14	SUPER TROUPER	Abba, Polydor
7	11	GUILTY	Barbra Streisand, CBS
8	6	BEAUTIFUL MOMENTS	Carpenters, K-tel
9	9	XANADU	Soundtrack, Jet
10	8	MAKING MOVIES	Dire Straits, Vertigo
11	7	ZENYATTA MONDATTA	Police, A&M
12	10	PARIS	Supertramp, A&M
13	12	NEVER FOREVER	Kate Bush, EMI
14	13	UNVERGESSEN	Mario Lanza, RCA
15	17	TRAEUMEREIEN	Richard Clayderman, Telefunken
16	NEW	HOTTER THAN JULY	Stevie Wonder, Motown
17	16	CHANCE	Manfred Mann's Earthband, Bronze
18	15	JUST SUPPOSIN'	Status Quo, Vertigo
19	19	THE AMERICAN SUPERSTAR	Kenny Rogers, Arcade
20	NEW	DIANA	Diana Ross, Motown

JAPAN

(Courtesy Music Labo)
As of 12/1/80
SINGLES

This Week	Last Week	Song	Artist
1	2	KOIBITO YO	Mayumi Itsuwa, CBS/Sony (People/PMP)
2	1	DANCING SISTER	Nolans, Epic (PMP)
3	3	KAZE WA AKIIRO	Seiko Matsuda, CBS/Sony (Sun)
4	6	AI WA KAGERO	Gamu, Teichiku (Yamaha)
5	NEW	ICHIE	Momoe Yamaguchi, CBS/Sony (Tokyo)
6	4	JINSEI-NO-SORA KARA	Chiharu Matsuyama, North (STV Pack)
7	15	OSAKA SHIGURE	Harumi Miyako, Columbia (Sun)
8	7	HITORI JOUZO	Miyuki Nakajima, Aard Vark (Yamaha)
9	14	KOI NO HAPPY DATE	Nolans, Epic (PMP)
10	12	MR. BLUE	Junko Yagami, Discmate (Yamaha/PMP)
11	5	WATASHI WA PIANO	Mizue Takada, Teichiku (Burning/PMP)
12	9	SEXY NIGHT	Junko Mihara, King (Burning)
13	8	HATTOSHITE GOOD	Toshihiko Tahara, Canyon (Janny's)
14	11	WAKASA NO KATARUSISU	Hiromi Go, CBS/Sony (Burning)
15	16	SUPPAI KEIKEN	Yumi Takigawa, Victor (Tanaka Promo)
16	17	FUTARI ZAKE	Miyuki Kawanaka, Teichiku (OBC/JCM)
17	13	AKAI UMBRELLA	Monte & Brothers, Philips (PMP)
18	18	BRANDY GLASS	Yujiro Ishihara, Teichiku (Ishihara)
19	10	PURPLE TOWN	Junko Yagami, Discmate (Yamaha/PMP)
20	NEW	KAETTE KOIYO	Kazuko Matsumura, Victor (Victor)

ALBUMS

1	NEW	KOGARASHI NI DAKARETE	Chiharu Matsuyama, News
2	2	KOIBITO YO	Mayumi Itsuwa, CBS/Sony
3	1	THE BEST	Junko Yagami, Discmate
4	NEW	DENSETSU KARA SHINWA E	Momoe Yamaguchi, CBS/Sony
5	3	DANCING SISTERS	Nolans, CBS/Sony
6	NEW	WE ARE	Off Course, Toshiba-EMI
7	4	INSHOUHA	Masashi Sada, Free Flight
8	5	ASIA NO KATASUMI DE	Takuro Yoshida, FL
9	9	GUILTY	Barbra Streisand, CBS
10	7	SEXY NIGHT	Junko Mihara, King
11	8	SOYOKAZE-NO-ANGEL	Cheryl Ladd, Toshiba-EMI

12	6	XANADU	Soundtrack, Jet
13	NEW	LIVE	Eagles, Asylum
14	NEW	KOI-NO-HAPPY DATE	The Nolans, Epic
15	10	THIS IS MY TRIAL	Momoe Yamaguchi, CBS/Sony
16	NEW	HOTTER THAN JULY	Stevie Wonder, Motown
17	12	FACES	Earth Wind & Fire, Arc/Columbia
18	11	DRINK	Juicy Fruits, Columbia
19	15	SQUALL	Seiko Matsuda, CBS/Sony
20	18	KAMPALI	Tsuyoshi Nagabuchi, Toshiba-EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/24/80
SINGLES

This Week	Last Week	Song	Artist
1	7	SHADDAP YOU FACE	Joe Dolce Music Theatre, Astor
2	1	WOMAN IN LOVE	Barbra Streisand, CBS
3	2	MASTER BLASTER	Stevie Wonder, Motown
4	5	DREAMIN'	Cliff Richard, EMI
5	10	DON'T STAND SO CLOSE TO ME	Police, A&M
6	6	THE WANDERER	Donna Summer, Geffen
7	3	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
8	4	BABOOSHKA	Kate Bush, EMI
9	8	YOU SHOOK ME ALL NIGHT LONG	AC/DC, Albert
10	18	THE TIME WARP	Rocky Horror Picture Show, Interfusion
11	11	HE'S SO SHY	Pointer Sisters, Planet
12	9	ASHES TO ASHES	David Bowie, RCA
13	17	ANOTHER ONE BITES THE DUST	Queen, Elektra
14	13	LIFE AT THE OUTPOST	Skatt Bros., Casablanca
15	12	FAME	Irene Cara, RSO
16	14	UPSIDE DOWN	Diana Ross, Motown
17	NEW	(Just Like) STARTING OVER	John Lennon, Geffen
18	19	TWO FACES HAVE I	Ol' 55, Polydor
19	16	WE CAN GET TOGETHER	Flowers, Regular
20	NEW	FEELS LIKE I'M IN LOVE	Kelly Marie, Precision

ALBUMS

1	1	GUILTY	Barbra Streisand, CBS
2	2	ZENYATTA MONDATTA	Police, A&M
3	7	MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM	Charisma
4	4	ICE HOUSE	Flowers, Regular
5	3	SCARY MONSTERS	David Bowie, RCA
6	8	HOTTER THAN JULY	Stevie Wonder, Motown
7	5	BACK IN BLACK	AC/DC, Albert
8	6	PARIS	Supertramp, A&M
9	NEW	LIVE	Eagles, Asylum
10	9	NEVER FOREVER	Kate Bush, EMI
11	10	EAST	Cold Chisel, WEA
12	11	THE RIVER	Bruce Springsteen, CBS
13	12	GIVE ME THE NIGHT	George Benson, Warner Bros.
14	13	FAME	Soundtrack, RSO
15	15	THE BOYS LIGHT UP	Australian Crawl, EMI
16	18	CRIMES OF PASSION	Pat Benatar, Chrysalis
17	NEW	PIONEERS	Wallis & Matilda, Festival
18	19	THE WANDERER	Donna Summer, Geffen
19	14	LIVING IN A FANTASY	Leo Sayer, Chrysalis
20	16	STARDUST	Willie Nelson, CBS

HOLLAND

(Courtesy BUMA/STEMRA)
As of 11/24/80
SINGLES

This Week	Last Week	Song	Artist
1	NEW	SUPER TROUPER	Abba, Polydor
2	1	WOMAN IN LOVE	Barbra Streisand, CBS
3	NEW	SANTA MARIA	Roland Kaiser, Fleet
4	NEW	MY NUMBER ONE	Luv', CNR
5	2	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century
6	NEW	ALL MY LOVE	George Baker, EMI
7	7	THE TIDE IS HIGH	Blondie, Chrysalis
8	3	FEELS LIKE I'M IN LOVE	Kelly Marie, Inelco/VIP
9	4	MY OLD PIANO	Diana Ross, Motown
10	6	DON'T GET STONED AND DON'T TELL TRUDE	Max 'n' Specs, CNR

ALBUMS

1	2	SUPER TROUPER	Abba, Polydor
2	1	GUILTY	Barbra Streisand, CBS

3	NEW	OP HUN PIK GETRAPT	Koot En Bie, Philips
4	NEW	MAAL NATIONAAL	Various, K-tel
5	3	ZENYATTA MONDATTA	Police, A&M
6	7	GREEN VALLEYS	BZN, Mercury
7	NEW	MAKING MOVIES	Dire Straits, Vertigo
8	NEW	FEELS SO GOOD	Various, CBS
9	6	PARIS	Supertramp, A&M
10	8	NEVER FOREVER	Kate Bush, EMI

SWEDEN

(Courtesy GFL)
As of 11/18/80
SINGLES



Billboard photo by Don Albert

ROCK PARTY—Dreamland recording artist Suzi Quatro, second left, watches a promotional film of herself on an off-camera television set. The occasion was a party in Johannesburg hosted for the singer by Trutone Records, Dreamland's South African distributor.

Rising Costs Shutter RCA Australia Plant

SYDNEY—RCA Australia has surprised its competitors and, indeed, the entire Australian music industry by completely dismantling all its record manufacturing and tape duplicating facilities.

Some 60 staffers were laid off in the plant closure, which managing director Brian Smith insists was a local, not head office, decision.

The move comes in the middle of the traditional Christmas sales surge and at a time when RCA here is enjoying its best trading in almost five years.

It has thrown the industry into a degree of turmoil, as other plants struggle to help RCA fulfill seasonal stock requirements during their own busiest period.

Smith's decision apparently comes as a very final answer to a proposed modernization program for the 1968-built plant, which would have cost more than \$500,000 and extended over the next four to five years.

"I just couldn't justify spending that sort of money," explains Smith, "in an industry that is as over-facilitated as ours. There has been no unit growth in this market for three years, and the massive overhead of a manufacturing plant is too great a burden to carry in such an economic climate."

"A good example is a load of fuel oil, which has risen from \$30,000 to \$90,000 in a short space of time."

"This industry has to rationalize. It is simply ludicrous for a half-

dozen companies to duplicate the same tasks. RCA has entered into a long-term agreement with EMI, whose fully automated plant is now in full operation. They are currently handling 90% of our pressing requirements."

However, it is what EMI can't handle that is causing RCA current pains. It has farmed out work to 7 Records in Sydney, Astor in Melbourne and even RCA New Zealand.

Festival Records, already overtaxed with its own work, has had to turn RCA down, thus contributing to a semi-severe out-of-stock dilemma which encompasses eight albums and up to 10 singles.

Smith insists that all 60 staffers have found new jobs, either at EMI or the nearby Ampex tape factory. "It would have been more practical for us to close down on Christmas Eve," he said, "but my concern for the worker's welfare came first and I believe we have given them sufficient time to beat next year's school leavers into the work force. This aspect of the closure was, of course, the most painful."

"What is not generally realized is that, for some time, we have been renting space outside our headquarters to house stock and distribution facilities. Once the dismantling of the plant is completed, we will be able to center all our activities under the one roof and even have space to expand into video software."

Olmos Promotes Police

• Continued from page 40

"I didn't receive too much from them on this one—and I really don't intend to look for aid from any of them in the future. Next on the agenda is Linda Carter, who, besides being the "Wonder Woman" of tv, is a Motown artist—released locally by RCA, asides Olmos.

A&M international vice president Jack Losmann, who led the contingent of label executives from his company and from CBS for the playdate, is nevertheless looking to change such thoughts for the future. "I would say there is room for more cooperation," he comments.

Olmos brought in heavy sound equipment from Audio Systems for the Police "and I will also have it here for my future attractions (although none immediately barely resemble rock)." Besides Carter, others

slated to perform at the Hotel De Mexico Gran Salon prior to the end of the year include Joel Grey and Morris Albert.

Besides being associated with Channel 13 on all such events, Olmos' other partner in the deal is Manuel Suarez, owner of the landmark building. The latter entrepreneur's team cooperated in the setup of the event, as well.

A backup group, Size, a local rock entry which records and is promoted by the son of Discos Orfeon's owner, Rogerio Azcarraga, had to be cancelled the last minute because of lack of approval by the union.

"But we intend to rectify such 'goofs' in the future," indicates Olmos. "After all, this was our trial run—and I would have to say, generally speaking, it came off pretty good."

Canada

Canadian Market Draws Investors

Big Bucks Spread Throughout Record & Video Fields

By DAVID FARRELL

MONTREAL—Despite a sluggish economy and a slump in record sales this year, private investors seem to be pumping some big bucks into the Canadian record and video market.

The new high-rollers, for the most part, are not putting all their eggs in one basket, but seem to be interested in diversifying within the home entertainment market and several are entering the field with minimal leisure industry backgrounds in their portfolio. The money is real, however, and the goals seem more than reasonable.

The Sefel Music Division is one such company entering the field in a big way this year. Financed by Joseph Sefel, with interests in oil and commercial real estate, the music division is headed up by Paul White, former a&r director for Capitol-EMI in Canada and a director with the Balmur Group before joining the new company.

Having already committed to spend more than \$500,000 in hi-fi classical recordings over the next six to seven months, Sefel has now purchased the Almada Corp., a distribution company with a national sales force. The purchase includes Almada's just opened Montreal Almada One-Stop.

Almada Corp. (Billboard, Nov. 22, 1980), formed in 1964 by Aaron Lipsin and Marvin Drimer, has grown to become Canada's largest import distributor, handling labels such as Folkways, Concord, Everest, and Inner City. During the past several years, Almada has expanded its catalog with the addition of a large number of Canadian recordings, including the Juno Award winning kids line of disks, Elephant Records.

Joseph Sefel notes that the addition of Almada will greatly assist the fledgling Sefel Records Ltd., which commenced operation in June 1980.

"We will be able to call on the skills of a national organization to promote and sell future Sefel Records product, and to expand its own distribution expertise," says Sefel of the buy-out.

Almada is committed to a new and enlarged warehouse in Montreal later in December. No price is mentioned in the purchase price of Almada and all existing staff is expected to stay, with the exception of coowner Marvin Drimer, who retires at the end of this year.

Falcon Records is another new operation that is quickly looming as a major force in the entertainment industry here. Operating as a low-key independent record company for the past year, and releasing several well produced mainstream pop albums, Falcon has now inked distribution and marketing services with A&M. More importantly, the firm just negotiated the purchase of the Lakeshore Studio complex, previously known as Studio Centre.

The purchase price is reported to be in excess of \$1 million and, according to general manager Don Lorusso, Falcon intends to invest an additional \$4 million right away as part of its plan to up-grade the film studio and to install two 48-track audio rooms.

"The upgrading is to include brand new support facilities, such as dressing rooms for actors, cafeteria, et cetera. The big expense is going to be the two audio rooms, though. We are wiring for inter-lock on the two 48-track machines and are interfacing throughout, which means that we can film and record in-house concerts anywhere in the complex."

Lorusso says the film business will continue to be operated by Cenic Design, which acts as a space rental company for the complex at the present time.

President of Falcon, Gerry Mischuk, sees the outflow of money being recouped in five to six years.

"We will always operate as a record company, but having travelled extensively through the U.S. in the past year, it seems certain that the future of music is meshed with video. In Canada at this time, there is no facility that can offer an interfaced studio for film and recording work."

He predicts that the pay-tv industry in Canada is going to keep the studio going handsomely and that more and more groups are going to be wanting to do high fidelity audio with video, either for television or for software application as in videodisks and videocassettes. Stereo tv is another development he is gearing the studio complex toward, he says.

Financing for the studio complex is private, Mischuk reports, and done through Canadian banking circles. There is one silent partner in the company with large interests in construction, he adds.

Initial equipment installations for the audio centers include an MCI

652 and MCI 500 series boards and a two-track Mitsubishi mastering machine. No decision has been finalized yet on tape machines.

Unlike most video centers in Canada at this time, Lakeshore intends installing one-inch tape equipment, as opposed to the standard two-inch type currently used. Mischuk says that the Canadian Broadcasting Corp. is currently negotiating to purchase the one-inch tape systems, which will eventually force standardization here.

Still in limbo is Brahms International, a private consortium of investors led by Montreal's Alain Guillemette. A bid to purchase standing properties and equipment from the now defunct London Records of Canada Ltd. has fallen through entirely, Guillemette says, but negotiations continue for the purchase of pressing facilities in Quebec owned by Cinram.

It is understood that Brahms has considerable financial backing and, when fully operational, will exist as a video software producer, record company and independent distributor in Canada with an eye to expanding into the United States.

While the start up for the company has been slow—largely stalled

(Continued on page 44)



ROSE BLOSSOMS—Bette Midler becomes the happy recipient of a platinum disk for sales (150,000 copies) of "The Rose" soundtrack in Canada. Making the presentation is WEA Canada's executive vice president, Ross Reynolds.

Canada's PRO To Collect Royalties Outside Country

TORONTO—The Performing Rights Organization of Canada (PRO) has made official its intention to enter the field of mechanical royalty collection for its affiliates outside of the country.

The announcement, dated Nov. 15, was made by Jan Matajeck, managing director of the rights organization.

He says that PRO has discussed the matter with representatives of the Music Publishers' Assn. and the Canadian Mechanical Reproduction Rights Assn. and to representatives of at least one foreign operated mechanical rights society functioning in Canada, SDRM.

Matajeck says that the board of directors of PRO Canada has decided to "establish a new division in its head office in Toronto—the Mechanical Rights Organization—headed by a long time and experienced staff member, Folvia Schiava, to handle the collection of mechani-

cal and or synchronization rights for territories outside of Canada."

Services to be rendered by the new division are spelled out in four separate categories:

1) To receive mechanical royalties, in addition to public performing rights, from abroad from one source.

