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A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Nov. 8, 1980 • \$3 (U.S.)

WCI Cos. Drop Indie Promo Reps

Managers Uniting To Combat Ills

By ROMAN KOZAK

NEW YORK—Managers of some of the biggest acts in the business have formed the Managers Roundtable, a new industry group to combat home taping and other major industry ills.

"We want to be involved in record company and publishers' decisions about what to do about blank tape," says David Krebs. "We want our input there. It seems logical that artists should have representation in all these issues," continues Krebs, who with partner Steve Leber have been the prime movers in forming this organization.

Leber & Krebs manage Aerosmith, Ted Nugent, AC/DC, Rex Smith, and other acts. Charter members of the managers' group include Ken Adamany (managing Cheap Trick), Bill Aucovin (Kiss), John Baruck (REO Speedwagon), Ray Daniels (Rush), Bill Graham (Santana and Eddie Money), Bud Carr

(Continued on page 49)

Other Majors To Follow?

By JEAN WILLIAMS

LOS ANGELES—Warner Communications' Warner Bros., Elektra and Atlantic labels are the first major companies to drop their independent promotion representatives (about 30 persons), citing escalating costs as the reason. At the same time, the companies will beef up their local staff promotion representation.

The three firms collectively will reportedly realize as much as \$3 to \$6 million a year in savings by dropping their outside promotion help.

Industry insiders say CBS and other majors are also considering following the Warner Communications labels.

Although the axe didn't begin to fall until two weeks ago, with the individual labels notifying the freelance promotion persons, the labels have been discussing this move for more than three months.

Warners, Elektra and Atlantic, along with other major labels, basically use the same independent promotion reps around the country on priority projects.

(Continued on page 49)

Full-Priced Pickwick Classic Line

By IS HOROWITZ

NEW YORK—Pickwick Records will step up its commitment to classics with the launch of a full-price label in January and a move into digital.

The carefully crafted plan, as conceived, will add substantially to the classical product pool merchandised through independent distributors, an area hit recently by the defection of London Records, and its absorption into the PolyGram distribution orbit.

Pickwick's new classical label will be called Pro Arte, and together with the firm's mid price Quintessence line, will be administered by International Arts, an umbrella entity set up for the purpose.

Current plans call for an active catalog of as many as 650 titles in the next five years, of which up to 450 are expected to carry the Pro Arte logo and list at front line prices, says Don Johnson, vice president and general manager

(Continued on page 36)

Pickwick Splits Retail & Wholesale

By JOHN SIPPEL

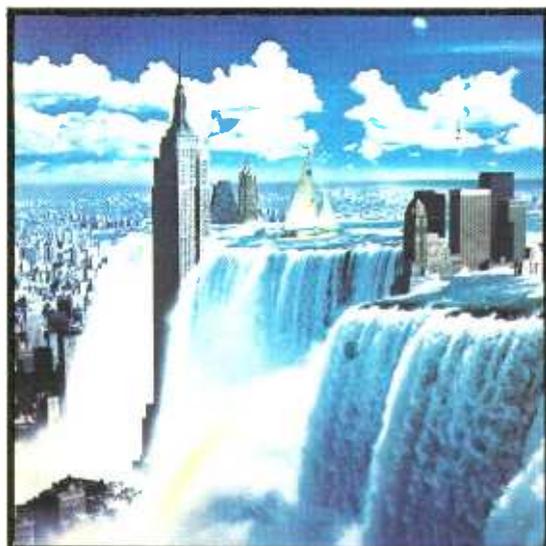
This is the first of two articles detailing the corporate reorganization of Pickwick International.

PHOENIX—Pickwick International is completely separating its retail and wholesale divisions to provide the autonomy essential for each of the giant divisions to grow at its fullest potential.

The 473 retail store chain, expected to grow to 500 within six months, and the wholesale wing, which includes independent distribution and rackjobbing, represent the world's largest industry entities in each of these two classifications.

