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86th  
YEAR

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## Holiday Sales Off To Cheery Start

By JOHN SIPPEL

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

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

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

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

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

### IMIC In Berlin Music Mecca

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

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

### NARM Strengthens Video Stance With New Program

By JIM McCULLAUGH

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

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

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

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

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

Advertising and merchandising will involve  
*(Continued on page 68)*

### Royalty Holding Time On Reserves Cut To 9 Mos.

By JEAN CALLAHAN

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

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

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

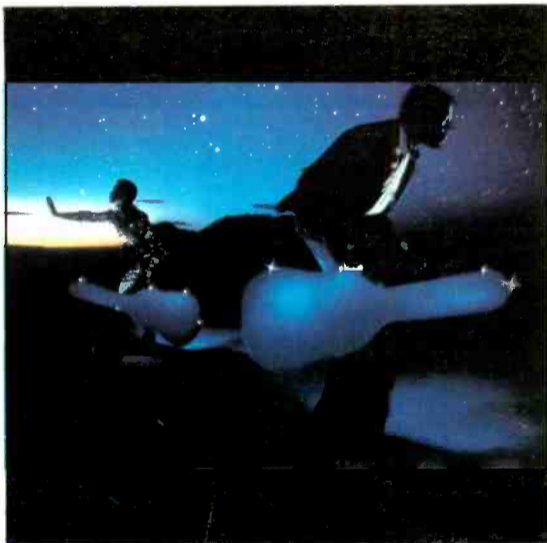
Section 115 on the Copyright Law  
*(Continued on page 81)*

### MGM Fire Stiffens Vegas Seating Policies

By TIM WALTER

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

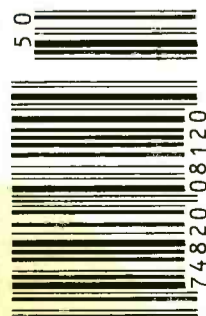
Fire inspection officials have ordered hotel executives to reduce showroom seating to county code capacities as posted near each showroom entrance. Industry insiders say that capacity limits "have been ignored for years."  
*(Continued on page 10)*



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



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



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

ON COLUMBIA RECORDS AND TAPES.

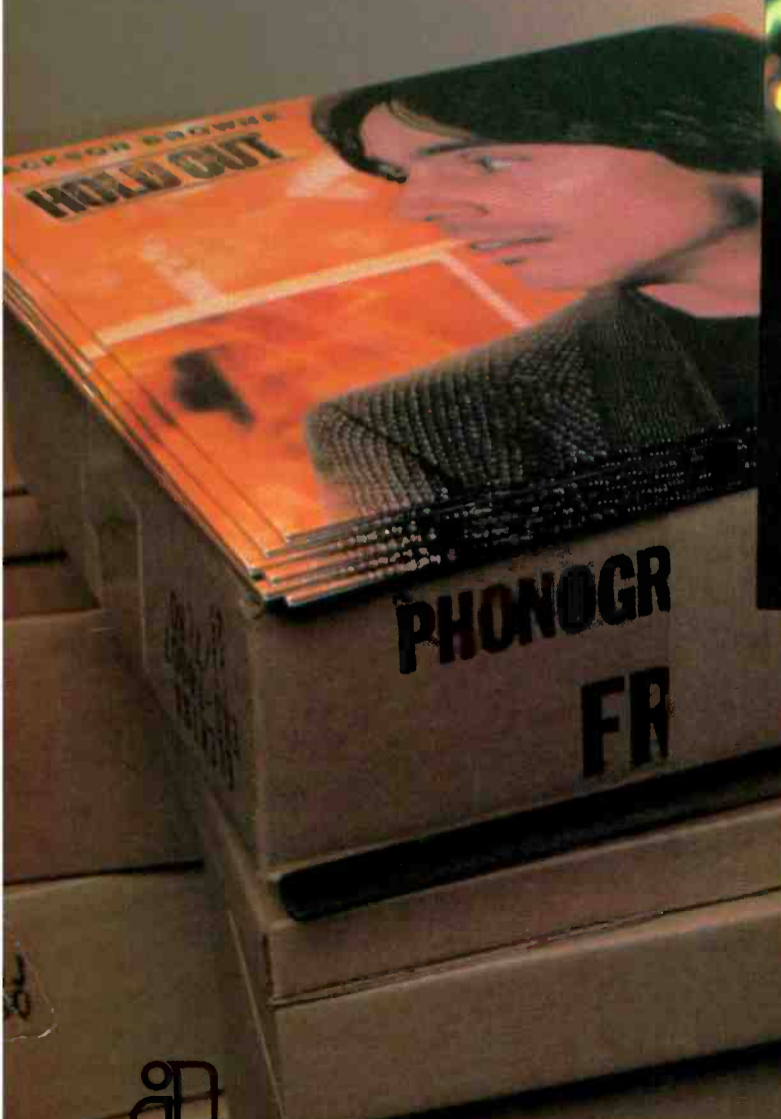
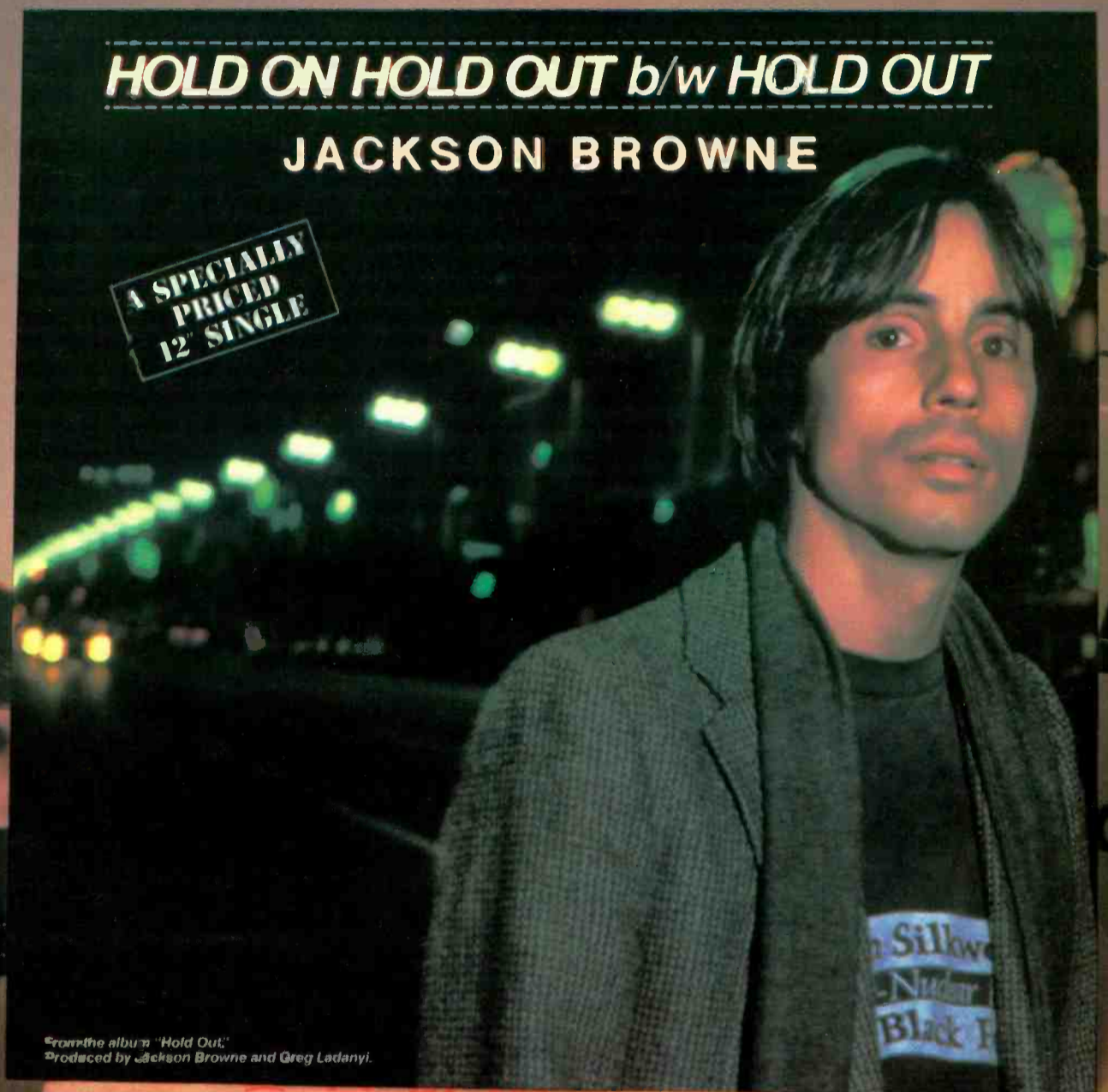
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From the #1 Platinum album  
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& Greg Ladanyi  
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Peter Golden & Associates.



# Doobie Bros. Sue Pickwick & Paul Curcio

By JEAN WILLIAMS

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

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

The suit by the hot pop act charges Curcio held demos of the Doobie Brothers recorded at his Pacific Recording Studio prior to the group signing with Warner Bros.

Curcio, the suit states, entered an agreement with Pickwick. Since early this year Pickwick has manufactured, distributed and sold an LP entitled "Introducing The Doobie Brothers" compiled from the group's early audition tapes, according to the suit.

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

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

Consumers are falsely led to be-

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

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

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

reparable harm," says the suit.

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

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

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

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

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

In addition, the plaintiffs are seeking to have the defendants enjoined from using other demos that may be in their possession.

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

## 34 Peaches Stores Boycott MCA Disks

By JOHN SIPPEL

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

all MCA product to its home base, following the lead of the 29 Tower Record stores (Billboard, Dec. 6, 1980).

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

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

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

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

## TAPE BOXES ARE TESTED

By IRV LICHTMAN

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

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

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

As with the Shorewood configura-  
(Continued on page 86)



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

## How Will Reagan Treat the Arts?

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

Carter is now "inventorying" the National Endowment for the Arts and hopes to have a report for Reagan by January. He is examining its

budget and staffing with an eye toward making adjustments in the new administration. But, he says, "It's too early to predict" what those changes might be.

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

## E/A Expands Special Area Involvements

By CARY DARLING

LOS ANGELES—Coming off its most successful year in its history, Elektra/Asylum is increasingly moving into black, country and classical music and soundtracks for 1981.

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

Oscar Fields, vice president of special markets, made inroads into the black market with such artists as Patrice Rushen, Lenny White, Grover Washington Jr. and Leon Ware and Planet's Pointer Sisters. The "Urban Cowboy" soundtrack contained six pop and country hits and Nonesuch has recently upgraded itself from a budget line to a full-price label.

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

"We sustained some heavy losses in that division for the first couple of  
(Continued on page 84)

# Cincinnati Adopting Stricter Crowd Control Legislation

By VICTOR HARRISON

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

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

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

The license ordinance requires that a facility with a seating capacity

of 3,000 persons or more apply for an annual license, or its renewal when appropriate.

The application requests information of a routine nature such as the physical design and capacity of a facility, seating capacity and configurations, parking accommodations and ingress and egress information. The city also requires information about insurance coverage, staff training and responsibilities, concessions, emergency medical service and emergency plans. The license fee is \$100.

In order to hold an event where an attendance of at least 3,000 is anticipated, a licensed facility must apply for a permit. "The event permit is really a formal crowd management plan," says Wertheimer.

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

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

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

The new ordinance also stipulates that doors to the facility must be

opened 90 minutes prior to the publicized show time. An individual permit costs \$50.

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

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

City Council's law and public safety committee is currently reviewing other Task Force recommendations that concern emergency medi-

cal service, a relaxing of general admissions seating restrictions for certain events, a policy paper on the role of city police at events and the use of non-commissioned security for crowd management.

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

More than 1,200 copies of the 78-page Task Force report have been distributed to members of Congress and to facility operators, promoters, law enforcement agencies and others in 32 states and in Canada.

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# Solar Will Translate Hits For the Latin Market

## Compilation LP Of Its Best Artists

By CARY DARLING

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

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

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

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

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

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

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

(Continued on page 48)



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

## JAPANESE CHIEF IN L.A.

# Alfa Label Begins 'Global Approach'

By VICKI PIPKIN

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

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

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

"Kyu Sakimoto's 'Sukiyaki' was a worldwide hit for Capitol and he recorded it in Japanese. Robert Carlos records in Spanish and he sells between three and four million records worldwide," Murai adds, as evidence that artists need not record in English to be a global success.

"English is the common international language but an Alfa Records artist will not be limited in that regard. It just depends," he says.

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

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

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

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

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

(Continued on page 29)

## In This Issue

CLASSICAL.....	46
CLASSIFIED MART.....	39, 41
COMMENTARY.....	16
COUNTRY.....	56
DISCO BUSINESS.....	53
INTERNATIONAL.....	69
JAZZ.....	48
PUBLISHING.....	37
RADIO.....	21
SOUND BUSINESS.....	63
TALENT.....	31
VIDEO.....	68
FEATURES	
Counterpoint.....	35
Disco Action.....	54
Inside Track.....	86
Lifelines.....	84
New LP/Tape Releases.....	43
Rock 'n' Rolling.....	84
Stock Market Quotations.....	9
Vox Jox.....	26
CHARTS	
Top LPs.....	83, 85
Singles Radio Action Chart.....	18, 20, 22
Album Radio Action Chart.....	28
Boxoffice.....	33
Bubbling Under Top LPs/Hot 100.....	27
Disco Top 100.....	55
Jazz LPs.....	48
Hits Of The World.....	72, 74
Hot Soul Singles.....	35
Latin LPs.....	48
Soul LPs.....	37
Hot Country Singles.....	58
Hot Country LPs.....	60
Hot 100.....	80
Top 50 Adult Contemporary.....	46
RECORD REVIEWS	
Album Reviews.....	77
Singles Reviews.....	78
LP Closeup Column.....	84

## DELAY HITS TAPE CAMPAIGN

NEW YORK—A plan by the General Entertainment Corp., a subsidiary of Nabisco, to inaugurate its "Magnetic Gold" campaign in which the company plans to sell prerecorded cassette tapes in up to 50,000 supermarkets, drug and convenience stores around the country has been delayed by two months.

A \$10 million ad campaign was to have begun this month to introduce the concept of selling \$3.99 and \$4.99 cassette tapes in retail outlets normally not selling prerecorded product. But, says Glenn Hart, vice president of marketing and operations for the company, the cam-

paign will not get started until Feb. 6, 1981.

The cassettes are being sold in specially designed packages, measuring about seven inches square, in specially designed racks, occupying about four square feet and carrying about 100 titles. Redesigning the racks and cassette packages to make them more pilferage-proof has resulted in the delay, says Hart.

Though the outside of the package will remain the same, Hart says the inside has been changed with a new plastic-to-plastic heat seal that provides a double barrier against taking the cassettes out of their boxes.

## Executive Turntable

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

### Record Companies

Bunny Freidus returns to New York as creative operations vice president for CBS Records International in New York. She had been on temporary assignment in Paris the past year as regional vice president of European creative operations. Replacing her in Europe is Dennis Killeen. He was recently creative operations vice president for the West Coast. . . . Roy Lott takes over the newly created post of business affairs director for Arista in New York. He joined Arista in July 1979 as an attorney. . . . Laurie Steinberg is now press and public affairs director at the CBS Records Group in New York. She had been associate director. . . . Richard Eckstrom is upped to development manager of CBS Records Business development department in New York. He comes from the CBS Records finance division. . . . June Grasso



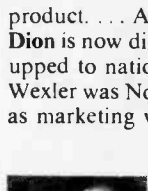
Freidus

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

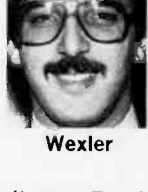
Mick Kleber joins Capitol in Los Angeles as creative director of merchandising and advertising. He has been editor of the San Fernando Valley Magazine in California, road manager for Don McLean and a freelance entertainment journalist. . . . Bob Golden becomes artist development director for Concord Jazz Records in New York. Jymn Magon is upped to product development manager for Disneyland Records in Burbank. He has been with Disneyland for the past four years and helped develop new product. . . . At Mobile Fidelity Sound Labs in Chatsworth, Calif., Michael Dion is now director of international sales and marketing and Mark Wexler is upped to national sales director. Dion had been national sales director and Wexler was Northeast regional sales manager. . . . Carmen La Rosa takes over as marketing vice president and general manager Audiofidelity Records in New York. He had been DJM Records general manager.



Cooper



Golden



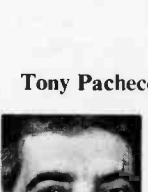
Magon



Dion



Wexler



La Rosa



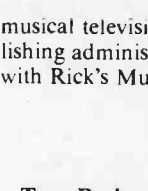
Dion

### Marketing

Several appointments at WEA in Burbank: Alan Perper takes over the newly created post of national director of product marketing. Marv Helfer becomes national sales manager for special markets. Barbara Burns is upped to advertising national director. Rosemary Pierce jumps to national advertising coordinator. Daryl Drejza is now national merchandising coordinator and Jody Raithel moves up to the national special projects coordinator post. Perper was formerly the national advertising director and Helfer had been national sales manager. Burns was national advertising manager and Pierce was a media specialist. Drejza was part of the field merchandising staff. Raithel was marketing coordinator.



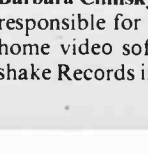
Perper



Helfer



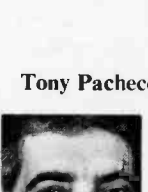
Burns



Pierce

### Publishing

Bruce MacCombie joins G. Schirmer Inc. in New York as publications director. He was music composition associate professor at the Yale Univ. School of Music. . . . Tom Bocci joins the Disney organization as manager of music publishing for Walt Disney Co. (ASCAP) and Wonderland (BMI). He has produced radio commercials and syndicated musical television shows. . . . Pam Shire becomes international head of publishing administration for the Creative Music Group in Los Angeles. She was with Rick's Music/Cafe Americana in a similar post.



MacCombie



Bocci



Shire

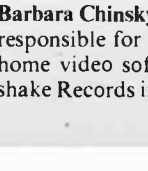
### Related Fields

Tony Pacheco, manufacturing vice president at JBL Sound Inc. in Northridge, Calif., takes on additional management duties as head of promotion for the materials Management group. Also, Jerry Feingold is upped to manufacturing services vice president. He was manufacturing engineering director. . . . At Shure Brothers Inc. in Evanston, Ill., Donald "Sandy" Schroeder moves into the new post of loudspeakers marketing manager. He was with Jensen Sound Laboratories in a similar post. . . .

Barbara Chinsky joins Video Communications, Inc. in Tulsa, where she will be responsible for marketing and merchandising national home video accounts, home video software and coordinating promotion. She comes from Handshake Records in New York, where she was national promotion coordinator.



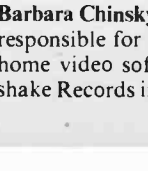
Pacheco



Feingold



Schroeder



Chinsky


# Home for the Holidays!



## Celebrate the season with Kenny Loggins' "Alive."

Featured on this specially-priced two-record set are live versions of his latest smash single, "Celebrate Me Home,"<sup>11-11417</sup> and classic Loggins songs like "What A Fool Believes," "Whenever I Call You 'Friend,'" "This Is It" and "I'm Alright." Great hits that make a great gift. On Columbia Records and Tapes.

 INTERNATIONAL CREATIVE MANAGEMENT  
Produced by Bruce Botnick and Kenny Loggins.  
Management: Larson & Recor Associates, L.A.

 Give the gift of music.

"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

## MEMBERS HIT U.K. UNION'S AFM SUPPORT

By PETER JONES

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

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

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

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

And they see the union attitude as an arbitrary decision by John Morton, the union's general secretary,

(Continued on page 72)



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

### 2D STORE CLOSED

## Pickwick Ann Arbor Operations Cut

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

The latest closing is the 5,000 square foot free-standing Aura Sounde, which will be emptied Jan. 1. In September, one of two Ann Arbor Discount Records locations was closed.

According to Pickwick, the closings are part of overall chain pruning of "low volume" locations. It's emphasized that new stores continue to be opened at the same time the plug is being pulled on weaker outlets.

A Pickwick source says Aura Sounde in Minneapolis, Richmond, Va., and Memphis either have been closed or converted. Other Aura Sounde outlets are located in Huntsville, Ala., and College Park, Md.

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

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

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

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

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

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

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

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

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

The survey is based on 7,500 interviews with record and tape buyers done in March, July and November, 1979 via 1,000 mail surveys during 1979 and on 1,000 in-store interviews in June 1980. The in-store interviews were conducted in Atlanta, Boston, Chicago, Cleveland, Dallas, Denver, Los Angeles, New York, Philadelphia and Seattle.

### Walters Relocates

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

## AFM And Producers Discuss Preliminaries

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

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

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

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

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

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

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

Meanwhile, the union is hold-

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

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

### 12-Inch Rocker

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

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

## RCA Cuts And Markets LP In 4 Weeks

By IRV LICHMAN

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

The label expects national availability of the package, whose cassette version is housed in AGI's 4-inch by 3¼-inch box by the end of this week. The label is now concentrating its efforts on a Northeast thrust, particularly in the New York

area, followed soon by a national strategy.

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

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

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

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

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

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

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

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

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

*Jim is one of the good ol' boys of Nashville. His engineering career stretches back some 18 years to the days of mono mixing. He's done everything from pop to R&B to disco—and, of course, country. The aviation industry gave Jim his technical background. But he's also prepared himself by playing four or five different instruments. Some of the names on the other side of the glass from him include Bob Dylan; Simon and Garfunkel; Peter, Paul and Mary; Loretta Lynn; Johnny Cash; Don Williams; Marty Robbins; Conway Twitty; Ray Price; and Roy Clark.*

### ON SPECIALISTS

"Let me say that I have sympathy for them, because they're missing the rest of the world of music. They're locked into one thing and I got it all. I have done four different styles of music in one day. I did a disco record that got to number six on the Billboard charts, 'Dance With You.' In the same day, I did a number one country record. You don't listen to the same kind of music all the time. And I don't want to listen to the same kind of music all the time, either."

### ON OVERPRODUCTION

"'Swarm.' That's my term for overproduction. I've had producers who have turned and said, 'Well, how many tracks have we got left?' You may look at the chart and say, 'Well, we've got nine tracks left.' He'll say, 'Great.' And he looks into the window of the studio. 'Hey, let's put an electric piano on.' Not because the electric piano fits the song and has a place or meaning

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

### ON PLAYBACKS

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

### ON TAPE

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

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WILLIAMSON  
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## COUNTRY GOES PIZAZZ

By KIP KIRBY

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

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

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

More succinctly, Mary Ann  
(Continued on page 56)

### Larson At Benefit

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

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



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

By IRV LICHMAN

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

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

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

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

turned the consolidation years into disaster.

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

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

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

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

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

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

## 9-Month German Sales Decline 3%

By WOLFGANG SPAHR

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

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

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

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

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

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

(Continued on page 78)

# Market Quotations

As of closing, December 4, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corp.	—	38	1	15/16	15/16	-1/16
39	26	ABC	5	1027	29 1/2	29	29 1/2	+ 1/4
36 1/2	27 1/4	American Can	7	204	28 1/4	28 1/4	28 1/4	+ 3/8
35 1/4	14 1/2	Ampex	15	333	34 1/4	33 1/4	33 1/4	- 1/4
5	2 1/2	Automatic Radio	6	23	3 1/2	3 1/4	3 1/4	+ 1/8
55 1/2	42 1/2	CBS	8	506	51 1/4	50 1/4	50 1/4	- 1/4
42 1/2	27	Columbia Pictures	8	281	42 1/4	41 1/4	42 1/4	+ 3/4
8 1/4	4	Craig Corp.	—	5	5	4 1/4	5	Unch.
53 1/4	40 1/2	Disney, Walt	12	260	48 1/4	47	47	- 1/4
12	6 1/4	Filmways, Inc.	—	514	6 1/4	6 1/4	6 1/4	- 1/4
20 1/2	11	Gulf + Western	4	1324	17 1/4	16 1/4	16 1/4	- 1/4
14 1/4	7 1/2	Handleman	9	271	14	13 1/4	14	Unch.
14 1/4	5 1/4	K-tel	10	16	12 1/2	12 1/4	12 1/4	Unch.
45 1/2	25 1/4	Matsushita Electronics	9	3	40 1/4	40 1/4	40 1/4	+ 1 1/4
57 1/4	44 1/4	MCA	8	410	51 1/4	50 1/4	51	Unch.
19 1/4	10	Memorex	—	161	14 1/4	14 1/4	14 1/4	- 1/4
62 1/2	46 1/4	3M	10	783	59 1/2	58 1/2	58 1/2	- 1/4
84	41 1/4	Motorola	13	539	76 1/4	75 1/4	75 1/4	- 1/4
39 1/2	23 1/2	North American Philips	7	171	39 1/2	38 1/2	39 1/2	+ 1 1/4
8 1/4	4 1/4	Orrco Corp.	32	15	7	7	7	Unch.
23	13 1/4	Pioneer Electronics	16	11	23 1/4	23	23 1/4	+ 1 1/4
33	18 1/2	RCA	9	1296	31 1/4	30 1/4	31	+ 3/4
16 1/2	6	Sony	13	1850	16 1/4	15 1/4	16 1/4	+ 3/4
36	20 1/2	Storer Broadcasting	13	236	33 1/2	32 1/2	32 1/2	- 1/4
7	3	Superscope	—	100	3 1/2	3 1/2	3 1/2	Unch.
35 1/4	25 1/4	Taft Broadcasting	9	44	31 1/4	30 1/4	31 1/4	Unch.
20 1/4	14 1/4	Transamerica	5	325	17 1/4	16 1/4	18	Unch.
56 1/4	29 1/4	20th Century-Fox	11	605	58 1/4	57 1/4	57 1/4	+ 2 1/4
74 1/4	34 1/2	Warner Communications	16	242	72 1/4	70 1/4	72 1/4	+ 3/4

### OVER THE COUNTER

	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/4	2 1/4
Centron Corp.	10	36	1 1/4	1 1/2
Data Packaging	5	—	7 1/4	8
Electrosound Group	—	—	—	—
First Artists Prod.	11	69	3 1/4	3 3/4

### OVER THE COUNTER

	P-E	Sales	Bid	Ask
Integrity Ent.	33	112	3	3 1/4
Koss Corp.	8	5	5 1/4	5 1/2
Kustom Elec.	—	8	1	1 1/4
M. Josephson	8	47	11 1/4	11 1/2
Recoton	15	—	2 1/4	3
Schwartz Bros.	—	1	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 Volmer, associate vice president, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

### 12-MONTH PERIOD

## K-tel Garner Largest Profits Ever

LOS ANGELES—K-tel has achieved the highest level of sales and profits in its history during the 12 months ended June 30, 1980, according to Philip Kives, president.

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

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

Net income after taxes rose sub-

stantially to \$5,047,000 in fiscal 1980, up 38% from \$3,668,000 earned in fiscal 1979.

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

For the fourth quarter, net income after taxes was \$1,091,000 or 33 cents per share, for the final quarter of fiscal 1979.

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SNAKE, U.B. 40, BAU-  
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IRON MAIDEN, MOTOR-  
HEAD, BLACK SABBATH**HOT STOCK**AC/DC—Dirty Deeds  
BLACK SABBATH—Live  
KATE BUSH—Lionheart/  
Never Forever  
GENESIS—Fox Trot/  
Nursery Chryme  
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JAM—In The City

KINKS—File Double,  
Kontroversy, Face To  
Face, Kinda Kinks,  
Kelvin HallN.Y. DOLLS—1st Album  
P.I.L.—1st Album  
OZZY OSBORNE—Lizard  
of OzRAMONES—It's Alive  
TODD RUNDGREN—Runt,  
Ballad OfROLLING STONES—  
Rolled Gold

BEATLES—All titles

SIOUSEE—Kaleidoscope  
SEX PISTOLS—Rock &  
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## General News

**MGM Fire Changes Vegas Seating**

• Continued from page 1

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

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

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

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

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

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

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

At the time of enforcement, Wayne Newton was playing the Sands, possibly explaining why the 518 dinner/626 cocktail capacity was stretched so far. Caesars Palace, with an 1,100 capacity room, rarely packed more than 200 extra customers, according to sources. Some 700 and 800 occupancy-load rooms have peak records of serving 1,200 for dinner and 1,400 for cocktail shows. One industry source says that Reno and Tahoe showrooms only exceed capacity during the summer months.