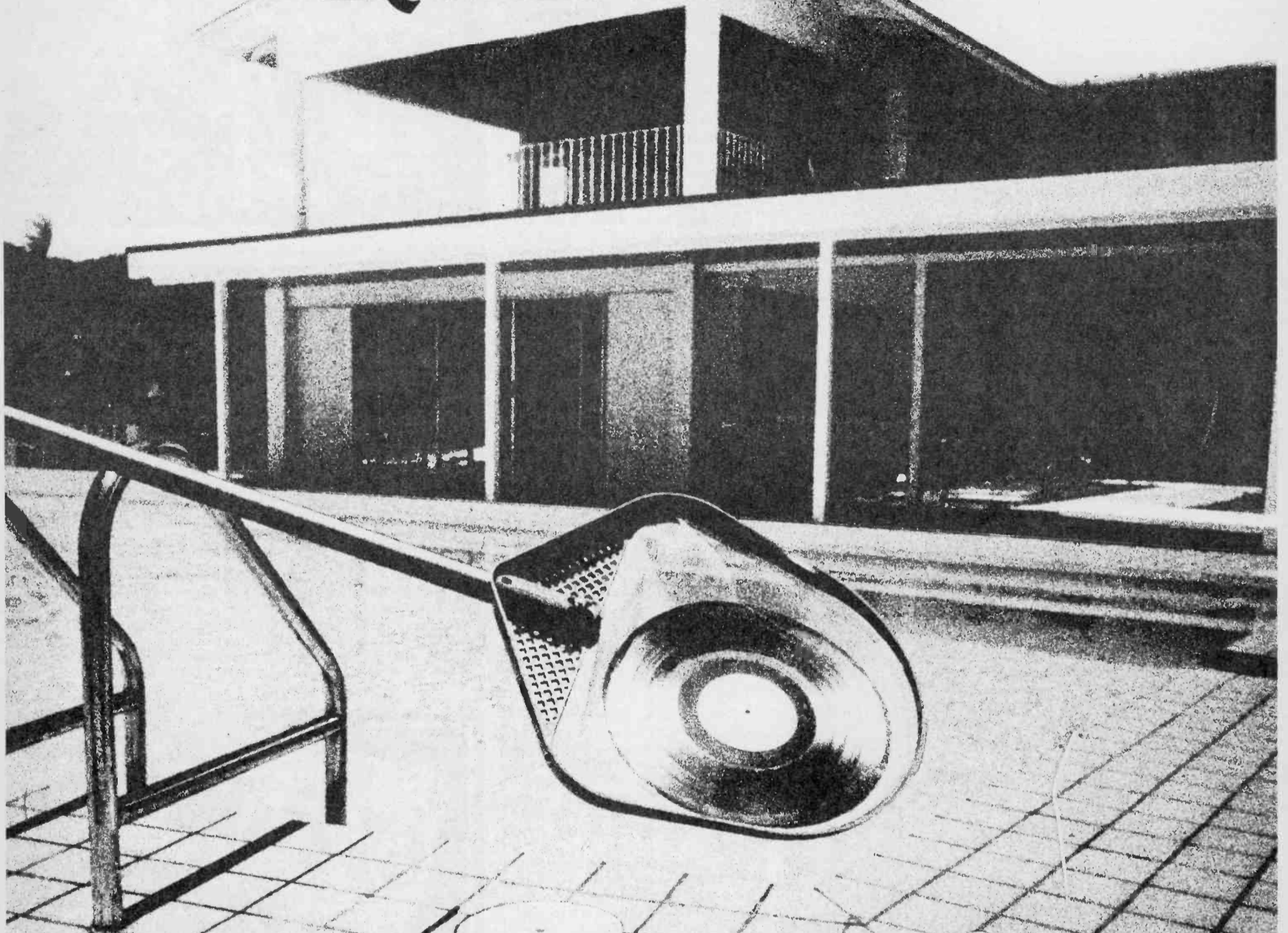
2) To receive the mechanical royalties without delay. Foreign mechanical societies pay their sister societies abroad at the same time as nationals, Malajack says.

3) To offer individual composers a unique service, because no organization in North America represents interests of individual composers and authors in this area whose works are mostly unpublished.

4) To register, clarify, negotiate, etc., with foreign societies on behalf of the membership.

The service charge in the first year is 4% and is not subsidized by income generated from performing rights, Matajeck says.

AIR STUDIOS MONTSERRAT EQUALS SUCCESS.



Congratulations

EARTH WIND & FIRE and CHEAP TRICK

Both Recorded on the Emerald Isle of Montserrat, West Indies.



'FACES'
EARTH WIND & FIRE
Produced by MAURICE WHITE
Engineered by GEORGE MASSENBORG



'ALL SHOOK UP'
CHEAP TRICK
Produced by GEORGE MARTIN
Engineered by GEOFF EMERICK

FOR FURTHER INFORMATION CONTACT: JOHN BURGESS 01 408 2355 OR
PATTI NOLDER 01 637 2758 IN LONDON: MICHELLE SLAGTER 212 242 3412 IN NEW YORK,
HARVEY SCHAPPE 213 876 0883 IN LOS ANGELES.

Air Studios Montserrat, P.O. Box 94, Montserrat, West Indies. Tel: 5656/7. Cables: Air Mont. Telex: 725

Investment Planned For Canadian Mart

• Continued from page 42

by the protracted and ill-fated negotiations with Deram for the London facilities—Guillemette says that Brahms' record division has inked Honey Dew Records to the roster, a label owned by Ginette Reno, currently the biggest selling album artist in the province of Quebec.

Reno's last album, distributed by Trans-Canada, is reported to have sold over 300,000 copies in the province. Her next album ships in the beginning of December and, translated, is titled "Lucky That I'm Living."

Another burgeoning high-roller is Grand Entertainment, owned and operated by Thor Eaton of the Eaton's department store chain, completely owned by the Eaton family, and Kenny Walker, who has interests in precious stones, among other things. Both men became involved in the entertainment industry in the late '60s, organizing and funding

several hugely successful outdoor festivals.

Grand Entertainment plans to enter the home video business at a later date, but has started developing its Grand Records division. First signing was Nana Mouskouri whose album has gone platinum in Canada with more than 100,000 units sold.

According to president Kenny Walker, "We felt the time was right to offer a label specializing in adult contemporary music. Our intent is to sign a limited number of major artists with proven track records and give them the personal attention they aren't getting from the major companies who concentrate on the youth-oriented markets."

Marketing and distribution has been assigned to Capitol Records in Canada and Walker says that an extensive marketing undertaking is being set up in the U.S. with a national sales office in New York. Future plans, he advises, include the release of the mid-price line under the Baby Grand label logo.

German Firm Sets Up New Dutch Division

HAMBURG—Rolf Baierle, managing director of Roba Musik here, is setting up a new Dutch operation, Roba Music Holland B.V. in Bussum, near the Netherlands' key radio and television center Hilversum.

The new division is located in the offices of Dutch-German production company TTR, of which Baierle is one of the three managing directors, along with Ruud Wijnants, former head of Dutch independent record company CNR, and Bart van der Laar, former chief of Carrere, Holland, affiliated to CNR.

Baierle started Roba Musik in Hamburg seven years ago and now the company is one of the best-known publishing outfits in West Germany. He's setting up the Dutch office "to get a better grip on the Benelux market."

One of the key advantages is that German composers, whose works have been used on Dutch records, won't have to wait so long to get their money. Apart from the speed, though, they'll get more money because now we have a Dutch office I can give a lower percentage to BUMA/STEMRA, the Dutch copyright organization."

Marja Jacobs, secretary of TTR Productions, is handling the Dutch end of the Roba publishing operation. She has been involved in the royalties and contracts department of CNR Records. Two promotion people will be appointed to the publishing section in the new year.

Today, Baierle's Roba Musik handles publishing rights for German and Dutch composers such as Udo Lindenberg, Hans van Hemert, Piet Souer and Henk van Broekhoven. He also has back-catalog rights of Howard Cependale, one of the most popular of German acts in recent years.

Baierle also has publishing rights of Filipino singer Freddy Aguilar, who recently hit European charts with "Anak," and Dutch acts such as 'Luv,' B.Z.N., Nick McKenzie, Sommerset and Chip.

Ariola Crowds German Charts

MUNICH—Ariola Records is enjoying a hot spell in the German charts at present, paced by the latest Alan Parsons Project album, "The Turn Of A Friendly Card," on Arista. Disk has also stimulated catalog sales of Parsons' "Eve" and "Pyramid" albums.

Female singers Kelly Marie (PRT) and Amanda Lear (Ariola) are represented by their "Feels Like I'm In Love" and "Solomon Gundi" hits respectively, while Ariola-distributed Hansa acts Roland Kaiser and Boney M have strong sellers in "Santa Maria" and "Children of Paradise."

Repertoire under license from Island by Bob Marley and Robert Palmer is doing well, latter act's "John And Mary" single and "Clues" album boosted by his recent nine-date tour.

Also on tour lately were Pat Benatar (Chrysalis) who sold out halls in Munich, Wiesbaden and Hamburg, and Eric Burdon, whose long European trek takes in almost one dozen countries, promoting his debut Ariola album, "The Last Drive."



TAPE MEMENTO—PolyGram Record Services chief Karl Tuch, left, presents workers' council chairman Walter Berkhahn, right, with the 100 millionth music cassette produced at Hannover-Langenhagen, PolyGram's oldest and largest manufacturing plant. Dieter Soine, head of PRS manufacturing, and engineer August Borgholte look on.

Quinn Planning U.S. Tour

HAMBURG—Freddy Quinn, a Polydor recording artist for the past 20 years with 15 gold disks to his credit, makes his debut at Carnegie Hall, New York, on Dec. 23, climaxing a seven-city U.S. tour.

For Quinn, this is the highlight of a career that has taken in movies and stage successes alongside a constant run of hit recordings.

He played the Yul Brunner role in "The King And I" on stage in Germany, and was Father Sylvestro in the London production of "Over The Rainbow."

And the singer has starred in a dozen important films in Germany, three of which have won "most suc-

cessful film of the year" awards.

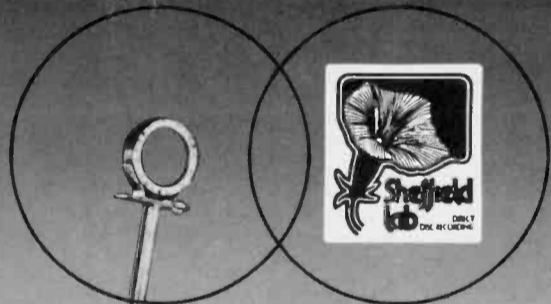
The next move in his career was to extend what was already a very successful television reputation by a series of all-star productions, accompanied by long-time friend, the late Bert Kaempfert and his orchestra.

Last year, he was into yet another series, "It's Country Time," featuring U.S. talent. 1980 performers have included Johnny Cash, Emmylou Harris, the Kendalls and the Osborne Brothers.

Now he seeks his big breakthrough in the U.S. on the strength of vocal and linguistic talent: he speaks seven languages fluently, and sings in 14.

AKG

ACOUSTICS



AKG - the ideal partner for professionals

AKG is an Austrian company engaged in basic research, development, manufacture and marketing of sophisticated and mostly professional audio products.

Sheffield Lab is an American company engaged in direct disc recording and acquired an excellent reputation in this field. Consequently, Mr. Doug Sax, the President of Sheffield Lab, made the following statement:

"For the demanding standards of our custom microphone electronics, Sheffield Lab uses microphone capsules manufactured by AKG. On many of our recordings, the professional microphone of choice is also AKG."

AKG Akustische u. Kinogeräte Gesellschaft m.b.H.

A-1150 Vienna, Brunhildengasse 1

TF: 0043/222/95 65 17-0

TX: 131839 akgac a

adv 290/11GB

\$1 Billion

That's the size of the
Worldwide Spanish-Language
Music/Record/Tape/Equipment
Market reached by Billboard
En Espanol

Billboard En Espanol. A new, monthly communications link that reaches the makers in the lucrative, booming Spanish record/music industry.

News. In-depth articles. Latest reports from over 20 top correspondents throughout the Spanish-speaking world. Translations from Billboard English. Plus Billboard's regional and international charts on Latin product.

Get the facts today on this big, potent market. Contact Charles Buckwalter, Associate Publisher, 1515 Broadway, New York, N.Y. 10036. Phone (212) 764-7446. Telex (int'l) 621089.

Billboard

EN ESPANOL

1515 Broadway • New York, NY 10036

Billboard's Top Album Picks

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Survey For Week Ending 12/6/80

Number of LPs reviewed this week **30** Last week **40**

Pop

REO SPEEDWAGON—Hi Infidelity, Epic FE36844 (CBS). Produced by Kevin Cronin, Gary Richrath, Kevin Beamish. REO Speedwagon has been lumped together with all the other Midwestern heavy metal bands for so long, it may find it hard to break the stereotype. This album though just may do it for them. While Gary Richrath's guitar is still prominent, the quintet forges a lighter pop sound this time around. The single, "Keep On Loving You," which is already charting, is a ballad and "I Wish You Were There" has an r&b/gospel touch thanks to the backing vocals. "In Your Letter" has the spunky charm of a 1960s pop song. Still, there is enough rock here to keep their many fans satisfied.

Best cuts: Those mentioned plus "Follow My Heart" and "Out Of Season."

OUTLAWS—Ghost Riders, Arista AL 9542. Produced by Gary Lyons, Hughie Thomasson, Billy Jones. Few groups symbolize the western macho ethic coupled with frenetic rock'n'roll as much as this sextet. From the opening of the revamped country classic "(Ghost) Riders In The Sky" to the closing bars of "Freedom Walk," the Outlaws' songs speak of lonely men, broken hearts and kicking up a little dust. The triple guitar lines of Hughie Thomasson, Billy Jones and Freddie Salem are magic to the band's fans in concert and they manage to translate much of that gutsy charm to vinyl. While the group spends much of its time rocking out, it is capable of softer moments. The country tinged "Can't Stop Loving You" and midtempo "White Horses" prove this.

Best cuts: "(Ghost) Riders In The Sky," "Devil's Road," "Can't Stop Loving You," "Freedom Walk," "White Horses."

Soul

HEATWAVE—Candles, Epic FE36873. Produced by James Guthrie, Johnny Wilder, Jr. The formula for Heatwave albums hasn't changed: take a solid bass/percussion base, mix with soaring harmonies and highly polished production and serve hot. This recipe is used again on "Candles" to beneficial effect. Whether on uptempo dance tunes, midtempo pieces or ballads, Heatwave adds these ingredients. The four-part vocals really stand out on this effort, especially on the midtempo "Turn Around" which sparkles with production gloss. "Gangsters Of The Groove," the opening track and a rocking slice of homogenized funk, is already taking off as a single. This album may re-establish Heatwave which has not had an across the board hit in awhile.

Best cuts: "Gangsters Of The Groove," "Turn Around," "Posin' Til Clostin'," "All I Am."

LAKESIDE—Fantastic Voyage, Solar BXL13720 (RCA). Produced by Lakeside. Run-of-the-mill material has held Lakeside back in the past, but this album fulfills the nine-man group's potential. It's full of lively, hook-laden tunes, further fuelling the contention that Dick Griffey's Solar label is the new Motown, able to deliver distinctive and highly commercial pop-soul product. Best selections here are the snappy "Strung Out," the catchy "Your Love Is On The One" and the chunky "Eveready Man," all displaying Lakeside's dynamic lead vocalists and smooth harmony work, underpinned by a percolating rhythm section and punchy brass. Change of pace is "I Need You," an old-fashioned r&b ballad.

Best cuts: Those cited.



First Time Around

MOTORHEAD—Ace Of Spades, Mercury SRM14011. Produced by Vic Maile. Of all the groups to emerge from Britain's large heavy metal revival, Motorhead just may be the most successful. Though it has yet to cross the Atlantic, this trio is a major European attraction. The music is standard heavy metal with lots of speedy guitar, chainsaw riffs, gruff vocals and lyrics which celebrate the glories of being male. The group doesn't once let up off the gas as the songs all career along like a speeding race car without brakes. In the future, the trio may want to change the pace once in awhile as the current crop of songs tend to blur into one another.

Best cuts: "Love Me Like A Reptile," "Live To Win," "Ace Of Spades," "Dance."

PLASMATICS—New Hope For The Wretched, Stiff-America USE9. Produced by Jimmy Miller. Lead singer Wendy Orlean Williams of the Plasmatics plays chainsaw, machine gun and saxophone in the debut LP of a group that is like no other. The five-person Plasmatics plays very hard and very uncompromising new wave rock based around themes of sex and violence. This disk captures the spirit of the group's outrageous stage performances, while Miller's clean and crisp production allows Williams' vocals to be heard and understood above the mix. The Plasmatics is a group that is obviously not for everybody, but this LP does prove that it is no joke. Nasty punk can be fun, too.

Best cuts: "Sometimes I," "Concrete Shoes," "Butcher Baby," "Squirm," "Corruption," "Dream Lover."

Spotlight



BARRY MANILOW—Barry, Arista AL9537. Produced by Barry Manilow, Ron Dante. Manilow combines the expected big building ballads with a few surprises such as "The Last Duet," a witty and playful dialog with Lily Tomlin and the spunky "Bermuda Triangle," that recalls "Copacabana." The ballads are sweeping production numbers like "I Made It Through The Rain," "Lonely Together" and "We Still Have Time" which is the theme from the film "Tribute." The lyric writing team of Bruce Sussman & Jack Feldman, combined with Manilow's music have produced some of the most majestic of material yet. Manilow's piano is tastefully backed by a cast of session players that creates a full bodied lush sound.

Best cuts: "I Made It Through The Rain," "The Last Duet," "Lonely Together," "Bermuda Triangle."

ANY TROUBLE—Where Are All The Nice Girls? Stiff America USE6. Produced by John Wood. Any Trouble is a four-man group from Britain that plays basic and melodic rock with the emphasis on the good song. The band's material ranges through reggae, midtempo and harder rockers. Though there is an echo of Elvis Costello in some of the songs, it is not overdone. Adding to the band's commercial appeal is strong vocals. This disk may be Stiff's most commercial offering to AOR radio today.

Best cuts: "Foolish Pride," "Growing Up," "Second Choice," "Girls Are Always Right."

JONA LEWIE—On The Other Hand There's A Fist, Stiff-America USE8. Produced by Jona Lewie. Jona Lewie is another of those endearing eccentrics Stiff Records seems always able to find. Lewie's music is more English music hall than rock'n'roll, with an occasional accordion adding to the happy and uniquely British honky tonk feel. Lewie himself is blessed with a warm baritone which adds to his humorous and sometimes silly songs. This is an LP that is fun to listen to.

Best cuts: "(You'll Always Find Me In The) Kitchen At Parties," "God Bless Whoever Made You," "I'll Get By In Pittsburgh."