The cleavage between retail and wholesale is occasioned by the rapid growth of both divisions, explains Jack Eugster, executive vice president and general manager of retail, here during a na-

(Continued on page 65)



When you've got it, you play it. The CLIMAX BLUES BAND flaunt their superior firepower and irresistible songwriting as never before on their latest LP, FLYING THE FLAG (BSK 3493). Listen to Climax assert themselves and you won't be bashful about what you hear. It's hot! FLYING THE FLAG features the single, "Gotta Have More Love" (WBS 49605). Produced by John Ryan for Chicago Kid Productions. On Warner Bros. records & tapes. (Advertisement)

IFPI: Antipiracy's Progress

NEW YORK—At least 30 million illicit records and tapes were sold in Europe last year, tallies completed by national chapters of the International Federation of Producers of Phonograms & Videograms indicate.

Yet a good part of this industry drain, as a practical matter, is becoming an expected cost of doing business, with antipiracy efforts concentrated on holding down illegal product sales to 5% or less of total volume.

Most of the Common Market countries are currently able to keep the cumulative level of counterfeit, bootleg and plain, old-fashioned pirate product within these limits at the cost of constant vigilance and enforcement, says Da-

(Continued on page 53)

Mexico Plans Sales Chart

By MARV FISHER & TONY MORENO

MEXICO CITY—Two of the leading associations in the Mexican music industry are collaborating in an effort to develop an official industry sales chart.

The joint plan is being formulated by the local record manufacturers' body, AMPROFON, and the music publishers' group, EMMAC.

Both organizations have recognized a critical need for a new, sophisticated research system to provide reliable, extensive sales trend data for monitoring the industry's current retail volume of \$330 million per year in a still-booming marketplace.

(Continued on page 53)



Air Supply's sensational sound has propelled them to the most exciting breakthrough of the year. "Every Woman In The World" (AS 0564) is the third smash single from the gold-plus album *Lost In Love* (AL 9530), which also features the million-selling hits "Lost In Love" and "All Out Of Love." Air Supply: The pop sound of 1980. On Arista Records and Tapes. (Advertisement)

(Advertisement)



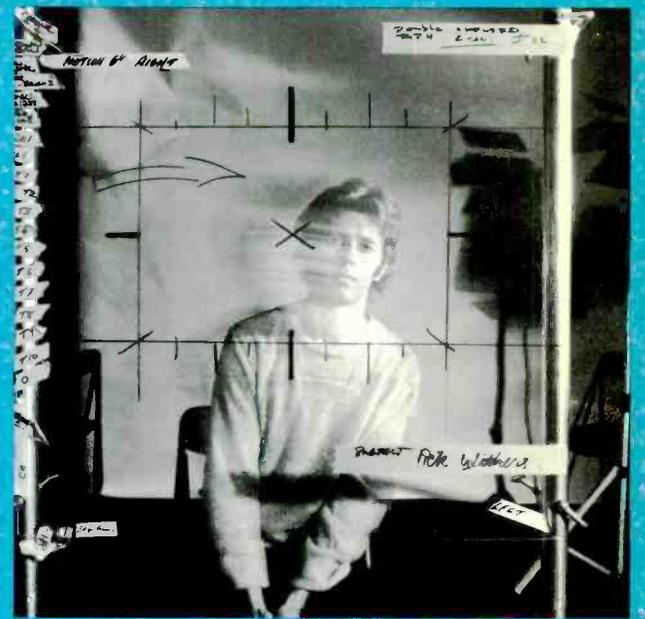
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ARISTA

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Produced by Jimmie Iovine and Mark Kropfler
Engineered by Shelly Yakus
Damage Management Limited
On Warner Bros. Records & Tapes BSK 3480
Booking Agency: ATI
By arrangement with Phonogram Ltd.