The pressure to reduce showroom loads to legal limits is believed to

have initiated from a blue ribbon investigative panel named by Nevada Gov. Robert List immediately after the MGM Grand Hotel fire Nov. 19. That holocaust killed 84 persons.

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

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

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

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

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

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

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

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

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

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

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

**ABC Video Bowling Alpha Cable**

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

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

ABC and Warner Amex Satellite Entertainment Co. have formed a joint venture to launch ABC's Alpha cable service, which will broadcast 2½ to 3½ hours of cultural programming each evening, following Warner Amex's Nickelodeon children's programs.

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

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

sort of special interest programming that ABC Video has planned to produce become viable in disk or cassette form, says Granath.

"We've always been on the low end of the confidence scale with regards to disks and cassettes," he says. Consequently, Granath says ABC has not felt "pressure" to produce original programming for the new medium. Most of the programming on Alpha has been acquired from other sources.

When the market is there, Granath says. Alpha programs will be sold through disks and cassettes. He is bullish about exploiting what he terms a "sub-group" of people who

are interested enough in culture to attend a concert or ballet every now and then. This group, he says, comprises 24% of the population.

"This group does not watch much tv," Granath says, "and what it does watch tends to be actuality programming such as news, '60 Minutes' and '20/20.' They could be prospects for arts programming."

Alpha will be heavily music-oriented. A production of "La Boheme" with Luciano Pavarotti is

(Continued on page 14)

**Eagle Henley Into  
L.A. Court Jan. 14**

LOS ANGELES—Don Henley faces a preliminary hearing Jan. 14 on three drug-related charges and one count of contributing to the delinquency of a minor.

Henley, a member of the Eagles, pleaded innocent to the charges Tuesday (2) in Los Angeles Municipal Court with Judge Burton S. Katz allowing Henley to remain free on \$5,000 bail.

Henley, 33, is charged with felony counts of possessing 22 grams of cocaine and 16 Quaaludes and misdemeanor counts of marijuana possession and contributing to the delinquency of a minor. He had been arrested Nov. 21 when L.A. Police raided his Sherman Oaks home, following an earlier call by Henley to the fire department that a guest in his home had suffered a seizure.

**Reagan-Arts**

• Continued from page 3

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

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

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

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

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

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

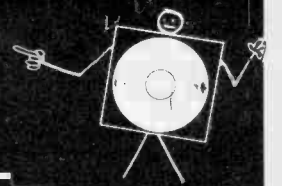
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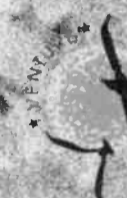
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## General News

# New Twist For Message Centers

## Encoded Audio Tape Cassette Stores Information

LOS ANGELES—Increased sophistication in the use of electronic, computerized message centers for stores, discos and concert venues is underscored by new advancements in hooking up a blank audio tape cassette player as an information storage center.

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

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

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

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

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

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

### LED ZEP MAY BE ZAPPED

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

"We wish it to be known that the loss of our dear friend and the deep respect we have for his supporters, for his family, together with the sense of undivided harmony felt by ourselves and our manager, have led us to decide that we could not continue as we were," reads a statement issued by the group in London Thursday (4).

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

### Baez Yule Concert Scheduled In Paris

PARIS—American singer Joan Baez performs a free Christmas Eve concert in front of the Cathedral of Notre Dame, report city officials, who expect an audience of 50,000.

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

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

A 2,000, 4,000 or 6,000 is a single-sided sign, any unit with a 2 or 4 in its nomenclature means two or four display sides. The 6,000 is the most sophisticated unit in the series. Thus the 2,000 with interface costs \$1,225 and the 6,400 costs \$5,025.

The company also provides versions of each model with either 2 or 4-inch high letters and naturally the 4-inchers cost more, ranging from \$1,925 to \$3,275 for the 6,004.

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

In addition to these tape cassette connected signs, the company has also developed a podium prompter unit (\$3,000) which also hooks up to a cassette machine. This device allows a speaker at a meeting to have his speech flashed in front of the audience as he presents it. An auxiliary foot pedal allows him to regulate the speed of the sign.

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

required to capture the action for the closed circuit broadcast.

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

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

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

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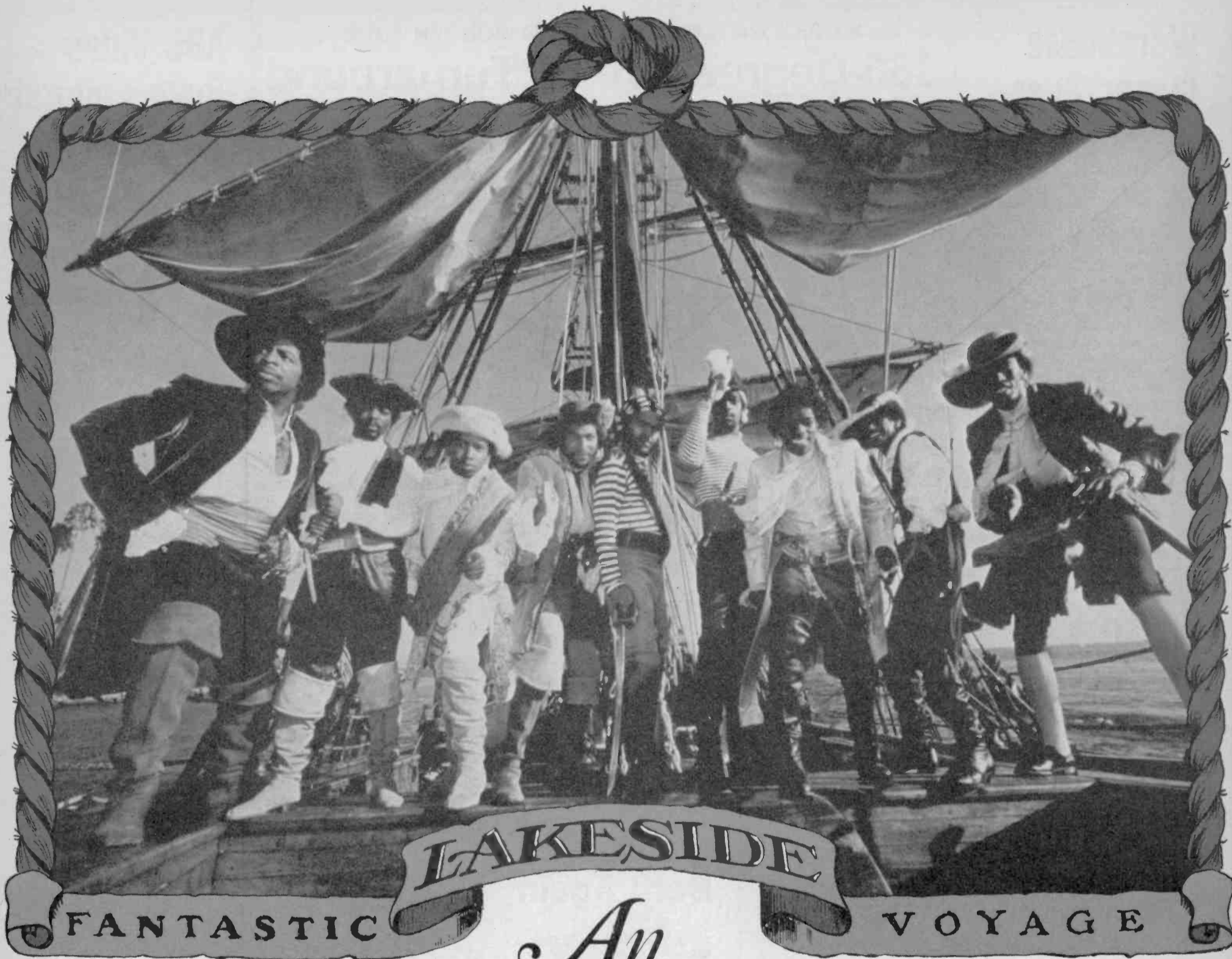
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## Warehouse Owner Sues Distributor

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

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

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

The suit lists Al Massler as having executed a management and consultant agreement with London with (Continued on page 84)

WORKS WITH WEINTRAUB ON WONDER TOUR

## 360-Degree Griffey Turnaround

By JEAN WILLIAMS

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

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

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

Click to today.

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

First consider this:

"The Commodores and Benny (Ashburn) made a deal for Jerry Weintraub to handle their (Commo-

dores) tour exclusively. That means that Weintraub had total control of the tour," Griffey points out.

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

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

Continues Griffey:

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

Back to today.

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

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

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

## Capricorn Born Again

• Continued from page 6

Jones, Cork, Miller and Benton in Macon.

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

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

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

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

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

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

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

(Continued on page 81)

## ABC Video Bows Cultural Cable Service

• Continued from page 10

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

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

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

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

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

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

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

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

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



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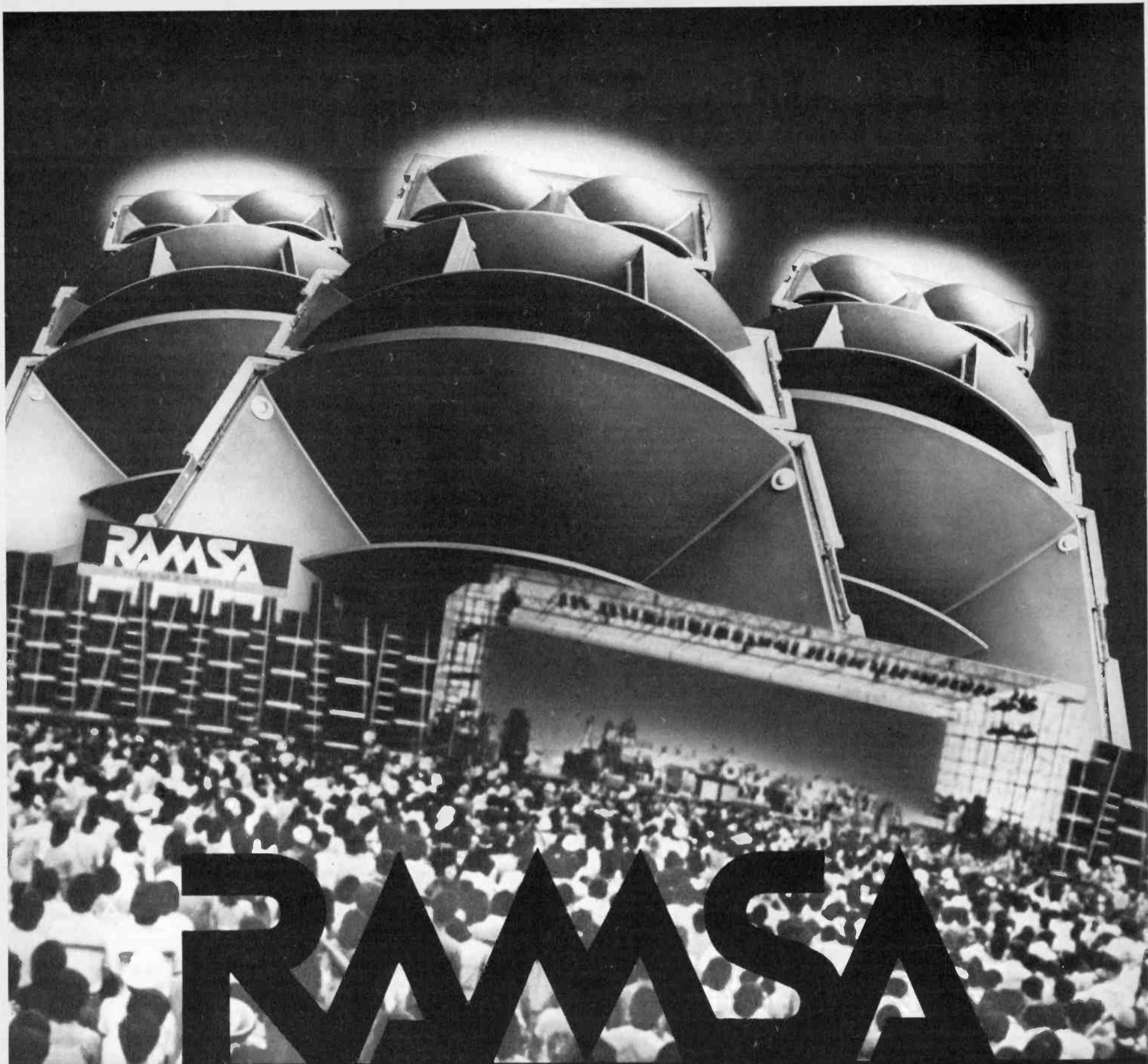
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With three more Statler Brothers albums, "The Originals," "The Best Of The Statler Brothers Rides Again, Volume II" and "10th Anniversary" rapidly approaching gold status, the message is clear, when it comes to the Statler Brothers there just can't be too much of a good thing.

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# Radio Programming

## New Year's: Allman Bros. Out, Kinks In

By DOUG HALL

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

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

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

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

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

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

The Kinks show will also be taped

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

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

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

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

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

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

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

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

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

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

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

Upcoming is RKO's ambitious "Nighttime America" show, another satellite-delivered package that promises live feeds, mostly music, from midnight to 5 a.m.

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

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

Pollard's job was helped by the

(Continued on page 23)



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

## V-103 SOARS

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

By BILL KING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

That's just what V-103 was—a totally automated disco station—when it went on the air Oct. 11, 1976, as the latest incarnation of many-formatted WPLP-FM. Andrews, a veteran of eight years with Atlanta soul station WIGO-AM, joined V-103 as an announcer in 1976 (he still does the 6-10 a.m. show) and began programming it in 1977.

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

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

(Continued on page 23)

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

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

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

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

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

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

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

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

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

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

## RKO Network Grows, Starts Second Year

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

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

## KWST-FM IN RATE CUT FOR LABELS

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

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

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

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

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



# Radio Programming

## Country Show Will Play Most Top Markets

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

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

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

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

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

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

## Who's First In Atlanta: WSB Or WVEE?

• Continued from page 21

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

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

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

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

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

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

New records are added once or twice a week to the playlist of 45 singles and at least that many album cuts, he says. Until recently, most of the music was programmed out of

Plough's Memphis headquarters, but now Andrews also serves as music director.

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

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

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

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

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

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

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

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

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

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

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

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

## Country FMer Goes A/C

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

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

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

kind to WSNL's country music programming.

To get out the word of its new format, WSNL will spend an estimated \$300,000 to \$400,000 in advertising with heavy use of billboards. The billboards list many of the artists whose records are now played such as Dionne Warwick, Barry Manilow, Billy Joel, Anne Murray and Elton John. As an attention-getter, the boards also carry a few non-names such as Billingsley T. Bananabender, Dramamina Z. Dizzbanger and Philatrina W. Phenderbender.

## RKO Network

• Continued from page 21

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

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## 'Thirsty Ear' To Broadcast 'Son Of Stiff'

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

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

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

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

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

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

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



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

## Bonneville Sets A 'Dallas' Actor

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

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

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



## Avant-Garde Focus On 'Damage On Air'

By CARY DARLING

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

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

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

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

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

So far, Walker is keeping the focus

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

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

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

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

## Dolly Parton Program Focus

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

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

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

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

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

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

## FOCUS OF NEW BOOKS

# Studying Radio's Role In Society

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

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

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

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

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

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

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

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

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

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

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

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

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

do with program content as public taste.

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

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

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

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

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

## Vox Jox

By DOUG HALL

NEW YORK—**Charlie and Harri-**gan, who have parlayed a morning drive gig in San Diego into a far-flung syndication operation, have added their 18th and 19th affiliates:

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

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

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

WGNE-AM-FM are personality-

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

\* \* \*

TM Programming of Dallas has

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

\* \* \*

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

\* \* \*

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

\* \* \*

**Frank N. Magid Associates** is looking for tapes and resumes to expand its radio talent placement service. Talent director **Barbara Frye** notes that Magid is interested in talent in all formats and from all market sizes. Those interested should send tapes and resumes to Frank N. Magid Radio Talent Placement Service, 1 Research Center, Marion, Iowa 52302.

\* \* \*

WTAE-AM Pittsburgh morning drive team **Larry O'Brien** and **John Garry** are the subject on a cover story in the December issue of Pittsburgh Magazine ... **KNAC-FM** Long Beach, Calif., has installed a booster to its transmitter so that its signal can now cover the South Bay section of its coverage area ... **WRIF-FM** Detroit raised \$1.853 for the Detroit Zoo through the sale of WRIF lapel pins.

\* \* \*

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

\* \* \*

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

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## Mike Harrison How Old Is Hip?

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

After all, the numerous senior citizens who lived in my neighborhood all spoke extremely broken English. And that was, of course, if they spoke English at all. They were immigrants who spoke among themselves in the native tongues of their old countries.

From my limited perspective, it seemed that if I didn't learn to speak Yiddish or Italian, I would be incapable of conversing with my peers when I grew old.

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

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

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

Here in late 1980, a number of us still believe that the demographic stereotypes of the '50s, '60s and early

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

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

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



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

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

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

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

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

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

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

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

Maybe, what the world needs now is a geriatric Howdy Doody.

## Goodphone Commentaries Weeding Out the Maidu Syndrome

By LARRY BRUCE

SAN DIEGO—Not so long ago (less than a million "A" rotations, as we chart time), before the effective radiated power of KSAN-FM and KMEL-FM permeated Northern California, an American Indian tribe called the Maidu roamed the hills around San Francisco.

Not a sophisticated group really—but interesting linguistically in that the tribe had only three words for all the colors of the spectrum. For a Maidu, a color was lak (red), tit (any shade of blue or green), or tulak (all yellows, oranges and browns). Yellow wildflowers, the dark earth, sunburnt grass, and the orange sunset were all tulak... there was no difference.

Looking back, we can pity their limited language as primitive, and talk about the three primary colors we see with a substantially wider group of descriptive terms... yet the human eye can distinguish 7.5 million shades of color... a capacity in-

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

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

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

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

## New On The Charts



### BUS BOYS "Minimum Wage Rock'n'Roll"—135

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

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

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

The group is managed by Roger Perry, 7811 Waring Ave., Los Angeles, Calif. at (213) 655-6189. It is booked by Rick Bloom of the Rick Bloom Organization, 6338 Jackie Ave., Woodland Hills, Calif., 91364 at (213) 883-7160.



### GILLAN "Glory Road"—185

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

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

Gillan's first album, "Mr. Universe," reached the top 20 on the

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

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

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

## Bubbling Under The HOT 100

- 101—SKATEAWAY, Dire Straits, Warner Bros. 49632
- 102—TAKE ME AS I AM, Carly Simon, Warner Bros. 49630
- 103—BACK IN BLACK, AC/DC, Atlantic 7301
- 104—PEOPLE WHO DIED, The Jim Carroll Band, Atco 7314 (Atlantic)
- 105—LOOKING FOR CLUES, Robert Palmer, Island 49620 (Warner Bros.)
- 106—ONCE A NIGHT, Jackie English, Venture 135
- 107—I DON'T REMEMBER, Peter Gabriel, Mercury 76086
- 108—LONG TIME LOVING YOU, McGuffey Lane, Atco 7319 (Atlantic)
- 109—I'LL NEVER FIND ANOTHER, Manhattans, Columbia 11-11398
- 110—LOVE TO RIDE, Keith Sykes, Backstreet 51028 (MCA)

## Bubbling Under The Top LPs

- 201—CREEDENCE CLEARWATER REVIVAL, The Royal Albert Hall Concert, Fantasy MPF-4501
- 202—THE J. GEILS BAND, Best Of The J. Geils Band Two, Atlantic SD 19284
- 203—GANG OF FOUR, Gang Of Four, Warner Bros. Mini 3494
- 204—JIMMY CLIFF, I Am The Living, MCA MCA-5153
- 205—CARRIE LUCAS, Portrait Of Carrie, Solar BXL1-3579 (RCA)
- 206—GIL SCOTT-HERON, Real Eyes, Arista AL 9540
- 207—LOU REED, Rock and Roll Diary 1967-1980, Arista A2L-8603
- 208—ENCHANTMENT, Soft Lights, Sweet Music, RCA AFL1-3824
- 209—YARBROUGH & PEOPLES, The Two Of Us, Mercury SRM-1-3834
- 210—THE BLACKBYRDS, Better Days, Fantasy F-9602



# 'Global Approach' By L.A. Alfa Label Begins

• Continued from page 4

siderable growth shown in markets in Japan, South America and Africa.

"What's important for us is having a reputation and identity in the global music marketplace. We are aiming for that," he adds.

According to Fead, a letter Murai wrote to the U.S. staff (Billboard

Oct. 18, 1980) contained the latter's ideas, thoughts and philosophy for the company. "What I think was significant about that personal letter," says Fead, "is that Murai says the

company is not meant to be the biggest and best in terms of generating dollars."

Says Murai: "I want to produce good music for people, music that

will be recognized 10 years from now."

Still, Alfa Records in the U.S. is just the beginning of the parent's plans for global expansion. "We

have two persons who are doing research and preparing reports on other foreign markets and we expect to open additional offices in the future," Murai explains.

## Joe Bataan Hits Salsoul With Suit

NEW YORK—Salsoul Records and one of its publishing firms are being sued by Latin artist Joe Bataan in a \$5 million suit filed in state Supreme Court here that claims the label "willfully and maliciously" attempted to defraud and deprive him of royalties and other profits from his work.

Bataan, who had an international hit with "Rap-O, Clap-O" most recently, says his contract reduced him to "an involuntary servant" rather than a partner with equity. He claims he wasn't represented by a lawyer when he signed the deal in October 1979, and therefore had no knowledge that the contract was loaded with clauses "contrary to standard industry practice and custom."

Among other things, Bataan alleges that the contract called for deduction of a "distribution fee" before royalties based upon domestic wholesale prices were computed, that royalties on tape sales were payable at one-half the disk rate and that foreign royalties were computed so that the label could select the country of sale, or manufacture, or the U.S. as a royalty base in order to assure it of the lowest rate.

In addition, Bataan says, the deal was cut so that Salsoul didn't have to pay royalties on advances it collected overseas until such advances were recouped by the individual licensees. Container or package charges were also stacked against him. Bataan alleges, citing a 15% de-

(Continued on page 81)

## Arista's Cassette Quality Upgraded

NEW YORK—As part of an effort to curb the home taping problem Arista says it has upgraded the quality of tape used in its prerecorded cassettes. The cassettes will not rise in price, however.

"The increase in cost to us is not significant enough to warrant a price increase," says label vice president and general manager Elliot Goldman.

The quality upgrading goes hand in hand with Arista's inauguration of the six-by-six cassette package format. Goldman believes that the battle against home taping must be fought on both the quality front and the merchandising front.

"Cassettes as a percentage of the business will continue to increase," he says, "but we have no overwhelming desire to get customers to buy cassettes instead of disks. We've heard enough complaints about the quality of prerecorded cassettes to know this is one of the causes of home taping. Certainly economics is another cause."

Arista's duplicator is the Columbia Record Production division of CBS. Columbia Magnetics supplies the tape. No technical information as to the new tape formulation is forthcoming from Arista.

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# Bob Marley Keeps On Promoting Jamaican Reggae Around The Globe

By ROMAN KOZAK

**N**EW YORK—With 20 brightly dressed people—musicians, gofers, roadies, security men, photographers, record company representatives, publicity representatives, and a local television news crew—trying to look like they all belong in the one over-priced New York hotel suite, the scene looks not much different than when any

Bloom categorically denies all reports that Marley has cancer. Nevertheless a second tour, playing with Stevie Wonder from mid-November is "definitely uncertain," according to an agent at Associated Booking Corp. which books Marley. As it now stands, Marley is not expected to get back on the road before January at the soonest. Back in the hotel room, prior to his Garden show, Marley does not look particularly tired or ill. But he is wary. "Marley is not easy to interview, especially if you are white and male," this reporter is warned before an interview. "He

## America Remains a Holdout As Airplay & Sales Fail To Explode



Bob Marley is a study in motion: above on-stage and during an interview in which he discusses reggae music.



Billboard photos by Chuck Pulin  
Marley hits a hot lick onstage at Madison Square Garden, top, is pensive backstage, middle, and chats with Frankie Crocker at WBL5-FM in New York.

he is there," describes one colleague. "It is like a primitive court of King Solomon. People come in with their problems, and ask for adjudication of their disputes."

In a prior election campaign Marley tried to adjudicate political disputes between Manley and the Labor Party's Seaga, bringing both onstage during a concert in Jamaica in 1978. The get together made for a nice picture, but did little to stem political violence on the island. Marley himself was shot at his home in December 1976 by still unknown assailants.

This year's election campaign has resulted in between 500 and 700 politically related deaths. Now, even after his tour was cancelled, Marley has stayed away from his home isle. No rest for him on Jamaica's golden beaches. "It is too hot in Jamaica; too much gunfire," grimly jokes Lister Hewan Lowe, vice president of Island and head of Mango Records.

However, Marley is still involved in black affairs. Earlier this year, when Zimbabwe declared its independence, Marley was invited to play, which he did, subsidizing the costs of bringing the Wailers, his backup band, to perform in the former colony of Rhodesia. In all of Africa, in fact, Marley is among the most popular of all international artists.

Europe, too, recognizes Marley's appeal. According to Marley's spokesman, during his tour of Europe last summer, Marley exceeded the draw of Led Zeppelin and Fleetwood Mac, and broke records set by Paul McCartney; the Eagles and Elton John. He played to more than 2.5 million people, selling out all 33 dates, and setting records at 11 venues.

Marley drew more than 80,000 paid fans at the San Siro stadium in Milan without incident and several thousand more



The Commodores and Marley exchange laudatory comments backstage at Madison Square Garden.

fans were admitted free when the show started. It was the largest live music concert in Italy this year.

His audience of 30,000 in Stockholm beat Sweden's own Abba, while a crowd of 45,000 at an outdoor venue at Le Bourget in Paris broke all previous outdoor attendance records in that city. In London's Crystal Palace an audience of 25,000 was larger than for Elton John or Eric Clapton. Marley also set attendance records in Grenoble, Dortmund, Brussels, Toulon, Turin and Nantes, says Marley's spokesman.

Those are impressive figures for a reggae show, but after 10 years or more in the U.S., reggae has still not caught on. Why?

The problem, he says, is that in the U.S. virtually all the reggae artists are signed to one label, Island. This means that only one label is promoting reggae music. If every reggae artist would be signed to a different label, then all those labels would be out there promoting the music, making it that much easier to break it big in the U.S.

Marley's Jamaican dialect gets some getting used to, which is also a factor as to why his music, with lyrics so different and often alien to U.S. ears has had trouble getting a mass audience here. But Island boss Chris Blackwell agrees that the cause of reggae would be better served in the U.S. if his label wasn't the only one promoting it.

Overall reggae is a joyous music, but sometimes its lyrics are disturbing: "It seems like total destruction / The only solution / No use Can't stop them," read the lyrics of "Real Situation" on Marley's new "Uprising" LP. Is there really no hope?

Yes, there is hope, he replies, but "hope for whom?" he asks, answering his own question: "There is hope for those who have hope."

Marley reiterates that he is not involved in politics, when asked whether musical artists should really get involved in political or religious questions.

Yet he is Rasta and proud of it. The 50th anniversary of the founding of the religion is coming up, and though Marley is doubtful he will be in Jamaica to celebrate it, nevertheless he says that wherever he is, he will mark the occasion.

At Madison Square Garden, at his show, it is obvious where his appeal as a singer lies. His timing and phrasing transcend his material, and he has a way with a song that rivals Dylan, Streisand, Willie Nelson or Stevie Wonder.

But there is more. There is a camp revival feeling to the show. Those who believe, obviously really believe, and those who don't, are tempted.

Marley is asked if ever he plans to give up music and devote his time strictly to his obvious messianic call.

"No," he says laughing. "It will never come to that."

Graphic layout: Bernie Rollins

major act comes to town to play Madison Square Garden. But it is different. The man with the cascade of dreadlocks to his shoulders, chatting easily with the woman reporter from the local NBC-TV affiliate is not your everyday pop star.

Since 1962, when he recorded his first song, Bob Marley has become the leader, symbol and prime exponent of reggae music and Rastafarian culture. Part musician, part mystic and part shaman, he is a social and political force in his native Jamaica, as well as that troubled island's best known native son.