Classical

VERISMO ARIAS—Pavarotti, National Philharmonic, De Fabritis, Chailly, London Digital LDR 10020. Pavarotti has a few unattractive moments in this newly recorded 15 aria collection, but that shouldn't detract one iota from the album's vastness of commercial appeal. He is the only part of classical music seen by millions today, and this digital album deserves to be in every store's inventory. Nonetheless, signs of vocal effort are increasingly apparent, and Pavarotti, though possessor of a wonderful voice, never has been an interpreter of great depth.

MENDELSSOHN: "ITALIEN" SYMPHONY; SCHUMANN: SYMPHONY NO. 4—Berlin Philharmonic, Tennstedt, Angel DS37760. Klaus Tennstedt is being talked about as a successor to Lorin Maazel at the Cleveland Orchestra, and his many U.S. engagements and recordings are winning the conductor a growing number of admirers. What impresses is Tennstedt's ability to kindle excitement in repertoire heard countless times that's tended to become hackneyed. There's rhythmic spring and dramatic tension in these performances that will bring even the most jaded buff to attention, and the Berlin Philharmonic's playing is magnificently responsive. Sonically, there's not enough low end. Otherwise, the digital effort is wonderfully transparent and natural.

Billboard's Recommended LPs

pop

LOU REED—Rock And Roll Diary 1967-1980, Arista A2L8603. Various producers. The 20 tracks on this specially priced two record set captures the essence of Reed. From the bristling Velvet Underground tracks which kick off side one to the urban blare of side four's closing "Street Hassle," this collection is bound to please longtime fans and casual connoisseurs alike. The lengthy liner notes give the listener a feel for the impetus behind much of Reed's music. While Reed has had only one hit in the strictest sense, many of his songs have become rock staples. **Best cuts:** "How Do You Speak To An Angel," "Walk On The Wild Side," "Sweet Jane," "Rock And Roll," "Waiting For The Man."

ORIGINAL NOTION PICTURE SOUNDTRACK—Popeye, Boardwalk SW36880. Produced by Harry Nilsson. What is expected to be one of Christmas' big film releases could translate into vinyl sales if it lives up to expectation. Yet despite lyrics by Harry Nilsson and music arranged and conducted by Van Dyke Parks, Robin Williams' Popeye and Shelly Duval's Olive Oyl, come across as two voices that at first seem like novelty's but steadily grow weary. **Best cuts:** Pick your own.

CREEDENCE CLEARWATER REVIVAL—The Royal Albert Hall

Concert, Fantasy MPF4501. No producer listed. With a \$5.98 list price, this unreleased 1970 concert is a bargain. Maintaining an authentic environment, the 16 tracks are remixed without overdubs or edits. Contained are such Creedence standards as "Born On The Bayou," "Green River," "Fortunate Son," "Down On The Corner," "Proud Mary" and others. **Best cuts:** All.

CHRISTMAS IN THE STARS/STAR WARS CHRISTMAS ALBUM, RSO RS13093. Produced by Meco Monardo, Tony Bongiovi, Lance Quinn. Perhaps one of the most ambitious Christmas LP's to date, the original "Star Wars" cast is backed by a lush orchestra, a host of background singers and child-oriented songs that makes for a fun gift. **Best cuts:** Pick your favorites.

OAK—Set The Night On Fire, Mercury SRM14009. Produced by Rick Hall. Five-man group makes mainstream rock songs built on strong melodies, forceful vocals and clean rock instrumentation. The title cut is a catchy piece of pop/rock while the other cuts don't come across as memorable. **Best cuts:** "Set The Night On Fire," "Seeing Is Believing," "Only A Rumour."

TOM ROBINSON AND SECTOR 27, I.R.S. SP70013 (A&M), Produced by Steve Lillywhite. On the basis of his two previous albums, Robinson has built a loyal cult following for his highly personal lyrics coupled with hard hitting instrumentation. With his new band and new label affiliation, Robinson deemphasizes his obvious political stances for a more subtle approach. The music still is basic but melodically suffused with enough British music hall subtleties to make the sound distinctive. Though Robinson is a bassist, he only does vocals on this album. **Best cuts:** "Bitterly Disappointed," "Invitation: What Have We Got To Lose," "Not Ready," "Looking At You."

INNER CIRCLE—New Age Music, Mango MLPS9608 (Island). Produced by Inner Circle, Chris Blackwell. Catchy reggae-pop is this quartet's calling card. The music is highly danceable and the melodies are immediately infectious. Two remakes of rock classics ("Summer In The City," "Carry That Weight") come off well despite some restructuring. The rhythm section of drummer Calvin "Rashied" McKenzie and bassist Ian Lewis propel the sound. Pitch to fans of the more commercial varieties of reggae. **Best cuts:** "Call It Love," "Summer In The City," "New Age Music," "We Come To Rock You," "Carry That Weight."

ENGELBERT HUMPERDINCK—Live In Concert And All Of Me, Epic 2X36782. Produced by Joel Diamond. This two-album set offers two distinct moods, a live performance set of selections and Humperdinck's usual AC numbers. Musically, the live LP is surprisingly clean with clear vocals. It is highlighted by his innovative treatment of the Commodores' "Still" and Kool & The Gang's "Ladies Night." His renditions of "Best Times Of My Life," "Release Me," "Unforgettable" and "A Chance To Be A Hero" all prove exciting. **Best cuts:** Those mentioned and "Am I That Easy To Forget."

VARIOUS ARTISTS—Rodney On The Roq, Posh Bay PBS 106. Compiled by KROQ-FM Los Angeles disk jockey Rodney Bingenheimer, these 14 cuts are by some of the most controversial acts around the club scene today. Such acts as the Circle Jerks, Agent Orange, UXA, and Black Flag are notorious for their hardcore punk sounds and frantic audiences. Billed as a "surprise" track from New York (all the other bands are California-based) is Cristina's humorously sordid version of "Is That All There Is?" which has not been received well in some quarters. Other tracks, such as Rik L. Rik's Doors-like "The Outback," are more suitable for mainstream audiences. **Best cuts:** Rik L. Rik's "The Outback," David Microwave's "I Don't Want To Hold You," and The Nuns' "Wild."

soul

SWITCH—This Is My Dream, Gordy G8999. Produced by Bobby DeBarge, Gregory Williams. This six-piece band's strength is in its multi-textured vocals, smooth and subtle, tight and melodic, sometimes recalling label mates, the Commodores. Unfortunately, the material itself is often less than memorable, and no manner of vocal accomplishments—or the keyboards-dominated instrumentation—can compensate for this. The best tunes are "Love Over And Over," "This Is My Dream" and "Without You In My Life." **Best cuts:** As stated.

SKYY—Skyyport, Salsoul SA8537. Produced by Randy Muller, Solomon Roberts Jr. Latest Skyy package finds the eight-member band in rather more mellow mood than before, emphasizing subtle and smooth lead and harmony vocals in-

stead of the brash vocal chants of earlier albums. Instrumentation is similarly subtle, as on "The Sun Won't Shine," "Take It Easy" and "I Can't Get Enough." For a change of pace, sample "For The First Time," a fine ballad. **Best cuts:** Those mentioned.

GIL SCOTT-HERON—Real Eyes, Arista AL9540. Produced by Gil Scott-Heron, Malcolm Cecil. Protest may fall in and out of favor with everyone else but stays in style for Scott-Heron. In this collection, he takes on the Ku Klux Klan, Washington bureaucrats, capital punishment and other issues. While his lyrics are as spicy as ever, the music here is more laidback than in his last effort, "1980." The jazz side of Scott-Heron takes predominance over the r&b/funk side of his personality. Carl Cornwell's sax and flute work is top notch. **Best cuts:** "The Train From Washington," "Your Daddy Loves You (For Gia Louise)," "Not Needed," "A Legend In His Own Mind."

TRAMMPS—Slipping Out, Atlantic SD 19290. Produced by Mass Production. A track on side one of this album is titled "Mellow Out" and this is exactly what this quintet has done. While it is skilled at highly polished ballads and midtempo arrangements, it made its reputation with fiery r&b anthems like "Disco Inferno," "That's Where The Happy People Go" and "Hard Rock And Disco." When the Tramps utilize that kind of energy here, the effect is still sizzling. Unfortunately, these moments are in the minority. **Best cuts:** "Looking For You," "Breathtaking View," "I Don't Ever Want To Lose Your Love."

country

VARIOUS ARTISTS—Banded Together, Epic JE36816. Various Producers. Columbia/Epic has enjoyed a successful track record with these collections of previously-released country classics from its rosters. This package continues the tradition with a selection of fine listenable tunes spanning the last eight years. It's a greatest hits effort, basically, spotlighting popular tunes by Moe Bandy, George Jones, Johnny Rodriguez, Willie Nelson, Charlie Rich, Mickey Gilley, Johnny Paycheck, David Allan Coe, Michael Murphey and the Charlie Daniels Band. All titles are familiar ones. **Best cuts:** "The Door," "Georgia On My Mind," "I Just Started Hatin' Cheatin' Songs Today," "Long-Haired Country Boy."

GEORGE BURNS—George Burns In Nashville, Mercury SRM16001. Produced by Jerry Kennedy. It's titled like a country package, but Burns spans all the bases here. It's hard to imagine the comedian singing a Kris Kristofferson tune, or a Leslie Briscusse number, and then turning around and gallivanting through a humorous paean to Willie Nelson or a ballad by Hal David. But that's what this album is all about. Burns' tremendous likability nearly makes up for the fact that a great vocalist he is not, and the arrangements are light-hearted and frolicking. Even a standard like "Ain't Misbehavin'" takes on new poignancy when Burns talk-sings his way through the lyrics. **Best cuts:** "Just Send Me One," "Willie, Won't You Sing A Song With Me," "Inflatable Dream."

jazz

GEORGE SHEARING—Brian Torff—On A Clear Day, Concord Jazz CJ132. Produced by Carl E. Jefferson. Piano and bass duets cover eight tracks recorded last August under the stars, live, in Northern California. It's the same old Shearing, tasteful and musical, but consistently unexciting. **Best cuts:** "Don't Explain," "Blue Island Blues."

MIKE WOFFORD QUARTET—Plays Jerome Kern Vol. 2, Discovery DS816. Produced by Albert Marx. The gifted Los Angeles pianist displays superior musicianship on seven Kern melodies and he receives strong backup from Tony Ortega, Tom Azarelo and Jim Plank. But one wonders why "All In Fun" has not been included in Wofford's two LPs. Still, it's a strong recital, one that will appeal to a broad audience. **Best cuts:** "All The Things You Are," "Why Was I Born," "Smoke Gets In Your Eyes."

RUSSELL GARCIA—I Lead A charmed Life, Discovery DS814. Produced by Albert Marx. Russell has been making records, sporadically, since the 1940s. Here he employs six musicians to romp through 10 Garcia originals. Bill Watrous, Mike Wofford and Chuck Findlay carry the solo load well, but sales potential would be stronger had Garcia, a skilled arranger, chosen a standard or two rather than restrict the repertoire to his own unknown material. **Best cuts:** "Flyin' Free," "Say When," "Phoenix Bird."

EPs

AMY BOLTON, Collector's Series Importe 12 Records. Produced by Jimmy Bralower, Jimmy Ryan. This 33 r.p.m., 12-inch disk contains a disco mixed version of "Do Me A Favor" on one side and a more rock/r&b version of the same song on the other side along with three other compositions. The disk appears to be a sampler of Bolton's considerable talents as both a songwriter and song stylist, going through the gamut of contemporary musical styles. **Best cuts:** "Do Me A Favor," "Talk Talk."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Reviewer:** Ed Harrison; **reviewers:** Dave Dexter Jr., Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

DECEMBER 6, 1980 BILLBOARD



DONNA SUMMER—Cold Love (3:11); producers: Giorgio Moroder, Pete Bellotte; writers: Pete Bellotte, Harold Faltermeyer, Keith Forsey; publisher: GMPC, ASCAP. Geffen 49634 (Warner Bros.). Second single from Summer's "Wanderer" LP is an uptempo rocker spurred by a catchy melody and Summer's fluid vocal. The tune is supported by some lean rock instrumentation and overall is one of Summer's better efforts.

JACKSONS—Heartbreak Hotel (4:49); producer: Jacksons; writer: M. Jackson; publisher: Mijac, BMI. Epic 1950959. This latest single from the group's "Triumph" LP is filled with a myriad of orchestra changes underscored by a steady rhythmic beat. Uptempo, the musical fantasy moves in and out of Michael's smooth vocals fading into a lush string solo.

GEORGE BENSON—Turn Out The Lamplight (4:05); producer: Quincy Jones; writer: Rod Temperton; publishers: Rondor, Almo ASCAP, Warner Bros. 49637. Third single from the "Give Me The Night" LP is a cooingly soft romantic ballad. Benson's airy guitar work lends an added dimension of panache.

DAN FOGELBERG—Same Old Lang Syne (5:18); producers: Dan Fogelberg, Marty Lewis; writer: Dan Fogelberg; publishers: Hickory Grove, April ASCAP. Epic 1950961. On the first single from his new LP, "The Innocent Age," Fogelberg once again proves his prowess in the country-rock genre. His vocals are prettily melodic, lending themselves well to the tale he weaves. The lush harmonies, piano and guitars particularly shine.

recommended

DEVO—Freedom Of Choice (3:19); producer: Devo; writers: M. Mothersbaugh, G.V. Casale; publisher: Nymph, BMI. Warner Bros. 49621.

JOE JACKSON BAND—One To One (3:21); producer: Joe Jackson; writer: Joe Jackson; publisher: Almo, ASCAP. A&M 2276.

DIRE STRAITS—Skatway (4:45); producers: Jimmy Lovine, Mark Knopfler; writer: Mark Knopfler; publishers: Straitjacket, Rondor, Almo, ASCAP. Warner Bros. 49632.

SUPERTRAMP—Breakfast In America (2:36); producers: Peter Henderson, Russel Pope; writers: Rick Davies, Roger Hodgson; publishers: Almo, Delicate, ASCAP. A&M 2292.

EDDIE MONEY—Trinidad (3:38); producer: Ron Nevison; writers: L. Turner, D.G. Douglas, E. Money; publishers: Wombat, ASCAP, Sendyt, Grajonca, BMI. Columbia 1111414.

BLUE OYSTER CULT—Here's Johnny (4:33); producer: Martin

Birch; writer: Blue Oyster Cult; publisher: B. O'cult, ASCAP. Columbia 1111401.

ROMANTICS—Forever Yours (2:52); producer: Pete Solley; writers: Palmar, Marinos, Skill; publisher: Forever Endeavor, ASCAP. Nemperor 67537 (CBS).

BILLY EARL McCLELLAND—I Can't Stop Her Now (2:40); producer: Skip McQuinn; writer: Billy Earl McClelland; publisher: Tree, BMI. Elektra 47044.



SHALAMAR—Full Of Fire (3:36); producer: Leon Sylvers; writers: J. Watley, J. Gallo, R. Randolph; publishers: Spectrum, Mykinda, ASCAP. Solar 12152 (RCA). From the new "Three For Love" album, this is a midtempo dance number that highlights the vocal talents of this trio. Hook is memorable and instrumentation is tight. Look for pop action as well.

GAP BAND—Burn Rubber On Me (Why You Wanna Hurt Me) (3:57); producer: Lonnie Simmons; writers: Lonnie Simmons, Charlie Wilson, Rudy Taylor; publisher: Total Experience, BMI. Mercury 76091. An uptempo number, this latest offering from the popular r&b group contains a tight rhythm arrangement that is both lively and dance-oriented.

recommended

NARADA MICHAEL WALDEN—I Want You (3:50); producers: Narada Michael Walden, Bob Clearmountain; writers: Narada Michael Walden, Lisa Walden, Corrado Rustici; publishers: Walden, Gratitude Sky, ASCAP. Atlantic 3783.

BLACKBYRDS—What We Have Is Right (3:43); producer: George Duke; writers: D. Saunders, L. Farmer; publishers: First Down, Blackbyrds, BMI. Fantasy 904.

SUGARHILL GANG—8th Wonder (7:21); producers: Sylvia, Joy Robinson, Jigsaw; publishers: Commodores, Jobete, BMI. Sugar Hill 553.

ZAPP—Be Alright (3:50); producers: Roger Troutman, Bootsy; writer: Roger Troutman; publisher: Rubber Band, BMI. Warner Bros. 49623.

EVELYN "CHAMPAGNE" KING—I Need Your Love (3:57); producer: T. Life; writers: T. Life, Frank Austin, George Tindley; publishers: Mills & Mills, Six Continents, BMI. RCA 12156.

STERLING HARRISON—Back Tracking (3:11); producers: HDH; writers: Brian Holland, Lamont Dozier, Edward Holland; publishers: Good Life, Platinum Ear, BMI. Real World 7306 (Atlantic).

JOE SIMON—Glad You Came My Way (3:16); producer: Porter

Wagoner; writers: J. Simon, M. Speer; publisher: Possie, BMI. Posse 5005.

SLAVE—Watching You (3:15); producers: Jimmy Douglass, Steve Washington; writers: M. Adams, R. Turner, D. Webster, S. Washington, S. Arrington; publishers: Slave Song, Cotillion, BMI. Cotillion 46006 (Atlantic).

TYRONE DAVIS—I Just Can't Keep On Going (4:04); producer: Leo Graham; writers: L. Graham, James Mack; publishers: Content, Tyrone, BMI. Columbia 1111415.

GENE CHANDLER—Rainbow '80 (5:26); producers: Carl Davis, Gene Chandler; writers: Curtis Mayfield, Eugene Dixon; publisher: Warner Tamerlane, BMI. 20th Century 2476.

RHETTA HUGHES—Starpiece (3:55); producer: Kenny Lehman; writers: Rhetta Hughes, Ken Lehman; publisher: Starpiece, BMI. Sutra 103.

BOHANNON—April My Love (Part 1) (4:20); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publisher: Mr. Bo, ASCAP. Phase II 85651.



DOTTIE WEST—Are You Happy Baby? (3:29); producers: Brent Maher/Randy Goodrum; writer: Bob Stone; publisher: Rock Garden, BMI. Liberty S21345. A sparkling rhythm track with powerful percussion gives impetus to this ballad. West's vocal sounds a little strained but her appealing huskiness still manages to carry it off.

TANYA TUCKER—Can I See You Tonight (2:49); producer: Jerry Crutchfield; writers: Deborah Allen/Rafe VanHoy; publishers: Duchess/Posay/Tree, BMI. MCA MCA51037. Vitality radiates from this "Dreamlovers" cut. A powerful intro, built on driving guitars and percussion, set the pace for an uptempo production. Tucker's hoarse tones are enhanced by energetic background harmonies.