Dire Straits National Tour:

- Oct. 22 Commodore Ballroom, Vancouver, B.C.
- Oct. 23 Showbox, Seattle
- Oct. 24 Portland State University, Oregon
- Oct. 26-27 Old Waldorf, San Francisco
- Oct. 28-29 Roxy, Los Angeles
- Nov. 2 Agora, Dallas
- Nov. 3 Armadillo World Headquarters, Austin
- Nov. 4 Agora, Houston
- Nov. 5 Saenger Theatre, New Orleans
- Nov. 6 Louisiana State University, Baton Rouge
- Nov. 7 Brother's Music Hall, Birmingham, Alabama
- Nov. 8 Agora, Atlanta
- Nov. 9 Exit Inn, Nashville
- Nov. 11 The Bayou, Washington, D.C.
- Nov. 12 Emerald City, Cherry Hill, N.J.
- Nov. 13 Stage West, Hartford, Conn.
- Nov. 14 Beacon Theatre, New York City
- Nov. 16 Berklee Performance Center, Boston
- Nov. 18 Agora, Cleveland
- Nov. 19 Royal Oaks Theatre, Royal Oak, Mich.
- Nov. 20-21 Park West, Chicago
- Nov. 23 Otobetobi, Toronto, Ontario



Tribunal Hears NMPA's Rebuttal To RIAA

Economist Sees 'Lag' In Rate Proposal

By JEAN CALLAHAN

WASHINGTON—Recording Industry Assn. of America's proposal for a mechanical royalty rate acknowledges the principal of tying the rate to inflation but frustrates the practice, economist Robert Nathan told the Copyright Royalty Tribunal Tuesday (28) in rebuttal as the mechanical rate-setting proceedings approached completion.

RIAA's proposal creates "a persistent lag" of mechanical royalties behind record prices. National Music Publishers Assn. witness Nathan said. While some of the inequities in

the plan might be resolved if the rate were raised this year and adjusted annually with the Consumer Price Index. "only a percentage mechanical royalty will truly solve the problem," Nathan insisted.

RIAA's proposal, introduced Oct. 13, suggests that the current rate be maintained with automatic adjustments based on the list price of records to be made in 1982 and 1985.

The Tribunal has a mandate from Congress to set a mechanical rate by the end of this calendar year.

Tribunal Chairman Mary Lou Burg asked Nathan whether a 6% or 8% of list priced mechanical would keep up with current double digit inflation. Nathan replied that "at bottom it will keep up with price increases."

Testifying Monday (27), Harry

Fox Agency president Al Berman told the Tribunal the RIAA's plan is faulty because it makes the adjusted royalty rate applicable only to records released after the date of the adjustment.

"This is unfair," Berman said. "Because of that clause a record released three weeks before the new rate goes into effect that might ultimately sell three million records

would have to take the old rate even though millions of records were manufactured and distributed after the date of the increase."

Also testifying Monday, composer George Weiss, author of "Wheel Of Fortune" and "Lullaby Of Birdland" complained that the RIAA's proposal would do nothing to help songwriters whose compositions are part of a catalog and would continue to be paid royalties at the 2 1/2 cents rate.

Before adjourning Tuesday, the Tribunal accepted NMPA attorney Morris Abram's request for an extension of time to submit findings of fact and conclusion. The filings are now due Nov. 17, and closing arguments will be heard Nov. 19.

LASERDISK DROPS PRICE

By GEORGE KOPP

NEW YORK — U.S. Pioneer, whose Laserdisk optical videodisk player just moved into stores here, will introduce a lower-priced version next year, says executive vice president Ken Kai.

Next year will also see Laserdisk's Japan introduction.

Pioneer has no plans to enter the VCR business, and Kai maintains that the disk will "knock out the VCR in three years."

"VCR owners make up just 2% of the market," says Kai. "That's nothing. The disk will easily dominate."

The second generation Laserdisk will offer fewer features than the present model which carries a suggested list price of \$749. The current model offers slow motion, fast forward, scan, random access and

(Continued on page 47)



Billboard photo by Wren

SAM'S ANNIVERSARY—Al Bergamo, president of MCA Distributing gives Sam Passamano, Sr., executive vice president, a big smooch during a party MCA threw for him in honor of Passamano's 30th anniversary in the music

business covering both MCA and Decca. More than 80 of Passamano's fans from MCA Records and Distributing helped celebrate the event on the backlot of Universal Studios.