He is a true international superstar. But here in the U.S. he is better known for his influences on other artists. He is still pretty much a cult artist here, and though he has headlined it before, this time around he is not the top act at Madison Square Garden. He is opening two nights for the Commodores in concerts sponsored by WBL5-FM, primarily as a way of exposing him to a wider, and ironically—blacker—audience.

"The problem with America, I suppose, is that a black music act has to first make it in the black music market before it can cross over and sell in all markets," says Island Records founder Chris Blackwell who has sold about five million Marley albums worldwide since signing him in 1972.

Last year Marley played the Apollo Theatre in Harlem for a week, but he usually plays to white audiences at rock halls and colleges in the U.S.

Part of the profits of the profits of the last tour were to go to a black manpower and training group in Philadelphia.

There are, nevertheless, certain things Marley will not do to reach the black American community. Marley is, of course, a hero to the sizable West Indian community living in New York. It even staged an impromptu demonstration for him during the annual West Indian Festival Parade in Brooklyn. But when Marley is asked on television why he did not appear as promised at a voter registration rally, the people around him get nervous.

"Why are they always trying to get him into politics?" whispers his representative from Island. "What does he have to do with voting in America? They are only trying to make controversy and trouble for him." More diplomatically, Marley himself says he couldn't make the rally because he was too tired from his trip to New York, his reply is an omen of events of the coming weeks.

Marley got through his dates at the Garden with no problems, but a week later while jogging in Pittsburgh, he collapsed, forcing cancellation of his tour. On returning to New York he checked himself into Memorial Sloan Kettering Cancer Institute, sparking reports that first he had cancer, and then, from Jamaica, that he was dead.

Not true, says Howard Bloom, spokesman for Marley. He says the artist is suffering from "serious exhaustion." The only reason Marley was at Sloan Kettering, says Bloom, was because his Jamaican doctor recommended a New York physician who happened to have his offices at the cancer center.

# Talent

## Leber-Krebs: 'We're a Series Of Boutiques'

By ROMAN KOZAK

NEW YORK—"People tend to call us a supermarket, but we see ourselves as a series of boutiques," says David Krebs, who with Steve Leber owns Contemporary Communications Corp., a company that is involved in personal management, production, films, theatre and venue operations.

"Basically we set up opportunities that are best for our artists. What ever fits the needs of our artists comes first," adds Krebs.

Leber and Krebs manage Aerosmith, Ted Nugent, AC/DC, Rex Smith, Frank Marino & Mahogany Rush, Mothers Finest, the Scorpions, Humble Pie, Balance, Walter Egan, Def Leppard, Flash & the Pan, Michael Schenker, Joan Jett and they are working on projects for other artists.

The company produced the original Broadway "Beatlemania," and still has three "Beatlemania" companies playing around the country. It is also working on producing a "Beatlemania" film, among other film projects.

In the past year, the two partners have opened Privates at the Lexington Artists Center on the Upper East Side, which is an 800-capacity live music venue, rock dance club, theatre, restaurant and industry hangout.

Prompted by the political situation both in the country and in the music itself, they produced "America Live," a pre-election special for AOR radio stations urging rock fans to vote (Billboard, Nov. 15, 1980).

They also formed the Managers Roundtable (Billboard, Nov. 8, 1980), a new industry group of managers geared to fighting record piracy, home taping, merchandise

bootlegging, and serving as a political lobbying group and "an RIAA with teeth."

But for all their projects, Leber

quired them. We developed them and it also cost us lots of money in terms of our own investment."

As an example of this, the two



Billboard photo by Chuck Pulin

**Double Teaming:** David Krebs, left, and Steve Leber field phone calls at the Contemporary Communications offices in New York.

and Krebs maintain a low media profile. "David's policy is that the artist deserves the attention of the press more than we do," says Leber.

Krebs says that what is different about Contemporary Communications from other large management companies is that it develops all its artists from the beginning of their careers.

"We take the most pride in (the fact) that every one of our artists started with us before they made it," he says. "I think that most managers that have more than one artist ac-

managers cite the career of Rex Smith, who cost the partners \$300,000, they estimate, as he moved his career from being a hard rock singer to a television film actor and teen idol via the "Sooner Or Later" tv film, and then onto a starring role opposite Linda Ronstadt in "Pirates Of Penzance." first in Central Park and now on Broadway.

"We had to carry Rex for three or four months while he was making \$400 a week with Joe Papp in 'Pirates' in Central Park. Expenses still went on, he had his apartment in New York. You couldn't tell him not to live anywhere because he was making \$400 a week," says Leber.

"On a scale of one to 100, if Rex is at 15, he will skip everything and will now be a 75 after this Broadway role," believes Krebs.

Leber and Krebs have similar hopes of broadening the careers of two of their top artists, Ted Nugent and Steven Tyler of Aerosmith, by developing film properties for both of them.

"We saw Tyler emerge when he did 'Sgt. Pepper,' and 'Come Together' was the highlight in the movie," Leber says. "You see any piece of film on Ted now, and you realize his phenomenal personality

and all sorts of potential. Yet he's not recognized in the film community at this moment. All sorts of people are starting to become aware of Ted's value as a diversified movie personality."

Despite legal efforts to stop them, Leber and Krebs are proceeding with their own film property: "Beatlemania."

"It will be out shortly and we really can't say anything about it until it is announced. We had a lot of trouble with that. We got sued. But we really didn't deserve to get sued. I'll tell you that," says Leber.

"They sued us after their end of royalties was paid to the publishers. It must have been a half-million dollars," adds Krebs about his trouble with the rights to the "Beatlemania" material.

At the same time, Leber and Krebs have the rights to develop film and theatre properties from the first four Eagles albums and the Elton John catalog. They have developed a script for "Goodbye Yellow Brick Road" with MCA, which they

are moving from Universal to another movie studio. They are now looking for a director.

At the same time, Ray Stark is the executive producer of a film to be called "Desperado" while Leber and Krebs are developing it as a rock opera, which, they say, will be staged within a year. They are also partners with Jerry Weintraub in a project to bring the "Archie" comics characters to the screen, probably to be played by contemporary rock artists.

"Everybody else was grabbing books, but basically David and I went out and signed the music of the Eagles, Elton John and the Beatles," says Leber.

Theatrical property the two are developing is "Zen Boogie," written by Peppy Castro, of a group called Balance, a Leber and Krebs client just signed to Casablanca. The play was produced experimentally in California two years ago, and now Leber and Krebs are thinking of bringing it to New York, maybe into their new club.

(Continued on page 33)

### COMMODORES STAR

## Sales Not Crucial To Ritchie's Work

By TIM WALTER

LAS VEGAS—The Commodores songwriter and lead singer Lionel Ritchie Jr., says of his penchant for production: "You're either getting my frustrations or you're getting my joy. People say we go for the record sales, but it means more to me if people listen and understand what I'm trying to say."

Ritchie says he had doubts about creating a gospel song ("Jesus Is Love") for the Commodores' 10th Motown album. "I did not sit down to write a gospel song. I guess it was because of my frustrations from listening to the news every night. We've cluttered up our lives with money and wars, the hostage situation and the economy and I just felt my inner frustration come out."

"And then I was in a conflict within myself as to whether I should use certain words and I found myself intimidated. Should I use Jesus? Should I use He? Then I said 'Wait a minute, the full value of the song is

Jesus, so let me give it the full value.'"

The 31-year-old Tuskegee, Ala., native has a deep seated distrust of media formats and programmers. "I want it known that when we write music it's called music; it's not called r&b, it's not called pop. These are marketing words that we put together to sell a product. I've always been opposed to categories. I've hated it since the day I first got into the business.

"My first major conflict... I went into a radio station and a program director said 'I can't play your song because it's too black.' The next song I put out was 'Easy' and it went across the board. I called her up and said 'Is that white enough now?' Then I realized that this one program director stood in the way of 4 1/2 million people hearing the song. It made me realize why it has taken the

(Continued on page 36)

## Alabama Makes Its Mark

By ROBYN WELLS

NASHVILLE—In an era when unknown acts must battle against tightened playlists and reduced rosters, country's hottest new band, Alabama, is enjoying exceptional success.

Initially launched on Dallas-based MDJ Records, a small independent label, Alabama has appeared in only five months' time on television shows ranging from Tom Snyder's late-night talk show, "Tomorrow," to Dick Clark's "American Bandstand." Recent concert highlights include performing with Willie Nelson, Emmylou Harris and Merle Haggard at the Anaheim festival before a crowd of 31,000-plus fans.

Since signing with RCA in April, Alabama has seen its debut single release on that label, "Tennessee River," a rock-flavored, tempo number, skyrocket to No. 1 on Billboard's Hot Country Singles chart. Its followup release, "Why Lady Why," holds the No. 1 position on the country chart, proving that the band's achievement is no fluke.

### Benefit Show For Chicago Blues Spot

CHICAGO—Efforts by "Doc" Pelligrino to reopen his Kingston Mines blues club will be aided by a Sunday (14) benefit performance held at the On Broadway Club (formerly Banana's). Fenton Robinson, Junior Wells, Eddie Clearwater, Otis Clay and other Chicago blues artists are expected to donate their services.

A roof collapse in November forced the close of the 10-year-old club located at 2354 N. Lincoln.

According to Randy Owen, Alabama's rhythm guitarist and lead vocalist, the key to the group's success (which has been labeled "overnight" by those unaware that the group has been together nine years) has been "strong songwriting and steady self-promotion."

"We laid the groundwork back in 1973 when we first started in music," Owen explains. "In every town we'd play in, we'd go see the radio people and visit the record stores."

(Continued on page 60)

## Molly Hatchet Gambling On 'The Rambler'

By ED HARRISON

LOS ANGELES—Molly Hatchet, the newest rock sensation from Jacksonville, Fla., is attempting to expand its mainly hard rock audience with the release of "The Rambler," a mellow ballad that goes against the grain of the band's previous releases and reputation.

Although the six-man unit has been an AOR staple since the release of its debut LP in 1978, its triple guitar attack and rambunctious vocal style has kept it off Top 40 playlists.

But with the forthcoming release of "The Rambler," group manager Pat Armstrong is looking for exposure with pop audiences as well.

And to further broaden its AOR appeal, a live LP for radio only will contain five or six cuts that AOR has so far shied away from in their studio versions.

When the band's third LP was released earlier this year, titled

"Beatin' The Odds," there was some trepidation because of the addition of new lead vocalist Jimmy Farrar who replaced the ailing Danny Joe Brown.

Says drummer Bruce Crump: "Jimmy's vocals are stronger and he changed the energy level of the band. He opened up new doors."

Farrar in fact, has led critics away from earlier comparisons of the band to Lynyrd Skynyrd (formerly managed by Armstrong) and that of the late Ronnie Van Zant, whom many compared Brown to. The band's triple guitar attack was another basis for comparison.

"There was a void when Skynyrd ended so it was easy to compare us to them," says Crump. "We're not a Southern rock'n'roll group but a rock'n'roll group from the South."

The other members of the band are Dave Hlubek, guitar; Duane

Roland, guitar; Steve Holland, guitar and Banner Thomas, bass.

Molly Hatchet has an image of being "rough and rowdy" says Crump, "kicking ass onstage," although offstage "we're nice guys."

Manager Armstrong intends to take advantage of this with a well constructed promotion campaign geared to focus on the individual members of the band.

Dubbed the "good, bad and ugly" campaign, Crump has emerged as the sex symbol of the group and will find himself the object of attention in teen-oriented rock publications. Hlubek is the "bad" member while Farrar is dubbed the "ugly."

One reason for the band's immediate acceptance, according to Crump, is the resurgence of hard rock. "Timing is real important in this business," he believes. Helping the band's hard rock image was producer Tom Werman, who also pro-

duced Ted Nugent and Cheap Trick for Epic.

The band is also constantly on the road, taking time off only to return to the studio to record. Despite a soft market, Armstrong reports the band is doing "75%-100% business."

Armstrong is steering the band towards more television exposures with appearances on "Hollywood Heartbeat," "Rock Concert," two appearances on "Solid Gold," "Midnight Special," and a planned Home Box Office cable special. Armstrong says he is entertaining offers for talk show appearances, but he is holding off, not sure if appearances on such shows are good for the band.

Molly Hatchet, incidentally, takes its name from a shady lady who lived in 17th century Salem named Hatchet Molly, who liked to decapitate her lovers with a hatchet.

# Gamble Key Man In Philly's Tricentennial

PHILADELPHIA — Kenneth Gamble, co-owner of Philadelphia International Records is taking a leading role in the city's 300th anniversary celebration in 1982.

Gamble heads up an ad hoc committee to lay the groundwork for a pop music festival. Plans are underway to create an American Popular Music Festival, with the city planning to make it an annual event.

As part of the celebration of Philadelphia's founding, Fred Stein, coordinator of the city's official Century Four Celebration agency, plans for the city to host a festival that will run one, two and possibly three weeks.

Stein notes that in addition to local talent, national talent also will be scouted. No acts have been signed and a producer is yet to be selected.

Joining Gamble on the committee are local city officials and businesspersons. City officers believe the festival could be a vehicle to unearth a lot of local talent through neighbor-

## Shock Rock Opera Premieres In L.A.

LOS ANGELES — "Cosmic Spunk: A Shock Rock Opera," starring Paul Shock and the Shockettes, premieres Jan. 24 at the Odyssey Theatre here.

Producers are Charlene Keel and Barbara McCarter in association with Ron Sossi.

hood or community competitions tied into the celebration.

Stein plans on having the festival spread over many sites throughout the city, such as the Mann Music Center in Fairmount Park that seats 5,000 under a roof and another 10,000 outdoors; the Robin Hood Dell, also in Fairmount Park, with 10,000 accommodated; and the center city Academy of Music concert hall with 3,000 seats. He also indicates the possibility of adding a home-born "comedy component" for the festival with such native talents as Bill Cosby, Joey Bishop and David Brenner.

Stein reveals that Dick Clark, who put the Philadelphia pop sound on the musical map with his locally-based "American Bandstand" show in the '50s, has expressed an interest in filming segments of the festival for a two-hour television special.

The event is not viewed by Stein as a money-maker. He says Century Four is interested only in breaking even, with any profits from the various events to go into producing better and free events.

Gamble has proposed that some of the festival events be free, while other events would stand to generate profit for both the artists and the promoters. While local concert promoters are in competition with each other, city Councilman John Anderson expresses the hope that such major local concert promoters as Electric Factory Concerts, George Woods and Sherjam Productions will band together to handle the festival's production instead of going for an outsider to handle the production.



**ROCKABILLY BURNETTE**—Billy Burnette scorches a tune from his debut Columbia album during a recent showcase at the Exit/In in Nashville.

## Travel Expert Adjusting To Belt-Cinching

By CARY DARLING

LOS ANGELES—As owner of TRT Travel Services and one of the organizers behind many rock festivals, it could be expected Lew Weinstock would have a pessimistic view of the 1980s. Catering to rock stars' every whim, which Weinstock does, may not seem to be in style anymore.

Large outdoor festivals and lavishly outfitted airplanes carry an aura of the seemingly oil-rich, recession proof 1960s. But Weinstock is not ready to throw in the towel.

"What's happening now is healthy," he says. "The days of excess are over. Still, acts need transportation."

Weinstock's business is transporting artists from one location to the next. In addition, he helps stage such large-scale rock festivals as both California Jams, Canada Jam and most recently the Heatwave festival in Toronto.

Despite the fact Heatwave drew 50,000 people to the Mosport site near Toronto when close to 100,000 were expected, Weinstock still sees a market for the rock festival.

"People don't go to those just to hear the music," he says. "They're sailing frisbees and having a good time. It's a get-together." As for the artist, there's nothing like playing before 100,000 people. That's something I think most artists want to experience."

Talks are underway regarding a second Heatwave festival in California as well as another California Jam.

Due to rising costs of the road, Weinstock is getting fewer calls for the palatial Boeing 720 he has available. "There are still some acts which can afford it," he says, "but what we're seeing now are acts traveling as light as possible. Instead of four trucks, they take two if possible."

For the future, he sees more acts doing what Pink Floyd did earlier this year. The British band played a week of shows in Los Angeles and New York with no stops in between. "Can you imagine what it would have cost them to take that show on a regular tour? It would have been too much," he states.

While small and medium markets  
(Continued on page 33)

# Talent Talk

Abba cancelled an appearance on the television program "Show Express" in Germany recently after police there received information about a plan to kidnap the group or individual group members. The Swedish foursome—Bjorn Ulvaeus, Agnetha Faltskog, Ann-Frid Lyngstal and Benny Andersson—decided to perform instead via live satellite from Stockholm with the cooperation of Swedish and German tv personnel.

Barbra Streisand was honorary chairperson of "Sunday Night Live," the third annual benefit for the Free Arts Clinic at the Roxy in L.A. Sunday (7). Kris Kristofferson, Billy Swan, Burt Bacharach, Carole Bayer Sager, Cheryl Ladd, George Segal, and the Beverly Hills Unlisted Jazz Band performed at the \$125 per person invitational event. Proceeds of the show went to the Free Arts Clinic, a non-profit organization that provides teachers of the creative arts to institutions housing battered, abused and abandoned children.

Kris Kristofferson will costar with Jane Fonda in "Roll-Over," a drama scheduled to begin shooting Jan. 5 in New York City. The film is an Orion Pictures release through Warner Bros. ... Vikki Carr's new Spanish album, "Y El Amor," is currently being shipped to Spanish-speaking countries throughout the world under contracts signed recently in Mexico City with CBS International, Mexico. It is Carr's first recording deal in five years.

Songwriter Sandy Pinkard wrote two of the songs featured in Clint Eastwood's upcoming film "Any Which Way You Can." His songs have also been used in "Every Which Way But Loose," "Smokey And The Bandit" and "Coast To Coast." One of his songs, "Idaho At Heart," was used by Congressman Steve Symms in radio and tv commercials in his successful bid to unseat Sen. Frank Church of Idaho.

The Beacon Theatre in New York will be the site of a bluegrass concert series sponsored by the Concert Arts Society, Inc. There will be three shows. The first, Jan. 18, will feature Doc and Merle Watson, and Seldon Scene. On March 7, there will be The Grand Old Opry Bluegrass Show: The Osborne Brothers, and Jim and Jesse and the Virginia Boys. And on April 25 there is scheduled "The Bluegrass Side Of David Grisman."

Chicago new wave act Special Affects is planning to do a film based on its "Too Much Soft Living" album. ... Entertainer Brad Mercer is playing at the new El Presidente restaurant in Cerritos, Calif. through Dec. 13. ... A Universal Recording Corp. demo session is first prize in a Ben's Lounge talent contest for amateur singers. The club is part of Ben Ezra's new restaurant in Chicago. Also, in Chicago, the Odd and the Front Lines entertained a live audience at WNUR-FM's 72-hour marathon broadcast to benefit muscular dystrophy.

# Signings

Jeff Lynne, leader and lead singer/songwriter and producer of ELO and Bev Bevan, founding member and drummer of ELO have signed new deals with Jet Records' Don Arden. The new agreement calls for sizable increases in advances and royalties for the group. Lynn is working on ELO's next LP. ... Peter Gabriel to Geffen Records in the U.S. and Canada. Gabriel, formerly with Charisma Records, is putting together material for his debut Geffen LP. Tentative plans call for the album to be released late next year.

Singer/songwriter Moon Martin, country vocalist Susie Allanson, Broadway and nightclub performer Kelly Garrett and violinist Richard Greene to the Plain Great Entertainment Corp. in separate deals for management. ... Columbia recording artists Jules and the Polar Bears to Norman Epstein Management. ... Heavy metal rockers Blind Date to Lloyd Segal Management. ... Singer Clare Bathe to Posse Records. Her first single, "Forever," is scheduled for immediate release.

Levon Helm and MCA artist Terri Gibbs to Buddy Lee Attractions for booking. ... Jan Howard and Juice Newton to Shorty Lavender Talent for booking. ... Johnny, a five-piece band fronted by former Head East lead vocalist John Schlitt, to Management Associates for career direc-

tion and to Diversified Management Associates for booking. ... Tom Nix to Arta Productions, Inc. for management.

Singer/guitarist Jody Payne to Kari Records. A member of the Willie Nelson Family, Payne has appeared in the movie "Honeysuckle Rose." ... Songwriter Layng Martine Jr. to Unichappell Music for exclusive publishing. Among his credits is "Way Down," recorded by Elvis Presley. ... RCA artist Zella Lehr to the Larry Gregg TCB public relations firm. ... Entertainer Leroy Van Dyke to artists Services Unlimited for bookings.

## Artists Firmed For Inaugural

WASHINGTON—Frank Sinatra will produce and direct the entertainment at President-elect Ronald Regan's inaugural gala. Johnny Carson will be master of ceremonies.

The event, to be held on the eve of the inauguration at the Capital Centre in nearby Landover, Md., Jan. 19, will feature Dean Martin, Ethel Merman, Jimmy Stewart, the Osmond family, Rich Little, Charlton Heston, Robert Merrill, Mel Tillis, Debby Boone, Charley Pride and the U.S. Naval Academy Glee Club. Sinatra also will perform.

## 3 Star Names At Vegas Riviera

LAS VEGAS—Frank Sinatra, Waylon Jennings and Rich Little are set for three days each at the Riviera Hotel here next month. The trio will replace Liza Minnelli, who was forced to bow out of a 10-day engagement on orders from her doctor.

Sinatra is on loan to the Riviera from Caesars Palace where the

singer has an exclusive agreement. Says Tony Zoppi, the Riviera's entertainment director, "Sinatra will open in his home showroom as scheduled in late January."

Jennings, who recently signed a \$1 million, three-year pact with the Riviera for 1981-83, will follow up the three-day standing for Minnelli with his own two-week stint.

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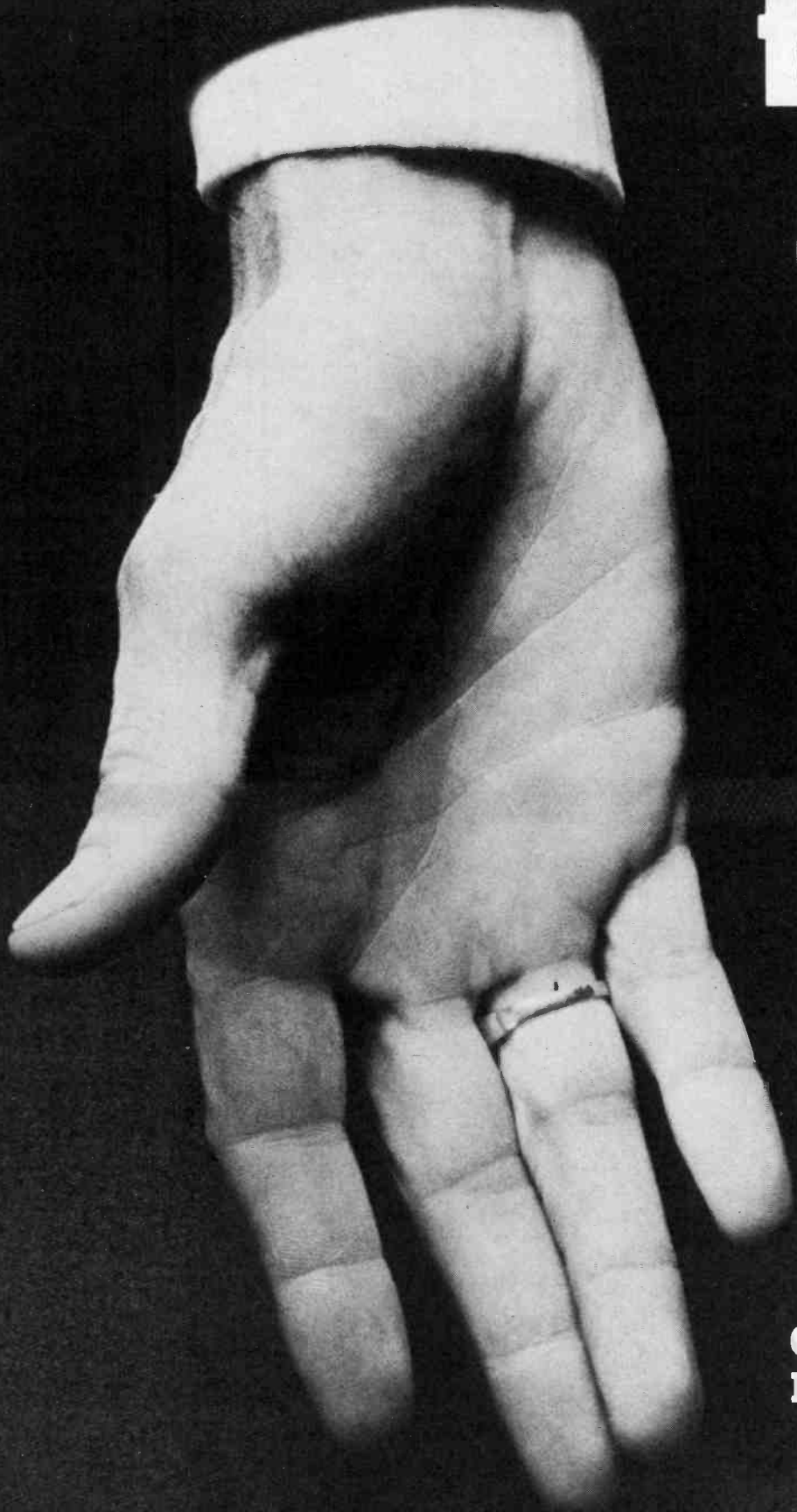
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# James Brown Resurgence Blooming In S.F.

## 3 Keystone Club Dates Big Draws

SAN FRANCISCO — James Brown is pursuing a resurgence of his soul popularity. A reissue of his 18-year-old LP, "Live At The Apollo" on locally based Solid Smoke Records plus a concert tour swing through this area are among the enervating activities which are propelling "the godfather of soul" back into the public limelight.

Brown's 14-piece review drew an estimated 6,000 fans to a series of shows booked by Bobby Corona and Freddie Herrera at their three area Keystone nightclubs.

After doing a Nov. 19 show for the inmates at San Quentin prison—an event which earned wide press coverage—Brown did two more Nov. 20 at Keystone Palo Alto, two Nov. 21 at Keystone Berkeley and then two per night for the next three nights at

the Stone on Broadway in San Francisco, with the final night added at the last minute to satisfy the voracious demand for tickets.

Each show opened with a half-hour's worth of music from Brown's astonishingly tight band, JB International, whose renditions of material like the "Star Wars" theme and "We Are The Funky Men" had the crowds in a frenzy even before the star appeared. Brown himself did about 75 minutes for the early shows each night and then drove himself to the limits with a two-hour-plus workout at the late shows.

"He's 20 years older than me," says Rico Tee, partner in Solid Smoke Records of the 47-year-old Brown. "I literally could not keep up with him. He's got a message that he wants to get across and he feels it's his job to do that as long as he has the energy in his body."

The broad reach of Brown's "comeback" will be evident on a national level in coming weeks. He appears on "Saturday Night Live" Saturday (13), he expects to tape a Tom

By JACK McDONOUGH

Snyder interview at that same time in New York, when he will also do a series of concerts; he'll be doing a one-hour special for Ted Turner's Atlanta station, and Brown and his troupe will be featured in the half-time show at the Sugar Bowl game in New Orleans New Year's Day.

the younger white fans who were misinformed and who were routed around James Brown starting around 1968.

"I want those people to know what I'm about and what kind of show I put on.

"These young people, like Rico

## 3 LPs And TV Shots Aid Appeal

him to do something different. The records (Quality) got worse and sales got worse because he was being forced to do material that wasn't natural. And James Brown has got to be natural or it doesn't work."

In addition to Solid Smoke and the Keystones, Brown had special mention for Kansas City concert promoter John Katz and for John Belushi and Dan Ackroyd, "who got the ball rolling by giving me a spot in their 'Blues Brothers' movie."

Because of the reception he received at the Keystones, Brown says he is planning to work with Corona and Herrera again for a series of West Coast dates in the spring at 2,000-plus venues.

Brown also pays tribute to one older hand, Henry Stone of TK. The TK album came about, says Brown, because he had let his Polydor contract expire in favor of doing a project for Stone. "I didn't think he was being treated fairly. He has helped so many people who have since forgotten him and passed him by. There was a need for him to have a James Brown on his label because we need people like him in this business. So this gave him the boost he needed and now he's got some hot acts coming up."