THE CHARLIE DANIELS BAND—Carolina (I Remember You) (3:55); producer: John Boylan; writers: C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DiGregorio; publisher: Hat Band, BMI. Epic 1950955. A fine change of pace for this group which usually relies on story songs. It's a wistful ballad, and there's both a short side and a long version running more than five minutes for country and AOR formats.

recommended

PATSY CLINE—I Fall To Pieces (2:53); producer: Owen Bradley; writers: H. Cochran/H. Howard; publisher: Tree, BMI. MCA MCA51038.

WILLIE NELSON—Family Bible (2:52); producer: Willie Nelson; writers: P. Buskirk/G. Gray/W. Breeland; publisher: Glad, BMI. MCA/Songbird. MCA41313.

BECKY HOBBS—Honky Tonk Saturday Night (3:20); producer: Jerry Kennedy; writers: Michael Ray Martin/Becky Hobbs; publishers: Al Gallico/Songbreaker/Mike Martin, BMI. Mercury 57041.

STEPHANIE WINSLOW—Anything But Yes Is Still A No (2:06); producer: Ray Ruff; writer: Leslie Pearl; publisher: Michael O'Connor, BMI. Warner/Curb WBS49628.

CHUCK HOWARD—Love Won't Work (3:17); producer: Chuck Howard; writer: Chuck Howard; publishers: First Lady/Casem, BMI. Warner/Curb WBS49025.

McGUFFEY LANE—Long Time Lovin' You (3:57); producers: John Schwab/Gary Platt; publisher: McGuffey Lane, BMI. Atco 7319.

GABRIEL—I Think I Could Love You (Better Than He Did) (2:11); producer: Harold Bradley; writers: Bob Morrison/Debbie Hupp; publisher: Southern Nights, ASCAP. NSD NSD70.

LARRY RILEY—Cheater's Last Chance (2:59); producers: Bobby Fischer/Joe Bob Barnhill; writers: C. Blake/A. Pessis/B. Fischer; publishers: Nashcal, BMI/Bobby Fischer, ASCAP. F&L 507.

VERNON OXFORD—They'll Never Ever Take Her Love From Me (3:03); producer: Bob Ferguson; writer: Hank Williams; publisher: Acuff-Rose, BMI. Rounder 4535.



ENGELBERT HUMPERDINCK—It's Not Easy To Live Together (3:54); producer: none listed; writer: M. Echito; publishers: April, Joy & Sorrow, ASCAP. Epic 1950958.

BOBBY VINTON—My First And Only Love (2:38); producer: Bobby Vinton; writers: Bobby Vinton, Phil Coulter; publisher: Al Gallico, BMI. Tapestry 003.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

SAN DIEGO—After being in existence for little over a year, World Records has become San Diego's largest independent company and the only one getting nationwide distribution of its product.

And, note label owners Randy Fuelle and Rick Bohlman, product released on World has been reviewed in several prominent music magazines thanks to an aggressive promotional campaign launched by the label earlier this year that has also netted its product airplay in such cities as Los Angeles, Phoenix and Denver.

But the origins of World Records are, by industry standards, quite humble. The roots of the label were planted in the mid '70s, when Fuelle and Bohlman, both natives of Wisconsin, moved to California in search of work in the audio field.

World Records Seeing Growth

By THOMAS K. ARNOLD

They met while working in a San Diego audio shop, discovered their career goals were pretty much in sync with each other, and decided to pool their talents as well as their finances to start a small recording studio.

In 1978, they incorporated as Scottman Ltd. and opened Hit Singles Studios, a tiny 8-track facility located in Fuelle's garage. Their original intention was to record demo tapes at affordable prices for local rock bands, many of whom didn't need—not to mention couldn't afford—a higher state-of-the-art facility to record their relatively simple wares.

The idea for World Records was born when a local radio executive expressed an interest in airing a song a local band had recorded but needed a better produced version. "preferably in record form, she told us," Fuelle says.

A record was made, and the song—"Sensitive Boy" by the Penetrators—became somewhat of a local hit, receiving regular airplay on the city's top AOR station of the time, KGB-FM.

"After concluding that project, we saw how relatively easy it was and decided to make plans for future releases," Fuelle states.

Bohlman adds, "We decided to cover all aspects, from recording to publishing, promoting, and distributing locally, as a service to local bands. Nobody else in town was doing it. We wanted to build a solid

base for releasing future records."

After the release of "Sensitive Boy," Fuelle says, he and partner Bohlman formed Behemoth Music to publish songs released on their label and affiliated it with BMI. Next, distribution deals were set up with several nationwide rackjobbers to insure their product would not be limited to San Diego.

"The first contact we made was with Jem Distributing," Fuelle says. "They got our product out all over the western U.S."

Other firms also handling World Record product, Fuelle says, are Systematic Records of Berkeley; Important Records of Jamaica, N.Y.; Disques DuMonde also of New York; Square Deal Records of San Luis Obispo, Calif.; and Alternative Records of Los Angeles, which is the distribution wing of Bomp Records. Southern California distribution is now handled by World Records itself.

Product released on the labels since "Sensitive Boy" includes regular seven-inch EPs by the Wigs and the Standbys and 12-inch EPs by DFX2 and Chuck and the Tigers, all of whom recorded most of their material at Hit Singles Studios.

The studio was closed several months ago for remodeling; when it reopens in January it will be at a new larger location and will feature 16-tracks, with possible future expansion

plans calling for another 16-track board to be added, giving the studio full 32-track capabilities.

"When bands come into record, we get to know them, find out what they have in mind, and then listen to their product and decide whether we want to release it on World Records," Fuelle says.

"When we sign a band, it's usually for only one release at a time; we don't want to stand in the way of any band getting a deal with a major label."

Berwin Is Loaded

LOS ANGELES—The Berwin Entertainment Complex on Sunset Blvd. now houses Island Records publishing, Harlequin Publishing Corp., Starmar Productions, Plain Great Music/Great Plains Entertainment Corp. and Hollywood Video among its clients. Building is owned by Gary Berwin who turned it into a show business building 18 months ago. It was formerly a college and an athletic club.

4 Heider Remotes

LOS ANGELES—The Wally Heider remote division has recorded the SFB Big Band from Berlin for Radio Free Berlin. Taping was done at the Biltmore Bowl and Hollywood Palladium.

Other recent remote projects: Jethro Tull at the Los Angeles Sports Arena. Dionne Warwick at Harrah's in Reno and George Shearing and Angel Romero at Ambassador College in Pasadena.

Christmas 1980

122 Christmas hits and seasonal songs in our Christmas Programming package. Available only to radio stations in mono or stereo. 25 Hz toning optional.



THE MUSIC DIRECTOR'S
PROGRAMMING SERVICE
Box 103, Indian Orchard, Massachusetts 01151, 413-783-4626

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified.
1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388

Check Type of Ad You Want

Check Heading You Want

- REGULAR CLASSIFIED \$1.15 a word minimum \$23.00. First line set all caps. Name, address and phone number included in word count.
- DISPLAY CLASSIFIED \$48.50 one inch, 4 times. \$43.00. 26 times \$40.00, 52 times \$32.00 ea.
- INTERNATIONAL (other than U.S.) Regular 60¢ a word, min. \$17.50. Display \$38.00 inch, \$32.50 ea. inch 4 or more times.
- DOMESTIC BOX NUMBER c/o Billboard, figure 10 words and include \$3.00 service charge.

- REAL ESTATE
- COMEDY MATERIAL
- BUSINESS OPPORTUNITIES
- DISTRIBUTORS WANTED
- HELP WANTED
- LINES WANTED
- DISTRIBUTING SERVICES
- AUCTIONS
- BOOKINGS
- FOR SALE
- MISCELLANEOUS
- GOLDEN OLDIES

NOTE: You must supply the complete name and street address for our records, when your ad carries a postal box number.

PAYMENT MUST ACCOMPANY ORDER

- Amer. Express
- Diners Club
- Visa
- Master Chg. Bank #

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
TELEPHONE _____

Credit Card Number _____

Expires _____

Signature _____

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE: Closes 4:30 p.m. Monday, 12 days prior to issue date.

FOR SALE

WHY PAY MORE?

- 8 TRACK & CASSETTE BLANKS
- 1-45 min. any quantity..... 78¢
- 46-65 min. any quantity..... 87¢
- 66-80 min. any quantity..... 96¢
- 81-90 min. any quantity..... 1.05

Shrink wrap & labeled add 23¢
First line recording tape, top of line cartridge & cassette. Professional 8 track & cassette duplicators. Custom duplication.

Call or write:

TRACKMASTER® INC.
1310 S. Dixie Hiway W.
Pompano Beach, FL 33060
Phone (305) 943-2334

FRANK ZAPPA «200 MOTELS»

NOW IN STOCK
IMPORTER & DISTRIBUTOR OF
ROCK · JAZZ & UNDEFINED
from
ENGLAND · EUROPE · JAPAN ·
AUSTRALIA & BEYOND



23703 MADISON ST., TORRANCE, CALIFORNIA 90506 USA
TEL (213) 533-8075 TLX 181892

FRANCE'S

LEADING EXPORTER

Retailers & wholesalers, buy direct at best prices all specialized product NEW WAVE, JAZZ, ORIGINAL SOUNDTRACKS, PICTURE SLEEVE SINGLES, DISCO etc. FRENCH CLASSICAL LABELS, small and major labels supplied, all catalogs sent upon request.

DAVE MUSIC DMA

50 rue Stendhal

Paris, France 75020

Tel: 636 66 35 Telex: 210611

AUTHENTIC CAJUN MUSIC

(Since 1944)

CAJUN GOLD L.P.'s & Tapes

Zydeco Artists (R&B Cajun), Country (Cajun Style)

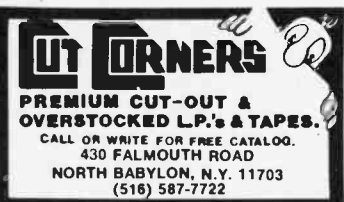
Artist List: Dolly Parton, Iry LeJune, Al Ferrier, Katie Webster, Hop Wilson and many more.

Call or write for catalog. Will increase sales.

GOLDBAND RECORDS, P.O. Box 1485,

Lake Charles, La. 70602.

Phone: (318) 439-8839



PREMIUM CUT-OUT & OVERSTOCKED L.P.'s & TAPES.

CALL OR WRITE FOR FREE CATALOG.

430 FALMOUTH ROAD

NORTH BABYLON, N.Y. 11703

(516) 587-7722

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwallis Hts., Pa. 19020, USA. Dealers only.

GREYHOUND SCENIC CRUISER. NEW custom built interior, including 2 sofas, loveseat, carpet, wet bar, lavatory and sleeps 10. New tires, windows, clutch, brakes, C.B. radio. \$25,000. Contact M.A., Box 15154, Tulsa, OK 74112. (918) 587-1745.

T-SHIRTS

BASEBALL JERSEY IMMEDIATE DELIVERY


\$42.00 DZ.
Min. order 25 dz.
4-Color Silk Screen
\$28.50 dz.
Blank Shirts
Eileen (215) 332-9111
Mackler Productions
8601 Torresdale Ave., Phila., PA 19136

CUT-OUTS

8-TRACK and CASSETTES PLUS LP's

PRINTED T-SHIRTS PACKAGED LIKE LP's—COLORED in 50%/50% blend

PRINTED BASEBALL STYLE CAPS

Call or write for catalogue.

TEMPO, Inc.

1500 Ameron Drive
Charlotte, N.C. 28206

704-376-0197

CUT OUTS

OVER 2,000 TITLES LPs, 8 TRACKS & CASSETTES

Largest selection in the Country Major Labels

For a free catalog call or write AUDIO DISTRIBUTORS

1182 Broadway, New York, N.Y. 10001
(212) 725-4570 Dealers only—please

CUT-OUTS

8 Track and Cassettes Our Specialty

If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.

J S J DISTRIBUTORS

6620 W. Belmont, Chicago, Ill. 60634
(312) 286-4444

THE BEST CUT-OUTS

LP • 8 Track • Cassette Titles

Send for Free Catalog.

ALEX A. ARACO CO. INC.

Bx 82, Riverton, NJ 08077
(NJ Res. 609-829-4813)
Dealers Only.



Call or Write for FREE Catalog:
(213) 767-6803
11219 Randall St. Sun Valley, CA 91352

CUT-RITE RECORD DISTRIBUTORS

For the best in overstocked and cut-out records, call or write for free catalog.

310 New York Avenue
Huntington, New York 11743
(516) 427-7893

POSTERS

Rock and Roll posters. Display units available.

DEALERS ONLY
write or call for free catalog:

ONE STOP POSTERS
1001 Monterey Pass Road
Monterey Park, Calif. 91754
(213) 263-7361 (800) 421-6341
areas available for Representatives

CHART RECORD SERVICES

U.S. AND FOREIGN RADIO STATIONS

DISCO DJ'S & ALL INTERNATIONAL MUSIC CONSUMERS

Write us for information on our services which include automatic mailing of all records on charts—LP's & 45's. Disco, oldies and catalog LP's in stock. All orders are shipped immediately—air mail or air freight. We give personalized service geared to your needs.

MAIL-O-DISC
P.O. Box 326, Kings Park, NY 11754
Telex 230199 SWIFT - UR MAIL-O

INTERNATIONAL RADIO STATIONS
MUSIC PUBLISHERS AND DISCOTHEQUES

Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and LP's from the charts

The Fastest, Most Dependable Service in the World
AIRDISC SPECIAL SERVICES
Box 835, Amityville, NY 11701

AIR CARGO

CONFIDENTIAL.

TO: OVERSEAS BUYERS AND AMERICAN EXPORTERS. Since 1965 we've transported records from the USA to every city in the world. Orders from suppliers assembled at JFK or L.A. daily. Only specialist in MUSIC INDUSTRY transportation.

BEST RATES - PERSONAL ATTENTION
BERKLEY AIR SERVICES
Contact: Bernard Klainberg, Pres.
Bldg. 80 POB 665, JFK Airport, NY 11430
Phone (212) 656-6066 TLX 425628

VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES

Adult and all other ratings on Betamax and VHS formats. FACTORY DIRECT.

Call Toll Free 1-800-421-4133
Call, residents (213) 462-6018

TVI DISTRIBUTORS
1643 No. Cherokee Ave.
Hollywood, Calif. 90028
Credit Cards Accepted

DON'T PAY MORE!!

Billboard's Video Cassette Top 40 In Stock—Immediate Delivery—Lowest Prices. VHS & Beta Formats Available. Call Southeast's Largest Video Distributor TOLL-FREE.

1-800-327-7026 Telex: 51-4736HALA
(In Fla. Call Collect 305-932-0199)
VVI Distributors, Inc.

CURRENT MOVIES, RARE ROCK ON video. Lowest prices. Free giant list. Write: Videoland, Box 430, Oceanside, NY 11572.

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING 45'S LP'S, QUALITY work! Fast service! Call Jerry Nash, Peter Pan Industries, Newark, NJ 201-344-4214.

GOLDEN OLDIES

1950'S THRU 1970'S—OVER 5,000 TITLES. Send \$1.50 for catalog. Mail-O-Disc, P.O. Box 326, Kings Park, N.Y. 11754.

GOLDEN OLDIES, THOUSANDS OF 45 RECORDS available. Send \$2.00 for catalog. Stewart Estep Records, Box 10243, Alexandria, VA 22310.

OLDIES 45'S—THOUSANDS IN STOCK—fast personal service—giant catalog \$1.00. The Gold Vault, Box 202K, Oshkosh, WI 49077.

3,000 WEEKLY RECORDS. 100 DIFFERENT \$11. 200-\$20. Rock, Disco or Oldies, A1's, 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

RECORDING STUDIO FOR SALE

FOR SALE RECORDING AND FILM STUDIO

Full Service. Complete Editing Equip., Magnetic Equip w/Interlock, Optical Equip., 16mm, 35mm, 35/32mm, Super/8 Quad, plus Processing Equip. Buy as business. Equip. Pkg. or Separately, all offers considered

TYLER RECORDING SERVICES
5 W. Hubbard St., Chicago, Ill. 60610
(312) 467-1456 or 824-1441

LIGHTING, ETC.

HIGH PROFIT ACCESSORY ITEMS!!

- Black lites—75 watt and 18"
- Flicker bulbs and cans.
- Strobes of all kinds.
- FANTASIA Fiber Optics.
- Lava Lites and the "Wave."
- Mood lites and designer optics.
- OLFATORY Extra Scentsory incense.
- Money House—sticks and spray.

SUNBELT DISTRIBUTING

33 Ft. Walton Square
Ft. Walton Beach, Fla. 32548

TOLL FREE (800) 874-7195
or collect in Fla. (904) 243-3917

HOTLINE

FOR PLACING YOUR CLASSIFIED AD

Just Dial
800-223-7524

Ask for JEFF SERRETTE

(IN N.Y. STATE (212) 764-7388)
Hot-line is for fast, personal service placing Classified Ads only For all other business call the regional office nearest you

BOXES FOR STEREO 8 & CASSETTES

STEREO 8 and CASSETTE CARTONS

12" Puffer Proof Heights & form fit. Beautiful Stock designs & custom printing.
IN STOCK—INSTANT SHIPMENT
Low Prices—Free Samples

PAK-WIK CORPORATION
128 Tivoli St., Albany, N.Y. 12207
(518) 465-4556 Collect

TAPES

PREMIUM

8-TRACK & CASSETTE BLANKS

Learn Jet style cartridge with rubber roller. 3M Professional duplicating tape. 90 lengths in 1 min increments. Private labeling available

1 min to 45 min. any quantity	89¢	70¢
46 min to 65 min. any quantity	98¢	77¢
66 min to 80 min. any quantity	\$1.05	90¢
81 min to 90 min. any quantity	\$1.14	95¢

Shrink Wrapped & Labeled add 14¢ 13¢
Head Cleaners 60¢ 60¢
Reel-to-reel 3M tape 1800 \$5.00
Blank VHS 2/4 hr. video tapes \$19.00
Low Cost Shrink-Wrap Equipment Available.