Thurmond, Hatch Ponder Price-Fixing Case

WASHINGTON—Senators Strom Thurmond (R-S.C.) and Orrin Hatch (R-Utah) want to know why the Justice Dept. dropped its investigation of price-fixing in the record industry early this year.

In May 1979, after a four-year examination of industry practices by Justice's L.A. field office that included the convening of a grand jury for two years, Barbara Reeves, chief of the L.A. field office, recommended that criminal indictments be brought.

When the Washington headquarters overruled that request, Reeves asked for civil prosecution which was also declined by Washington. Sanford Litvak, head of the Justice Dept.'s antitrust department reviewed the entire case and ordered the matter closed March 8, 1980.

Acting in their oversight roles as members of the Senate Judiciary Committee's antitrust and monopoly subcommittee, the two Republican Senators wanted to know whether political influence was brought to bear in this case.

Two White House meetings attended by record company executives in 1978 and Carter campaign contributions made by industry leaders could be construed as possible influence, according to Senate staffers.

Hatch aide Kim Pearson says senators are concerned that a four-year Justice Dept. investigation bore no

fruit when "a lot of resources must have been spent flying lawyers all over the country to interview witnesses who were given special immunity for grand jury testimony."

Thurman aide Eric Hultman explains that the inquiry is part of a continuing investigation of "how the Justice Dept. exercises its prosecutorial responsibilities," an investigation that includes examination of the Vesco and Billygate cases. "We want to know, is it just circumstance that these cases are being dropped or is there political influence?" asks Hultman.

According to Hultman, the record industry investigation and its han-

dling by Justice was brought to his attention in September by Dennis Eisman, a Philadelphia attorney who released Freedom of Information Act documents he had obtained to Senators Thurman and Hatch.

The Senators now hope to obtain copies of the letters sent by the L.A. field office to Washington, requesting indictments and civil prosecution and the responses of the Justice Dept. to these letters. That correspondence is exempt from the Freedom of Information Act and can only be released by Congressional request.

"If we're dissatisfied with Justice's response to our request, we'll push

for hearings," Kim Pearson says, adding that hearings are unlikely to be held before January when the next session of Congress begins.

Sen. Howard Metzenbaum (D-Ohio), chairman of the antitrust monopoly subcommittee, or Sen. Edward Kennedy (D-Mass.), chairman of the judiciary committee, would have to call the hearings.

Justice Dept. spokesman Mark Sheehan claims that it is not unusual for Justice to overrule the recommendations of its field offices. "We have anywhere from 50 to 100 grand juries and several hundred civil investigations going on at any one

(Continued on page 19)

Stewart Named April/Blackwood Head

By IRV LICHMAN

NEW YORK—Mike Stewart will operate under a "three to five year plan" to broaden the scope of April/Blackwood Music, the music publishing arm of CBS.

The first to be named president of the division, the veteran music pub-

lisher will be responsible for coordinating all aspects of the CBS Records Group's music publishing activities on a worldwide basis, including CBS Songs International.

He reports directly to Dick Asher, deputy president and chief oper-

ating officer of the CBS Records Group. He assumes his post Nov. 17, following a three year tenure as founder and president of Interworld Music Group Inc.

Stewart, who'll be based in Los Angeles while April/Blackwood and CBS Songs maintains a New York base, says he's been assured of "no impediments to growth" by Asher and Walter Yetnikoff, president of the CBS Records Group.

"I've got freedom and support to build a major publishing entity."

(Continued on page 31)

Filipino Vocalist Freddie Aguilar Goes Worldwide

By ELIOT TIEGEL

LOS ANGELES—Freddie Aguilar, the Filipino vocalist who has tasted financial success in Germany and Italy, has recorded his first LP here for international exploitation by RCA.

The project, completed last week, marks the second time the 27-year-old singer/composer has recorded in the U.S. One year ago he cut an LP which EMI released in Italy and RCA in Germany.

Now the emphasis is on a major global push, with top American musicians being used, arranger Erich Bulling doing all the charts and Bobby Hart and Marcia Waldorf doing the English lyrics.