Brown says that his next album will be for Polydor, but that album, and any future albums for any labels, will all be on a one-shot basis. The Solid Smoke material had been licensed from Polydor and Brown says he did not know of it until a week before the album went on sale.

Tee says that now that his company has established a rapport with Brown other reissue material will become available on Solid Smoke "because obviously Brown knows who owns all the old masters."



Billboard photo by Chester Simpson

**Strong comeback: James Brown greets fans at Oakland's Record Factory as Rico Tee of Solid Smoke Records looks on.**

Not to mention that Brown currently has three albums—on three different labels—on the market. Besides the Solid Smoke reissue there is Polydor's "Hot On The One," a live-in-Japan set, and the just-released "Soul Syndrome" on TK, with its single "Rapp Payback."

Brown's appearances in San Francisco were his first in the city in 12 years and first in the area in five, and it is significant that these appearances were at clubs that normally feature only rock'n'roll.

"I chose to play the Keystones," says Brown, "because the owners are young and I knew they would work hard for me. I believed they could bring me the audience I wanted—all

and Bobby Corona, have good ideas. I'm glad they like my music because they gave me the avenue I've been looking for and I'm going with them all the way. It's what I've always expected from my country, that I'd have an audience of all citizens and not just black citizens."

Tee lined up local in-store appearances by Brown, split the costs of radio ads for the shows with the Keystones, and he will meet Brown in New York to do further promotional work on the Apollo album.

"He (Brown) feels," says Tee, "that the older people turned their backs on him and that was a reason his career started to falter. Then the record companies put pressure on

# Commodore Ritchie Looks

• Continued from page 31

world so long to understand the rest of the world.

"People say things like 'black people play the blues and r&b,' but when you go back and ask the Beatles who they patterned their music after, they didn't say Mozart. They said Chuck Berry and Muddy Waters. But the Beatles made the money."

Ritchie turns to radio first to determine how successfully new songs and albums will move. He recalls the moment he learned "Still" would move across the board, "about five days after the first shipment to the disk jockeys. All you heard was 'Still.' Then I knew. The same was true for 'Three Times A Lady' and the same with 'Easy.'"

If the future holds more gospel or other crossover successes for the Commodores, Ritchie is unwilling to predict. He is pondering writing stage plays, doing a solo album and additional work with other artists. "If you look at the Commodores' schedule, we've just never had enough time," he notes. "This year when one of our members had a motorcycle accident, Kenny Rogers called. Wonderful timing. We had just canceled a month out of our U.S. tour."

The switch to working with another artist was "an eye opener. Kenny was so genuine, I see now

why he is where he is. Forget about this superstar stuff, he rolled up his sleeves and said 'whatever it needs to get what you want, just tell me.'

"I produced Kenny standing side by side with him in the booth, because I've always felt that as an artist there are days when I would like the whole world to be in there with me. To do two songs, he spent 8½ hours in that booth and never really took a break. But we got 'em both in one night and he did a heck of a job." "Lady" is already a chart topper and the second song, "The Man," will be released shortly.

Despite a ready sense of humor, Ritchie takes himself seriously. "I'm a great believer in homework. I got that much out of school. Before I started writing songs, I hung around with people at Motown like Norman

Woodfield, James Carmichael and Gene Page. I think I interviewed every major artist I could get my hands on."

The Commodores studied the breakup of other groups before laying the ground rules for their own cohesiveness the past 12 years. "Communications has been our main focal point," he explains, "and we still look at ourselves as college students."

"Whether you have a Rolls Royce, a Ferrari or a Maserati or 17 houses around the country, you leave all that outside the door when you come in to rehearsal. I can still curse you out, you can curse me out, because we're still approaching every album as if it was the first. These guys can give criticism as well as take it and that is the key."

## Richman Bros. Woos Record Retailers

PHILADELPHIA — Richman Brothers Records staged a product show for area dealers Nov. 30 at its showrooms in nearby Pennsauken, N.J.

Retailers had an opportunity to see a variety of sales programs, including audio accessories, apparel carrying musical motifs, video products and other allied materials that could help push up sales during the holidays.

Joining in the display was Sound

Odyssey, locally-based retail record chain represented by Richard Richman and Aram Boorazian, who discussed sales ideas and exchanged package ideas regarding merchandising and marketing.

Booths were also set up to display assorted audio accessories from Pfannstiehl, cases for LPs and tapes from Dynasound and Savoy, and a video booth presenting both blank and prerecorded tapes distributed by the hosting Richman Bros.

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THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	2	<b>LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—</b> The Jacksons Epic (LP) FE 36424
2	3	<b>IF YOU COULD READ MY MIND/UP ON THE ROOF—</b> Viola Wills Ariola (LP) OL 1507
★ 3	5	<b>IT'S A WAR/AHJIA—Kano</b> Emergency (LP/12-inch) EM 7505/EMS 6512
4	4	<b>HOW LONG/TIGHT PAIR—Lipps Inc.</b> Casablanca (LP) NBLP 7242
★ 5	6	<b>CELEBRATION—Kool &amp; The Gang</b> DeLite (LP) DSR 9518
6	1	<b>SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—</b> Linda Clifford Capitol (LP) ST 12131
7	7	<b>ALL MY LOVE—L.A.X.</b> Prelude (12-inch) PRLD 604
8	8	<b>THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/ LOOKING UP/COLD LOVE—Donna Summer</b> Geffen (LP) GHS 2000
9	9	<b>ACTION SATISFACTION/GET DOWN, GET DOWN—Melody</b>

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 31	45	<b>TAKE OFF—Harlow</b> G.R.A.F. (LP) G 001
32	32	<b>HOT LEATHER—Passengers</b> Uniwave (LP) Import
33	24	<b>WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo</b> Warner (LP/12-inch*) BSK 3435
34	25	<b>BOOGIE TO THE BOP—Mantus</b> SMI (LP) SM 7003
35	35	<b>WHAT CHA DOIN'—Seawind</b> A&M (LP) SP 17131
36	40	<b>INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychadelic Furs</b> Columbia (LP)
★ 37	42	<b>IS IT IN—Jimmy "Bo" Horne</b> Sunshine Sound (12-inch) SSD 4218
★ 38	53	<b>LOOKING FOR CLUES/JOHNNY &amp; MARY—Robert Palmer</b> Island (LP) ILPS 9595
★ 39	57	<b>GIVE ME A BREAK/REMEMBER—Vivien Vee</b> Launch (12-inch) 1003





LP This Week

# GREATEST HITS

Give the gift  
of music.

Kenny Rogers  
Liberty LOO 1072



Billboard®

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# HOT COUNTRY SINGLES & LPS™

☆ 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.

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## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 4	13	4	WHY LADY WHY—Alabama RCA 12091
★ 2	9	3	THAT'S ALL THAT MATTERS TO ME—Mickey Gilley Epic 9-50940
★ 3	7	8	ONE IN A MILLION—Johnny Lee Asylum 47076
4	5	12	YOU ALMOST SLIPPED MY MIND—Charley Pride RCA 12100
5	6	11	TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and the Gatlin Brothers Band Columbia 1-11369
★ 6	14	8	I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard MCA 51014
★ 7	8	10	LOVERS LIVE LONGER—Bellamy Brothers Warner/Curb 49573
★ 26	32	4	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC—Razzy Bailey RCA 12120
★ 27	33	6	ACAPULCO—Johnny Duncan Columbia 1-11385
28	29	8	BLUE BABY BLUE—Lynn Anderson Columbia 1-11374
29	30	7	AN OCCASIONAL ROSE—Marty Robbins Columbia 1-11372
★ 30	34	6	GIRLS, WOMEN AND LADIES—Ed Bruce MCA 51018
★ 31	37	2	I FEEL LIKE LOVING YOU AGAIN—T.G. Sheppard Warner/Curb 49615
★ 32	36	6	DANCE THE TWO STEP—Susie Allanson Liberty/Curb 1383

## LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	8	1	GREATEST HITS—Kenny Rogers Liberty LOO 1072
2	2	11	GREATEST HITS—Anne Murray ▲ Capitol S00 12110
★ 3	5	9	GREATEST HITS—Ronnie Milsap RCA AHL-3772
4	3	17	I BELIEVE IN YOU—Don Williams MCA 5133
5	7	6	GREATEST HITS—The Oak Ridge Boys MCA 5150
★ 6	10	11	LOVE IS FAIR—Barbara Mandrell MCA 5136
7	6	12	THESE DAYS—Crystal Gayle Columbia JC 36512
8	4	15	HONEYSUCKLE ROSE—Soundtrack Columbia S-24675-2
★ 26	NEW ENTRY	NEW ENTRY	9 TO 5 AND ODD JOBS—Dolly Parton RCA AHL-3852
27	25	8	SONGS I LOVE TO SING—Slim Whitman Epic JE 36768
28	30	7	REST YOUR LOVE ON ME—Conway Twitty MCA 5138
29	32	57	THE BEST OF EDDIE RABBITT—Eddie Rabbitt ● Elektra 6E-235
★ 30	40	4	TAKE ME BACK—Brenda Lee MCA 5143
31	33	3	ENCORE—Mickey Gilley Epic JE 36851
32	36	16	SMOOTH SAILIN'—T.G. Sheppard Warner/Curb BSK 3423





Billboard<sup>®</sup> TOP LPS & TAPE<sup>®</sup>

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Table with 10 columns: This Week, Last Week, This Week, Last Week, Artist-TITLE-Label, This Week, Last Week, Artist-TITLE-Label, This Week, Last Week, Artist-TITLE-Label, This Week, Last Week, Artist-TITLE-Label, This Week, Last Week, Artist-TITLE-Label. Rows list top albums such as KENNY ROGERS, BARBRA STREISAND, STEVIE WONDER, BRUCE SPRINGSTEEN, AC/DC, PAT BENATAR, EAGLES, THE POLICE, QUEEN, EARTH, WIND & FIRE, NEIL DIAMOND, JOHN LENNON/YOKO ONO, STEELY DAN, HEART, ROCKPILE, BOZ SCAGGS, GEORGE BENSON, NEIL YOUNG, DONNA SUMMER, KENNY LOGGINS, DAVID BOWIE, SOUNDTRACK, AIR SUPPLY, BETTE MIDLER, SUPERTRAMP, DEVO, JOE JACKSON BAND, THE CARS, SOUNDTRACK, POINTER SISTERS, HARRY CHAPIN, DON WILLIAMS, AEROSMITH, REO SPEEDWAGON, LAKESIDE, ABBA, JOHN COUGAR, BRUCE SPRINGSTEEN, B-52'S, GEORGE THOROGOOD & THE DESTROYERS, DOLLY PARTON, ZAPP, BOOTSY, ANDY GIBB, WAYLON JENNINGS, SPLIT ENZ, WILLIE NELSON, JEAN-LUC PONTY, WAYLON JENNINGS, CARLY SIMON, YES, EDDIE RABBITT.



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# HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	1	11	<b>LADY</b> —Kenny Rogers ● Liberty 1380
★2	2	12	<b>MORE THAN I CAN SAY</b> —Leo Sayer Warner Bros. 49565
3	3	18	<b>ANOTHER ONE BITES THE DUST</b> —Queen ▲ Elektra 47031
★4	6	7	<b>STARTING OVER</b> —John Lennon Geffen 49604 (Warner Bros.)
★5	5	13	<b>MASTER BLASTER</b> —Stevie Wonder Tamla 54317 (Motown)
★6	7	7	<b>LOVE ON THE ROCKS</b> —Neil Diamond Capitol 4939
★7	8	6	<b>HUNGRY HEART</b> —Bruce Springsteen Columbia 11-11391
8	4	15	<b>WOMAN IN LOVE</b> —Barbra Streisand ● Columbia 1-11364
★9	14	7	<b>GUILTY</b> —Barbra Streisand & Barry Gibb Columbia 11-11390
★10	11	11	<b>HIT ME WITH YOUR BEST SHOT</b> —Pat Benatar Chrysalis 2464
★11	16	8	<b>EVERY WOMAN IN THE WORLD</b> —Air Supply Arista 0564
12	12	12	<b>YOU'VE LOST THAT LOVIN' FEELING</b> —Daryl Hall and John Oates RCA 12103
★13	18	4	<b>TELL IT LIKE IT IS</b> —Heart Epic 19-50950
14	9	15	<b>I'M COMING OUT</b> —Diana Ross Motown 1491
15	15	10	<b>NEVER BE THE SAME</b> —Christopher Cross Warner Bros. 49580
★16	19	8	<b>DE DO DO DO, DE DA DA DA</b> —

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★35	45	3	<b>HEY NINETEEN</b> —Steely Dan MCA 41036
36	13	13	<b>THE WANDERER</b> —Donna Summer ● Geffen 49563
37	26	21	<b>HE'S SO SHY</b> —Pointer Sisters ● Planet 47916 (Elektra)
★38	42	6	<b>TOGETHER</b> —Tierra Boardwalk 8-5702 (CBS)
39	20	14	<b>WITHOUT YOUR LOVE</b> —Roger Daltrey Polydor 2121
40	33	19	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> —Stephanie Mills 20th Century 2460 (RCA)
41	41	23	<b>UPSIDE DOWN</b> —Diana Ross Motown 1494
★42	46	6	<b>THE HORIZONTAL BOP</b> —Bob Seger Capitol 4951
43	44	17	<b>SWITCHIN' TO GLIDE/THE BEAT GOES ON</b> —The Kings Elektra 47006
★44	51	5	<b>TURN AND WALK AWAY</b> —The Babys Chrysalis 2467
★45	60	3	<b>9 TO 5</b> —Dolly Parton RCA 12133
46	37	19	<b>LET ME BE YOUR ANGEL</b> —Stacy Lattisaw Cotillion 4601 (Atlantic)
47	47	12	<b>TURNING JAPANESE</b> —The Vapors United Artists 1364
48	48	6	<b>STOP THIS GAME</b> —Cheap Trick Epic 19-50942
★49	57	5	<b>GOTTA HAVE MORE LOVE</b> —Climax Blues Band Warner Bros. 49605
50	50	6	<b>HELP ME</b> —Marcy Levy and Robin Gibb RSO 1047

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★69	90	2	<b>GIVING IT UP FOR YOUR LOVE</b> —Delbert McClinton Capitol 4948
70	49	8	<b>ONE TRICK PONY</b> —Paul Simon Warner Bros. 49601
★71	84	2	<b>HEARTBREAK HOTEL</b> —The Jacksons Epic 19-50959
72	54	12	<b>I'M HAPPY THAT LOVE HAS FOUND YOU</b> —Jimmy Hall Epic 9-50931
★73	83	2	<b>GAMES PEOPLE PLAY</b> —The Alan Parsons Project Arista 0573
74	74	3	<b>TRICKLE TRICKLE</b> —Manhattan Transfer Atlantic 3772
★75	NEW ENTRY		<b>SAME OLD LANG SYNE</b> —Dan Fogelberg Full Moon 19-50961 (CBS)
76	53	18	<b>OUT HERE ON MY OWN</b> —Irene Cara RSO 1048
★77	87	2	<b>FASHION</b> —David Bowie RCA 12134
78	81	2	<b>I CAN'T STOP THE FEELIN'</b> —Pure Prairie League Casablanca 2319
★79	NEW ENTRY		<b>I AIN'T GONNA STAND FOR IT</b> —Stevie Wonder Tamla 54320 (Motown)
80	55	15	<b>YOU SHOOK ME ALL NIGHT LONG</b> —AC/DC Atlantic 3761
★81	NEW ENTRY		<b>FOOL THAT I AM</b> —Rita Coolidge A&M 2281
★82	NEW ENTRY		<b>BREAKFAST IN AMERICA</b> —Supertramp A&M 2292

17	17	<b>WHIP IT</b> —Devo Warner Bros. 49550
18	23	<b>IT'S MY TURN</b> —Diana Ross Motown 1496
19	21	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> —The Korgis Asylum 47055 (Elektra)
20	32	<b>THE TIDE IS HIGH</b> —Blondie Chrysalis 2465
21	24	<b>THEME FROM THE DUKES OF HAZZARD</b> —Waylon Jennings RCA 12067
22	22	<b>DEEP INSIDE MY HEART</b> — Randy Meisner Epic 9-50939
23	25	<b>SEQUEL</b> —Harry Chapin Boardwalk 8-5700 (CBS)
24	31	<b>PASSION</b> —Rod Stewart Warner Bros. 49617
25	28	<b>CELEBRATION</b> —Kool & The Gang De-Lite 807 (Mercury)
26	29	<b>I BELIEVE IN YOU</b> —Don Williams MCA 41304
27	27	<b>THIS TIME</b> —John Cougar Riva 205 (Mercury)
28	30	<b>SUDDENLY</b> —Olivia Newton-John & Cliff Richard MCA 51007
29	39	<b>I MADE IT THROUGH THE RAIN</b> —Barry Manilow Arista 0566
30	34	<b>ONE STEP CLOSER</b> —The Doobie Brothers Warner Bros. 49622
31	38	<b>TIME IS TIME</b> —Andy Gibb RSO 1059
32	40	<b>I LOVE A RAINY NIGHT</b> —Eddie Rabbitt Elektra 47066
33	10	<b>DREAMING</b> —Cliff Richard EMI-America 8057
34	36	<b>GIRLS CAN GET IT</b> —Dr. Hook Casablanca 2314

52	52	<b>COULD I BE DREAMING</b> — Abba Atlantic 3776
53	58	<b>YOU</b> —Earth, Wind & Fire ARC/Columbia 11-11407
54	59	<b>SHINE ON</b> —L.T.D. A&M 2283
55	62	<b>HE CAN'T LOVE YOU</b> — Michael Stanley Band EMI-America 8063
56	64	<b>TEACHER TEACHER</b> —Rockpile Columbia 1-11388
57	67	<b>KILLIN' TIME</b> —Fred Knoblock & Susan Anton Scotti Brothers 609 (Atlantic)
58	65	<b>MY MOTHER'S EYES</b> —Bette Midler Atlantic 3771
59	66	<b>NEED YOUR LOVING TONIGHT</b> — Queen Elektra 47086
60	35	<b>LOVELY ONE</b> —The Jacksons Epic 9-50938
61	72	<b>COLD LOVE</b> —Donna Summer Geffen 49634 (Warner Bros.)
62	70	<b>EASY LOVE</b> —Dionne Warwick Arista 0572
63	71	<b>I NEED YOUR LOVIN'</b> —Teena Marie Gordy 7189 (Motown)
64	77	<b>MISS SUN</b> —Boz Scaggs Columbia 11-11406
65	75	<b>SMOKEY MOUNTAIN RAIN</b> — Ronnie Milsap RCA 12-84
66	76	<b>LOVE T.K.O.</b> —Teddy Pendergrass P.I.R. 9-3116 (CBS)
67	79	<b>KEEP ON LOVING YOU</b> — REO Speedwagon Epic 19-50953
68	43	<b>ON THE ROAD AGAIN</b> —Willie Nelson Columbia 1-11351

84	68	<b>MORNING MAN</b> —Rupert Holmes MCA 51019
85	NEW ENTRY	<b>SET THE NIGHT ON FIRE</b> —Oak Mercury 76087
86	56	<b>DREAMER</b> —Supertramp A&M 2269
87	78	<b>REAL LOVE</b> —The Doobie Brothers Warner Bros. 49503
88	33	<b>A LITTLE IN LOVE</b> —Cliff Richard EMI-America 8068
89	89	<b>REMOTE CONTROL</b> —The Reddings Believe In A Dream 9-5600 (CBS)
90	NEW ENTRY	<b>AH LEAH</b> —Dumme Iris MCA 51025
91	NEW ENTRY	<b>WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS</b> — The Star Wars Intergalactic Droid Choir & Chorale RSO 1058
92	73	<b>IF YOU SHOULD SAIL</b> —Neilson/Pearson Capitol 4910
93	80	<b>JESSE</b> —Carly Simon Warner Bros. 49518
94	82	<b>LOOK WHAT YOU'VE DONE TO ME</b> —Boz Scaggs Columbia 1-11349
95	96	<b>GYPSY SPIRIT</b> —Pendulum Venture 131
96	NEW ENTRY	<b>SPEND THE NIGHT IN LOVE</b> — Four Seasons Warner/Curb 49597
97	85	<b>ALL OUT OF LOVE</b> —Air Supply Arista 0520
98	86	<b>THAT GIRL COULD SING</b> — Jackson Browne Asylum 47036
99	88	<b>BRITE EYES</b> —Hobbin Thompson Band Ovation 1157
100	69	<b>TEXAS IN MY REAR VIEW MIRROR</b> —Mac Davis Casablanca 2305



★ The "One" To Watch

# WE ARE ONE

Lydia



Penthouse Records-PR 101-S



15	15	<b>THE JACKSONS</b> Triumph, Epic 36424	70	71	61	33	33	<b>GAMMA</b> Gamma 2, Elektra 6E-288	
16	16	<b>ANNE MURRAY</b> ● Anne Murray's Greatest Hits, Capitol 500-12110	71	81	5	5	5	<b>SOUNDTRACK</b> ● Fame, RSO RX-13080	
17	17	<b>THE DOORS</b> Greatest Hits, Elektra 5E-515	72	75	5	5	5	<b>THE KINGS</b> Are Here, Elektra 6E-274	
18	39	<b>ROD STEWART</b> Foolish Behaviour, Warner Bros. HS 3485	73	74	7	7	4	<b>OAK RIDGE BOYS</b> Greatest Hits, MCA MCA-5150	
19	19	<b>THE TALKING HEADS</b> Remain in Light, Sire SRK 6095 (Warner Bros.)	74	62	18	18	2	<b>JERMAINE JACKSON</b> Jermaine, Motown M8-948M1	
20	20	<b>BLONDIE</b> ● Autoamerican, Chrysalis CHE 1290	75	83	18	18	2	<b>NEW &amp; HOT</b>	
21	11	<b>THE DOOBIE BROTHERS</b> ▲ One Step Closer, Warner Bros. HS 3452	76	84	33	33	2	<b>HEATWAVE</b> , Candles Epic FE 36873	
22	27	<b>DIRE STRAITS</b> Making Movies, Warner Bros. BSK 3480	77	93	4	4	2	<b>THE JIM CARROL BAND</b> , Catholic Bc Atco SD 38-132 (Atlantic)	
23	23	<b>CHRISTOPHER CROSS</b> ▲ Christopher Cross, Warner Bros. BSK 3383	78	69	15	15	2	<b>CON FUNK SHUN</b> , Touch Mercury SRM-1-4002	
24	24	<b>CHEAP TRICK</b> All Shook Up, Epic FE 36498	79	80	4	4	2	<b>PATRICE RUSHEN</b> , Posh Elektra 6E 302	
25	28	<b>KOOL &amp; THE GANG</b> Celebrate, De-Lite DSR 9518 (Mercury)	80	81	10	10	2	<b>SWITCH</b> , This Is My Dream Gordy G8-999M1 (Motown)	
26	26	<b>LINDA RONSTADT</b> Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)	81	45	6	6	2		
27	30	<b>THE ALAN PARSONS PROJECT</b> The Turn Of A Friendly Card, Arista AL 9518	82	82	NEW ENTRY	NEW ENTRY	2		
28	14	<b>DIANA ROSS</b> Diana, Motown M8-936M1	83	54	22	22	2		
	43	43	40	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Against The Wind, Capitol 500-12041	70	71	61	33	<b>Glass Houses</b> , Columbia FC 36384
	44	46	17	<b>TEDDY PENDERGRASS</b> ▲ TP, P.I.R. FZ 36745 (CBS)	71	81	5	5	<b>PAT BENATAR</b> ● In The Heat Of The Night, Chrysalis CHR 1236
	45	55	9	<b>LEO SAYER</b> Living In A Fantasy, Warner Bros. BSK 3483	72	75	5	5	<b>THE BABYS</b> On The Edge, Chrysalis CHE 1305
	46	44	11	<b>KANSAS</b> Audio Visions, Kirshner FZ36588 (CBS)	73	74	7	7	<b>HIROSHIMA</b> Odori, Arista AL 9541
	47	47	8	<b>ARETHA FRANKLIN</b> Aretha, Arista AL 9538	74	62	18	18	<b>RANDY MEISNER</b> One More Song, Epic NJE 36748
	48	38	14	<b>TEENA MARIE</b> Irons In The Fire, Gordy G8-997M1 (Motown)	75	83	18	18	<b>THE VAPORS</b> New Clear Day, United Artists LT-1049
	49	50	7	<b>SPYRO GYRA</b> Carnaval, MCA MCA-5149	76	84	33	33	<b>DARYL HALL &amp; JOHN OATES</b> Voices, RCA AQL1-3646
	50	50	NEW ENTRY	<b>BARRY MANILOW</b> Barry, Arista AL 9537	77	93	4	4	<b>STEPHANIE MILLS</b> ● Sweet Sensation, 20th Century T-603 (RCA)
	51	48	31	<b>SOUNDTRACK</b> ▲ Urban Cowboy, Full Moon/Asylum DP 90002 (Elektra)	78	69	15	15	<b>XTC</b> Black Sea, Virgin VA 13147 (RSO)
	52	37	12	<b>SOUNDTRACK</b> Times Square, RSO RS-2-4203	79	80	4	4	<b>L.T.D.</b> Shine On, A&M SP-4819
	53	63	5	<b>GROVER WASHINGTON JR.</b> Wineflight, Elektra 6E-305	80	90	10	10	<b>THE CLASH</b> Black Market Clash, Epic 4E-36846
	54	64	2	<b>CAMEO</b> Feel Me, Chocolate City CCLP 2016 (Casablanca)	81	45	6	6	<b>CLIFF RICHARD</b> I'm No Hero, EMI-America SW-17039
	55	51	15	<b>PAUL SIMON</b> ● One Trick Pony, Warner Bros. HS 3472	82	82	NEW ENTRY	NEW ENTRY	<b>PRINCE</b> Dirty Mind, Warner Bros. BSK 3478
									<b>WEATHER REPORT</b> Night Passage, ARC/Columbia JC 36793
									<b>THE ROLLING STONES</b> ▲ Emotional Rescue, Rolling Stones-COC 16015 (Atlantic)

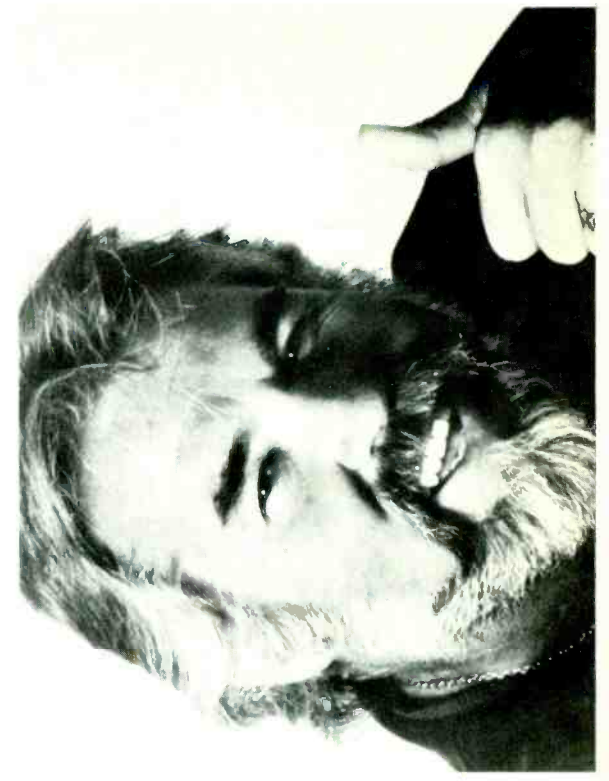


Give the gift  
of music.