PROFESSIONAL 8-TRACK DUPLICATORS—\$1,495.00
CASSETTE & 8-TRACK CALIBRATORS & ERASERS \$35.00 minimum order

BAZZY ELECTRONICS CORPORATION
39 N. Rose, MI. Clemens, Mich. 48043
Phone: (313) 463-2592
Master Charge and Visa Welcome

FINEST QUALITY BLANK CASSETTES

Wholesale bulk prices for studios, industrial and commercial users.

1-45 min.	85¢
46-65 min.	90¢
66-94 min.	\$1.15

50 piece minimum only.

Freight included within United States. Labels and boxes also available at low cost.

MARK STARR TAPES
1609 64th St., Emeryville, CA 94608
(415) 658-0109

8 Track & Cassette Blanks

1 min. to 45 min.	90¢
46 min. to 65 min.	\$1.00
66 min to 90 min.	\$1.10

50 Pc. Minimum Orders Only
Cassettes—Wide Price Range
Professional quality demos our specialty.
Cassette duplication available.

ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11219
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

BUDGET SPANISH 8 TRACK TAPES

ROYALES COMPANY
BX 1503, BROWNWOOD, TX 76801

Large Selection • Popular Artists
Very Competitive Prices
Call or write for free catalog.
(915) 646-8267
Mention this Ad.

PROTECT YOUR MERCHANDISE CASSETTE SECURITY DEVICE

Display cassettes in your 8-track hand hole store display safely.

SIMPLE • ECONOMICAL • REUSABLE
For free sample & pricing contact:
C & D Special Products

309 Sequoia Dr., Hopkinsville, KY 42240
(502) 885-8088

WANTED TO BUY

CASH PAID FOR SALABLE LPS, PERSONAL collections, deletions or liquidations. No quantity too large. We'll travel. Nuggets (617) 536-0679.

RECORDING STUDIOS

E.A.R.S.

EASTERN ARTIST RECORDING STUDIO INC.
The latest 24 track recording technology in a luxurious, relaxing environment. Introductory offer... \$65 per hour. Call for free tour and demonstration.

(212) 874-1358
(201) 673-5680

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
(The Service of the Stars Since 1940)
"THE COMEDIAN"
The Original Monthly Service
12 available issues...\$75 3 Sample issues...\$25
"How To Master the Ceremonies"...\$20
Anniversary Issue...\$50
35 "FUN-MASTER" Gag Files—all different...\$150
BILLY GLASON
200 W. 54th St., N.Y.C. 10019

KNOCKERS!*

A great set of recorded gags and bits for serious personalities who want to be funny. Exclusive in your metro area. Catalog and sample cassette (use it on the air for a test), send \$3.00 to:
FULLER
68 N. Dover, LaGrange, IL 60525

ARTIST B.I.O.'S, RECORD TIE-INS, HUMOR, more! Complete personality service! (Free current issue). Radio Times, 200 South Glenn St., Camarillo, California 93010.

Wanna be FUNNIER than BARBARA Walters? Complimentary snack: The Lunch, 1390 Arroyo Dr., Suite 876, Ypsilanti, Michigan 48197.

COMEDY/PERSONALITY JOCKS: WRITE for our amazing audio samplekit. See "Miscellaneous" ads for L.A. Air Force.

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Lines, 1448-H West San Bruno, Fresno, California 93711 (or phone 209/431-1502).

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample. Contemporary Comedy, 5804-A Twinning, Dallas, Texas 75227. Phone 214/381-4779.

NOT COMEDY. CURRENT ARTIST B.I.O.'S, daily calendar, much more for working pros! Free issue: Galaxy, Box 20093-A, Long Beach, CA 90801. (213) 438-0508.

DEEJAY SPECIALS! MONTHLY GAGLET-ter! Individualized Service! We have it all. FREE information package. PETER PATER, P.O. Box 402-B, Pinedale, CA 93650.

DISTRIBUTING SERVICES

MAKE MORE PROFIT

with our low prices, full return and same day shipment on all major label LP's, 8-tracks, and cassettes. Top-1000 list updated weekly. Write

TOBISCO

6144 Highway 290 West
Austin, TX 78735

RECORD COMPANIES & EXPORTERS!

Having a hard time to get the whole of Europe? Contact us for new customers or for your "low overhead" European office. Write to:
Lesser-International
Postfach 1525/Grail, Str.226
D-8360 Deggendorf/W-Germany
Telex 69780 rld d

RECORDING TAPE & ACCESSORIES

24 HR. FREIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK • SONY • DURACELL • WATTS • DISC-WASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID. TAPE • SAVOY • AMPEX • SHAPE • TRACS.
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. B, 1035 Louis Dr., Warminster, Pa. 18974
DEALERS ONLY (215) 441-8900

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers. 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only.
ALBERT SCHULTZ, INC.
116 W. 14th St., N.Y., NY 10011
(212) 924-1122
Cable: ALBYREP Telex: 236569

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.
DARO EXPORTS, LTD.
1468 Coney Island Ave.
Brooklyn, N.Y. 11230
Cables: Expodaro

PROMOTIONAL SERVICES

MUSICIANS - RECORD LABEL

Customized 45/EP promotion kits. Includes record jacket, PR sheets. Postcard. 25¢ plus.

TEA RECORDS

Box 93
Meherrin, Virginia 23954
(804) 736-9256/9387

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most major labels. Dues required. 814-886-9931. D P A, 631 Front, Cresson, PA 16630.

General News

'Gift' Group Pushes Record Buying

• Continued from page 1

around in April, many of the group's "hard and fast decisions" will be revealed.

Cohen, who has just completed a national trip in which he claims wide industry support for the new group, adds that if a determination of direction and pacing for the campaign is made early in 1981, the first generic campaign to the consumer may get underway next Christmas or around Valentine's Day of 1982.

A campaign launch before then is not possible, Cohen says, because corporate budgets for 1981 have already been approved and accepted and labels, in particular, are still waiting out a decision of the Copyright Royalty Tribunal on a new mechanical rate.

The need for Gift Of Music Inc. is seen by Cohen as an approach to take it "symbolically and structurally out of NARM solely and into the mainstream of the industry and once and for all solidify the 'Gift Of Music' thrust."

The group's structure, termed a "mini-company" by Cohen, is to consist of a Gift Of Music advisory board or council, consisting of decision makers from all areas of the industry.

Reporting to this setup will be four advisory committees involving

advertising, merchandising, publicity and artist/artist management. Each of the advisory committees will have an East Coast and West Coast entity, as well as representation from regional cities. Each advisory committee will have an appropriate member of NARM as an aid.

Cohen says the group will consist of a nucleus of about 100 persons. The board will meet about four times a year, while a combined East and West gathering will take place once a year.

Though gratified with industry attention to the "Gift Of Music" concept since its debut, Cohen stresses that it will not "reach its full potential until another year or two. You can't look at Christmas promotions, as an example, to provide an answer. Christmas is not an end, it's a beginning."

According to "focus group testing" by NARM, the campaign must "enhance the value of records as gifts, but also as a gift buyers must want for themselves, too."

Meanwhile, Cohen declares that a new budget of \$500,000 has been earmarked for current "Gift Of Music" activities, including the first contributions by two retailers. Pickwick and Record Bar. Contributions consisted of 40% from the industry, 60% by NARM.

Cohen wants the program to introduce some new merchandising

techniques, one of which might be providing retailers with "Gift Of Music" store bags that they can purchase from NARM at lower cost than from other sources. He'd like to see the creation of more permanent signs and displays for in-store use, and a gift boutique at store locations.

He notes that many manufacturers and merchandisers are relying heavily on television promotions with a "Gift Of Music" theme.

The Rowland Co., named by NARM as its public relations firm earlier this year, has also moved into situations, including tv interviews by performers, school contests, print breaks, including a United Press International interview with Cohen himself.

Also developed is a five-city Christmas party test program at the homes of underprivileged children with contributions of 3,000 recordings and hi fi equipment. The cities involved are Seattle, Portland, Los Angeles, Chicago and Washington, D.C.

Overall, Cohen sees the generic campaign as a process that will develop from slowly building plateaus of achievements. "Each plateau creates more spirit and interest, much the same way a major corporation such as Procter & Gamble establishes a new product in the marketplace," Cohen maintains.

RIAA Gives Judge Confidential Reports

• Continued from page 6

that it would have the opportunity to raise further objections if the judge decided to turn the documents over to the defense. RIAA attorney Jules Yarnell says the association wanted to review the documents selected by Platt, and have a chance to obtain a stay from the Appeals Court before the defense has a chance to look at the documents.

The RIAA maintains that knowledge of the contents of some of the documents could harm pending civil and criminal cases involving other instances of counterfeiting not connected with the Goody matter.

At times during the latest courtroom battle it seemed the principals in the case were talking about two different appeals court decisions, complicated by the diffuse nature of the defense request and the debate over what sort of document—out of thousands compiled by the RIAA—would be appropriately "relevant" to Goody's defense.

The RIAA's recalcitrance obviously taxed Judge Platt's temper, who at one point asked RIAA attorney Roy Kulcsar if he had ever "practiced before a court of law before." Kulcsar, a former assistant district attorney here, is a 12-year veteran.

"I'm not trampling on anybody's rights unnecessarily," Platt said at another point.

Finally, as Kulcsar again questioned the procedure for turning the documents over, Platt called the delay "shenanigans" and ordered compliance by 4:30 that afternoon. Kulcsar paused and huddled with Yarnell before declaring: "Under the present circumstances the RIAA cannot turn the documents over."

Platt then suggested the Goody defense team prepare an appropriate contempt citation for his signature. Goody lawyer Kenneth Holmes termed the RIAA stance "outrageous arrogance."

The impasse was broken by government prosecutor John H. Jacobs who offered a compromise. Finally, upon assurance from Platt that confidentiality would be respected until he ruled on relevancy, the RIAA agreed to comply, while adopting a legal strategy that suggests it is leaving plenty of room for appeals.

"I got the distinct impression," Platt said, "that if I take 50 documents to be turned over they will refuse and it will go back to the Court of Appeals." The RIAA had already left the court to begin assembling the documents.

Platt also suggested that Jacobs might ask to view the RIAA documents in order to help them select ones appropriate to the Goody matter.

Jacobs shrugged off this request, turning the court's attention to the subpoenas issued last week requesting attorneys for government witnesses to turn over names on conversations with label executives, the government and the RIAA.

Jacobs said he learned that many of the lawyers "are going to move to quash" the subpoenas on various grounds, including possible Fifth Amendment violations and the sensitive nature of the conversations, which, says Jacobs, touch on other criminal cases now underway.

"We're extremely concerned about some of these matters," Jacobs told the court. "In some cases these people are under indictment in other cases."

Platt again referred to the probability of further appeals on the part of the RIAA regarding the admissibility of the contested documents.

"They're creating problems the way they did this," he said.

Oral arguments on the subpoenas and other motions are set for Friday (5).

Jacobs, incidentally, told the court he believed the RIAA issue could be resolved in time to start the trial in late January or February.

SCHOOLS & INSTRUCTIONS

CALIFORNIA PROFESSIONAL MUSIC BUSINESS ACADEMY

A deluxe facility with 24-trk. studio and nightclub atmosphere is now offering courses in engineering, in-studio production video development, music publishing, artists management, concert production. Complete programs for artist development, songwriters, engineers and promoters. You will be instructed by well-known professionals, prominent in the San Francisco Bay Area music scene.

Call for free brochure.
(408) 727-3232

3175 De La Cruz Blvd.
Santa Clara, CA 95050

THE MUSIC BUSINESS INSTITUTE
A CAREER PROGRAM IN MUSIC

Course includes recording, studio, concert and video production; artist representation; retailing and wholesaling, record promotion and marketing, copyrite and music industry law, songwriters and music publishing; and more. Employment assistance available. Call or write for free brochure and career guide. Give name, age, address, telephone.
Buckhead Towers, Suite 400-BB
2970 Peachtree Rd., N.W., Atlanta, GA 30305
(404) 231-3303

24-TRACK ENGINEERING TAUGHT IN State of the Arts Studios. Call the University of Sound Arts for free brochure. Hollywood (213) 467-5256.

TALENT

MOTOWN TO FLICK CITY
MOTOWN—JOBETTE

Gen. Mgr., Ms. Jane Bradford at Flick City Music screening new songs and productions with hit potential.

SASE Cassettes only

FLICK CITY MUSIC LTD.

Suite 201
9763 W. Pico Blvd.
Los Angeles, CA 90035

BUSINESS OPPORTUNITIES

Join the Anti-Prep Movement



Make a fashion statement or a social statement with

this attractive 2-color, 1-3/4" pin. Enclose \$1 for each pin, 6 for \$5. Outside U.S., add 25¢ per order. Ohio res., add 5¢ per pin. Send cash, check or M.O. to:

The Anti-Gator Co.

Dept. BB
P.O. Box 9186, Cincinnati, OH 45208

NASHCO

RECORD PRODUCTIONS

Looking for new singer/writer talent. Guaranteed record release—Nationwide distribution and promotion available. For free advisory and counseling. Call or write:

Nashco Record Productions
602 Inverness Ave., Nashville, TN 37204
(615) 297-8029

CANADIAN SONGWRITERS WORKSHOP

Seeks financing for demo recording facility. Very high potential for foreign publishers. Basic equipment deal considered.

(514) 321-5875

Tex-Norman Music Publishers
Suite 3, 3502 Fleury St. E.
Montreal Nord., Quebec, Canada H1H 2S1

HELP WANTED

OPERATIONS MANAGER

Southeast record merchandiser seeks an experienced person familiar with warehouse and field operations, planning and analysis. Record industry experience necessary. Experience with computer systems desirable. Salary open, send resume in confidence to:

7401, Billboard Publications
1515 Broadway
New York, N.Y. 10036

MISCELLANEOUS

FIVE VOLUME PRODUCTION LIBRARY jammed with hundreds of dynamite cuts! Exciting music beds, synthesizers, drums, jingles, SFX, gag cuts—the industry's finest package priced right! Audio sample kit \$1.00. (Refundable). L.A. Airforce, Box 944-L, Long Beach, CA 90801.

TALENT FOR SALE

PROFESSIONAL SERVICES

HELP WANTED TAPES

the Marketplace is open and your best buy is BILLBOARD.

CLASSIFIED

PROFITABLE ADS

Something to sell or something to tell, your message gets to over 200,000 readers weekly. Don't Miss Another Week!!!

CALL Jeff Serrette (TOLL FREE)

800/223-7524

NOW to place your ad

Billboard RADIO-TV JOB MART

PAYMENT MUST ACCOMPANY THE ORDER

Rates:

POSITIONS WANTED: 40¢ per word per insertion—\$10.00 minimum
\$20.00 per column inch per insertion.

POSITIONS OPEN: 70¢ per word per insertion—\$14.00 minimum
\$40.00 per column inch per insertion.

BOX NUMBERS: \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when replying.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard
1515 Broadway, N.Y. 10036

Billboard **HOT 100**

* Chart Bound

JESUS IS LOVE—Commodores
Motown 1502
SAME OLD LANG SYNE—Dan Fogelberg
Epic 19-50961
SEE TOP SINGLE PICKS REVIEWS, Page 46