Of the 12 tracks Aguilar wrote nine. All 12 tunes were also recorded in Tagalog, the Philippine language and two songs were also recorded in Spanish.

The Philippine language version is aimed at the Filipino workers who are scattered all over the world, Aguilar explains. The Spanish tracks, "Anak" and "Todo Es Tu," will enable RCA to promote the performer in South America, explains Christian de Walden, the LP's co-producer along with Carlo Nasi.

A single, "Rings Around The Moon," is being culled from the LP which has the working title of "Everything Changes" and is slated for

(Continued on page 56)

Billboard (ISSN 0006-2510) Vol. 92 No. 45 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (212) 764-7376.

Stigwood Countersues Bee Gees

Libel And Extortion Are Among Counterclaim Charges

By RICHARD M. NUSSER

NEW YORK—Robert Stigwood has replied to the Bee Gees' suit charging him with fraud and conflict of interest by filing a counterclaim in state Supreme Court here charging them with libel, extortion, breach of contract and corporate defamation.

Stigwood also wants an injunction preventing the group from seeking new management, and asks that the suit be tried according to English law. It also asks more than \$300 million in damages and other claims.

In what is shaping up to be one of the most bitter, personalized disputes in the annals of music industry litigation, Stigwood alleges that the Bee Gees' suit was never intended as a bona fide attempt to adjudicate contractual differences, but is rather a strategic ploy designed by the Bee Gees' lawyer to "bludgeon" Stigwood "into more extra-contractual concessions by disseminating false accusations to the worldwide press."

The suit charges that "at least two" of the Gibb brothers have conceded that claim in conversation with Stigwood.

"Plaintiffs' publication of the false allegations in the unverified complaint is a flagrant abuse of the judicial process," the Stigwood brief alleges. "It is a shameful effort at blackmail by legal pleading, and constitutes actionable misconduct under the laws of the State of New York and elsewhere."

The suit alleges that the Bee Gees authorized their attorney to commence this action after having been advised that they could not win, on the merits, a litigation seeking to terminate or rescind their contracts with Robert Stigwood, "and implies that the real reason was to bring pressure on Stigwood through the widespread media coverage the group knew the suit would engender."

In a related affidavit filed by Rob-

ert Stigwood Organization president Fred Gershon, himself an attorney, the Stigwood suit says that the Bee Gees' action is intended "as a bargaining chip in the latest round of contractual sparring between the Gibbs and certain of the defendants" via a "calculated, publicity campaign."

Stigwood asks the court to dismiss

the suit, in any event, on the grounds that an English court is the appropriate venue for the airing of the Bee Gees' claims, since existing contracts between the parties were negotiated in England, and the contracts themselves stipulate that "English Courts will adjudicate" any disputes that arise.

(Continued on page 68)



BEAT CRAZY—Marko Babineau, A&M national AOR director has ensconced himself in his office and plans to stay holed up until "all of America" is playing Joe Jackson's new "Beat Crazy" LP. An all-night line (213-469-4167) has been put into his office for interviews, moral support, additional radio adds and any additional chatter.

Executive Turntable

Record Companies

Cecil Holmes, an original partner and senior vice president of Casablanca Records in Los Angeles has left to pursue personal projects. He was instrumental in developing the careers of Donna Summer, Parliament, Cameo and others. . . . **Mel Fuhrman** is upped to East Coast operations general manager for Elektra/Asylum Records in New York. Most recently, he helmed the sales and



Holmes

promotion operations for Roulette and its associated companies and labels. . . . **Brendan Bourke** takes over East Coast manager of a&r for Chrysalis Records in New York. He has been with the label for the past 3½ years as merchandising manager. . . . Also at Chrysalis, **Gary Marks** moves up from sales production clerk to merchandising coordinator in Los Angeles. . . . **Don Schmitzerle** joins