# ★ LP This Week

## KENNY ROGERS

Greatest Hits  
Liberty LOO-1072







9	10	12	11	10	12	13	10	15	16	18	7	23	22	19	20	21	25	24	26	27	28														
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★													
Barbara Mandrell MCA 15001	A BRIDGE THAT JUST WON'T BURN—Conway Twitty MCA 51011	TEXAS IN MY REAR VIEW MIRROR—Mac Davis Casablanca 2305	SMOKEY MOUNTAIN RAIN— Ronnie Milsap RCA 12084	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH— Charlie Rich Elektra 47047	I LOVE A RAINY NIGHT— Eddie Rabbitt Elektra 47066	GIVING UP EASY—Leon Everette RCA 12111	DOWN TO MY LAST BROKEN HEART—Janie Fricke Columbia 1-11384	NO ONE WILL EVER KNOW— Gene Watson Capitol 4940	SOMEBODY'S KNOCKIN'—Terri Gibbs MCA 41309	THERE'S ANOTHER WOMAN— Joe Stampley Epic 9-50934	I CAN SEE FOREVER IN YOUR EYES—Reba McEntire Mercury 57034	A REAL COWBOY— Billy "Crash" Craddock Capitol 4935	BEAUTIFUL YOU—The Oak Ridge Boys MCA 51022	CHEATIN' ON A CHEATER— Loretta Lynn MCA 51015	GOODBYE MARIE—Bobby Goldsboro CBS/Curb 5400	IF YOU GO, I'LL FOLLOW YOU— Porter Wagoner & Dolly Parton RCA 12119	DON'T FORGET YOURSELF— The Statler Brothers Mercury 57037	Dean Dillon RCA 12109	9 TO 5—Dolly Parton RCA 12133	SWEET CITY WOMAN— Tompaill and the Glaser Brothers Elektra 47056	YOUR MEMORY—Steve Warner RCA 12139	WHO'LL TURN OUT THE LIGHTS— Mel Street Sunbird 7555	WHO'S CHEATIN' WHO— Charley McClain Epic 19-50948	I'LL BE THERE (If You Ever Want Me)—Gail Davis Warner Bros. 49592	SWEET RED WINE—Gary Morris Warner Bros. 49654	LOST IN LOVE—Dickey Lee Mercury 57036	1959—John Anderson Warner Bros. 49582	SILENT TREATMENT— Earl Thomas Conley Sunbird 7556	TAKE IT LIKE A WOMAN— Debbie Boone Warner/Curb 79585	ANY WHICH WAY YOU CAN— Glen Campbell Warner/Viva 49609	FOLLOWING THE FEELING— Moe Bandy & Judy Bailey Columbia 11-11395	LADY—Kenny Rogers Liberty 1380	THERE'S ALWAYS ME—Jim Reeves RCA 12118	DON'T YOU EVER GET TIRED (Of Hurting Me)— Willie Nelson & Ray Price Columbia 11-11405	IF YOU EVER CHANGE YOUR MIND—Crystal Gayle Columbia 1-11359
34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55														
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★													
Barbara Mandrell MCA 15001	A BRIDGE THAT JUST WON'T BURN—Conway Twitty MCA 51011	TEXAS IN MY REAR VIEW MIRROR—Mac Davis Casablanca 2305	SMOKEY MOUNTAIN RAIN— Ronnie Milsap RCA 12084	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH— Charlie Rich Elektra 47047	I LOVE A RAINY NIGHT— Eddie Rabbitt Elektra 47066	GIVING UP EASY—Leon Everette RCA 12111	DOWN TO MY LAST BROKEN HEART—Janie Fricke Columbia 1-11384	NO ONE WILL EVER KNOW— Gene Watson Capitol 4940	SOMEBODY'S KNOCKIN'—Terri Gibbs MCA 41309	THERE'S ANOTHER WOMAN— Joe Stampley Epic 9-50934	I CAN SEE FOREVER IN YOUR EYES—Reba McEntire Mercury 57034	A REAL COWBOY— Billy "Crash" Craddock Capitol 4935	BEAUTIFUL YOU—The Oak Ridge Boys MCA 51022	CHEATIN' ON A CHEATER— Loretta Lynn MCA 51015	GOODBYE MARIE—Bobby Goldsboro CBS/Curb 5400	IF YOU GO, I'LL FOLLOW YOU— Porter Wagoner & Dolly Parton RCA 12119	DON'T FORGET YOURSELF— The Statler Brothers Mercury 57037	Dean Dillon RCA 12109	9 TO 5—Dolly Parton RCA 12133	SWEET CITY WOMAN— Tompaill and the Glaser Brothers Elektra 47056	YOUR MEMORY—Steve Warner RCA 12139	WHO'LL TURN OUT THE LIGHTS— Mel Street Sunbird 7555	WHO'S CHEATIN' WHO— Charley McClain Epic 19-50948	I'LL BE THERE (If You Ever Want Me)—Gail Davis Warner Bros. 49592	SWEET RED WINE—Gary Morris Warner Bros. 49654	LOST IN LOVE—Dickey Lee Mercury 57036	1959—John Anderson Warner Bros. 49582	SILENT TREATMENT— Earl Thomas Conley Sunbird 7556	TAKE IT LIKE A WOMAN— Debbie Boone Warner/Curb 79585	ANY WHICH WAY YOU CAN— Glen Campbell Warner/Viva 49609	FOLLOWING THE FEELING— Moe Bandy & Judy Bailey Columbia 11-11395	LADY—Kenny Rogers Liberty 1380	THERE'S ALWAYS ME—Jim Reeves RCA 12118	DON'T YOU EVER GET TIRED (Of Hurting Me)— Willie Nelson & Ray Price Columbia 11-11405	IF YOU EVER CHANGE YOUR MIND—Crystal Gayle Columbia 1-11359
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# ★ Single This Week

# WHY LADY WHY

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RCA 12091

Give the gift  
of music.

# Holiday Chain Sales Warm Retailers' Hearts

• Continued from page 1

stores in the Bay Area, for example, favors the shorter period, pointing out that the prime volume for the holidays always occurs for him between the Friday prior to the holiday and Dec. 25. That period is two days longer in 1980. Thus far, he is 35% ahead.

Retailers feel they have mapped out their budget for this most important annual period more prudently. The monster 473-store Musicland chain ran a four-color, eight-page tabloid supplement in newspapers in "50 to 60 cities," executive vice

president of retail for Pickwick Jack Eugster states. Eugster points out that the overall shorter holiday period occurs every six years, so retail must make the most of the golden opportunity.

Lou Fogelman, who pioneered tabloid supplements along with Roundup Music, Seattle, is up to 16 pages Sunday (14) with a more than one million press run. Fogelman, who notes a 10% hike early this holiday season for the 26-store Music Plus chain, emphasizes that each day has to be better.

Chuck Blacksmith of Roundup,

which serves 52 Fred Meyer record departments and eight Music Market full-liners, is running a tabloid within a tabloid, with a 1.25 million run for Oregon, Washington and Alaska.

The 12 Cavages outlets in the greater Buffalo area will probably print more than 100,000 copies of a six-page, 9 by 12-inch color tabloid. John Grandoni of Cavages, like his peers, feels label support is about equal to last year and notes he has been able to supplement the ad allowances with bucks of his own. Again, he like others notes pretty

good tag support on label tv spots shown in his area.

The 13 Harmony House stores in Detroit put in \$30,000 to \$40,000 of their own money to create a strong local tv campaign, which features an institutional format with an actual visit to the various departments of one store as focal point for the 30-second.

Despite a very sluggish local economy, owner Carl Thom is heartened because the early holiday period is 20% ahead of last year.

Product this season is far superior to 1979, all agree. The Kenny Rogers

hit compilation, spurred by an outstanding new single, is almost unanimously the top seller of all contacted.

Rock accounts like Full Moon, the four-store chain out of suburban Detroit, find country music generally getting far more buyer attention this season.

Behind the Rogers smash, which spans a wide demographic, are Barbra Streisand, AC/DC, and "The Jazz Singer" soundtrack. Others mentioned as spurring traffic are: Queen, Rod Stewart, Anne Murray and Steely Dan. The latter album, a pioneer \$9.98 list entry, ranges at retail from \$7.29 to \$8.69 in the surveyed chains.

Two Chicago chains report strong starts. The four-outlet Big Daddy's skein got off to a good start when a storewide sale butted right into the holiday period, according to owner Ben Bartel.

And Art Shulman of the five Laury's stores there staged an amazing eight-hour Luciano Pavarotti in-store appearance Monday (1) which appears to have ignited a traffic boom.

The 103 Camelot stores appear to be ahead from 12% to 20% early in this year's game, executive vice president Jim Bonk feels.

Bill Golden, executive vice president of the 109-outlet Record Bar, calls the holiday start "excellent." Like many others, Golden mentions weather conditions have been advantageous to bring early shoppers out.

Both Camelot and the Record Bar have closely allied their holiday advertising with the NARM "Gift Of Music" campaign.

Thus far, the almost 70 National Record Mart/Oasis stores out of Pittsburgh are "slightly ahead" for 1980, according to Jim Grimes.

Jay Jacobs of the five Music Jungle stores in Knoxville ran 2½ consecutive pages in the Sunday entertainment section of the local daily with half pages from each of the \$5.98 midrange album vendors. Jacobs mirrors a spreading trend nationally when he points up that good retail requires a constant ad thrust until Christmas.

Like most of his contemporaries contacted, print ads are scheduled which highlight specific repertoire available.

Ad copy this year is more catalog-formatted than in recent years, most dealers report.

## Bestway Opens Production Arm

NEW YORK—The Bestway Group has formed a new subsidiary, Rande International Productions, as a full-service operation to fill various needs of smaller labels and individuals.

Rande, according to Howard Massler, president of Bestway, will arrange for singles and albums pressings, 8-track and cassette duplication, art work, printing, fulfillment and mailing, music publishing, local, national and domestic distribution and promotion.

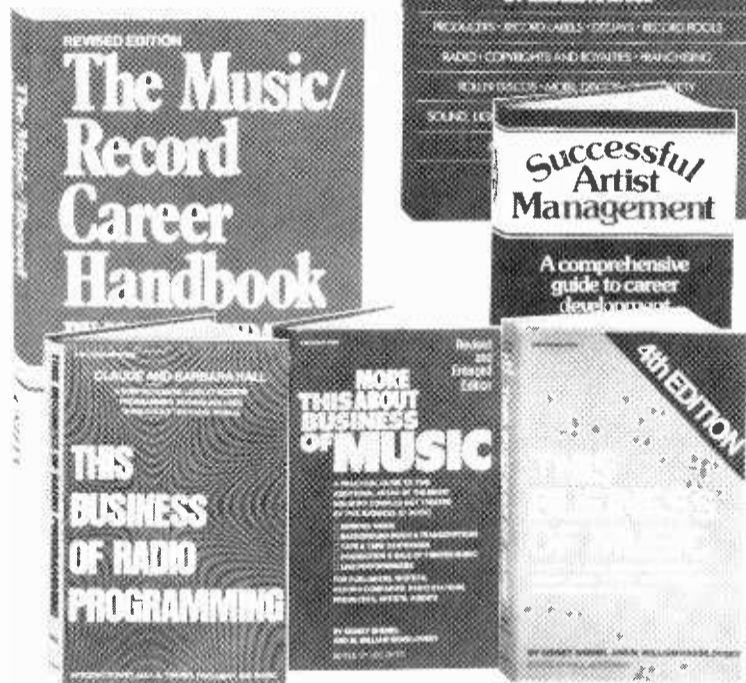
Allen Sherman, a music industry veteran, will serve as vice president of operations at the company. He says that the need for such a company arose from "the surge of small, 'boutique' and ethnic labels and the desire of individuals who have something they want to get on record."

Rande International Productions is located here at 870 Seventh Ave.

## You Read And Respect "The International Music-Record-Tape Newsweekly" — the "Bible" In Its Field!

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<input type="checkbox"/> TO SAVE, I enclose payment of \$____, check or money order. Publisher pays postage and handling. Please include applicable sales tax in the states of NY, OH, TN, CA, MA, NJ and VA.	<input type="checkbox"/> CHARGE MY CREDIT CARD <input type="checkbox"/> Master Charge <input type="checkbox"/> Visa
Book _____ # _____ Price _____	Card No. _____ Card Expires _____
Book _____ # _____ Price _____	Name _____ Address _____
Book _____ # _____ Price _____	City _____ State _____ Zip _____
Note: Book(s) will be shipped within 30 days of receipt of order. Orders for \$50 or more must be accompanied by payment.	

### Just Published!

#### THIS BUSINESS OF DISCO

By Radcliffe Joe, introduction by Bill Wardlow, Associate Publisher and Chart Director of *Billboard*. With over twenty thousand discos throughout the world, and over thirty-six million devotees dancing to the disco beat, the disco business has skyrocketed into a multi-billion dollar industry. Here for the first time, *Billboard* disco editor and reporter Radcliffe Joe takes you inside the dance halls, and behind the scenes in the recording industry to examine in depth every facet of this music industry phenomenon. • its twenty year history! • the role record companies have played! • the musical talents that have shaped the business! • types of discos! • how to operate a successful disco! • and more!

*This Business of Disco* is written in a breezy, easy-to-read style with all the benefits of the author's first-hand knowledge of the industry. For disco professionals and disco patrons alike, or anyone who aspires to share in the business, this new book is required reading. 192 pages. 6 x 9. Index. #0-7756-X. \$14.50

### Newly Revised And Updated!

#### THE MUSIC/RECORD CAREER HANDBOOK

By Joseph Csida. Since its original publication, *The Music/Record Career Handbook* has proved to be an indispensable guide for all those interested in careers in the music industry. This newly revised edition provides updated information on this expanding industry: • the growth in music career courses offered countrywide! • the new areas of videocassettes and videodiscs! • the current personalities dominating the music world and changes within the corporate structures of the industry giants! • the effects of the new copyright law! • the disco boom!

In all these areas and more, Csida offers the most up-to-date advice for those aspiring to music/record careers, based on his own multi-faceted, highly successful career. *The Music/Record Career Handbook* is a must for those just starting out in the business, and a useful refresher course for those already embarked on music/record careers. 360 pages. 6 x 9. Index #0-7581-8. \$16.95

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"... provides expert information about every phase of the legal and business side of music publishing, performance, recording, and sales." *Choice*

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By Shemel and Krasilovsky. This book is readable, rigorous, and highly comprehensive. It provides detailed explanations of the legal, practical and procedural problems encountered by every practicing music man. No other single volume contains comparable information arranged for reference and readability. 624 pages. 6 1/8 x 9 1/4. Appendices. Index. #0-7753-5. \$18.50

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By Claude and Barbara Hall. Here for the first time is a comprehensive study of nearly every facet of modern radio programming, research, promotion, production, engineering, statistics, broadcasting schools, ratings, the relationship of disc jockey to management, payola, salaries, and how to get a job. 360 pages. 6 x 9 1/4. Appendices. Index. #0-7760-8. \$16.50

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10	10	<b>MASTER BLASTER</b> —Stevie Wonder Tama (LP) T 8 373 M1
11	15	<b>CHERCHEZ PAS/BOOGIE TALK</b> —Madleen Kane Chalet/Prelude (LP) CH0 701
12	16	<b>UPTOWN/DIRTY MIND/HEAD</b> —Prince Warner (LP) BSK 3478
13	11	<b>CAN'T FAKE THE FEELING/NO WAY</b> —Geraldine Hunt Prism (LP/12-inch) PLP 1006/PDS 405
14	17	<b>SEABISCUIT IN THE FIFTH</b> —Belinda West Panorama (12-inch) JD 12095
15	12	<b>PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK</b> <b>MY MAN—B-52'S</b> Warner (LP/12-inch*) BSK 3471
16	18	<b>EVERYBODY GET DOWN</b> —Mouzon's Electric Band Vanguard (12-inch) SPV 36
17	19	<b>IF YOU FEEL THE FUNK</b> —LaToya Jackson Polydor (LP) PD 1 6291
18	28	<b>LOOK UP</b> —Patrice Rushen Elektra (LP) 6E 302
19	29	<b>YOU OUGHT TO BE DANCIN'</b> —People's Choice Casablanca (LP) NLP 7246
20	22	<b>CAREER GIRL/IT'S NOT WHAT YOU GOT . . .</b> —Carrie Lucas Solar (LP/12-inch) BSK 1 3579/YD 12015
21	31	<b>VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN . . .</b> —The Police A&M (LP) SP 4831
22	23	<b>EVERYBODY GET DOWN</b> —Mouzon's Electric Band Vanguard (12-inch) SPV 36
23	21	<b>FASHION/ASHES TO ASHES</b> —David Bowie RCA (LP) AOL1 3647
24	20	<b>CROSS EYES AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME</b> —The Talking Heads Sire (LP) SRK 6095
25	13	<b>I NEED YOUR LOVIN'/CHAINS</b> —Teena Marie Gordy (LP) G8 997 M1
26	14	<b>I NEED YOU/SELL MY SOUL/FEVER</b> —Sylvester Fantasy (LP) F 9601
27	30	<b>REMOTE CONTROL</b> —The Reddings Believe In A Dream (LP) JZ 36875
28	27	<b>LET'S GET FUNKY TONIGHT</b> —Evelyn "Champagne" King RCA (LP) AFL1 3543
29	26	<b>COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER</b> —The Pointer Sisters Elektra (LP) P 6
30	39	<b>YOUR PLACE OR MINE</b> —Quinella Becket (12-inch) BKS 012

41	44	<b>ENOLA GAY</b> —Orchestral Manoeuvres in the Dark Din Disc (7-inch) Import
42	54	<b>DANCING WITH MYSELF</b> —Gen X Chrysalis (12-inch) Import
43	58	<b>FEELS LIKE I'M IN LOVE</b> —Kelly Marie Calibre (12-inch) Import
44	59	<b>CHANGE/REQUIEM</b> —Killing Joke Charisma/EG (12-inch) Import
45	<b>NEW ENTRY</b>	<b>WATCHING YOU/FEEL MY LOVE</b> —Slave Atlantic (LP) SD 5224
46	<b>NEW ENTRY</b>	<b>I HEAR MUSIC IN THE STREETS</b> —Unlimited Touch Prelude (12-inch) PRLD 605
47	56	<b>FREAK TO FREAK</b> —Sweat Band Uncle Jam/Columbia (LP) 9-9901
48	<b>NEW ENTRY</b>	<b>HERE'S TO YOU</b> —Skiyy Salsoul (LP/12-inch)
49	<b>NEW ENTRY</b>	<b>FANTASTIC VOYAGE</b> —Lakeside Solar (LP/12-inch) BXL1 3720/YD 12130
50	55	<b>THERE'S NEVER BEEN (No One Like You)</b> —Bobby Youngblood West End (12-inch) WES 22130
51	<b>NEW ENTRY</b>	<b>PASSION</b> —Rod Stewart Warner (LP) HS 3485
52	<b>NEW ENTRY</b>	<b>YOU'RE TOO LATE</b> —Fantasy Pavillion (12-inch) 4Z8 6408
53	38	<b>DO ME RIGHT</b> —Dynasty Solar (LP/12-inch) BXL1 3576/YD 12128
54	34	<b>THE REAL THANG</b> —Narada Michael Walden Atlantic (LP) SD 19279
55	41	<b>MORE BOUNCE TO THE OUNCE</b> —Zapp Warner (LP) BSK 3463
56	50	<b>TOUCH ME NOW</b> —Bravo Launch (12-inch) ATNC 1002
57	<b>NEW ENTRY</b>	<b>8TH WONDER</b> —Sugarhill Gang Sugarhill (12-inch) SH 553
58	<b>NEW ENTRY</b>	<b>ANYTIME OR PLACE</b> —Azoto Modulation (12-inch) Import
59	46	<b>GIVE IT ON UP (If You Want To)</b> —Mtume Epic (12-inch) 48-50918
60	47	<b>SPACE INVADER</b> —Playback Ariola (12-inch) OP 2201



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## LOVELY ONE/CAN YOU FEEL IT/ WALK RIGHT NOW

The Jacksons  
Epic (LP) FE36424



\*NON-COMMERCIAL 12-inch

# Whirlwind Of Activity Seen At Berlin IMIC

• Continued from page 1

Producers and Phonograms and Videograms and the German Record Industry Assn. (Bun-

desverband Der Phonographischen Wirtschaft).

This will be the first IMIC to be held in West Germany—a country whose record industry turnover is

listed at \$1.2 billion—and the German music industry is preparing to take full advantage of the opportunity to welcome to the Federal Re-

public representatives of the worldwide music industry.

A special organization committee has been appointed by the German industry: Wilfried Jung, EMI direc-

tor, Central Europe, representing the Bundesverband; Roland Kommerell, managing director of Phonogram, representing the German Phono Academie; and Siegfried Loch, managing director of WEA, representing the IFPI.

A public relations committee headed by Herbert Winter of Polygram and completed by M.S. Dorit Adenauer (EMI), Jochen Albrecht (DRG) and Albert Czapski (Ariola) also has been appointed.

Among the topics under consideration for the conference are opportunities for the present and the future, the role of Anglo-American music in the '80s, the fight against home taping and music thievery, public controlled radio and television versus public broadcasting, the changing role of artists touring, satellite communications, prerecorded home video, protecting property rights in an age of boundless technological development and new talent, where will it be found.

Video will be a major element in the program of the International Music Market Seminar which is being organized by Dr. Klaus Mueller-Neuhof of Complan and sponsored by the German Radio Television Dealers Assn., the Federation of German Radio and Television Wholesalers and the Berlin Exhibition Company, AMK.

The seminar, to be conducted in German and English, is expected to attract between 400 and 600 dealers, disco and media people.

The 1981 IMIC will be the seventh to be held in Europe. Previous locations on this side of the Atlantic have been Palma, Montreux, London, Amsterdam, Venice and Monte Carlo. Western Hemisphere events have been in the Bahamas, Acapulco, Honolulu and Washington.

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Issue Date: January 24, 1981

**ADVERTISING DEADLINE: January 9, 1981**

## Promotions For Martin

LOS ANGELES — A three-pronged marketing attack has been launched for Moon Martin's "Street Fever" album including a guitar giveaway in selected cities.

The first phase of the Capitol artist's campaign is a world tour, of which the European leg has been completed. In the U.S., Martin is touring with Rockpile for a 30-day, 19-city tour.

A nationwide contest is being conducted in conjunction with the tour. Guitars will be given away by AOR stations in major markets that have showed early support for the album. Stations are free to conduct their own contests though a typical element will be a tie-in with a local record store which displays the guitar and gives out entry blanks.

The type of guitar being given away is a Fender Lead One which is pictured on the cover of the "Street Fever" album.

The radio station deemed to have given the most satisfactory promotional effort on behalf of Martin receives 100 complimentary albums from Capitol. Second prize is 50 albums, third is 25 and runners up receive plaques.

## Rego Irish Moves

NEW YORK—Rego Irish Records and Tapes Inc., a manufacturer and distributor of Irish records, has moved to 64 New Hyde Park Road, Garden City, N.Y. 11530. (516) 328-7800.

# Disco Business

## DJs ORGANIZE Group Achieves Community Visibility And Label Attention

By HANFORD SEARL



CLOSE ENCOUNTERS—No, it's not a scene from some new space movie, but these young punkettes share a close encounter of a musical kind at the highly popular Manhattan rock disco, the Ritz.

Billboard photo by Chuck Pulin

### N.Y. Okays Fleischman's Liquor Bid

NEW YORK—The State Alcoholic Beverage Control Board has approved a liquor license application for millionaire entrepreneur Mark Fleischman that paves the way for an eventual reopening of the long closed Studio 54 disco here.

However, contrary to recent newspaper reports, Fleischman will not be able to take advantage of the ABC's favorable ruling until the slate has been wiped clean of existing litigation brought against the previous owners of Studio 54 by the State Liquor Authority.

Lawrence Gedda, chief executive officer of the Liquor Authority says that this litigation could drag out in the courts for some time as Steve Rubell and Ian Schrager, now serving 3½-year prison terms for tax evasion, are contesting the Authority's move to revoke their liquor license.

Gedda brands as inaccurate recent reports in local newspapers which indicated that with the Alcoholic Beverage Control Board approval of Fleischman's license application, the once-trendy night spot was on the verge of reopening. Gedda insists that nothing could be farther from the truth, and re-emphasizes that existing litigation between the liquor body and Rubell and Schrager must be cleared up before the final green light for a reopening is granted.

Fleischman, who has a significant stake in the venture, refuses to comment on the protracted battle that is forcing him to back-burner his plans for the club and probably lose money on the venture as well.

### Peppermint Lounge Open Again In N.Y.

By RICHARD M. NUSSER

NEW YORK—The club that launched the dance craze of the 1960s has reopened here under its original name—the Peppermint Lounge.

The venerable nightspot is still located in a seedy block off Times Square, the original site that attracted the jet set and the trendsetters of the rocking, rolling '60s. The address, 128 W. 45th, was immortalized in Joey Dee's hit "Peppermint Twist."

New managers are Jim Fouratt and Rudolph of Danceteria, one of the more popular new wave discos that is temporarily closed pending action on a liquor license. The new club has "all licenses," Fouratt notes.

The Peppermint Lounge site had been occupied for the past two years by the G.G. Barnum Room, which has expanded into the marble lobby of the old Knickerbocker Hotel next door, giving the club two dance floors, for a total area of 6,000 square feet. Otherwise, the layout remains the same as the original.

Bump Lighting Techniques. Scott Thurm and Jim Siano are responsible for the light fixtures, installation and design. These include a variety of disco effects as well as stage lighting for the shows that are to be held in the lobby, which runs two stories high and includes a balcony, where the DJ booth is located.

David, long-time spinner at the Mudd Club, is the new man in the booth at the Peppermint Lounge.

Fouratt and Rudolph were able to hire the same contractor who

(Continued on page 55)

BUFFALO—Stepping up community activities and receiving more product from record companies, this city's first-ever disco D.J. group is bullish about the future.

Established 18 months ago as the Buffalo, N.Y. Disk Jockey Assn., the 25-member group has scheduled "Disco Skate '81" for Jan. 8 to benefit Children's Hospital here.

"We're a part of this city. Disco is alive and well here," maintains Tony Spencer, the group's chief administrator. "We're getting better record company response but most still consider Buffalo vulnerable since it's a secondary market."

According to Spencer, the Western New York-Niagara Frontier area caters to a potential five million clientele for discos and record buying which is enhanced by Sunday club closings in nearby Canada.

Warner Bros., Emergency and Brunswick Records have provided the bulk of servicing product for the 25 city-wide discos, 10 of which are considered major outlets.

Limited service is supplied by both 20th Century-Fox and Pacific West Records, reports Spencer. An aggressive mailing campaign is underway to insure maximum servicing despite industrywide cutbacks.

A monthly publication circulates Top 40, new wave, picks and LP spotlights while mandatory meetings are held every other week.

Monthly \$15 dues, which may be increased to \$25 Jan. 1 with full servicing from record companies, defrays costs for the publishing of Mix-

down, the group's monthly playlist.

Presently printing 2,500 copies, the detailed music report, headed by "Dr. John" Bisci, may be increased to its normal circulation of 5,000, says Spencer.

"Our active D.J.s must complete feedback sheets at each meeting as well as followup with personal and club responses to each new release," Spencer adds. "Two missed meetings without notification and you're out."

About 20 affiliate and formerly active members comprise a waiting list. The association has contact with a total of about 50 D.J.s in the immediate area, reveals Spencer.

Four administrators, including Spencer, make up the group's officers, each with varied duties in directing association policies and coordinating major decisions.

Part-time radio D.J. Dave Gillen, at WGRQ-FM, compiles and distributes the Top 40 playlist while handling local radio promotions for the group. He spins records at Uncle Sam's, the largest disco in town.

Charlie Anzalone, a D.J. at the Libraries BBC disco, takes charge of communications with record companies and summarizes members' responses to new releases.

Meanwhile, Charlie Cimino circulates playlists to record companies, radio stations and all national record pools when he's not in charge of the turntables at J.P. Morgans in Niagara Falls.

Spencer, who also handles D.J. duties at a club in the Falls, the Late

Show, as chief administrator tackles promotions, written correspondence, coordinates parties and handles the group's financial matters.

Len Silver, president of Transcontinent Records here, a major distributor, is credited with helping the association receive product and respect while WUFO-AM is cited as helping to break new releases.