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	LADY—Kenny Rogers (Lionel Richie Jr., L. Richie Jr., Liberty 1380) B-3	35	22	11	LOVELY ONE—The Jacksons (The Jacksons), M. Jackson, R. Jackson, Epic 9-50938 WBM	68	70	5	MORNING MAN—Rupert Holmes (Rupert Holmes), R. Holmes, MCA 51019 WBM
6	11	11	MORE THAN I CAN SAY—Leo Sayer (Alan Tarney), Curtis, Allison, Warner Bros. 49565 WBM	36	39	6	GIRLS CAN GET IT—Dr. Hook (Ron Haffkine), L. Pearl, Casablanca 2314 CPP	69	51	8	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (Rick Hall), M. Davis, Casablanca 2305
3	4	17	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031 ●	37	21	18	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hull, Cotillion 4601 (Atlantic) WBM	70	78	3	EASY LOVE—Dionne Warwick (Steve Buckingham), S. Dorff, L. Herbstritt, R. Cate, Arista 0572 B-3
4	2	14	WOMAN IN LOVE—Barbra Streisand (Barry Gibb, Alby Galuten and Karl Richardson), B. Gibb, R. Gibb, Columbia 1-11364 ●	38	52	3	TIME IS TIME—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), A. Gibb, B. Gibb, RSO 1059 CHA	71	80	3	I NEED YOUR LOVIN'—Teena Marie (Teena Marie), T. Marie, Gordy 7189 (Motown) CPP
7	12	12	MASTER BLASTER—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54317 (Motown) CPP	39	47	3	I MADE IT THROUGH THE RAIN—Barry Manilow (Barry Manilow & Ron Dante), G. Kenny, D. Shepperd, B. Sussman, J. Feldman, B. Manilow, Arista 0566 CHA	72	81	2	COLD LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), P. Bellotte, H. Faltermeyer, K. Forsey, Geffen 49634 (Warner Bros.) WBM
8	6	6	STARTING OVER—John Lennon (John Lennon, Yoko Ono, Jack Douglas), J. Lennon, Geffen 49604 (Warner Bros.) WBM	40	53	5	I LOVE A RAINY NIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47066 CPP	73	46	13	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910 WBM
9	6	6	LOVE ON THE ROCKS—Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Capitol 4939 CLM	41	28	22	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494 WBM	74	82	2	TRICKLE TRICKLE—Manhattan Transfer (Jay Graydon), C. Bassett, Atlantic 3772
11	5	5	HUNGRY HEART—Bruce Springsteen (Bruce Springsteen, Jon Landau, Steve Van Zandt), B. Springsteen, Columbia 11-11391 WBM	42	49	5	TOGETHER—Tierra (Rudy Salas), K. Gamble, L. Huff, Boardwalk 8-5702 (CBS) CLM	75	83	2	SMOKEY MOUNTAIN RAIN—Ronnie Milsap (Tom Collins, Ronnie Milsap), K. Fleming, D.W. Morgan, RCA 12084 CPP
9	5	14	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491 WBM	43	34	14	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351 CPP	76	85	2	LOVE T.K.O.—Teddy Pendergrass (Dexter Wansel, Cynthia Biggs, Cecil Womack), C. Womack, G. Nobel, P.I.R. 9-3116 (CBS)
10	10	13	DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057 CLM/B-3	44	50	16	SWITCHIN' TO GLIDE/THIS BEAT GOES ON—The Kings (Bob Ezrin), D. Diamon, A Zero, Elektra 47052 WBM	77	87	2	MISS SUN—Boyz Scaggas (Bill Schnee), D. Paich, B. Scaggas, Columbia 11-11406
11	13	10	HIT ME WITH YOUR BEST SHOT—Pat Benatar (Keith Olsen), E. Schwartz, Chrysalis 2464 CLM	45	65	2	HEY NINETEEN—Steely Dan (Gary Katz), W. Becker, D. Fagen, MCA 41036 WBM	78	57	14	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503 WBM/ABP-BP
12	12	11	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall and John Oates (Daryl Hall & John Oates), P. Spector, B. Mann, C. Weil, RCA 12103 CPP	46	56	5	HORIZONTAL HOP—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4951 WBM	79	88	2	KEEP ON LOVING YOU—REO Speedwagon (Devin Cronin, Gary Richrath, Kevin Beamish), K. Cronin, Epic 19-50953
13	3	12	THE WANDERER—Donna Summer (Giorgio Moroder & Pete Bellotte), G. Moroder, D. Summer, Geffen 49563 (Warner Bros.) WBM	47	36	11	TURNING JAPANESE—The Vapors (Vic Coppersmith Heaven), D. Fenton, United Artists 1364 CPP	80	59	19	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518 WBM
14	6	6	GUILTY—Barbra Streisand & Barry Gibb (Barry Gibb, Alby Galuten and Karl Richardson), B. Gibb, R. Gibb, M. Gibb, Columbia 11-11390 CHA	48	54	5	STOP THIS GAME—Cheap Trick (George Martin), R. Zander, R. Nielsen, Epic 19-50942 CPP	81	NEW ENTRY	16	I CAN'T STOP THE FEELIN'—Pure Prairie League (John Ryan), D. Flower, J. Sanderfur, Casablanca 2319
15	15	9	NEVER BE THE SAME—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49580 WBM	49	40	7	ONE TRICK PONY—Paul Simon (Phil Ramone & Paul Simon), P. Simon, Warner Bros. 49601 WBM	82	61	16	LOOK WHAT YOU'VE DONE TO ME—Boyz Scaggas (Bill Schnee & David Foster), B. Scaggas & David Foster, Columbia 1-11349 WBM
16	19	7	EVERY WOMAN IN THE WORLD—Air Supply (Robie Porter & Harry Maslin), D. Bugatti, F. Musker, Arista 0564 CHA	50	60	5	HELP ME—Marcy Levy And Robin Gibb (Robin Gibb, Blue Weaver), R. Gibb, B. Weaver, RSO 1047 CHA	83	NEW ENTRY	4	GAMES PEOPLE PLAY—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0573
17	14	15	WHIP IT—Devo (Devo) M. Mothersbaugh, G.V. Casale, Warner Bros. 49550 CHA	51	58	4	TURN AND WALK AWAY—The Babys (Keith Olsen), Waite, Cain, Chrysalis 2467 CPP	84	NEW ENTRY	26	HEARTBREAK HOTEL—The Jacksons (The Jacksons), M. Jackson, Epic 19-50959 WBM
18	33	3	TELL IT LIKE IT IS—Heart (Heart), G. Davis, L. Diamond, Epic 19-50950 B-3	52	55	5	COULD I BE DREAMING—Pointer Sisters (Richard Perry), A. Pointer, T. Lawrence, M. Henderson, Planet 47920 (Elektra) WBM	85	62	26	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP
19	24	7	DE DO DO DO, DE DA DA DA DA—The Police (The Police & Nigel Gray), Sting, A&M 2275 CHA	53	41	17	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048 WBM	86	63	12	THAT GIRL COULD SING—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra) WBM
20	20	13	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nicholls, Polydor 2121 B-3	54	44	11	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Norbert Putnam), E. Chase, A. Jacobson, W. Haberman, Epic 9-50931 CLM	87	NEW ENTRY	8	FASHION—David Bowie (David Bowie & Tony Visconti), D. Bowie, RCA 12134
21	23	9	EVERYBODY'S GOT TO LEARN SOMETIME—The Korgis (The Korgis & David Lord), J. Warren, Asylum 47055 (Elektra) WBM	55	43	14	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761 B-3	88	90	8	BRITE EYES—Robbin Thompson Band (Ken Brown), R. Thompson, Ovation 1157
22	25	8	DEEP INSIDE MY HEART—Randy Meisner (Val Garay), R. Meisner, E. Kaz, Epic 9-50939 WBM/B-3	56	45	12	DREAMER—Supertramp (Peter Henderson & Russel Pope), R. Davies, R. Hodgson, A&M 2269 CPP/ALM	89	92	4	REMOTE CONTROL—The Reddings (Russell Timmons, Nick Mann), N. Mann, B. Beard, C. Fortune, Believe In A Dream 9-5600 (CBS)
23	27	7	IT'S MY TURN—Diana Ross (Michael Masser), M. Masser, C. Bayer Sager, Motown 1496 CPP/CHA	57	64	4	GOTTA HAVE MORE LOVE—Climax Blues Band (John Ryan), Guidry, Guidry, Silbar, Warner Bros. 49605 CPP	90	NEW ENTRY	4	GIVING IT UP FOR YOUR LOVE—Delbert McClinton (Barry Beckett & Muscle Shoals Rhythm Section), J. Williams, Capitol 4948
24	26	13	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067 CPP	58	68	3	YOU—Earth, Wind & Fire (Maurice White), M. White, D. Foster, B. Russell, ARC/Columbia 11-11407 CPP	91	89	4	ROUGH BOYS—Pete Townshend (Chris Thomas), P. Townshend, Atco 7318 (Atlantic)
25	17	20	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Weil, Planet 47916 (Elektra) CLM	59	69	4	SHINE ON—L.T.D. (Bobby Martin), R. Kerr, J.L. Osborne, B. Osborne, A&M 2283 CPP/ALM	92	67	9	SOMETIMES A FANTASY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11379 ABP/BP
26	30	11	THIS TIME—John Cougar (Steve Cropper), J. Cougar, Riva 205 (Mercury) B-3	60	73	2	9 TO 5—Dolly Parton (Gregg Perry), D. Parton, RCA 12133 CPP	93	66	22	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnik), K. Loggins, Columbia 1-11317 WBM
27	32	7	CELEBRATION—Kool & The Gang (Emur Deodato), R. Bell, Kool & The Gang, De-Lite 807 (Mercury) CPP	61	71	3	THE WINNER TAKES IT ALL—Abba (Benny Andersson & Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3776 CPP	94	84	14	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920 CPP/B-3
28	31	11	I BELIEVE IN YOU—Don Williams (Garth Funkis), R. Cook, S. Hugin, MCA 41304 B-3	62	72	3	HE CAN'T LOVE YOU—Michael Stanley Band (Michael Stanley Band), K. Raleigh, EMI-America 8063 CPP	95	86	25	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656 CPP
29	35	7	SUDDENLY—Olivia Newton-John & Cliff Richard (John Farrar), J. Farrar, MCA 51007 CPP/ALM	63	48	11	SHE'S SO COLD—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic) CPP	96	98	2	GYPSEY SPIRIT—Pendulum (Pendulum), D. Quintana, Venture 131
30	37	3	PASSION—Rod Stewart (Harry The Hook, Rod Stewart Group, Jeremy Andrew Johns), Stewart, Chen, Saviger, Cregan, Grainger, Warner Bros. 49617 WBM	64	74	3	TEACHER TEACHER—Rockpile (Not listed), K. Pickett, E. Phillips, Columbia 1-11388 CPP	97	95	23	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505 CPP
31	38	4	THE TIDE IS HIGH—Blondie (Mike Chapman), J. Holt, Chrysalis 2465 WBM	65	75	3	MY MOTHER'S EYES—Bette Midler (Dennis Kirk), T. Jans, Atlantic 3771 CPP	98	96	5	BLUES POWER—Eric Clapton & His Band (Jon Astley), E. Clapton, L. Russell, RSO 1051 CPP/CHA
32	33	18	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA) B-3	66	76	2	NEED YOUR LOVING TONIGHT—Queen (Queen), Deacon, Elektra 47086 CPP	99	100	26	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034 WBM
33	42	3	ONE STEP CLOSER—The Doobie Brothers (Ted Templeman), K. Knudsen, J. McFee, C. Carter, Warner Bros. 49622 WBM/B-3	67	77	3	KILLIN' TIME—Fred Knoblock and Susan Anton (James Stroud), J. Harrington, J. Pennig, Scotti Brothers 609 (Atlantic) WBM	100	99	9	I COULD BE GOOD FOR YOU—707 (Norman Ratner), McFadden, McLarty, Casablanca 2280

☆ 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 Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

All Out Of Love (Carrere/BRM, BMI/Riva, PRS)..... 85	Driving My Life Away (Debdav/Briarpatch, BMI)..... 95	Heartbreak Hotel (Mijac, BMI)..... 84	He Can't Love You (Kejra/Berna, ASCAP)..... 62	I'm Coming Out (Chic, BMI)..... 93	I'm Happy That Love Has Found You (ATV, BMI)..... 54	It's My Turn (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)..... 23	Jesse (Quackenbush/Redye, ASCAP)..... 80	Keep On Loving You (Fate, ASCAP)..... 79	Killin' Time (Flowering Stone, ASCAP)..... 67	Lady (Brockman, ASCAP)..... 1	Let Me Be Your Angel (Walden/Grass Heart, BMI)..... 37	Look What You've Done To Me (Boyz Scaggas, ASCAP/Foster Frees/Irving, BMI)..... 82	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)..... 7	Lovely One (Ranjac/Mijac, BMI)..... 35	Love T.K.O. (Assorted, BMI)..... 76	Master Blaster (Jobete/Black Bull, ASCAP)..... 9	Miss Sun (Hudmar, ASCAP)..... 77	More Than I Can Say (Warner-Tamerlane, BMI)..... 2	Morning Man (WB/The Holmes Line Of Music, ASCAP)..... 68	My Mother's Eyes (Almo/Only Child/Mel-Dav, ASCAP)..... 65	Need Your Loving Tonight (Queen/Beechwood, BMI)..... 16	Never Be The Same (Pop 'N Roll, ASCAP)..... 1	Never Knew Love Like This Before (Frozen Butterfly, BMI)..... 33	One Step Closer (Noodle Tunes/No Aff./Long Tooth, BMI/Rare Blue/Carloonte Tunes, ASCAP)..... 39	One Trick Pony (Paul Simon, BMI)..... 49	On The Road Again (Willie Nelson, BMI)..... 43	Out Here On My Own (MGM, BMI/Variety, ASCAP)..... 53	Passion (Riva/WB, ASCAP)..... 31	Real Love (Tauripin-Tunes/Monster/April, ASCAP)..... 78	Remote Control (Last Colony/Band Of Angels, BMI)..... 2	Rough Boys (Towser Tunes, BMI)..... 91	Sequel (Chapin, ASCAP)..... 25	She's So Cold (Colgems-EMI, ASCAP)..... 63	Shine On (Almo/McRoscovd, ASCAP/Irving/Buchanan Kerr, BMI)..... 66	Smokey Mountain Rain (Pi-Gem, BMI)..... 75	Sometimes A Fantasy (Impulsive/April, ASCAP)..... 92	Starting Over (Lenono, BMI)..... 6	Stop This Game (Adult/Screen Gems-EMI, BMI)..... 48	Suddenly (John Farrar, BMI)..... 30	Switchin' To Glide (Diamond Zero, BMI)..... 43	Trickle Trickle (Blend/Villanova, BMI)..... 44	Turn and Walk Away (Hudson Bay, BMI)..... 51	Turning Japanese (Glenwood, ASCAP)..... 47	Upside Down (Chic, BMI)..... 41	Whip It (Devo/Nymph/Unichappell, BMI)..... 17	Without Your Love (HG, ASCAP)..... 20	Woman In Love (Stigwood/Unichappell, BMI)..... 4	You (Sagittaire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)..... 58	You Shook Me All Night Long (J. Albert/Marks, BMI)..... 13	You've Lost That Lovin' Feeling (Screen Gems-EMI, BMI)..... 12	9 To 5 (Velvet Apple/Fox Fanfare, BMI)..... 60
--	---	---------------------------------------	--	------------------------------------	--	--	--	--	---	-------------------------------	--	--	--	--	-------------------------------------	--	----------------------------------	--	--	---	---	---	--	---	--	--	--	----------------------------------	---	---	--	--------------------------------	--	--	--	--	------------------------------------	---	-------------------------------------	--	--	--	--	---------------------------------	---	---------------------------------------	--	--	--	--	--

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

Billboard TOP LPs & TAPE

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
☆	2	9	BARBRA STREISAND Guilty Columbia FC 36750		8.98		☆	39	14	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 4	71	72	60	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98	
☆	3	8	KENNY ROGERS Greatest Hits Liberty L00-1072		8.98	CLP 1		37	37	SOUNDTRACK Times Square RSO RS-2-4203		13.98		72	52	27	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
☆	4	4	STEVIE WONDER Hotter Than July Tania T8-373M1 (Motown)		8.98	SLP 1		38	38	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 27	73	74	8	JEAN-LUC PONTY Civilized Evil Atlantic SD 16020		8.98	
4	1	6	BRUCE SPRINGSTEEN The River Columbia PC 236854		15.98		☆	NEW ENTRY	ROD STEWART Foolish Behaviour Warner Bros. HS 3485		8.98		74	82	6	RANDY MEISNER One More Song Epic NJE 36748		7.98		
☆	6	16	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	44	30	AIR SUPPLY Lost In Love Arista AB 9530	●	8.98		75	78	4	HIROSHIMA Odori Arista AL 9541		8.98	SLP 36
6	5	21	QUEEN The Game Elektra SE 513	▲	8.98	SLP 41	☆	68	2	BETTE MIDLER Divine Madness Atlantic SD 16022		7.98		76	76	11	ZAPP Zapp Warner Bros. BSK 3463	●	7.98	SLP 6
7	7	16	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		42	42	5	JOE JACKSON BAND Beat Crazy A&M SP-4837		7.98		77	80	7	RONNIE MILSAP Greatest Hits RCA AHL1-3772		7.98	CLP 5
☆	14	2	EAGLES Eagles Live Asylum BB-705 (Elektra)		15.98		43	24	39	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		☆	168	2	LAKESIDE Fantastic Voyage Solar BXL1-3720 (RCA)		7.98	SLP 39
☆	11	7	THE POLICE Zenyatta Mondatta A&M SP-4831		7.98		44	29	10	KANSAS Audio Visions Kirsner FZ 36588 (CBS)		8.98		79	61	15	SPLIT ENZ True Colours A&M SP-4822		7.98	
☆	12	3	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795		13.98	SLP 2	45	46	5	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 7	☆	86	3	THE CLASH Black Market Clash Epic AE-36846		4.98	
11	9	9	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	SLP 43	46	31	16	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	▲	8.98	SLP 5	☆	90	4	THE BABYS On The Edge Chrysalis CHE 1305		8.98	
☆	32	2	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120		9.98		☆	47	7	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 10	☆	NEW ENTRY	STEELY DAN Gaucho MCA MCA-6102		9.98		
13	13	5	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)		8.98	SLP 12	48	48	30	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 14	83	54	17	DARYL HALL & JOHN OATES Voices RCA AOL1-3646		8.98	
14	8	26	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 18	49	49	10	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Mercury)		7.98		84	59	32	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 29
15	10	8	THE JACKSONS Triumph Epic FE 36424		8.98	SLP 4	50	50	6	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 24	85	58	18	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 23
☆	18	10	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	●	8.98	CLP 2	51	35	14	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98		86	81	9	ELVIS COSTELLO Taking Liberties Columbia JC 36839		7.98	
☆	27	6	THE DOORS Greatest Hits Elektra SE-515		8.98		52	43	14	THE CARS Panorama Elektra SE-514	▲	8.98		87	88	38	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 28
18	15	10	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98		53	41	22	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98		88	89	17	THE KINGS Are Here Elektra GE-274		7.98	
☆	21	6	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		54	20	21	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98		89	93	6	PAT METHENY 80/81 ECM ECM-2-1180 (Warner Bros.)		14.98	
20	16	9	SUPERTRAMP Paris A&M SP-6702	▲	13.98		☆	69	8	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98		☆	100	9	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
21	17	10	DAVID BOWIE Scary Monsters RCA AOL1-3647		8.98		56	56	22	EDDIE RABBITT Horizon Elektra GE-276	●	7.98	CLP 9	91	95	6	FATBACK 14 Karat Spring SP-1-6729 (Polydor)		7.98	SLP 17
22	22	26	DEVO Freedom Of Choice Warner Bros. BSK 3435		7.98		57	57	12	B-52'S Wild Planet Warner Bros. BSK-3471		7.98		92	94	84	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 13
23	23	43	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		58	34	15	POINTER SISTERS Special Things Planet P-9 (Elektra)		7.98	SLP 33	☆	149	3	XTC Black Sea Virgin VA 13147 (RSO)		7.98	
☆	26	4	CHEAP TRICK All Shook Up Epic FE 36498		8.98		59	45	38	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		94	60	22	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98	
☆	NEW ENTRY		JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98		60	62	10	DON WILLIAMS I Believe In You MCA MCA-5133		8.98	CLP 3	95	66	13	YES Drama Atlantic SO 16019		8.98	
☆	28	5	LINDA RONSTADT Greatest Hits Vol. 2 Asylum SE-516 (Elektra)		8.98		61	63	27	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 12	96	55	9	DONNA SUMMER Walk Away (The Best Of 1977-1980) Casablanca NBLP 7244		8.98	
☆	33	4	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		62	64	17	THE VAPORS New Clear Day United Artists UT-1049		7.98		97	65	13	GAMMA Gamma 2 Elektra GE-288		7.98	
☆	30	8	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Mercury)		7.98	SLP 3	☆	NEW ENTRY	CAMEO Feel Me Chocolate City CCLP 2016 (Casablanca)		7.98	SLP 8	☆	NEW ENTRY	ANDY GIBB Andy Gibb's Greatest Hits RSO RX-1-3091		8.98			
☆	NEW ENTRY		HEART Greatest Hits/Live Epic NE 2-3688		13.98		☆	75	6	HARRY CHAPIN Sequel Broadwalk FW 36872 (CBS)		8.98		☆	NEW ENTRY	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL1-3852		8.98		
☆	40	4	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98		☆	77	4	BRUCE SPRINGSTEEN Born To Run Columbia JC 33795		7.98		☆	100	NEW ENTRY	BOOTSY Ultra Wave Warner Bros. BSK 3433		7.98	SLP 60
☆	36	4	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98		67	67	12	MOLLY HATCHET Beatin' The Odds Epic FE 36572		8.98		101	103	3	OAK RIDGE BOYS Greatest Hits MCA MCA-5150		8.98	CLP 7
32	19	18	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	●	8.98	SLP 9	☆	79	5	GEORGE THOROGOOD & THE DESTROYERS More George Thorogood & The Destroyers Rounder 3045		7.98		102	98	25	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 46
33	25	21	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98		69	47	14	L.T.D. Shine On A&M SP-4819		7.98	SLP 14	103	106	24	THE KINKS One For The Road Arista A2L 8401		12.98	
☆	73	2	BOZ SCAGGS Hits Columbia FC 36841		8.98		☆	85	2	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98		104	92	9	ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98	

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

DECEMBER 6, 1980 BILLBOARD

Lifelines

Births

Boy, James Warren, to Helen and Paul Atkinson Nov. 7 in New York. Father is director of contemporary music, East Coast a&r at Columbia Records.