Fuhrman

Bearsville Records in New York as vice president. He comes from Capricorn Records where he was vice president and general manager for more than four years. . . . **Bonnie McCourt** is now publicity coordinator for the East Coast for Epic, Portrait, Associated Labels in New York. She has worked in the publicity department since 1978. . . . **Grace Patti** is upped to publicity and promotion head for Deutsche Grammophon and Arch-



Bourke

iv Produktion Records in New York. She has worked for PolyGram Classics, Inc. and its forerunners since 1975. . . . Two new singles specialists for WEA in Dallas and Chicago, respectively, are **Cita Padilla** and **Tony Camardo**. Padilla joined WEA in March 1979 in the accounts payable department and Camardo joined in 1978 as a member of the warehouse staff and moved to become a sales representative. . . . **Dave Palacio** is upped



Marks

to financial planning and analysis director at Capitol Records in Los Angeles. He has held various positions in the department since 1972 such as manager of banking and insurance and, most recently, financial planning manager. Also at Capitol, **Linda Becker** is upped to publisher and artist accounting manager. She was publisher accounting manager. . . . **Woodrow**



Stewart

"**Bart**" **Bartholomew**, warehouse supervisor of Capitol's Bethlehem Distribution Center, is upped to Eastern traffic manager of Capitol. He performs these new duties in conjunction with his current responsibilities of warehouse supervisor at Bethlehem, Pa. . . . **Elissa Hazel** becomes product manager for Baby O Records in New York. She was at RPM Associates handling retail and disco promotion. . . . **Dee Joseph** moves up from vice president



Horowitz

to executive vice president of Prism Records in New York. Also, **Joey Bonner**, who joined Prism in July of this year, is now r&b promotion vice president.

Marketing

In the Pickwick revamping whereby retail and wholesale have been separated as divisions, the following organizational flow chart has been established: **Jack**



Becker

Eugster, who recently joined the Minneapolis-based firm from the Gap Stores where he was executive vice president, has been named executive vice president and general manager of retail. Reporting directly to him are: **Fred Traub**, vice president of audio software merchandising; **Tom Worthen**, retail services senior vice president which includes real estate development; **Jeff Lynn**, operations senior vice president; **Keith Ben-**



Schudson

son, division controller and **Bob Miles**, Sam Goody executive vice president. Supporting the vice presidential echelon in Pickwick retail are: **Chris Wise**, advertising and sales promotion director; **Tom Saylor**, division merchandising manager of electronics which includes video software and **Duane Halter**, division merchandising manager for accessories. In another move upward, **Stan**



Henry

Denne is elevated from director of stores to vice president of stores and **Frank Vinopal** has been named personnel and administration director.



King

Publishing

Mike Stewart now is president of April/Blackwood Music Publishing—a division of CBS Records—in New York. Prior to this, he founded and was president of Interworld Music Group. . . . **Bob Cutarella** is promoted

to director of talent acquisition for Chappell Music in New York. He was a professional manager. . . . **William H. Rayborn** is appointed music services director for MSI Press in Irving, Tex. He was director of music publications for Tempo Music Publications and national director of record promotion for Word.

Related Fields

Norman Horowitz, former head of Columbia Pictures Television, now heads the latest PolyGram Group company, PolyGram Television in Los Angeles.

. . . **Robert H. Becker**, **Hod David Schudson** and **Ron Henry** are partners in the new Plain Great Entertainment Corp. in Los Angeles, a record production, talent management, music publishing, motion picture and television firm. Becker, board chairman of the Great Plains Corp. in Wichita, Kan., which deals in real estate, oil, gas and cable television, is president. Schudson, a composer, songwriter, orchestrator conductor and producer, heads the music and creative entities of the new firm. Henry, who will oversee the management division including all artists and writers, was general manager of Shelter Records and has operated his own talent management firm. . . . **Daniel Schwarzbaum** joins the Sony Corp.'s product communications group to write and produce support material for the Video Products division in New York. He was print communications manager at Sankyo Seiki.

(Continued on page 70)

NOVEMBER 8, 1980 BILLBOARD

JOINS GROUP

Malamud Should Effect SPARS-Industry Links

By JIM McCULLAUGH

NEW YORK—The addition of Jules Malamud to the one-year old Society of Professional Audio Recording Studios is expected to open more industry links between that trade group and the overall music industry.