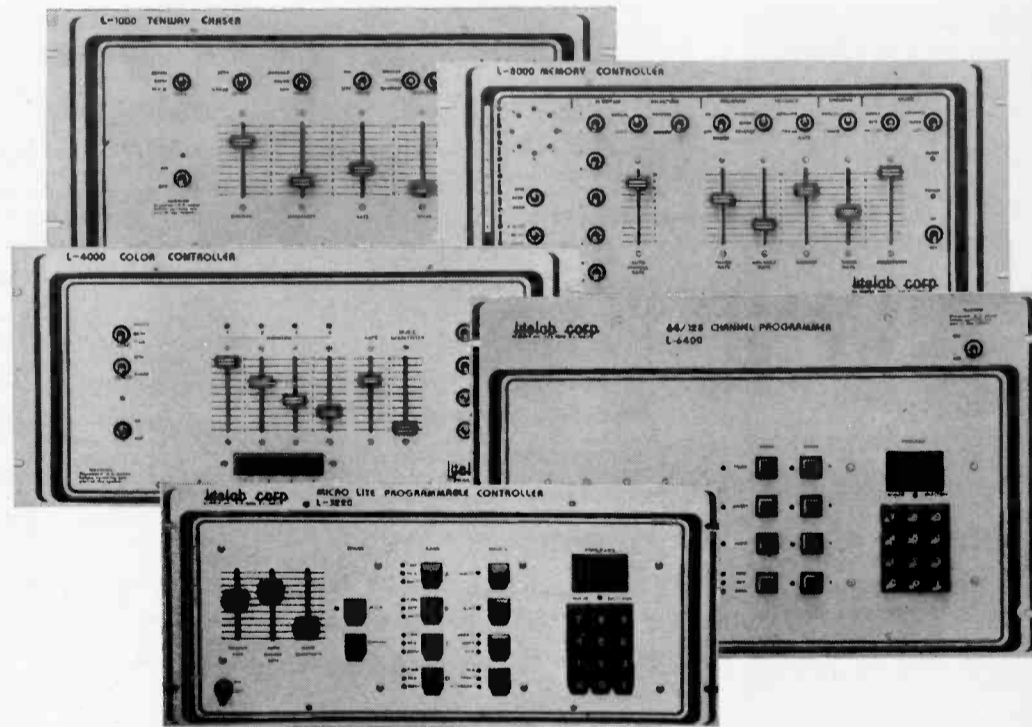
Kevin Sutter with Epic Records and Carl Holman of A&M Records, both local promotion agents, were pointed out as key help in getting product for newly-reorganized DJ effort.

WFZX-FM broadcasts a weekly program from midnight Saturdays to 4 a.m. Sundays at Mulligan's, one of many popular nightspots along Buffalo's "Strip" of clubs in the Hertel-Elmwood Aves. which reaches from downtown to the Univ. of New York, Buffalo city campus.

Major retail outlets and chains, such as Cavages, National Record Mart and the Record Theatre post and request the monthly Mixdown publication which receives wide readership among store patrons.

After two record pool attempts in 1976 and 1977 with Marty Angelo, Spencer and fellow administrators studied results from a circulated questionnaire sent to DJs four months ago and then formed the new association.

"Ideally we'd like to be recognized as a viable record pool by the companies while maintaining our Democratic DJ membership setup," concludes Spencer.



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# Flash & Pizazz Infiltrate Country Acts' Productions

• Continued from page 8

McCready, who handles artist development for CBS Records in Nashville, sums it up this way "Today's public attending country concerts wants more of a show for its money. Hay bales and a flat spotlight just aren't enough."

Contemporary country performers exposed to rock and pop concerts are starting to look with increasing interest at those professionals with the ability to advise them on their staging, set and lighting design, show pacing, sequencing of material, costuming, choreography and other related areas of visual and aural entertainment.

Among the chief reasons cited are more expensive admission prices necessitating stronger shows, consumers' insistence on visual excitement as well as good music, competition with other kinds of music for ticket-buyers' dollars in a tightened economy, more audience awareness, more sophisticated urban country fans and—perhaps most critical—the established link between effective onstage performing and record sales.

Under the guidance of CBS' McCready, that label became the first Nashville-based record company to begin putting its acts with professional stage producers. To date, nearly 30% of the CBS Nashville roster has worked with someone in this field. McCready believes it's impossible to underestimate the value of a strong live performance on album sales.

"Live shows are a great tool to elongate an act's impact," she explains. "An artist's retail strength can be measured these days by his stage show's impact as well. Artists have the responsibility outside the studio to provide visual excitement to go along with their records. Having a hit on the radio isn't enough anymore."

Echoing this sentiment is consultant Barbara John who says, "Eight number one hits don't make a good stage show. Country artists deserve better than being placed on a stage in front of a curtain and told to sing their latest record."

## KRST-FM Switches

NASHVILLE—KRST-FM in Albuquerque, N.M., has changed formats from AOR to country and is in need of record service from all country labels. Address: Sam Cornish, music director, P.O. Box 3280, Albuquerque, N.M. 87110. (505) 884-5778.

The general consensus in the industry is that the picture's perspective began changing around 1978, as country started emerging as a viable entry across national airwaves and more Nashville artists turned up on Las Vegas stages.

Working most closely with country acts in the past two or three years have been New York's Small, Warren Baker, of W.B. Productions in Manhattan, Kevin Carlisle of Kevin Carlisle & Associates in Los Angeles, and Nashville's Kent Cathcart and Barbara John.



**Small Talk:** Robert Small of Robert Small Enterprises in New York works on a set design for one of his clients. Small is currently consulting on stage production concepts with Nashville acts Razy Bailey, Alabama and Helen Cornelius.

Cathcart's long list of in-town credentials since he brought his theatrical and staging know-how to Nashville includes Jessi Colter, Ronnie McDowell, Lacy J. Dalton, Johnny Rodriguez and currently, new Epic group Nightstreets.

Carlisle, who choreographs tv's "Solid Gold" dancers, is no stranger to Nashville, having been brought in for stage consultant work with Janie Fricke, Charley Pride and Charly McClain.

Baker's credits span seven years staging Anne Murray's concerts and a stint with Charlie Rich last year (he's also worked with Joel Grey and Tim Curry).

John created a first-time country showcase series for Florida's Sea World resort in 1979, and her plaudits includes lighting and staging concepts for Johnny Cash, T.G. Sheppard, Conway Twitty and Terry McMillan.

Small is finding himself flying into Nashville with increasing frequency; since finishing an extensive staging project with Epic's Don King, he's now consulting on staging with RCA's Alabama.

That the country music community has willingly opened itself up to outside influences for incorporating staging concepts is indicative of the contemporary winds sweeping through Nashville.

"In the '80s," says Cathcart, "stage shows will play an increasing emphatic role in the career of country artists. They are realizing they need more impact visually, more dimension to their performances, more subtlety variations to hold an audience's interest."

From the label viewpoint, putting

a performer in the hands of a staging consultant makes longterm sense.

"The past few years have proven the explosive force of country music, but they're also put tremendous pressure on artists to perform to ever-higher standards," comments RCA's Nashville marketing vice president, Joe Galante. "Bringing in outside staging and consulting consultants not only presents your artists in a better light but also adds to their confidence."

Galante adds that labels often prefer to turn these services over to experts outside the company with an in-house artist development executive overseeing the total project. "Remember, our strength is in promoting and selling of records. Reinforcing our strengths with professionals in other fields adds to our effectiveness."

Consultants based outside Nashville such as Small, Carlisle and Baker stress that they enjoy working with country entertainers and believe that the industry as a whole can only benefit from more polished, professional Nashville talent in today's competitive marketplace.

"Once country performers begin to understand the correlation between delivering a dynamic stage show and selling more records, I think we'll find more receptiveness in Nashville to hiring staging consultants," notes Warren Baker. "The time when country artists could get by with less onstage has passed."

Bob Small pins some of the blame for residual resistance on country talent buyers and promoters. "I still don't see the breakthrough yet for new artists in country music," he explains. "Promoters and bookers buy artists and then turn around and expect them to play the same old songs by Hank Williams."

"No artist should ever be told by any promoter or talent buyer what he should be singing onstage. If the buyers and concert bookers don't start committing themselves more strongly with these young artists, they're going to lose them to other kinds of music, doing there what they could have been doing in country."

Small admits he experienced a certain degree of negativism from his rock clients when they found out he was planning to work in Nashville. But he chalks that up to basic shortsightedness and lack of vision.

"People hear country music and they think it always has to have a certain sound. But it's much too diversified and exciting these days to fall into anyone's narrow concept."

"Today's breed of country performers are willing to cross barriers, bridge gaps, to make contact with audiences. It's one of the main reasons country music is becoming increasingly popular, and why country performers are developing into outstanding across-the-board performers, regardless of category."

Concurs Nashville's John "I feel there's a new movement afoot in the coming years to strengthen our artists' shows as they find themselves increasingly playing to crossover and pop audiences. For the first time in country music, we'll be seeing performers developing two, three, maybe four different shows for Las Vegas, tv, nightclubs and concert halls. It's the only answer to the new demands."



**CHECK MATE**—Epic artist Johnny Paycheck checks out Paycheck look-alike John O'Leary at the Time Machine/Dallas, a Des Plaines, Ill., country disco. Bookending the pair are Time Machine owner Gene Galinski, right, and Epic/Portrait Chicago local promotion director John Sykes.

## 20,000 DETROIT FANS

### 3-Way Promo Involves WCXI, Retailer & CBS

NASHVILLE—How do you beef up sales of country product in an urban city known mainly for rock and r&b?

By appealing directly to country music fans.

That's the premise behind a new cross-merchandising effort now being coordinated by WCXI-AM in Detroit, CBS Records' Detroit branch and the local Harmony House retail chain.

The unusual approach is a take-the-bull-by-the-horns campaign that's designed to zero in on Motor City's lesser-known country target demographics. The idea is the spin-off from a WCXI promotion last spring asking country listeners to mail in for information about joining the station's new "country lovers club" which would allow members to receive discounts on country concerts, records and promotional items such as T-shirts and posters.

Although WCXI anticipated a sizable response to this "country lovers" invitation, it didn't expect an avalanche of 20,000 mail-in cards.

"We recognized that WCXI was sitting on a gold mine with this list," explains John Farr, CBS Detroit branch manager. "They had compiled a solid listing of persons who were willing to take time to write to the station expressing their loyalty and support of country music. We felt this made a powerful sales tool which could be used effectively to encourage retail activity."

With CBS agreeing to underwrite the costs of the initial computerization, artwork, printing and expenses, Farr, Harmony House general manager Jerry Adams, WCXI program director Bill Ford and station promotion

manager created the concept for the "country club" retail campaign.

Every registered "country lover" receives a six-sided fold-out mailing piece this week that features an extensive listing of classic and current CBS country product. This mailer depicts mini-graphics on 20 current label items while listing a total of more than 100 titles available through the promotion.

The mailer contains four time-dated coupons running through mid-January, each good for discounts of \$2 apiece on up to four different CBS country LPs. These coupons are redeemable through any of the 13 area Harmony House record outlets, which will carry special in-store displays tying in with the WCXI/CBS merchandising effort.

Albums normally retailing at Harmony House for \$7.98 and \$5.98 lists will be sold to "country lovers" members for \$5.94 and \$3.94, and coupon-holders must write in the titles of their purchases for followup sales research.

Also included in the mailing brochure will be an entry blank enabling WCXI club members to register for special drawings at Harmony House outlets. Selected winners chosen at the end of January will receive two CBS country albums of their preference every month through the end of 1981.

"We think this campaign is going to show that country sales can be much stronger in the Detroit area," says CBS' Farr. "The success of WCXI's initial effort proved that. Now we want to see if country buyers will respond to a direct sales pitch at the retail level."

KIP KIRBY

## Urban Cowboy Craze Lassos the East; Pittsburgh Club Premiered

PITTSBURGH—The urban cowboy craze is establishing Eastern roots with the Dec. 1 opening of Johnny Dollar's Saloon and Dance Hall.

Located near the Greater Pittsburgh International Airport, the 18,000 square foot club holds 1,600 patrons, with seating for 1,200 persons. Its main room features two bars, a spacious dance floor and a stage equipped for live radio and television broadcasts.

For patrons desiring a more intimate environment, a cabaret type lounge is available. A separate room

houses a mechanical bull, a punching bag machine and electronic games.

An in-house band, Johnny Dollar's Urban Cowboys, performs seven nights a week. Name acts will be scheduled at least once a month. Open from 4 p.m.-2 a.m., admission is \$2 with an additional price for guest acts.

Negotiations are already underway for setting up a chain of Johnny Dollar night spots. Plans call for an additional three clubs in the Pittsburgh area, six throughout the U.S. three in Europe and one in Japan.

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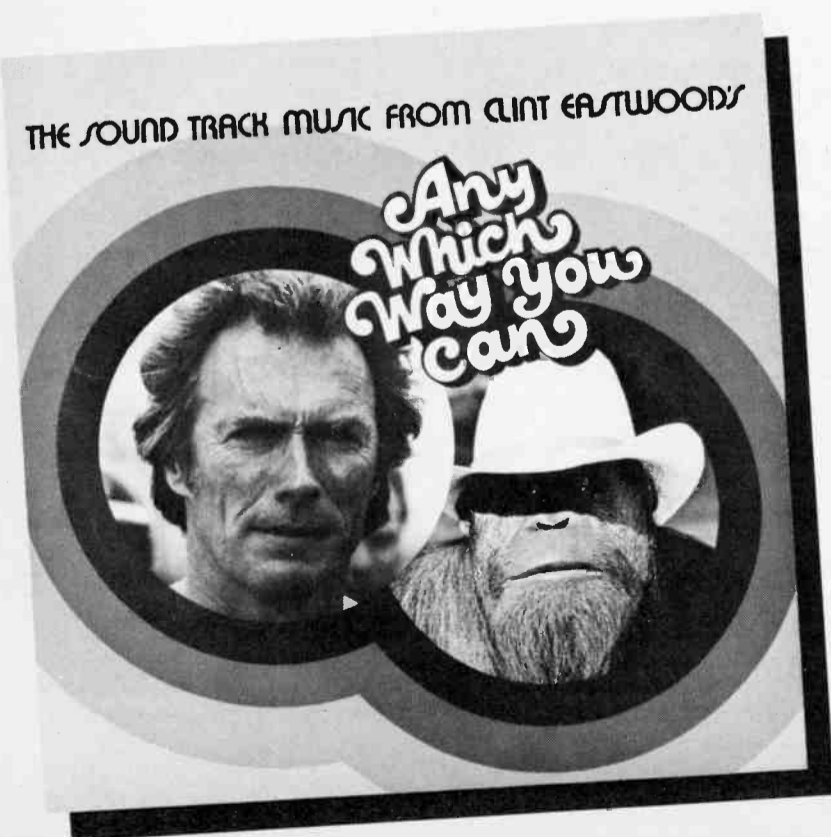
And you're the one who's gettin'.  
 Three singles have already jumped  
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		BB	RW	CB
<b>Ray Charles &amp; Clint Eastwood</b>	<b>"Beers To You"</b> (WBS 49608)	<b>*63</b>	<b>59</b>	<b>64</b>
<b>Glen Campbell</b>	<b>"Any Which Way You Can"</b> (WBS 49609)	<b>*45</b>	<b>*49</b>	<b>*48</b>
<b>Johnny Duncan</b>	<b>"Acapulco"</b> (11-11385) *Johnny Duncan courtesy Columbia Records	<b>*27</b>	<b>*29</b>	<b>*31</b>

Heading for the charts is the **Fats Domino** single  
**"Whiskey Heaven"** (WBS 49610), the **Jim Stafford** single **"Cow Patti"**  
 (WBS 49611) and still to come are new singles by **Gene Watson**,  
**David Frizzell & Shelly West**, and **Sondra Locke**.

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**On The Sound Track Music  
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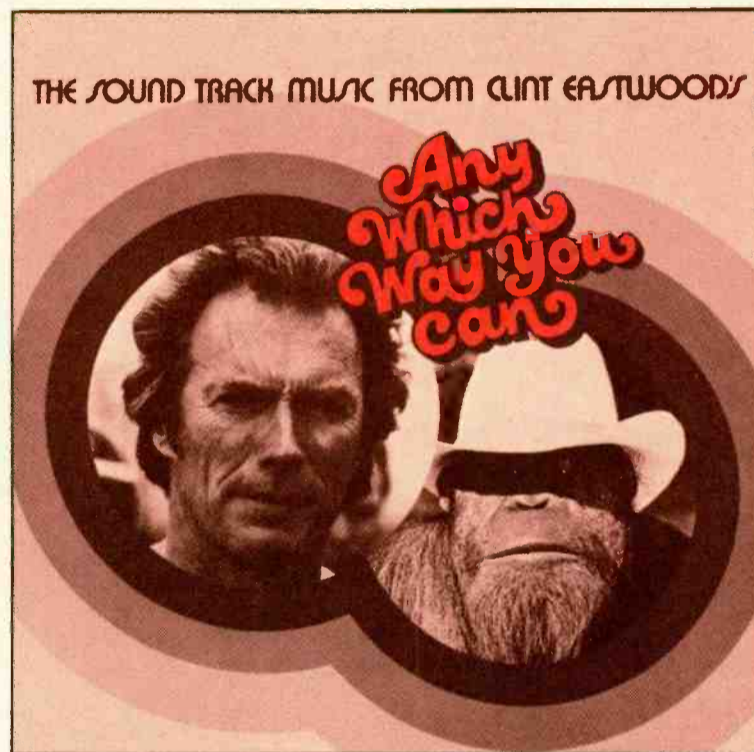


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HS 3499

## LOOK WHAT THEY'RE SAYING

"'Any Which Way You Can' has a fight scene that surpasses anything in 'Rocky.' Fats Domino's 'Whiskey Heaven' is sure to light up the phones."

Tim Bird—WHK—Cleveland

"We're proud to be a part of the radio promotion on 'Any Which Way You Can'. The picture represents the right demographics for all of our markets."

Craig Scott—V.P. of Programming, Plough Broadcasting, Memphis

"Any movie that can make me laugh at ten in the morning has got to be a smash and the music measures up all the way."

Bill Templeton—KWJJ—Portland

"I loved it—laughed all the way through—and I can't wait to share it with my audience."

Hal Jay—KPLX—Dallas

"Here is another great movie that will introduce country music to even more people especially with Glenn Campbell, Fats Domino and Johnny Duncan on screen with their great music."

Pam Green—WHN—New York City

"Even funnier than 'Loose' and it was great seeing and hearing the hit music of Glenn Campbell, Johnny Duncan and Fats Domino."

Scott Jeffries—WVOJ—Jacksonville

"As a sequel to 'Loose,' 'Any Which Way You Can' is even better and it's loaded with hit music."

Joe Flint—KSOP—Salt Lake City

"Clyde (that crazy orangutan) blew us away and this picture is even better than 'Loose.'"

Dan Dixon and Bill Ford—WCXI—Detroit

"We really enjoyed the picture and we're proud to be associated."

Moon Mullins and Stephanie Pflumm—WDAF—Kansas City

"The picture is a smash—it's a great sequel. I just loved it."

Mike Carta—WIL—St. Louis

"Loved the picture and music from 'Loose,' but 'Any Which Way You Can' should surpass even that success."

Pete Porter—WJJD—Chicago



Produced by Snuff Garrett  
On Warner-Viva Records and Tapes

RCA'S HOT ACT

9 Years' Work Precedes Alabama's Rise To Fame



CLONING AROUND—RCA act Alabama gets some one-dimensional backup support from cardboard likenesses at the grand opening of its Birmingham headquarters, the Home of Alabama.

Continued from page 31

"These people are a definite part of our success story," he continues. "They've progressed along with us. Now, they're the programmers and the record store owners."

But without quality, original product, promotion becomes meaningless. Keeping this in mind, the nucleus of the band, comprised of Owen and his two cousins, guitarist Jeff Cook and bass player Teddy Gentry, strived to write their own material.

"Nobody's going to give an unknown a song that an established artist can turn into a hit," reasons Owen. With the implementation of drummer Mark Herndon several years ago, Alabama firmly established its strong instrumental style, relying heavily on bass and rhythm instruments.

"My Home's In Alabama," the title track of the band's debut RCA album, served as a catalyst in establishing the band's identity. Released in early 1980 on MDJ, the song peaked at 17 on the country chart, leading to Alabama's contract with RCA.

"You have to excite people within the industry, especially in country music," claims Owen. "And even though 'My Home's In Alabama' is long and autobiographical, it proved to be a turning point for us. It gave people a song they could identify us with."

With RCA's financial backing and its promotion division, Alabama is garnering increased exposure and success.

Seek 2 Femmes On Brown Show

NASHVILLE—In an effort to redesign the structure of the Jim Ed Brown Show, Top Billing, Inc., Brown's booking agency and management firm, has been accepting audition tapes from female vocalists.

Brown's stage show is being revamped to include two female singers as a replacement for his former partner, Helen Cornelius, who left several months ago to pursue her own solo career.

With the addition of the two female backup singers, Brown's show will feature eight performers/musicians. According to Top Billing's president, Tandy Rice, his office has been swamped with an avalanche of tapes, and a decision will be made prior to the first of the year.

Chart Fox

By SHARON ALLEN

Chalk up another No. 1 record for Alabama... jumping over Mickey Gilley at starred 2 following Ronnie Milsap's reign with "Smokey Mountain Rain."

"One In A Million" by Johnny Lee takes over the number 3 position with dynamic energy while Merle Haggard makes waves with "I Think I'll Just Stay Here And Drink"

Eddy Arnold is the prime mover at starred 58 from 72... Willie Nelson and Ray Price move 13 spots to starred 49 with "Don't You Ever Get Tired (Of Hurting Me)."

Mel Tillis breaks ground with "Southern Rains" at starred 59, then Lacy J. Dalton at 67. Other debuts include—Stephanie Winslow, Dottie West, Tim Rex and Oklahoma, Jack Grayson, Whitey Shafer, George Jones and Johnny Paycheck, Johnny Russell and Don Gibson.

NATIONAL OUT-OF-THE-BOX-BREAKTHROUS: SONG OF THE SOUTH—Johnny Russell—WKKK-AM, Rockford; WYNK-AM, Baton Rouge; WSDS-AM, Ypsilanti; WKCW-AM, Warrington; KDJW-AM, Amarillo; WKMS-AM, Flint; KRMD-AM, Shreveport; KKYX-AM, San Antonio; WMC-AM, Memphis; KBUC-AM, San Antonio; KSOP-AM, Salt Lake City; KEBC-FM, Oklahoma City; KUZZ-AM, Bakersfield; WMAV-AM, Springfield; WHIM-AM, Providence; WDXB-AM, Chattanooga; WQQT-AM, Savannah.

LOVE FIRES—Don Gibson—WSHO-AM, New Orleans; WSDS-AM, Ypsilanti; WKCW-AM, Warrington; KBQ-AM, Ventura; KRMD-AM, Shreveport; WBAP-AM, Ft. Worth; WSAI-AM, Cincinnati; WIRK-FM, West Palm Beach; KSOP-AM, Salt Lake City; KUZZ-AM, Bakersfield; KTTS-AM, Springfield; KLAK-AM, Denver; KOYN-AM, Billings; WCBX-AM, Eden; WYTL-AM, Oshkosh, Wis.; WCMS-AM, Norfolk.

BUBBLING UNDER THE TOP 100: 101—WHISKEY HEAVEN—Fats Domino (Warner) 102—THE KING OF WESTERN SWING—Hank Thompson (MCA) 103—SLIP AWAY—Jim West (Macho) 104—LONG TIME LOVIN' YOU—McGuffey Lane (Atco) 105—HONKY TONK SATURDAY NIGHT—Becky Hobbs (Mercury)

LP ACTION: "Lookin' Good" Loretta Lynn's new LP spans 16 notches to starred 22 after six weeks of chart action. Brenda Lee and Slim Whitman each span 10, and Razy Bailey spans 8 to starred 16. Debuts include—"9 To 5 And Odd Jobs," Dolly Parton; "Any Which Way You Can," Soundtrack; "Who's Cheatin' Who," Charly McClain; and "The Best Of The Kendalls."



TRUST BRENDA—Brenda Lee belts out "Broken Trust" at the MCA showcase during the recent deejay week festivities. Providing background support for the song, as they do on the recorded track, are fellow MCA artists, the Oak Ridge Boys.

Billboard®

Survey For Week Ending 12/13/80

Hot Country LPs™

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Lists various country LPs and their chart performance.

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

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ON CAPITOL RECORDS AND  
CASSETTES



## Nashville Scene

By KIP KIRBY

Actors have been chosen to play the leading roles in a made-for-TV movie based on singer **Tammy Wynette's** autobiography, "Stand By Your Man." Actress **Annette O'Toole** will portray Wynette, while **Tim McIntire**, an L.A. musician, has been tapped for the part of **George Jones**. As Jones, McIntire will sing a number of songs in the CBS-TV film, including several duets with O'Toole. To prepare for his role, McIntire will meet with Jones on the road to learn his mannerisms and singing style. (McIntire isn't a complete unknown, by the way: he played deejay Alan Freed in the movie, "American Hot Wax," appeared as Huey in "Brubaker" and scored the

soundtracks for "Jeremiah Johnson" and "Kid Blue"). . . . Meanwhile, in preparation for her role, Annette O'Toole recently met backstage with Tammy during her engagement at the Frontier Hotel in Las Vegas. . . . The film will be shot on location in Nashville and Hollywood.

When **Alabama** appears on "The Mike Douglas Show" in February, cohost will be **Lily Tomlin**. . . . And when **T.G. Sheppard** appears on the same show in mid-January, his cohost will be **Susan Anton**. Also in January, Sheppard will be seen on the ABC-TV Cerebral Palsy telethon taped several weeks ago in Nashville with host Paul Anka. Other guests on the Dick Clark pro-

duction will be singers **Cristy Lane** and **Sonny James**.

Getting acclimated to being a solo headliner, **Helen Cornelius** has been busy taping "The Ronnie Prophet Show" up in Canada, then back to Nashville for "Hee Haw." Helen has begun her own road tour, and surprised members of her new band with blue satin jackets as a goodwill gesture.

The legendary "Grand Ol' Opry" star **Ernest Tubbs** is heading out for his 25th annual live tour of the West Coast in January backed, of course, by his ever-faithful **Texas Troubadors**.

Looks like December is the month for birth-

days in MCA Records country division. . . . **John Wesley Ryles** had his on Dec. 2, **Brenda Lee's** is Dec. 11, **Barbara Mandrell** is a Christmas Day baby, and **Ed Bruce** wraps up the month with a Dec. 29 birthday. Also, **Don Breland** of the **Rockland Road Gang** (the Oak Ridge Boys' backup band) celebrates a Dec. 19 birthday, **Katie Gilton**, secretary to MCA's Nashville president Jim Fogelson, has a Dec. 17 birthday, and MCA producer Ron Chancey's secretary **Jan Butler** was born Dec. 26.

The Tennessee Folklore Society recently sponsored a private screening of "The Uncle **Dave Macon Show**" at the Country Music Foun-

dation Library and Media Center. This documentary, featuring interviews, archival footage and musical performances from country music's earliest days, will be aired nationally on PBS stations Jan. 3, 1981. Anyone who professes to be a true fan of country (or wanting to learn more about its beginnings) should tune in.



**POWERFUL MOMENT**—Singer **Ronnie McDowell** delivers a moving version of his Epic single, "Gone," during a recent showcase at Nashville's Stockyard restaurant.

**Crystal Gayle** is adding modeling to her already busy schedule. The beautiful CBS singer is featured on the cover and all through the pages of a Christmas catalog for Avon cosmetics and jewelry. Gayle also visited the "Tonight Show" the night before her second CBS-TV special, which featured **Eddie Rabbitt**, the **Charlie Daniels Band** and **Dionne Warwick**. . . . And **Slim Whitman** turned up with **Tom Snyder** on a recent "Tomorrow Show" broadcast.

**Earl Thomas Conley** and his producer **Nelson Larkin** flew to Dallas for an interview with KLPX-FM air personality **Hal Jay**. Later on that night, they dropped by two local cowboy discos where the club deejays spun cuts from Conley's new "Blue Pearl" LP on Sunbird Records, including its single, "Single Treatment."

**Johnny Duncan** makes his film debut in the newly-released **Clint Eastwood** sequel, "Any Which Way You Can." He'll be seen in the movie singing "Acapulco," his current single. . . . **Moe Bandy** brings his brand of honkytonk country to the "Tomorrow Show" Dec. 22. At this time, it is not known whether the famous Bandy mechanical bucking armadillo will also be along for an appearance, but if it is, we're sure that host **Tom Snyder** will get the first ride.

## Saddle Rack's 4th Year Feted

**SAN JOSE, Calif.**—The Saddle Rack, reportedly the West Coast's largest country music nightclub, recently celebrated its fourth anniversary. The club contains four bars, three dance floors and a capacity of 1200.