* * *

Girl, Lesley Camille, to Brenda and Jim Cotton Nov. 12 in Nashville. Father is chief engineer at Sound Lab.

* * *

Girl, Nicole Maria, to Terry and Harry Booras Nov. 11 in Boston. Father is owner of the Channel, a dance and concert club.

Deaths

Dick Haynes, for more than three decades a popular radio personality, Nov. 24 in Woodland Hills, Calif. of cancer. His "Haynes At The Reins" program was highly rated at KFOX-AM Long Beach and KLAC-AM Los Angeles, built around country music. KLAC has established a Dick Haynes Scholarship Fund.

* * *

Donald H. Gabor, 68, who rose from a shipping clerk at RCA Victor to found Remington Records, in New York Nov. 20. A classical specialist, he once pressed 100 copies of a recording of the music of George Enesco. Coated with platinum, he sold each disk for \$1,000. He leaves his widow, Wally, and two daughters, Mrs. Edna Horowitz and Mrs. Geraldine McLean.

* * *

Franklin G. Rohloff, 49, former vice president of Certron Corp., and partner in Custom Duplication Inc., Nov. 16 in Los Angeles. He is survived by his widow, Gail; four daughters, Cathy, Jean, Joan and Beth, and a son, Thomas. The Franklin Rohloff Memorial Fund has been established at Ripon College, Ripon, Wis.

* * *

George Paku, 56, Nov. 14 in Honolulu. He was leader of George & His Hawaiian Serenaders and is survived by his widow, a daughter and a brother.

* * *

Jack Perrin, 70, widely known music publisher representative whose career went back to the "song-plugger" era of the 1930s, Nov. 25 in Los Angeles. He had recently been employed by Hill & Range and Bourne Music and leaves his widow and a daughter.

Rock'n'Rolling

British 'Year Book' Published In U.S.

By ROMAN KOZAK

NEW YORK—"The Rock Year Book 1981" has been published in Britain by Virgin Books Ltd., the publishing arm of Virgin Records and by Delilah Press in the U.S. According to Michael Gross, editor with Maxim Jakubowski,

the 256-page paperback retails for \$11.95 and contains 450 pictures, 250 in color. It has charts reprinted from Billboard, and sections on the last year's news in review, top new acts, noteworthy rock "aristocracy," reviews of major LPs and singles over the year, as well as reviews of rock films, rock hooks, rock publications and even record companies.

There are also articles on the major producers, quotes from the year, tips about some promising acts for the future, a report on how records are produced, mastered and manufactured, pictures of the best and worst album covers of the year, reports on the music business in Britain and the U.S., a story on digital recording, and lists of top venues, recording studios, and radio stations in the U.S. and Britain.

Gross says he and Jakubowski, managing director of Virgin Books in London, started on the project in February and finished in August. Gross himself is a New York-based writer with books on "Bob Dylan: An Illustrated History," "A Groupie," and "Robert Plant" to his credit, as well as numerous magazine articles.

The breezy and often opinionated book is not really made for the professional—though some of the lists are informative and the mini reviews interesting. But it does make for a good Christmas gift to interested non-music persons, open minded enough not to be offended by some of the language.

Gross says there are plans to do a new edition of the book next year. But, he concedes, "like the music business itself, it all depends on the sales." To break even he estimates the book must sell at least 40,000 copies. Interestingly enough, the first printing of the book is greater in Britain than in the U.S.

"Britain, though it is a smaller market, is more concentrated. And there is, and I hesitate in using the word, also a 'subculture' there. There is more interest and more of a rock'n'roll community," he says. "The English are also better at retailing rock books, and are not under the misrepresentation that all rock fans are illiterate.

"Rock bestsellers in the U.S.,

meanwhile, seem tied to dead bodies. There was a biography of Elvis Presley, and it was not doing much until Elvis died and then it shot up to the top, riding on his corpse."

In addition to the two editors, about 20 rock writers in the U.S. and (mostly) Britain contributed to the "Rock Year Book." But in the book itself and in an interview, Gross is critical of most rock writers, especially in the U.S.

* * *

The Michigan Music Awards, the Sammys will be awarded Jan. 19 at Massonic Auditorium in Detroit to the best local and national groups, artists, clubs, clothes stores, rock writers and rock publications.

The awards show, held in conjunction with the local Sam's Jams record store and WABX-FM, is being organized by Gail Parenteau, former media coordinator of Son of Bamboo Productions. It is her first independent production, as she is going into business on her own.

* * *

Some corrections and explanations:

"What do you mean 'industry oldtimer' and what the hell does 'erstwhile' mean?" Marty Thau, head of Red Star Records and subject of a film by David Johanson, called to complain the other day about an item in last week's Inside Track.

"If 'erstwhile' means former, then I haven't worked for Billboard since 1964, when I was there for 10 months. But 'industry oldtimer' That makes me sound like Cole Porter. Musically I am 50 years ahead of most record executives. They only wish they could go out with the young girls I do," continues the executive, whose label, distributed by JEM, has recently released a new wave compilation LP, "Two By Five," a Suicide reissue LP, and has just signed Richard Hall.

A caption in last week's Disco section, identifying Steven Tyler as "formerly of Aerosmith" brought some anguished calls from his management company. Though Tyler may show up onstage guesting with other bands, he is still very much part of Aerosmith, we are told.

PolyGram & Regan

• Continued from page 6
a&r department.

Regan, former president of 20th Century-Fox and Parachute Records, takes over the chief position from Bruce Bird, Casablanca's president.

Bird, who reportedly had a three-year nearly \$1 million contract with PolyGram, moved into the president's slot when Neil Bogart vacated the post earlier this year.

Along with Bird, other terminations are expected shortly. The futures of other Casablanca executives appear uncertain at this time—Al DiNoble, vice president and general manager of Casablanca; Don Wamsley, vice president of artist development; T.J. Lambert, a promotion vice president and Bobby Apple-

gate, also in the promotion department.

Ironically, it was Braun who acted as Bird's attorney when Bird signed with the company.

Regan reportedly took over the West Coast reins of PRO-USA after turning down a lucrative offer to start a new label.

The Casablanca offices were closed last week for vacations.

Stevens Producing

LOS ANGELES—British record producer Guy Stevens is working on his first American recording project with the group Thin Ice.

In the past, Stevens has produced European rock'n'roll bands, including Mott the Hopples. Free and the Clash's "London Calling" LP.

Closeup

JOHN LENNON & YOKO ONO—Double Fantasy, Geffen Records GHS2001. Produced by John Lennon, Yoko Ono, Jack Douglas.

There are several ways of approaching this LP. John Lennon's first recording in five years, but the best way may be to take it simply on its own terms.

It is always dangerous to tie any artist's work too closely to his (and her) personal life unless the artist makes it clear that this work is autobiographical. Then it is another story.



John Lennon & Yoko Ono: A renewed musical partnership.

Such is the case with "Double Fantasy," which Lennon, in recent interviews, says he began writing last year while in Bermuda with his five-year-old son, Sean. The songs he wrote he then played on the phone to his wife, Yoko, who wrote her own songs in reply.

Thus began a musical dialog reply, and that is the way the LP is structured. Lennon has one song, then Ono has one, all the way through. Since Lennon's songs open both sides of the LP, Ono gets the last word—twice—since two of her songs end it.

Thus the song, "(Just Like) Starting Over," the big single hit, which begins the LP with three chimes, like a doorbell, can be seen on the one hand as Lennon's call for a second honeymoon with his own wife, or everyman's such call. But for that matter, it may be also a request by the artist, gone from view for a long time, asking his forgetting audience to begin the musical romance anew.

And since both Yoko Ono and Sean Lennon are personally addressed in two of the songs, it becomes quite obvious who the songs are about. But being personal makes the songs no less universal. While few of us live in the circumstances and have the opportunities of the Lennons, nevertheless, rich and famous as they may be, they too have problems in creating a stable loving personal relationship between themselves and their offspring.

The song is in the form of a circa-1960 midtempo rocker, with a slightly echoing bass (John always loved those) and a chorus in the background. There are more oohs, ahhs, and la-las sung on this LP than on any contemporary disk released in a long time.

Of the couple, Yoko Ono has always been considered musically the weird one. But considering some of her efforts of 10 years ago, on this LP she sounds positively tame. It may be she is getting more conservative.

About the strangest she gets is "Kiss Kiss Kiss," her first song on the LP. It has an electronic beat which turns into handclaps, and strange almost Eastern European inflections in the vocals. The song

turns into orgasmic groans, making it all sound rather as if Lene Lovich and the Yellow Magic Orchestra were scoring a porno film.

"Clean Up Time," with its refrain, "Show these mothers how to do it," might sound like a call to revolution, except the bouncy rhythm, and the cheery mood, make it obvious that Lennon is talking about being a househusband.

Ono's "Give Me Something," could have been, and may yet be a perfect song for Lovich. It is just the kind of song, a hard demand for

softness that drives Lennon into a funk, and by the next tune he worries: "I'm Losing You." It is a hard ballad, somewhat self-pitying at the same time, but very intense.

In "I'm Moving On," Ono affects a cold indifferent voice as she lets Lennon know she is leaving him. The music itself is more Lennon-like than any of her other songs.

Lennon ends the side with "Beautiful Boy (Darling Boy)," the prettiest and most Beatle-like song on the album.

If Lennon at all tries to explain his way of life, and his inactivity these last few years, he does so on "Watching The Wheels," a pretty ballad opening side two. He is perfectly happy off the merry-go-round, sitting on the sidelines watching the wheels go by, he says in the song.

It looks as if the lovers' spat on side one is over by the second song on side two. In "I'm Your Angel," sung well to a playful, almost music hall melody, Yoko is back with John. What follows in the next two songs, "Woman," by Lennon, and "Beautiful Boys" by Yoko is an appreciation of the appeal of the other sex.

Both are ballads, with Lennon being a bit more apologetic, and Yoko—who can really sing—replying in a beautiful haunting song that she can understand and appreciate boys of four and 40. "Don't be afraid to go to hell and back, don't be afraid to be afraid," she advises.

The country fiddle, the slight echo, and the somewhat hackneyed arrangement add to the joy of "Dear Yoko." There is a little tuba at the end, as well as some half-heard between tracks conversation that Lennon used to love to put in Beatles albums to confound the fans.

The last two songs, both of them beautiful and both by Yoko Ono, are the summing up. "Every Man Has A Woman Who Loves Him," is the more bouncy, while the finale, "Hard Times Are Over" is a ballad, with an organ behind her and the voice double-tracked. In the chorus, "Hard times are over/Over for a while, one expects Lennon to join in the harmony at the end. But confounding expectations again, he doesn't. ROMAN KOZAK

IT'S RECORD TIME



Pull off "RECORD TIME" 45 display, press on your favorite 45 record, which rotates as a second hand. Electric wall clock, raised gold notes, gold hands, on 33 LP record.

RECORD TIME P.O. Box 9791
N. Hollywood, CA 91609
(213) 769-6095
10 days with money order.

	\$21.95
Ca. Sales Tax	1.32
Shipping (USA)	1.25
Limited Offer—	\$24.52

TOP LPs & TAPE

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	111	10	JONI MITCHELL Shadows And Light Asylum BB-704 (Elektra)		13.98	
106	107	4	BRUCE SPRINGSTEEN Darkness On The Edge Of Town Columbia JC 35318		7.98	
107	71	22	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	●	8.98	
108	181	2	EMERSON LAKE & PALMER The Best Of Emerson, Lake & Palmer Atlantic SD 19283		7.98	
109	NEW ENTRY		JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	
110	114	45	THE B-52'S The B-52's Warner Bros. BSK 3355	●	7.98	
111	113	3	BRUCE SPRINGSTEEN The Wild, The Innocent & The E Street Shuffle Columbia JC 32432		7.98	
112	112	11	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
113	152	5	THE KORGIS Dumb Waiters Asylum 6E-290 (Elektra)		7.98	
114	101	20	TOM BROWNE Love Approach Arista/GRP GRP 5008		7.98	SLP 21
115	96	8	THE JONES GIRLS At Peace With Woman P.L.R. JZ 36767		7.98	SLP 11
116	127	8	LATOYA JACKSON LaToya Jackson Polydor PD-1-6291		7.98	SLP 34
117	70	18	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 52
118	159	4	THE JIM CARROL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98	
119	129	2	HERBIE HANCOCK Mr. Hands Columbia JC 36578		7.98	SLP 47
120	130	4	THE POLICE Reggatta De Blanc A&M SP-4792		7.98	
121	132	2	THIN LIZZY Chinatown Warner Bros. BSK 3496		7.98	
122	124	7	UTOPIA Deface The Music Bearsville BRK 3487 (Warner Bros.)		8.98	
123	91	24	COMMODORES Heroes Motown M8-939M1		8.98	SLP 44
124	137	6	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 23
125	176	2	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 40
126	173	340	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
127	131	5	THE STYLISTICS Hurry Up This Way Again TSOP JZ 36470 (CBS)		7.98	SLP 13
128	128	67	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	
129	187	2	EMMYLOU HARRIS Light Of The Stable Warner Bros. BSK 3484		7.98	CLP 45
130	135	3	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110		7.98	
131	142	3	THE ROCHES Nurds Warner Bros. BSK 3475		7.98	
132	134	4	JOHNNY LEE Lookin' For Love Asylum 6E-309 (Elektra)		7.98	CLP 15
133	136	5	ANGEL CITY Oakroom Epic JE 36543		7.98	
134	145	5	HUBERT LAWS Family Columbia JC 36396		7.98	
135	140	4	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia JC 31903		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	83	7	SEAWIND Seawind A&M SP-4824		7.98	SLP 25
137	138	5	HEAD EAST U.S. 1 A&M SP-4826		7.98	
138	110	25	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98	
139	141	29	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 29
140	150	4	SWITCH This Is My Dream Gordy G8-999M1 (Motown)		8.98	SLP 30
141	118	8	MAC DAVIS Texas In My Rear View Mirror Casablanca NBLP 7239		7.98	CLP 20
142	147	5	WILTON FELDER Inherit The Wind MCA MCA-5144		8.98	SLP 16
143	179	3	PSYCHEDELIC FURS Psychedelic Furs Columbia NJC 36791		7.98	
144	116	18	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	
145	102	23	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)		7.98	SLP 32
146	160	3	MADNESS Absolutely Sire SRK 6094 (Warner Bros.)		7.98	
147	165	3	SOUNDTRACK It's My Turn Motown M8-947M1		8.98	
148	139	10	TOM WAITS Heartattack And Vine Asylum 6E-295 (Elektra)		7.98	
149	109	11	CRYSTAL GAYLE These Days Columbia JC 36512		8.98	CLP 6
150	161	6	SKY Sky Arista AL-2-8302		9.98	
151	151	5	BILLY THORPE 21st Century Man Elektra 6E-294		7.98	
152	104	8	KURTIS BLOW Kurtis Blow Mercury SRM-1-3854		7.98	SLP 15
153	148	128	THE CARS Elektra 6E-135	▲	7.98	
154	108	14	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289		7.98	
155	157	4	MOON MARTIN Street Fever Capitol ST-12099		7.98	
156	156	10	GARY NUMAN Telekon Atco SD-32-103 (Atlantic)		7.98	
157	115	14	MINNIE RIPERTON Love Lives Forever Capitol S00 12097		8.98	SLP 38
158	133	38	JOURNEY Departure Columbia FC 36339	▲	8.98	
159	121	8	JACK GREEN Humanesque RCA AFL-1-3639		7.98	
160	170	3	DELBERT McCLINTON The Jealous Kind Capitol ST 12115		7.98	
161	166	2	PETER ALLEN Bi-Costal A&M SP-4825		7.98	
162	105	8	BRUCE COCKBURN Humans Millennium BXL1-7752 (RCA)		7.98	
163	163	3	JAMES BROWN Live And Lowdown At The Apollo Vol. 1 Solid Smoke 8006		7.98	
164	155	6	SUPERTRAMP Breakfast In America A&M SP 3708		7.98	
165	146	11	THE ROLLING STONES Hot Rocks 1964-71 London ZPS-606/7		13.98	
166	169	6	TWENNYNINE WITH LENNY WHITE Twennynine Elektra 6E-304		7.98	SLP 22
167	153	52	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
168	180	3	KEITH SYKES I'm Not Strange, I'm Just Like You Backstreet MCA 3265 (MCA)		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
169	84	10	RAY, GOODMAN & BROWN Ray, Goodman & Brown II Polydor PD-1-6299		7.98	SLP 20
170	177	22	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	▲	7.98	
171	171	4	MONTY PYTHON Monty Python's Contractual Obligation Album Arista AL 9536		7.98	
172	143	13	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520		8.98	
173	117	30	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98	
174	154	46	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
175	175	2	ROGER WHITTAKER With Love RCA AFL1-3778		7.98	
176	123	8	NARADA MICHAEL WALDEN Victory Atlantic SD 19279		7.98	SLP 26
177	191	2	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98	
178	125	9	STEVE FORBERT Little Stevie Orbit Nemperor JZ 36595 (CBS)		7.98	
179	NEW ENTRY		JON ANDERSON Song Of Seven Atlantic SD 16021		7.98	
180	NEW ENTRY		EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	
181	119	5	THE SPECIALS More Specials Chrysalis/Two Tone CHR 1303		7.98	
182	178	21	ALABAMA My Home's In Alabama RCA AHL1-3644		7.98	CLP 16
183	185	2	CHI-LITES Heavenly Body 20th Century T-619 (RCA)		7.98	SLP 59
184	NEW ENTRY		SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	
185	NEW ENTRY		SOUNDTRACK The Legend Of Jesse James A&M SP 3718		8.98	
186	NEW ENTRY		DR. HOOK Rising Casablanca NBLP 7251		8.98	
187	NEW ENTRY		SOUNDTRACK Somewhere In Time MCA MCA-5154		7.98	
188	188	2	KENNY ROGERS Kenny United Artists L00-979		7.98	CLP 49
189	NEW ENTRY		THE ROMANTICS National Breakout Nemperor JZ 36881 (CBS)		7.98	
190	NEW ENTRY		GILLAN Glory Road Virgin VR-1-1001 (RSD)		7.98	
191	97	9	LIPPS INC. Pucker Up Casablanca NBLP 7242		7.98	SLP 56
192	184	18	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	●	7.98	
193	126	15	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)		7.98	SLP 28
194	174	19	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229		7.98	
195	172	52	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
196	167	12	THE DOORS The Doors Elektra EKS 74007		7.98	
197	144	12	THE MICHAEL SCHENKER GROUP The Michael Schenker Group Chrysalis CHE 1302		8.98	
198	200	2	ROSE TATTOO Rock N' Roll Outlaw Mirage WTG 19280 (Atlantic)		7.98	
199	99	19	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 45
200	196	7	THE ROBBIN THOMPSON BAND Two B's Please Ovation OV 1759		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	5
Aerosmith	70
Air Supply	40
Alabama	182
Peter Allen	161
Angel City	133
John Anderson	179
Pat Benatar	7, 71
George Benson	32
Kurtis Blow	152
Bootsy	100
David Bowie	21
Jackson Browne	33
James Brown	163
Tom Brown	114
Bus Boys	177
Cameo	64
Cars	52, 153
Harry Chapin	65
Cheap Trick	24
Chi-Lites	183
Bruce Cockburn	162
Commodores	123
John Cougar	49
Elvis Costello	86
Christopher Cross	23