A special board of directors meeting Friday (31) by SPARS and Malamud was to have formalized the exact nature of the relationship, expected to be either an executive director or consultant role.

Malamud, a well-known music industry figure, was the founder and 17-year executive director of the National Assn. of Recording Merchandisers as well as a major influence in the creation of the Black Music Assn. along with Kenny Gamble.

Concurrent with the Malamud association is SPARS' intent, according to newly elected president Murray Allen, president of Chicago's Universal Recording Corp., to greatly expand its membership and scope.

Membership now consists of 37 of the U.S. major recording studio operations. Criticism of the group exists because of what's perceived in some quarters as elitism. The \$2,000 annual dues also excludes many smaller operations.

Now Allen indicates SPARS will have associate and affiliate members in addition to a three-tiered dues structure.

SPARS, Allen further indicates, wants to broaden the scope of its activities for members.

The group was here sponsoring a day long series of seminars on the recording studio industry Thursday (30), one day before the beginning of the four-day Audio Engineering Society convention.

More seminars and other activities will also become part of the SPARS 1981 blueprint.

According to Allen the recording studio business, as is the entire record business, is at a critical economic juncture, compounded by what he terms a "communications gap" between various segments of the industry.

Supporting that view is Chris Stone, Record Plant, Los Angeles, president, who predicted during the SPARS "Studio Marketing Techniques" session that "recording studios have to diversify or die." Diversification, Stone and other panelists indicated, includes remote work, film/video work and commercial/industrial work. The music record-

(Continued on page 19)

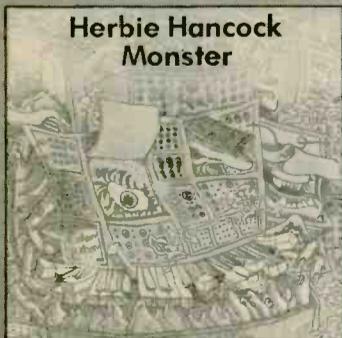
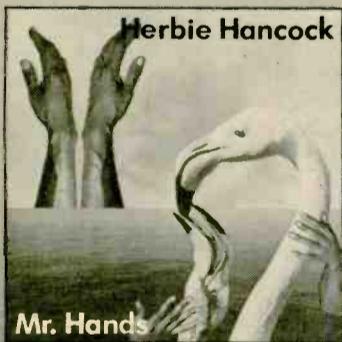
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Herbie Hancock is "Mr. Hands."

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"Mr. Hands." A classic instrumental recording of new Hancock compositions. Produced by Herbie and David Rubinson and Friends, he joins hands with other superb innovators: Jaco Pastorius, Tony Williams, Ndugu, Bennie Maupin, Sheila Escovedo and more.



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Give the gift of music.



WEA Revises Its 8-Tracks Return Policy

LOS ANGELES—WEA has revised its 8-track returns policy so that dealers who sell the most earn increased credit while those who return shipments will be faced with stiffer return charges.

The relationship between returns credits and charges remains the same though the impact is doubled. In a letter dated Oct. 24, WEA informs that returns credits for retailers is now 1.8% and for wholesalers it's 2.2%. "In the event a customer is actively involved in the role of wholesaler and retailer," continues the letter, "the above percentages will apply to the percent of involvement in each category."

An example is given of a retailer who purchases \$100,000 worth of 8-tracks and returns \$14,000 worth. His returns credit is now \$1,800 while the charge is \$1,400. The credit to that account would be \$400.

A similar account with gross 8-track purchases of \$100,000 which had returns of \$22,000 would be billed \$400.

This policy went into effect Monday (27) though WEA claims it has not changed its attitude on 8-track tape. "This revision in no way is an indication of our withdrawal from the 8-track marketplace," says the letter signed by various regional branch managers.



GRAND OPENING—Shoppers select their goodies at Turtle Records new Rome, Ga., store, the 16th in the chain which is headquartered in Atlanta.