Open seven nights a week, the club operates with two house bands, the Saddle Rack Riders and the Clack Brothers Band, performing on a rotation basis. Additional live music is provided through headline acts, including **Loretta Lynn**, **Ray Charles**, **Johnny Paycheck**, **Rick Nelson**, **Jerry Lee Lewis** and **Hank Williams Jr.**

The club's "Belly Bucking" contest appeared as a segment on NBC's "Games People Play." Other recent promotions include a **Dolly Parton** look-alike contest, held in conjunction with **KEEN-AM** in San Jose.

## American Expands

**NASHVILLE**—California-based **American Management** is opening a local branch office. Heading the Nashville operation is **Alan Lawler**. Address: 1300 Division St., Suite 200, Nashville, Tenn. (615) 256-6898.



## The Gilstraps aren't moving. They're being robbed.

The Gilstraps aren't home today. They're in Toledo on vacation. And these moving men aren't movers at all. They're crooks. They think they're pretty smart. They think no one will notice. They're wrong.

Across the street, the neighbors are calling the cops. Because the neighbors know, if they don't call the cops now, the Gilstraps will have to call them, later.

This neighborhood has learned how to prevent crime. Find out what you and your neighbors can do. Write to: Crime Prevention Coalition, Box 6600, Rockville, Maryland 20850. That'll help.

# TAKE A BITE OUT OF CRIME



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A message from the Crime Prevention Coalition, this publication and The Ad Council.



Spencer's Studio: Spencer Proffer, right, founder of the Pasha Music Organization, sits behind the console at his Hollywood Pasha Studios along with his chief engineer Larry Brown.

## PROFFER'S PHILOSOPHY

# Pasha Pushing 8 Acts Its Own Way

By CARY DARLING

LOS ANGELES—"This is kind of a rock'n'roll Motown," says Spencer Proffer, founder of the four-year-old Pasha Music Organization here. What Pasha offers is record production facilities, management and opportunities for the signed artists to work on each other's projects.

"I wanted to start an independent production/management company whose scope and function was to be artist-oriented but to give the record companies some type of follow through and creativity that I found was lacking, to a certain degree," explains Proffer, who had been a national director of a&r at United Artists Records.

Currently, there are eight artists signed to Pasha including Billy Thorpe, Devin Payne, ex-Hollie Allan Clarke, Roderick Taylor, the Wolves, Alan William Green, Diana Harris and Randy Bishop & the Underdogs. Each has separate distribution deals.

Tucked in its Hollywood location, Pasha has two 24-track recording studios fitted entirely with MCI equipment. Ironically, despite the futuristic themes of the albums made by Pasha's biggest seller, Billy Thorpe, Proffer is not a big fan of digital equipment.

"We're basically organically-oriented in sound," states Proffer. "We've taken the electronics and transformer out of our board and gone for a much more open sound. There is a degree of sterility in digital, I believe."

One of the prime pushes for Proffer now is the just-released "21st Century Man" album on Elektra by

Thorpe which if all goes according to plan could be a major multimedia event. One of the initial promotions was a special pressing of 3,000 disks featuring Shakespearean actor Paul Savor narrating the story behind each song on the album. The record was premiered last Halloween on approximately 100 AOR stations.

"We're negotiating with several cable companies and networks about adapting the album for television," says Proffer. "Originally, we were thinking of taking the '21st Century Man' story and making it into a motion picture. But, given the physical time it would take and the public's current fascination with science fiction, the sooner we do this, the fresher it would be."

The soundtrack would also be simulcast over a network of FM stations in markets where the program is shown. The storyline of '21st Century Man,' the followup to Thorpe's "Children Of The Sun" album of 1979, involves benevolent aliens visiting Earth. Interlocking with this theme are laser shows in planetariums, a possible videodisk, video and pinball games and a promotional tie-in with Moog synthesizers.

Despite the plans for '21st Century Man,' the record itself follows Proffer's philosophy of "organic" music. There are only five main persons involved in the album: producer Proffer, engineer Larry Brown, guitarist/vocalist/keyboards player Thorpe, bassist Leland Sklar and drummer Gil Matthews. Still, the project took five months to complete using two 24-track, MCI-JH 16 tape recorders.

To achieve many of the special effects, director of engineering Mike Sanders devised his own synthesizer, the 'Sandicron,' which is a modified PAIA synthesizer.

Sanders, as director of engineering, is part of the 12-member staff at Pasha which includes general manager Diana Kaylan, executive director of administration Ann Sumner-Davis, Proffer's assistant Coral Browning and chief engineer Larry Brown.

Though most of the work being done at Pasha Studios, is that of Pasha artists, Proffer notes the facility is open to outsiders. "Most of the people that come in here are those who Larry (Brown) and I know personally but it is definitely open to outside business.

"Willie Nelson mixed his last  
(Continued on page 66)

## 4 1/2-INCH, 60-MINUTE RECORD

# Japanese OK Philips Mini-Disk

NEW YORK—The Digital Audio Disk Standardization Committee in Tokyo last week put its seal of approval on the Philips Compact Disk format.

The Compact Disk is a digital audio player which uses laser optical technology to play back a 4 1/2-inch 60-minute per side disk.

The technology is owned jointly by Philips and Sony, although Philips showed the first prototype in 1979. Commitments to provide software for the format have already been forthcoming from the Siemens group in Europe and CBS/Sony in Japan.

The standardization decision does not mean that the Philips format will necessarily be the only digital audio player on the market, nor does it mean that product introduction plans will be speeded up.

North American Philips vice president John Messerschmitt sticks to the company's original target of a 1982 rollout. The player, which can be hooked up to any hi fi system, will cost "a few hundred dollars," Messerschmitt says.

"We recognize that the music business needs all the help it can get," Messerschmitt says. Philips' plans call for eventual manufacturing of the player in the U.S. for the domestic market. The first players will be imports, however.

## Lee And Ellis LPs Will Use dbx Code

NEW YORK—Albums by Peggy Lee and Anita Ellis will be released on dbx-encoded disks. The Peggy Lee Album is "Close Enough For Love," on DRG Records. Orion will bring out "A Legend Sings" by Anita Ellis.

The Peggy Lee disk includes songs by Melissa Manchester and Marvin Hamlisch, as well as her own work. Anita Ellis sings works by Frank Loesser, Stephen Sondheim, Cole Porter and Rodgers and Hart, among others.

## Packaging Updated

NEW YORK—Transcriber Co. is introducing new packaging for its record care products. Classic I and the Cylinder. The new designs feature black, beige and silver graphics. Suggested retail prices are \$15 for Classic I and \$6.95 for the Cylinder.

Messerschmitt says Philips will "encourage record labels to put in compact disk replicating facilities." Although the compact disk is not compatible with the optical videodisk, mastering and replicating technology is similar.

"By the time we introduce our hardware," says Messerschmitt, "we will have improved our replicating knowledge a great deal." He says that compact disk replicating equipment is now being manufactured in Europe.

Optical videodisk replicating plants run by MCA DiscoVision here and by Sony in Japan are now in operation. In addition, a plant run by 3M will be on stream soon.

Even though CBS/Sony in Japan is behind the system, CBS Records here is cool. The new CBS pressing plant in Carrollton, Ga., will have the capability to make videodisks, but only in the RCA CED format.

CBS here also says its encoded disk program offers similar improvements in quality to the consumer at a nominal additional cost.

## Mobile Fidelity Gearing Up For Global Market Assault

LOS ANGELES—Audiophile record and cassette manufacturer Mobile Fidelity is expanding significantly into the international market, according to Herb Belkin, president.

In line with the expansion is Michael Dion, now director of national sales, moving to the position of director of international sales and marketing.

Select catalog now from Mobile Fidelity Sound Lab is now distributed in the U.K., Germany, Switzerland, Austria, France, Italy, Finland, Denmark, Sweden, Norway, Holland and Australia.

Chatsworth, Calif.-based Mobile Fidelity has been one of the leading U.S. half-speed mastered audiophile record firms and just recently introduced high-end, prerecorded cassettes utilizing BASF chromium dioxide tape.

The firm also plans to market a limited version of audiophile disks

utilizing JVC's Ultra high-performance quality record vinyl. Those disks, because of the more expensive disk pressing technology employed, are expected to retail in the U.S. for approximately \$45.

## Talent Firm Buys Studio In Nashville

NASHVILLE—Farris International Talent, Inc. is moving into the studio business with the recent acquisition of Music City Recorders.

Equipped for 24-track recording, the studio is available for day and night sessions. Jack Logan serves as studio supervisor and head engineer.

Housed together, the firm's address is: 821 19th Ave. South, Nashville, Tenn. 37203. The telephone number for Farris is (615) 329-9264, while the studio line is (615) 327-4927.

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# JVC Cutting Center a Modern Technology Showcase

## Facility Upgrades Its L. A. Studios

By JIM McCULLAUGH

LOS ANGELES—The JVC Cutting Center here—long acknowledged as one of the premier disk mastering facilities—is now more of a showcase of JVC technology than ever before, according to Tom Nishida, vice president.

In addition to its two cutting rooms, the Center is converting one other room into an editing suite for digital editing employing new JVC digital equipment.

Other JVC updates include its own new metal tape formulation with prerecorded metal tapes of various repertoire now being marketed in Japan with some titles now appearing in the U.S.; JVC's new UHQR (Ultra High Performance Quality Record) super vinyl is now being employed by audiophile record companies; and in Japan JVC continues to develop its video-disk system as both a video and high end audio medium.

Among titles available in Japan on JVC metal tape are Spyro Gyra's "Morning Dance," Berlioz's "Symphonie Fantastique," Sadao Watanabe's "Morning Island," Irakere's "Chekere Son," Dave Grusin's "Mountain Dance" and a classical music sampler.

The Irakere, Crusin and Watanabe tapes are available in the U.S. through Audio Source, a Foster City, Calif.-based audiophile record distributor.

The tapes, which are duplicated at a 16-1 ratio, according to Nishida, will retail for approximately \$30 in the U.S.

Audio Source also expects to issue

a jazz-oriented title called "Heritage" featuring Kenny Burrell and other jazz artists at the upcoming CBS. It will be a simultaneous release of both an audiophile disk and a prerecorded cassette using JVC metal tape.

The metal tapes are significant, emphasizes Nishida, in that they are the first prerecorded metal tapes to be made available in the U.S. Right now, indicates Nishida, JVC in Japan is the only duplicator of prerecorded metal tapes. JVC has about 30% of both the cassette duplication and disk pressing markets in Japan.

"If there seems to be a demand," says Nishida, "in the U.S. for prerecorded metal, then we might consider having a metal duplicating facility here."

Nishida acknowledges that both the audiophile record and cassette market is still a limited one but "there's certainly growing interest. Interest primarily is coming from Japan and the U.S."

Another factor fueling metal tape interest is that most cassette deck manufacturers have added a metal setting, although metal tapes can be played on any cassette deck that has

a chromium dioxide switch. But the cost of metal tape remains high.

"Our super vinyl compound," continues Nishida, "was originally developed for CD-4 four channel disks."

The UHQR disks are approximately 80% heavier than conventional audio disks. Nishida points out, but are highly resistant to wear, improve low frequency range distortion as well as improve mid and high frequency characteristics.

Audiophile record manufacturer Mobile Fidelity is having limited amounts of disks pressed using UHQR disks. Expected retail price of those disks, however, is \$45. The longer pressing cycle and more expensive materials account for the high manufacturing costs.

Other audiophile labels are also discussing custom pressing ultra high performance disks through JVC, Nishida confirms.

JVC's new digital equipment, which was demonstrated at the recent AES in New York, consists of the BP 90 digital audio recording processor, a professional 2-channel PCM processor with 16 bit linear quantization for a suggested \$39,000; the AE-90 digital audio editor used in tandem with the BP-90 and two 3/4-inch U-type VCRs at a suggested \$36,900, and the CD-90 digital audio preview unit at a suggested \$20,000.

The DAS Series 90, as the JVC digital equipment is dubbed, is available at the JVC Center for demonstration. The system is both available for sale and/or rental with Nishida indicating that a number of major label digital projects are already underway. EMI London already has a system and has been recording numerous classical projects utilizing the system.

While Nishida acknowledges the various digital camps, he does not foresee any digital standardization in the near future.

(Continued on page 65)



JVC Digital: JVC's New DAS Series 90 digital audio mastering system.

## AKG To Distribute Aphex

• Continued from page 9

and 8-track studio and home audiophile. The domestic price is \$450. Aphex markets this semi-pro unit throughout the rest of the world not covered by Orange County and AKG.

In addition to these two licensing agreements, Marvin Caesar also notes the four-year-old firm is working with an unnamed Japanese stereo and component manufacturer on installing the sound enhancer in a car radio, which would be the first time this piece of equipment would be used in the car stereo field.

And in still another expansion move, Aphex has sold an enhancer to ITV, the television production firm in Edmonton, Canada, which is doing sound mixdown for MCA/Philips DiscoVision videodisks. ITV recently produced a Bernadette Peters special for NBC-TV which had Aphexed sound.

ITV also has its own tv station in Edmonton, CITV, which has bought a sound enhancer for its own productions.

And in nearby Burbank, Compact Video has acquired two sound enhancers for its sweetening rooms. In Washington, D.C., Rodell Audio is

using an Aphex enhancer for its custom work for the U.S. government's International Communication Agency.

ABC-TV in Hollywood is using an Aphex sound enhancer while taping the "Lawrence Welk" show with three of the programs already airing with the increased fidelity device.

In the radio area, Aphex has sold units to CJCA-AM in Edmonton, Canada, WMAD-AM in Madison, Wis., and to Capitol Radio in Transki, Africa. There are now approximately 40 U.S. radio stations either owning or testing the radio model of the sound enhancer, according to Caesar.

## New ITA Policy

NEW YORK—The International Tape/Disk Assn. inaugurates a new registration policy with its 1981 Audio/Video Update seminar to be held in Hollywood, Fla., March 15-18.

Under the new policy only registrations from ITA members will be processed until Jan. 25. After that date, registrations from non-members will be processed on a first-come-first-served basis. ITA is based here at 10 W. 66 St.

## Video Variable Speech Control

SAN FRANCISCO—The VSC Corp. here, which manufactures tape recorders employing a variable speech control circuit, will introduce an adaption of that for videotape recorders and videodisk players.

The VSC audio circuit developed by the company allows the cassette tape user to play back audio material at faster than normal speeds without the so-called "Donald Duck" distortion effect.

The new device will combine speed listening and speed viewing

for variable speed video viewing, according to company president Marvin Flaks.

The device incorporates a new custom integrated circuit utilizing large scale integration technology. Playback speeds will be between normal and double.

The unit, which takes the form now of a remote control device hooked up to a VCR, will be demonstrated at the upcoming CES in Las Vegas. The circuit can also be built into VCRs.

## Infinity, KLH, Kyoto Ceramic Tie

LOS ANGELES—Infinity Systems, Inc. and KLH, jointly owned by Electro Audio Dynamics, have reached an agreement in principle to form a 50/50 joint venture with Kyoto Ceramic Co., Ltd. of Japan.

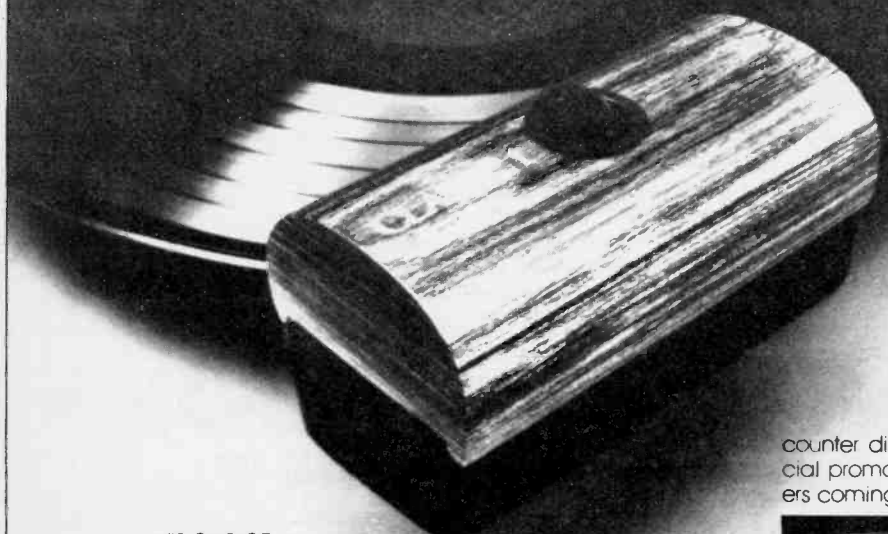
According to Arnold Nudell, president of Infinity, marketer of hi fi loudspeakers, the move will provide additional resources, including some of the most automated and ad-

vanced electronic manufacturing facilities in the world.

Infinity will continue to be run by the same Canoga Park, Calif., management team with Nudell the chief operating officer of the new company.

Announcement of new products coming from the joint venture will be forthcoming.

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## Studio Track

LOS ANGELES—Stewart Levine is producing Brenda Russell for A&M at the Capitol Studios, Al Schmitt mixing.

At Sunset Sound: Frankie and the Knockouts mixing a new LP for Millennium Records, Steve Verroca with Warren Dewey at the board and Richard McKernan assisting; Frank De Caro Music Service doing an LP project for Japanese artist Char, Steve Lukather producing with Humberto Gatica engineering, assisted by Steve McManus and Richard McKernan; and Fools doing vocal overdubs for a new EMI/UA LP, Vini Poncia producing with Bobby Schaper engineering with an assist from David Leonard. A new tracking room is now also slated at Sunset with full operation expected during the first quarter of 1981. Also new at Sunset is a EMT-251 digital reverb.

Rocky Burnette working on a new LP at Wally Heider Recording, Bill House with Jim Seiter, Burnette's manager, coproducing. Also there, the Plimsouls recording a new LP with Richard Digby Smith engineering and Tchad Blake assisting, Danny Holloway producing. And Karla DeVito working on a new Epic LP, Bill House producing, Biff Dawes engineering with Dennis Mays assisting.

★ ★ ★

At Fifth Floor recording studios, Cincinnati, Dayton recording a debut LP for United Artists, Gary Platt engineering, Greg McNeily assisting, and Shawn Sandridge of Dayton producing.

Terry Brown producing Rush at Le Studio, Morin Heights, Quebec, Canada. . . . Luxury finishing tracks for Angry Young Records at ASI Studios, Minneapolis, with Rick Swan producing and Dan Holmes and Bryce Chips engineering.

The Spinners overdubbing a new Atlantic LP at Sigma Sound, Manhattan, with producers Michael Zager and Jerry Love, Michael Hutchinson engineering with John Potoker assisting. Also there is Tanya Woods recording for Roy Ayers Productions and Uno-Melodic Records, Roy Ayers producing, along with engineer Carla Bandini who is assisted by Matthew Weiner.

At Sigma Sound, Philadelphia, Blue Magic finishing up a new Capitol LP with producer Norman Harris, Arthur Steppe engineering with help from Vince Warsavage.

Action at Sound Emporium, Nashville: Tom Dowd producing the Marshall Tucker Band, Kevin Herron at the board; Jim Fogleson producing the Thrasher Bros. for MCA, Jim Williamson engineering; and Rex Allen working on a Warner Bros. project.

At the CBS recording studios, Nashville, Suzanne Mitchell, director of the Dallas Cowboy Cheerleaders, working on tracks for a Cheerleaders single called "We Love The Cowboys." Also there, Jerry Reed, with Bill Justis, overdubbing on the new "Concrete Cowboy" soundtrack; and Ray Baker overdubbing and mixing Moe Bandy and Joe Stampley.

The ADC Band producing M&M at Studio A, Dearborn Heights, Mich., with Hohnnie Mae Mathews, Eric Morgeson engineering. Also

there, Kamau Kenyatta laying down final tracks for a solo project, Morgeson engineering.

At Ardent Recording in Memphis, Allen Jones producing Shirley Brown, William Brown engineering; Joe Simon producing an LP with Porter

Wagoner, Robert Jackson at the board; Homer Banks and Chuck Brooks producing Ann Peebles for Cream Records; Denise LaSalle recording and producing a new LP for MCA, Robert Jackson engineering and Dave VanDepitte arrang-

ing; and Mylon LeFevre recording a new album for Mercury, Joe Hardy, Ed DeGarmo, Dana Key and LeFevre producing.

Artisan Recorders, Inc., Ft. Lauderdale, Fla., cut Ronnie Montrose and Gamma live at the

Curtis Nixon Convention Center, Tampa, for a video production by Media Intermix. Mixing taking place at Triad Recording Studios, Ft. Lauderdale. Also, Scott Strawbridge becomes general manager of Artisan.



Cherokee Studios, Hollywood, California.

## L.A. JVC Center

• Continued from page 64

"I do see coexistence," he notes. "One thing is certain. Digital recording is superior and it is the future."

Nishida also discloses that JVC may unveil a multi-track digital unit at the AES next May in Los Angeles.

At the recent AES also, as well as the Oct. 15 Japan Audio Fair, JVC demonstrated its AHD digital audio disk system. JVC, indicates Nishida, has been engaged in the research and development of the AHD (Audio High Density) digital audio disk system compatible with the VHD (Video High Density) videodisk player. The newly developed AHD system has 3-channel stereo capabilities with a still picture playback function.

Last June at the Digital Audio Disk Conference in Japan, the firm proposed its AHD system as the system upon which a standard could be based upon.

The object of the AHD development, concludes Nishida, is to employ the latest advances in videodisk and digital audio technology as an entirely new hi fi stereo disk which will have wide dynamic range and freedom from noise and distortion.

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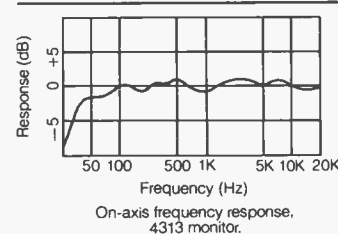
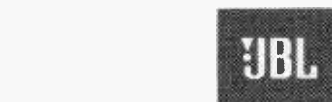
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Billboard photo by Yael

**SOLID STUDIO**—Terry Brown, left, producer for the group Rush, chats with Paul Northfield, recording engineer at Le Studio, Morin Heights, Quebec, Canada, over a recently installed Solid State Logic console. The scenic Canadian facility has also expanded to 48-tracks with video interlock.

## JBL Augments Via 2 Speakers

LOS ANGELES—JBL is adding two loudspeaker products to its professional series: the 4690 and 4695 extended range playback systems. Applications include a variety of permanent and portable uses, including nightclubs, discos and theatres.

Additional new products in the pro series are the two 18 inch 2240H and 2245H low frequency loudspeakers. Both transducers feature JBL's recently developed symmetrical field geometry flux-stabilized magnetic structures, new high temperature adhesives and composite voice coil formers. The 2245H is

designed for use in custom studio monitors or other applications requiring high sensitivity and great power handling capability, as well as low distortion.

## Add 3d Cartridge

NEW YORK—Dynavector Systems is introducing a third moving coil cartridge to its line, the DV/IDX Mark 2. Like the other Dynavector moving coil cartridges, the company says the Mark 2 requires no head amp for use. Suggested retail price is about \$120.

MCA'S COMING SOON

# Interactive Disk of the Future?

By GEORGE KOPP

NEW YORK—Although the bulk of videodisk programming in the initial stages of product introduction will consist of feature films, virtually no one in the budding industry believes that will be the case in a few years.

One of the most promising programming areas outside the film category is the so-called interactive disk, which uses the unique features of the videodisk player to entertain, inform, instruct or quiz the viewer.

The first interactive disks for consumers will be on the market in time for Christmas, according to MCA DiscoVision, which distributes programming for the laser optical players manufactured by Magnavox and U.S. Pioneer.

In addition to a disk designed for children, NFL Films, which has exclusive film rights to National Football League games, worked in conjunction with Optical Programming Associates to produce "How To Watch a Pro Football Game." The disk was previewed for the first time at the Billboard International Video Music Conference in Los Angeles, Nov. 20-23.

The disk took almost six months to produce, says NFL Films producer-director Bob Smith. The first step of the process, he says, was learning the machine and what it could do. The hardware manufacturers, he says, insisted that the disk utilize all the features of the machine, which include random access, stereo sound, frame by frame advance and freeze frame.

"I saw that the machine would allow me to execute some ideas I'd had for a long time," says Smith. One of these was putting an entire play-book, page by page, onto the disk. Run at regular speed, several hundred pages flash by in about 15 seconds for an interesting visual effect. With freeze frame and random access, however, the viewer can study any page in the book individually.

"We'd done instructional films before," says Smith, "but it was never possible to achieve the amount of viewer participation we have here."

A quiz, for example, presents films of football plays with questions on one audio channel and answers on the other. An even more ambitious use of the stereo capabilities of the disk player is found on the "Goal Line" section of the disk. Here a series of football plays is presented with commentary on the offense from coach Marv Levy on one channel and defensive analysis from Don Shula on the other. Says Smith: "Even the background music is different on the two channels."

Much of the film footage used on the disk has previously been shown only to teams and coaches, says Smith. "Network coverage concen-

trates on the close shot," he says. "We made extensive use of the coaching camera, which covers the entire field. Most fans know the term 'zone defense' but until now probably never saw what it looked like."

From a technical standpoint, says Smith, the most difficult part of making the disk was the optical scenes—those involving arrows, circles, and other aids in following a play.

Superimposing these optics is a time-consuming and difficult process, he says, and the disk has 150 optical scenes. Smith says that this is almost twice as many as in any other NFL production.

More difficult, perhaps, is the conceptual work involved in organizing the material. Smith says he played with his videodisk player for five months before starting to work on the disk.

Because in the case of the videodisk more than in film or tape the medium really is the message, Smith says he did not show any of the footage to his colleagues at NFL Films in film or tape form. "It's not that exciting until you realize what you can do with it," he says.

Smith also believes the next project should be easier. He is considering a beginner's football disk and perhaps a tennis disk. NFL Films does the footage for the U.S. Open tennis tourney as well. Swimming and baseball are other sports that NFL Films has recorded on camera.

Another benefit that may arise from the disk revolution, Smith hopes, is improved network commentary of live games. "When the fans are more aware of what is actually going on on the field, they won't accept what passes for play by play coverage of a game."

## Harrison Systems Latest To Affiliate With CAMEO

LOS ANGELES—Harrison Systems of Nashville, a major recording studio console manufacturer, has joined CAMEO, the Creative Audio and Electronics Music Organization, according to Larry Blakely, president of the trade group.

CAMEO, a non-profit manufacturers association, was formed in 1978 with its main focus on the entry level user of professional audio and music electronics equipment.

In addition to Harrison, CAMEO now consists of members: AKG Acoustics, Altec Lansing, Biamp Systems, Bose Corp., Beyer Dynamics, Cetec Gauss, Cerwin-Vega, Dallas Musical Instruments, dbx, Inc., Eastern Acoustic Works, Electro-Voice/TAPCO, EXR, Fender Musical Instruments, JBL, Kustom Electronics, MICMIX Audio Products, MXR Innovations, Peavey Electronics, QSC Audio Products, Roland Corp U.S., SAE, Sequential Circuits, Inc., Sescam, Inc., TEAC Corp. of America, Unicord and Yamaha International.

CAMEO sponsors educational seminars held in conjunction with the National Assn. of Music Merchants and the Audio Engineering Society.

CAMEO is writing brochures on the basics of multi track recording and the basics of sound reinforcement systems. Additionally, the organization is working on other methods for providing educational information to the industry.

The organization has published the "Dictionary Of Creative Audio Terms" which contains more than 1,000 definitions of terminologies that are frequently used in record-

ing, sound reinforcement and music electronics.

The dictionary, like other educational materials, is available in national advertising and through member manufacturers and their dealers. Headquarters of the association is in Framingham, Mass.

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## Pasha Music Pushes 8 Acts

• Continued from page 63

single in here. England Dan & John Ford Coley, Firefall and John McVie have all been in," he explains. "The 'Unicef' album with Earth, Wind & Fire, the Bee Gees and Olivia Newton-John was mixed here by Larry Brown."

In terms of management, Proffer wants to keep the roster small. Since Pasha assists the record company an artist is signed for various areas, from album art to hiring independent promotion, Proffer doesn't want to spread Pasha too thin. Also, he wants to keep open the possibility of

artistic interchange such as Devin Payne playing on Thorpe's album and vice versa.

"The roster will probably grow no larger than 10," he says. "I personally can produce only two or three of them each year."