Rodney Dangerfield	194
Mac Davis	141
Devo	22
Neil Diamond	12
Dire Straits	27
Doobie Brothers	11, 170
Dr. Hook	186
Dynasty	199
Eagles	8
Earth, Wind & Fire	10
Emerson, Lake & Palmer	108
Fatback	91
Wilton Felder	142
Steve Forbert	178
Aretha Franklin	47
Peter Gabriel	138
Gamma	97
Crystal Gayle	149
Andy Gibb	98
Gillan	190
Jack Green	159
Herbie Hancock	119
Daryl Hall & John Oates	83
Emmylou Harris	129, 139
Head East	137
Heart	29
Michael Henderson	193
Hiroshima	75
Jermaine Jackson	109
Joe Jackson	42
Latoya Jackson	116

Michael Jackson	128
Al Jarreau	102
Waylon Jennings	61, 92
Billy Joel	59
Journey	158
Kansas	44
Earl Klugh	180
Kool & The Gang	28
Lakeside	78
Stacy Lattisaw	145
Hubert Laws	134
Johnny Lee	132
John Lennon/Yoko Ono	25
Lipps Inc.	191
Kenny Loggins	18
L.T.D.	69
Lynyrd Skynyrd	195
Madness	146
Teena Marie	38
Bob Marley & The Wailers	144
Moon Martin	155
Randy Meisner	74
Pat Metheny	189
Delbert McClinton	150
Bette Midler	41
Joni Mitchell	105
Stephanie Mills	84
Ronnie Milsap	77
Dolly Parton	99
Monty Python	171
Molly Hatchet	67, 130

Anne Murray	16
Willie Nelson	87
Gary Numan	156
Oak Ridge Boys	101
Robert Palmer	104
Teddy Pendergrass	46
Pink Floyd	126, 167
Pointer Sisters	58
Jean-Luc Ponty	73
Pretenders	174
Prince	45
Psychedelic Furs	143
Queen	6
Eddie Rabbitt	6
Ray, Goodman & Brown	169
Cliff Richard	90
Minnie Riperton	157
Rockpile	31
Kenny Rogers	2, 188
Linda Ronstadt	26
Rose Tattoo	198
Diana Ross	14
Rossington Collins Band	107
Patrice Rushen	125
Leo Sayer	55
Box Scaggs	34
Seawind	136
Bob Seger & The Silver Bullet Band	43
Carly Simon	94
Paul Simon	51
Sky	150

Sky	184
Slave	124
SOUNDTRACKS:	
Fame	72
Honeysuckle Rose	36
It's My Turn	147
Somewhere In Time	187
The Legend Of Jesse James	185
Times Square	37
Urban Cowboy	48
Xanadu	79
Split End	79
Bruce Springsteen	4, 66, 106, 111, 135
Spyro Gyra	50
Donna Summer	13, 96
Michael Stanley Band	112
Steely Dan	82
Al Stewart	172
Rod Stewart	39
Barbra Streisand	1
Keith Sykes	168
Switch	140
Supertramp	20, 164
The Alan Parsons Project	30
The Babys	81
The B-52's	57, 110
The Jim Carol Band	118
The Charlie Daniels Band	85
The Chipmunks	192
The Clash	80
The Doors	17, 196
The Jacksons	15

The Johnny Van Zant Band	154
The Jones Girls	115
The Kings	88
The Kinks	103
The Korgis	113
The Michael Schenker Group	197
The Police	9, 120
The Roches	131
The Robbin Thompson Band	200
The Rolling Stones	54, 175
The Romantics	189
The Specials	181
The Talking Heads	19
The Stylistics	6
The Vapors	127
George Thorogood	68
Thin Lizzy	121
Peter Townshend	173
Billy Thorpe	151
Twennynine With Lenny White	166
Utopia	122
Narada Michael Walden	176
Dionne Warwick	117
Grover Washington Jr.	63
Tom Waits	181
Roger Whittaker	175
Don Williams	60
Stevie Wonder	3
Yes	95
Neil Young	35
XTC	93
Zapp	76

DECEMBER 6, 1980 BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
 ● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



BOSS'S VISIT—Cyndi Lauper, lead singer of Blue Angel on Polydor Records, gets a hug from David Braun, new president and chief operating officer of PolyGram Records Operations, backstage at Trax in New York where Blue Angel performed.

New Tape Package To Premiere In Dec.

LOS ANGELES—Arista, Chrysalis and CBS will inaugurate the new six by six tape package the first week in December.

Blondie's "Autoamerican," Barry Manilow's "Barry" and Barbra Streisand's "Guilty" are set for debut product.

The six by six configuration will be test marketed in 500 retail accounts nationally, mutually decided upon by the three record companies in order to ascertain the most concise and accurate feedback. Consumer reaction will also be gauged through a questionnaire which will be inserted in each six by six package.

The special insert was prepared by Jerry Shulman, director of market research at CBS.

According to Mike Martinovich, vice president of merchandising at CBS, the questionnaire will show "that when properly merchandised, pre-recorded cassette sales are sure

to increase."

Arista's Gordon Bossin, vice president of sales and distribution, states: "We at Arista agree that the six by six will stimulate tape sales and we have increased our tape production beyond our normal quantities in order to meet the anticipated demand."

For the first time, the graphics utilized in the LP packaging will be as important in the marketing of tapes.

Also, by nature of the larger size package pilferage is expected to be curtailed.

States Stan Layton, vice president of sales at Chrysalis: "Current display fixtures have retarded tape sales. How can we expect the consumer to purchase tapes in an atmosphere where tapes are inaccessible and hidden from view?"

"The six by six package is designed to compete as a sleek contender to the album package."

Memphis Songwriters Hosting Social

MEMPHIS—The Memphis Songwriters Assn. hosts a holiday social at P.O.E.T.S. Music Hall Tuesday (9) at 7:30 p.m. to give new members an opportunity to meet some of the professional writers in the area.

Jerry Hayes and Ronny Scaife, each of whom has been honored by the group as the Memphis songwriter of the year, will provide entertainment and talk informally about the songs they have written.

Hayes won the award in 1978 for penning Charlie Rich's "Rollin' With The Flow" and Scaife won in

1979 for the success of Johnny Paycheck's "Me And The I.R.S." and seven other country songs that have charted.

After winning the title last year, Scaife collaborated with Hayes on "Men," which was recorded by Charly McClain and reached number six on Billboard's Hot Country singles chart.

Hayes' "Who's Cheatin' Who," is the title cut of McClain's latest album, and Scaife's "Countrified" is Mel McDaniel's new single.

Executive Turntable

• Continued from page 4

sonic in Secaucus, N.J., Robert S. Marin is promoted to general counsel. He was an attorney in Panasonic's legal division. . . . At Sony Video Products Co. in New York, Robert E. King takes over as regional manager. He returns to Sony after being a regional manager with Hitachi. He spent six years with Sony before going to Hitachi. . . . Rick Gibson joins KLH Research and Development Corp. as national sales manager. He was at the Fisher Corp. as national sales manager for speakers and Midwest regional sales manager for all product categories. . . . Douglas C. Booth signs on as Western district industrial/professional sales manager. He was working in industrial video at Damar Industries Inc. . . . Richard Sirinsky shifts to Ampex Corp.'s audio-video systems division in Redwood City, Calif., as marketing manager. He just returned from a two-year assignment as vice president and general manager in Europe, Africa and Middle East for Ampex International. . . . Ronnie Edmonston is named director of the Producer Group in New York. He was a&r administration director for Arista. . . . Andy McKaie, formerly head of publicity for Arista Records in New York, is now president of RAM Productions, Inc. in Bend, Ore. . . . Betty Rose joins Kragen & Co. in Los Angeles as administrative assistant to Gordon Bennett, licensing and marketing vice president. She formerly worked at Bose in information science, management and research.

Inside Track

A possible affiliation for Dick Kline, who recently left Polydor as executive vice president, is with Radio Records, the independently distributed label based in Ft. Lauderdale, Fla. Label is readying a Badfinger LP for release in January. . . . Rumors about a discontinuation of CBS' six-month-old Mastersound audiophile series are flatly denied by Bob Campbell, CBS Masterworks marketing head. "We're committed to it; we're committed to this quality," he explains. It's been hinted that slow sales spell doom for the \$15 digital classical and half-speed mastered pop series, even though Mastersound numbers are outstripping standard classical product, argues Campbell. He also denies that cassettes will be dropped from the line and says a full slate of 1981 releases is being readied. One problem has been critics' mixed reaction to the series.

New York's State Liquor Authority has reportedly approved the \$4.7 million sale of Studio 54 to Cobham Enterprises, headed by Mark Fleishman and electronics expert Jeff London. If the sale goes through, former owners Steve Rubell and Ian Schrager won't be able to regain control even if the new owners default on what, it's understood, is a private mortgage arrangement. Rubell and Schrager are now serving prison terms for tax evasion stemming from IRA raids on the once-fashionable Manhattan disco.

ASCAP, BMI and SESAC execs presented their payout formulas to young publishing staffers at a Music Publishers Forum in New York Tuesday (25). They seemed to have succeeded in making these complex formulae somewhat less "arcane," a word ASCAPer Paul Adler used. . . . Look for Liza Minnelli to be among the first artists on Pioneer Artists initial crop of laser optical videodisks. . . . Steve Binder will produce a Jan. 16 benefit concert for the American Federation of Musicians strike fund. Also in the works is a Los Angeles Forum concert headlined by a major rock act, a marathon jazz show at the AFM Local 47 hall Sunday (7) and a country music concert.

Despite United Artists pulling the plug on its much ballyhooed "Heaven's Gate," Liberty Records is continuing to ship and promote the soundtrack. The \$8.98 disk shipped Nov. 21 with a single, "Slow Water" slated for release. In fact, the label says it may be the recipient of added sales due to the controversy over the film. The film's withdrawal will have "only a minimal effect on

Transamerica's 1980 consolidated earnings," reports the UA parent, thanks to UA's establishing an "adequate reserve" against its investment in the project.

Three male assailants recently entered KAYD-FM in Beaumont, Tex., and attacked disk jockey Charlie Seay while he was on the air. The dispute was apparently over the lack of airplay a local country single was receiving. Seay was hospitalized for a week with a fractured jaw, chipped vertebrae, a bruised kidney and multiple facial bruises. The assault is under investigation. . . . Paul McCartney will reteam with former Beatles producer George Martin in the transformation of Britian's Rupert Bear cartoon character into a full-length animated musical film. McCartney has reportedly written 11 original songs to be released as a soundtrack LP produced by Martin. Backstreet president Danny Bramson denies his responsibilities within the MCA framework will be expanded. "There's no real credence to anything of the sort," he says. "It's just presumption by certain people." Bramson is committed to his label.

Sister Sledge is cosponsoring a special show in Philadelphia to raise funds for the benefit of research work on Lupus disease. Gary Cooke, a member of the group's backing band, died in July, a victim of the disease. Melissa Manchester will perform a special one-night engagement at the Wilshire Theatre in Beverly Hills Dec. 20 which will be taped for an hour-long television special for Home Box Office.

Eddie MacHarg, former band manager, music publisher and colleague of songwriter Harry Warren, is critically ill in Cedar-Sinai Hospital, Los Angeles, following a tumor operation. . . . Wally Heider is about to be married again. . . . Former Jimmy Dorsey thrush, Helen O'Connell, is out playing clubs as a solo act. She will continue to team with Margaret Whiting, Rose Marie and Rosie Clooney in their "4 Girls 4" club act. . . . Former Larry Clinton singer Bea Wain and husband Andre Baruch are residing in Beverly Hills after many years in Florida. Wain was first to popularize "Deep Purple" 40 years back.

A one-hour gospel opera special, "Make A Joyful Noise," is scheduled to air on WDCN-TV in Nashville to raise funds for the local public tv station. . . . James Moody is returning to New York after an absence of seven years to appear in concert at Manhattan's YMHA "Jazz At The Y" series.

RIAA Certified Records

Platinum LPs

Charlie Daniels Band's "Full Moon" on Epic. Disk is its second platinum LP.

Soundtrack "Honeysuckle Rose" on Columbia.

Teddy Pendergrass "T.P." on P.I.R. Disk is his fourth platinum LP.

The Doobie Brothers "One Step Closer" on Warner Bros. Disk is its fourth platinum LP.

Barbra Streisand "Guilty" on Columbia. Disk is her fifth platinum LP.

Gold LPs

Anne Murray "Greatest Hits" on Capitol. Disk is her fifth gold LP.

Kenny Loggins "Alive" on Columbia. Disk is his fourth gold LP.

B-52's "B-52s" on Warner Bros. Disk is its first gold LP.

Zapp's "Zapp" On Warner Bros. Disk is its first gold LP.

Jean-Pierre Rampal & Claude Bolling "Suite For Flute & Jazz Piano" on CBS/Masterworks. Disk is their first gold LP.

IMIC '81

BILLBOARD'S INTERNATIONAL MUSIC INDUSTRY CONFERENCE

APRIL 26-29, 1981

KEMPINSKI HOTEL BERLIN,
WEST GERMANY

IS NOW IN PREPARATION

HOLD THE DATE

歓迎します

Wong Design

KANGEI SHIMASU*

Jiro Yanase, President, Yanase & Co. Ltd.
Kunihiko Murai, President, Alfa & Associates
and the other distinguished executives
from Yanase Corporation, Japan on their
arrival in Los Angeles in conjunction with the
inaugural ceremonies of Alfa Records, Inc.,
in their building at 1015 N. Fairfax Avenue,
Los Angeles, California 90046

Our Sincerest Congratulations to
the U.S. Alfa team:

Bob Fead, President and Chief Operating Officer
Pete Jones, Vice-President, Marketing
Bernie Grossman, Vice-President, Promotion
Lorne Saifer, Vice-President, Artist & Repertoire
Kevin Keogh, National Promotion Director
Roland Young, Director, Creative Services
Hide Katada, Administrative Assistant
Paula & Sally

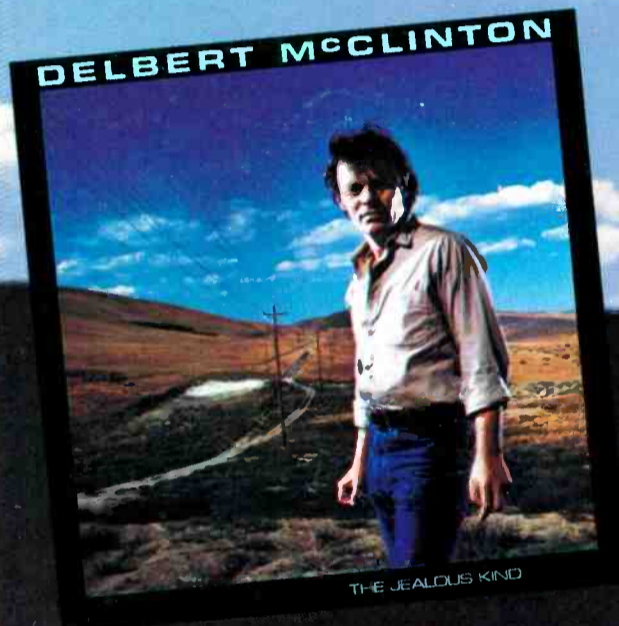
*We Welcome You!

NW Norman Winter / Associates / Public Relations
6255 Sunset Blvd., Suite 714
Los Angeles, California 90028
(213) 462-7453



DELBERT McCLINTON

Featuring The Hit Single
"GIVING IT UP FOR YOUR LOVE"
4948



THE JEALOUS KIND

ST-12115

PRODUCED BY BARRY BECKETT AND THE MUSCLE SHOALS RHYTHM SECTION
A MUSCLE SHOALS SOUND PRODUCTION



Management: Don Light



©1980 CAPITOL RECORDS, INC.