"Now, I've got some of the artists producing each other and writing with each other. It's very much in an early Motown context. It's much in the same way Berry Gordy, Marvin Gaye, Smokey Robinson and Stevie Wonder started their early association, except that we're doing it in rock'n'roll."

# Why Digitize Audio?

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## Disco's New Wave Program Successful In Philippines

By CES RODRIGUEZ

MANILA—The first new wave rock program attempted by a regular disco was launched here recently with encouraging results. Introduced at a small club called On, the format attracted an initial crowd of 110 persons—a pretty good average, claims owner manager Sonny Tanchangco, since the club has an SRO capacity of 200.

Tanchangco has set aside Friday nights for his new wave program. Despite the favorable reception, the program remains experimental. The club owner is still careful not to alienate the regular disco crowd that packs his club Saturday nights.

"If the idea catches on, I might consider adding another day to accommodate the program," Tanchangco says. "but definitely not on Saturdays yet."

Tanchangco first entertained the idea of introducing the format after observing several European discos late last year. "I've gotten rather bored with the music," he explains.

Because of the limited exposure of and the extreme dearth in locally distributed new wave records, Tanchangco relies heavily on the efforts of Dante David, a disco jockey at DZRJ, the highly rated and only

rock AM station in Metro Manila. David, whose daily late night show consists mainly of new wave material, also spins his own imported records and tapes at the club, together with On's regular disk jockey, Larry Arellano.

The B-52s, the Clash, the English Beat, Devo, XTC, the Police, Marianne Faithfull, as well as the Rolling Stones, were among several disk acts that were very popular with the crowd. A local live rock group called the Victims also played that evening. Fronted by veteran rock performer Joey Smith, the group was later replaced by another band called the Jerks, which Tanchangco says, doesn't charge as much as the Victims. Both groups play cover versions of new wave songs.

A good number of the opening night crowd were foreigners who came dressed in regulation denims and T-shirts. Tanchangco, however, is mulling the possibility of using clothes as a standard by which admittance is gauged once the program starts attracting a bigger crowd. Tanchangco's idea seems to be, the more "punk looking," the better.

Apart from the casual plugs over station DZRJ, Tanchangco plans to promote his new wave night by picking out the strangest-looking dancing couple of the evening and having them appear the following Monday night at Odyssey 2, a local television dance show sponsored by On.

## International Future Uncertain Of Seoul Music Contest

By JAMES WADE

SEOUL—South Korea's second World Song Festival, which was held in Seoul Nov. 21-23 and attracted entries from 17 countries around the globe, may have warbled its swan song, at least under the present management, since the sponsoring Tongyang Broadcasting System (radio and television subsidiary of the Joongang Daily News empire) is due to be merged on short notice with the government KBS network.

Anyway, the festival went out in grand style, and someone may pick up the idea next year, things in Korea being highly uncertain these days, and not just in show business.

The 4,000-plus seats of the Sejong Cultural Center were filled for the preliminaries Nov. 21 and the finals Nov. 23, the latter event being transmitted by satellite to some adjacent countries with entries, and filmed for others.

(It was one of Korea's first attempts at color video, the initial effort having been the Miss Universe pageant in July. Color tv was due to come on line here Dec. 1. The color looked fine on the monitors.)

As in some similar events in Japan, record companies, artist managers and talent agents in various countries were approached to nominate entrants, who were expected to sing either their own songs or those of fellow countrymen.

Six foreign nabobs and four locals were appointed judges, including

people from the music industry and some not. Eight cash prizes ranging from \$1,000 to \$10,000 were awarded, as well as four non-cash trophies, among the 19 entries (Korea had three).

Production values were judged good overall, with some reservations over erratic sound amplification and a fog machine which spewed its Hound-of-the-Baskervilles mists over part of the audience during one of the big production numbers that were interspersed with contest entries.

The big, expert TBC band was boosted with several members of the Eighth U.S. Army band, a few New York musicians, and a massed drums-and-bugle corps of high school girls who provided fanfares for the awards. Everything sounded good except for some shaky intonation in the violins, which were probably augmented for the occasion.

Korea won three awards. The Rainbow Trio took the foreign jurors' award (no cash), female vocalist Park Kyung-hee received the most outstanding performer prize (\$2,000) and male singer Cho Yong-pil, a hot act locally, got the gold prize of \$5,000.

Mozambique's Miss Shooky was given the grand prix of \$10,000 for her number (she's active in Europe mostly). America's Judy Cheeks won best composition (\$2,000) for her own song. Japan's Hirota Mieko received the bronze prize (\$2,000) for a professional rendition of an Ebika Takegi song, and the silver prize went to Miss Rodokya of Yugoslavia (a rare "Iron Curtain" entry in anti-Communist Korea), whose composer-conductor, Alfi Rebiljo, was on hand to help her collect the trophy and \$3,000.

Miss Sophie of Belgium, sporting a Streisand-based style, got one of the \$1,000 outstanding performer awards.

All the entrants seemed to be youngish, but outstanding professionals of their respective nations. Pierre Bachelet of France was on hand to sing his title song from "Emmanuelle," a movie that never, never will be shown openly in South Korea, with its prudish censorship of films.

French vocalist Adamo, popular here from previous visits, was on hand as guest performer to belt out his solid, Sinatra-esque ballads, while Japan's popular Pink Lady vocal duo did an elaborate set of numbers with the afore-mentioned fog machine and strobe lights.

Among the members of the international jury at the second World Song Festival was Bobby Weiss, international vice president of Cream Records U.S. Weiss, his wife and guest artist George Greeley were originally booked to fly into Korea on the Korea Air Lines 747 which crashed at Seoul airport Nov. 19, killing 16 people. But he cancelled seats on the flight to better fit in with the festival's timetable and to avoid travel fatigue, arriving in Seoul the day before the crash.

### Official Chart?

HELSINKI—A test-run for what is likely to become Finland's first "official record industry chart" has been carried out here by Aani-ja Kuvattalennetuottajat, the Finnish group of International Federation of Producers of Phonograms and Videograms (IFPI).

## Wholesaler Draws Fine Of \$24,000

LONDON—A record wholesaler who had admitted distributing counterfeit cassettes of Beatles material has been ordered to pay roughly \$24,000 for failing to comply with a High Court order to name his supplier of the illegal product.

The judge decided that a receipt shown to the court by the dealer, Ian Cameron Wallace, allegedly naming his supplier was a forgery.

Wallace was said to have faked the signature on the document showing he had purchased 3,600 tapes. The receipt was produced as part of his court undertaking to give details of his deals to EMI Records, which had initially sued him, in collaboration with the British Phonographic Industry (BPI), to track down the source of the counterfeits.

The recordings involved were the Beatles' cassettes "1962-1966" and "1967-1970," and the case came to light when a BPI investigator visited the HMV retail outlet in London's Oxford Street and found the counterfeit product. The cassettes emanated from Stage One (Records) Ltd, and the manager there said he had bought them from Wallace's company, Unit 4, of Yorkshire.

Wallace was ordered to pay \$6,000 agreed costs to BPI, alongside the undertaking to reveal his sources. He eventually offered a receipt showing a signature thought to be "J. Silver" or "J. Siliner." Wallace had said he visited a wholesaler in East London, met a man named "John" for the first time, and paid around \$24,000 for 3,600 Beatle cassettes.

EMI had the receipt checked out by a handwriting expert, who decided Wallace had written the signature himself. Despite evidence by two handwriting experts on behalf of Wallace, the judge ruled that Wallace had forged the signature.

"I can't believe Wallace doesn't know the person who provided the cassettes, or his whereabouts." He granted Wallace a 14-day stay of execution, but awarded full indemnity costs additionally to BPI, some \$35,000.

## BRAZIL PLANS NEW CHARTS

RIO DE JANEIRO—From January, the Brazilian Assn. of Record Producers is hiring an independent market research firm to compile official record and tape sales charts in this city and Sao Paulo.

What's unusual is that the sales data will not come from retail stores, but directly from consumers. They will be asked by pollsters stationed outside the stores to reveal what product they've purchased, and what motivated that purchase.

The information is expected to be helpful to the association in identifying consumer trends as well as simply documenting disk sales.

The sales charts will be published weekly in Rio and Sao Paulo newspapers, and made available internationally. The industry association, which represents all the major Brazilian record companies, also plans to extend the market surveys to other cities.

Says its president, Joao Araujo, "I think that by making these official industry rankings public, we will have a clear picture of the reality of sales in the Brazilian market."

DECEMBER 13, 1980 BILLBOARD



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CONN'S 1981 PLANS

6 Country Festivals Scheduled In Europe

By TONY BYWORTH

LONDON—A further development into the European marketplace, together with the packaging of country names whose appeal stretches across to wider audiences—that's promoter Mervyn Conn's format for his 1981 series of international festivals.

And it's backed by Conn's unflagging conviction that country is the music most capable of surviving these recessionary bad times.

In assembling the forthcoming round of festivals, set to take place in six European locations during the period April 17-26, Mervyn Conn has collected together many of the music's top attractions whose box office appeal stretches beyond the basic country ticket buyers. Among the artists booked for appearances are Tammy Wynette, Johnny Cash, Ronnie Milsap, Marty Robbins, Billie Jo Spears, Jerry Lee Lewis and Hoyt Axton.

At a press conference announcing the festival names Nov. 25, Conn outlined his plans for the further international developments at his organization, which includes the setting up of a new London office, as well as speaking out against the recession and its effects on the industry.

"Everybody is preaching doom and depression for 1981—our company is going against the grain," he said. "We're looking at country music in a very positive way, both within Europe and internationally across the world."

The major developments of next year's festivals will be the expansion of the Swiss and Swedish events, in Zurich and Stockholm respectively, to two days each and coming in line with the other festivals in Rotterdam, Holland; Paris, France; and Frankfurt, Germany. The London show at the Wembley Arena re-

mains a four-day event, completely stretching over the Easter vacation (April 17-20). Mervyn Conn anticipates a potential audience of around 200,000 for the six festivals.

Then, looking ahead to 1982, he announced that festivals are to be additionally sited in Yugoslavia and Austria, thus bringing the potential ticket sales to near the quarter of a million mark.

An innovation of the London festival comes during the Friday evening concert, April 17, when 90 minutes will be given over the rockabilly with performances by such as Jerry Lee Lewis, Carl Perkins, Wanda Jackson and British chart act Matchbox.

The lineup for the London festival is: Friday, April 17—Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Gene Watson, Wanda Jackson, Matchbox, Hank Thompson, Skeeter Davis and Wally Whyton (another headlining act is to be announced for this evening).

Saturday, April 18—Marty Robbins, Billie Jo Spears, Don Gibson, Nashville Superpickers, Marvin Rainwater, Melba Montgomery, Pete Sayers, Ray Lynam, Philomena Begley and Doc Watson.

Sunday, April 19—Tammy Wynette, Hoyt Axton, Bill Anderson, Vernon Oxford, Max Wiseman, Susie Allenson, Raymond Froggatt, Vern Gosden, Susan McCann, Brendan Quinn and Gloria.

Monday, April 20—Johnny Cash, June Carter, Joe Sun, Jimmy C. Newman, Jim & Jesse and the Virginia Boys, Tennessee Eight, George Lindsay, Diane Pfeifer, Frank Ifield and American Express.

With London as the base of operation, many of the artists will be commuting into Europe for appearances at the other festivals.

U.K. Union Irks Members With U.S. Strike Support

Continued from page 6

who is also president of the International Federation of Musicians, and they claim that none of the musicians' unions in Europe is following the U.K. lead.

As a result, U.S. work is being assigned to continental studios. Some complaining musicians are attempting to rally support for a breakaway professional guild to act as a pressure group and seek a greater say in union decisions.

Many studio managers are in open support of the session men's stand. Peter Harris, managing director of the Music Centre complex, and chairman of the Assn. of Professional Recording Studios says: "We're quite sure the Americans would prefer to have the work done in the U.K. while the U.S. strike is on, but as a result of the union action we're slowly bleeding to death."

But Stan Hibbert, assistant secretary of the Musician's Union, rejects totally the suggestion that the decision to black the U.S. work was taken unilaterally by secretary Morton. "It was taken by a full executive committee meeting in August and confirmed at another meeting only last week," he says.

"Anyway, the pressure to stop the transfer of sessions from the U.S. comes primarily from the International Federation of Musicians, which represents 26 countries.

"Action has been taken to stop sessions in Holland, Australia and Italy. Strenuous efforts are also being made in France. The fact is the main center for this U.S. work is Munich, where it is being undertaken by a freelance maverick orchestra.

"However, the German union is isolating this group and we think it'll succeed in ending the sessions."

Hibbert says he's surprised that if so many members of the Central London branch were up in arms about the boycott the matter was not raised at recent branch meetings.

"We know some session men are not pleased that the union has taken a decision not to legalize 'blackleg' work," Hibbert says. But it should be remembered that this is not U.K. work, but work that has come here because of a strike elsewhere.

"Accusations that it's a political decision are nonsense. It is purely practical to support the stand of the American Federation of Musicians because if it wins its fight to get increased fees and a share of the proceeds from cable television and videogram use, then it must be good for musicians everywhere.

"Certainly such a victory would add weight to the claims of our own union now over video productions. But on the other hand, if the AFM lose its fight, it'll have an adverse effect on musicians worldwide."

Billboard

Hits Of The World

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BRITAIN

(Courtesy of Music Week) As of 12/5/80 SINGLES

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top hits in Britain including Super Trouper, The Tide Is High, and Banana Republic.

ALBUMS

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top albums in Britain including Super Trouper, Sound Effects, and Guilty.

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top hits in Canada including The Very Best of Elton John, Looney Tunes, and Live in the Heart of the City.

CANADA

(Courtesy CBC's 60 Minutes With A Bullet) As of 12/6/80 SINGLES

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top hits in Canada including Woman in Love, Lady, and Dreaming.

ALBUMS

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top albums in Canada including Zenyatta Mondatta, Guilty, and The River.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 12/8/80 SINGLES

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top hits in West Germany including Woman in Love, Santa Maria, and Super Trouper.

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top hits in Japan including Es Geht Um Mehr, Children of Paradise, and Celebration.

ALBUMS

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top albums in Japan including Super Trouper, Trauereien, and Revanche.

JAPAN

(Courtesy Music Labo) As of 12/8/80 SINGLES

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top hits in Japan including Koibito Yo, Ai Wa Kagero, and Dancing Sister.

ALBUMS

Table with 4 columns: This Week, Last Week, Rank, Song Name. Lists top albums in Japan including Kogarashi Ni Dakarete, We Are, and Koibito Yo.



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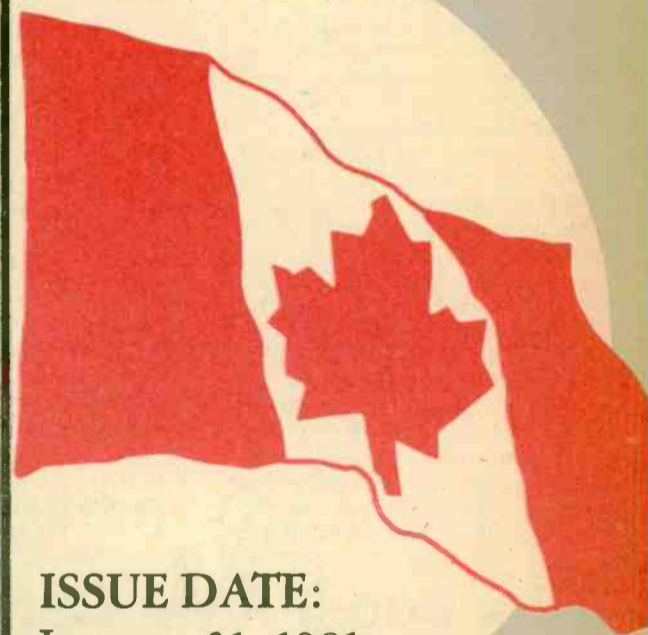
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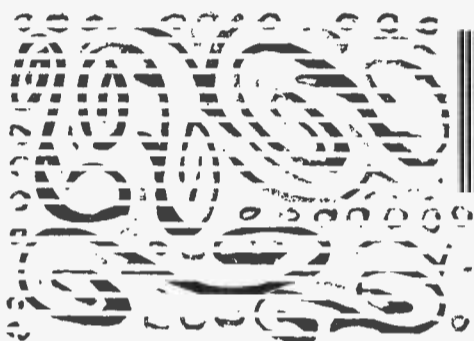




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# West Germany

## Catalog \$\$ Cushion German Mart

### Lack Of Trend Widens Product Range—Label Head

HAMBURG — The difficulties currently confronting the music industry can also be seen as opportunities, according to Roland Kommerell, managing director of Phonogram Germany.

"For example," he says, "since the disco boom we have seen no really predominant musical trend and this gives us a chance to sell catalog

across the board. I think all music lovers rejoiced to see the end of disco, and although its decline produced a certain vacuum, it has given us the chance to behave like full-range record companies again.

"Of course, the German market has long been remarkable in catering for a wide range of musical tastes and this is reflected in the extremely

broad variety of catalog available in major record stores. This may explain why, in the wake of the monolithic disco boom, sales in Germany have not suffered to the extent that they have in other countries."

Kommerell sees catalog as the lifeblood of the record industry, and the absence of a major musical trend gives record companies the chance to revitalize catalog sales. He admits, however, that there is an adverse aspect to the situation.

"Although it is good to offer the widest possible range of music, it does make the job of selection more difficult for the consumer. Consumers tend to need to be guided as to trends and the lack of a really compelling musical direction results generally in fewer people going into record shops.

Because the record industry has been spoiled in the past, Kommerell says, it has had great difficulty in coming to terms with stagnation. "But tough times can be good times, too, because they encourage more realism—and that's salutary. I just wish that certain artists and producers would understand that deals should be based on a more realistic appraisal of the economic situation."

Kommerell says that one of the effects—apart from the considerable psychological and emotional reactions—of the lack of growth in the industry is the escalating cost of manpower, materials and talent combined with the industry's inability to pass on the higher costs to the consumer without depressing sales still further.

Commenting that a constant rallying call in the midst of post-disco depression is that record companies must be more selective, Kommerell feels that this is so much wishful thinking. "How can you be selective when the only real barometer is public response? You can't really wait to see a record become a flop and then decide not to release it. In any case, I don't really believe that most record companies take the view that if you throw enough mud against the wall some of it will stick. I would have thought that one hit out of every 10 singles releases was a good average.

"As for albums, obviously a much higher rate of success is required because a substantial investment is involved. Albums come more within the area of traditional marketing strategies so you can normally guarantee a higher success ratio."

Looking ahead to 1981, Kommerell sees the German industry turnover increasing by about 4% over the figure for 1980—perhaps slightly less in units and slightly more in money because of price increases.

### Churches Pay

HAMBURG—West German publishers and composers will be richer by 250,000 marks (\$140,000) this year as a result of a Federal Court decision that churches in Germany must pay performance fees to GEMA, the German performing and mechanical right society, for the use of copyright music.

Up to this year, the Catholic and Lutheran churches in Germany made a voluntary contribution for GEMA of 50,000 marks annually. This year, however, they will have to pay 300,000 marks. The sum will be increased to 400,000 marks (\$224,000) next year and to \$500,000 marks (\$280,000) in 1982.

## 25th Year For Schulze

HAMBURG — Gerhard Schulze, managing director of Teldec, the successful record company born out of links between Telefunken and Decca, is celebrating his 25th anniversary on the payroll of AEG Telefunken.

Born 1927, in Meerane, Saxony, Schulze started his working life in the distribution side of the electronics industry, moving to the export department of Kulenkamp in Bremen, then as export manager of Piontsch-Electro, Konstanz.

After further studies, he became assistant to the managing director of Telefunken in Berlin,

joining Teldec in April, 1966. He has been managing director since 1971, heading up sound carrier manufacture, marketing and distribution, both domestic and exports, as well as front the overall administration.

Today, he serves on the board of directors of the industry organization Bundesverband der Phonographischen Wirtschaft, and of the German division of the International Federation of Producers of Phonograms and Videograms.

His jubilee celebrations with AEG took place in the Harbour Club of Hamburg, with many industry associates present.

### FOR VIDEO, FILM, TV

## PolyGram Germany Plans Big Push Into Production

HAMBURG—PolyGram here is launching a major offensive in the field of film, video and television production, building further on the corporate history of success in recent years in the blend of music and film.

Eckart Haas, video division president, says: "Our film and television section has already helped shape industry history and the successes have confirmed our long-held belief in this media's potential as a major growth area."

Companies within the video division produce and distribute television, cinema and educational films. Says Haas: "Emphasis in the past has been a concentration on television and education, but carefully and deliberately we've expanded into cinematic production."

A recent example was the cooperation on "Quadrophenia," linking Polytel Films Ltd. and the Who Films Ltd.

The PolyGram video section was set up in 1976 to direct the group's activities in what it has always been seen as a rapidly expanding area. It now aims to develop marketing prospects for the different video configurations.

Nils H. Joergensen, director of Polymedia International, says: "We're backing our view that consumer video will clearly become a force in the entertainment industry and the video division we've set up is proof of our determination to fight for a big share of the action because of our marketing and technical expertise."

## Germans Eye Home Video

HAMBURG—Next year will see the West German record industry moving into home video in a big way, though the majors are at the moment holding their cards close to their chest.

PolyGram, for instance, is reorganizing its video activities behind closed doors. Goetz Kiso, formerly on the music publishing side, has been moved over to director of PolyGram home entertainment. A catalog of productions featuring the company's top artists is being built up, and though no announcements have been made, observers expect a major marketing offensive in 1981.

WEA managing director, Siegfried Loch, has expressed his confidence in the future of music on videocassette and the company is already doing well with its movie catalog, not to mention the video games of its Atari subsidiary, run by Claus Ollmann.

Meanwhile, top independent pro-

ducers like Videoring in Bendestorf continue to develop video repertoire with top artists like Boney M, Richard Clayderman, Donna Summer, Tony Christie, Juergen Marcus and Pink Floyd. The Boney M and Donna Summer releases both feature, along with movie material, in the video sales top 10.

On the retail side, leading dealer organization Interfunk in Stuttgart has launched a big Christmas campaign accompanied by national magazine advertising. Interfunk has more than 700 members stocking hardware and software.

In Hanover, the similar organization Bild + Ton has founded a video club for its 300 dealers. Camera shops throughout West Germany will begin selling equipment in the new year. One of the biggest chains, Phot Porst, has already announced the launch of machines and software in its 120 outlets.

Average prices are currently around \$100 for a prerecorded cassette, \$8 for three-day rental. In hardware, VHS has over half the total market, Betamax more than 20%. Estimates vary as to the number of video recorders in German homes. Software producers estimate 450,000; hardware manufacturers 800,000. Sales in 1980 should total around 400,000.

## RCA Promotes Mario Lanza

HAMBURG—RCA here is spending roughly \$900,000 on a massive radio and television campaign to promote a compilation album of tracks recorded by the late Mario Lanza.

The one-month campaign involves 55 tv spots and 250 on nationwide radio.

Says Hans-Georg Baum, RCA managing director: "Lanza, recordings have been steady catalog items for years but with the recent revival of some of his films on television we think this compilation has great potential."

"This is previously unreleased product taken from his movies and remastered and the technical quality is excellent."

Another television boost for RCA is the 14-week series "Berlin, Alexanderplatz," directed by Werner Fassbinder, for which RCA has the soundtrack, scored by award-winning composer Peer Raben.

Also generating good sales for the company are new releases by Al Stewart and David Bowie. "But," says Baum, "our best-selling artist is still Elvis Presley."

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# Royalty Reserve Hold Time Cut To 9 Mos.

• *Continued from page 1*

requires the Register of Copyright to determine a point in time when, for accounting purposes, a record will be considered "permanently distributed."

Convinced that the bulk of records are sold within months of release, the Copyright Office has abbreviated the time period for holding reserves from one year to nine months after shipment.

Recording Industry Assn. of America attorneys, worried about overpayments, are unhappy with the nine-month cutoff while National Music Publishers Assn. counsel Peter Felcher calls the change "some advancement toward making the situation more equitable."

In an effort to streamline accounting procedures, the Copyright Office has abandoned its interim requirement for tracking record shipments as impractical. The FOFI method of accounting audited by a CPA in accordance with generally accepted accounting principles will replace tracking.

FOFI "most closely conforms to Congressional intent, will result in

full payments to copyright owners, but will minimize the likelihood of overpayments," states the new regulations. The RIAA endorsed FOFI

in its comments to the Copyright Office; NMPA backed the last-out-first-in LOFI process.

While final, these regulations

should be considered "experimental and subject to reconsideration in the light of experience," Register of Copyrights David Ladd points out.

After a year or so of experience with the new system, some revision could be considered, adds Copyright Office counsel David Leibowitz.

## Walden Arising

• *Continued from page 14*

into the company, and we're looking at a February release," he comments.

He expects to sign four to five acts in the first 18 months, aiming for base LP sales in the 250,000 to 300,000 range for each act's release.

Walden reveals the company will stay headquartered in Macon "at least another year." Some sources indicate he has thought seriously about moving the company to Atlanta.

"I'll be spending more time in Nashville, too," Walden says, noting he plans more country projects, and will keep an eye on Nashville's fast-expanding pop music scene.

Negotiations on distribution will be taking place over the "next several weeks," claims Walden.

## Bataan-Salsoul Suit

• *Continued from page 29*

duction from the wholesale price of disks and a 24% deduction from tape wholesale prices.

The suit alleges that the label also allowed itself a 60-day "cure period" in the event Bataan served notice for a breach of payment, and "conceivably" reserved the right to retain royalties "indefinitely" if Bataan obtained a default notice.

Bataan says the label also granted itself power of attorney for him if he failed to execute certain documents in relation to copyrights, for which the label owned a 50% interest. The suit claims this was a "flagrant conflict of interest."

Furthermore, despite an alleged provision calling for Bataan's approval of foreign publishing deals, the suit claims that Salsoul or its publishing wing, Lucky Three Music, never sought his approval although it collected royalties on advances from such subpublishing deals, which also were dependent on complete recoupment of advances before Bataan got his share of any royalties.

"Although plaintiff's recorded performances have sold hundreds of thousands of records earning substantial copyright royalties, plaintiff has not received one cent of the advances or royalties from either the defendant or its licensees," the suit claims.



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Billboard TOP LPs & TAPE

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Main chart table with 3 columns of data: 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. Includes entries for Kenny Rogers, Barbra Streisand, Stevie Wonder, etc.

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\* Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● 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.)







# HOT HOT HOT



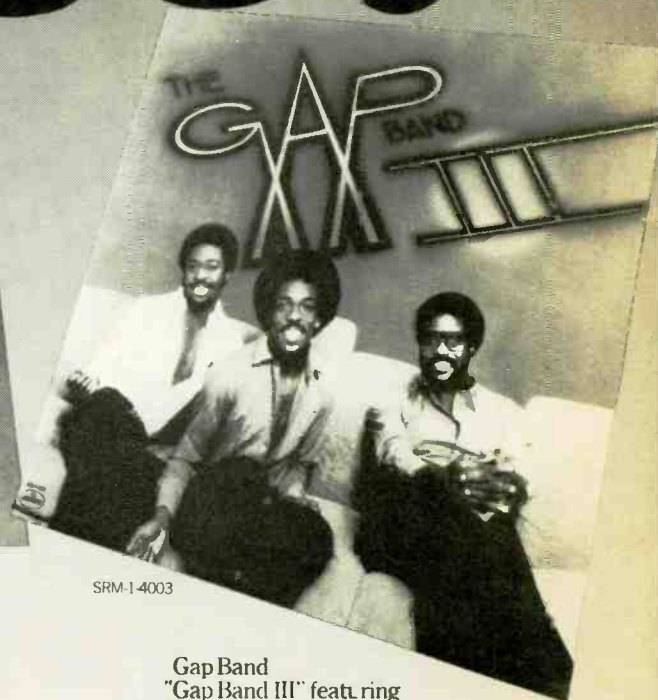
SRM-1-3844

Bar-Kays  
"As One" featuring  
"Boogie Body Land" 76088



SRM-1-4002

Con Funk Shun  
"Touch" featuring  
"Too Tight" 76089



SRM-1-4003

Gap Band  
"Gap Band III" feat. ring  
"Burn Rubber  
(Why You Wanna Hurt Me)" 76091

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