Jukebox Operators Hear Tribunal Update

By ALAN PENCHANSKY

CHICAGO—Jukebox operators were brought up-to-date here over the weekend on efforts by their trade association to strike down the Copyright Royalty Tribunal's location listing requirement.

The group has been rebuffed in

U.S. District Court and U.S. Appeals Court in the case, and recently instructed its legal counsel to bring its petition before the U.S. Supreme Court.

Operators attending the annual International Expo of the Amusement and Music Operators Assn., Friday through Sunday (31-2) heard an update on the legal battle from attorney Nicholas E. Allen.

The trade association contends that the ruling, requiring operators to divulge business locations, is a violation of business privacy and could leak information to competitors. The requirement is supported by copyright interests as an enforcement measure.

Operators also have been continuing efforts to limit the size of the in-

crease in the copyright fee, scheduled to take effect in 1981. This was also part of Allen's Saturday (1) presentation, part of the group's annual business meeting.

Also scheduled was a seminar Friday on the U.S. economic outlook and grass roots political lobbying.

The expo, held at the Conrad Hilton hotel, was preceded by a day of state operator association meetings Thursday (30).

According to the association, the expo will move to Las Vegas and New Orleans in 1982 and 1983, respectively. It will be held at the Hilton here once again next year, however.

This year's traditional closing night banquet was scheduled to highlight performers Tommy Willis and the Ted Weems Orchestra, Gene Watson and Freddie Hart.

Approximately 95% of exhibitors are pinball, video games and other amusement game suppliers and vendors of related products. There is no record label participation as occurred in former years.

Jukebox exhibitors include Loewen-America, Inc., Rock-Ola Manufacturing Corp., and Rowe International, Inc. Stern Electronics, a Chicago company which acquired the bankrupt Seeburg Corp. this year, was exhibiting the jukebox line for the first time.

According to the operators association, the 1980 show's exhibitor total topped all previous annual records.

Independents Tackling Alfa's U.S. Distribution

LOS ANGELES—Newly formed Alfa Records will go with independent distributors in the U.S. International licensees have not yet been named.

Notes president Bob Fead: "The opportunities for a new record company to establish a strong identity of its own are far greater through independent distribution in our estimation."

Pete Jones, the label's marketing vice president is working on establishing the distribution network which thus far includes: Malvern (New York); Schwartz Bros. (Washington, D.C.); All South (New Orleans); Big State (Dallas); Pickwick International (Arlington, Tex. and Minneapolis); Piks (Cleveland); Associated (Phoenix) and Western Merchandisers (Amarillo, Tex.).

The label has not yet signed with any company for manufacturing. Alfa's first releases are due in the first quarter of 1981.

Jim Schwartz, president of Schwartz Brothers, headquartered in Lenham, Md., notes that Alfa's move to independents "will prove to be a great asset to my company and to all independent distributors."

CBS had tried to link up with Alfa with a pressing and distribution deal. Fead, of course, had dealt with independents during his A&M days.

German Rate On Videogram Draws Closer

HAMBURG—Germany moves closer to the establishment of a mechanical royalty rate for videograms with the annual meeting Saturday (8) in Wuerzburg of the local group of the International Federation of Producers of Phonograms & Videograms.

This confab will see the formal modification of the German IFPI group's statutes to admit videogram producers. It will then allow the group to represent these producers in discussions with the German mechanical and copyright society, GEMA, to establish a mutually acceptable rate for videograms.

GEMA has hitherto declined to enter negotiations with the IFPI group on the grounds that it does not represent the country's videogram producers.

Dr. Norbert Thurow, managing director of the German IFPI body, says that more than 30 videogram producers are expected to join the Federation chapter.

"Once they are in membership," he says, "we shall be in a position to negotiate with GEMA as the representative body of videogram producers."

GEMA is demanding a mechanical royalty of 10% of the retail price, but there is universal agreement among videogram producers that this rate is too high. But Dr. Thurow declines to predict what the IFPI group would be seeking as an equitable rate.

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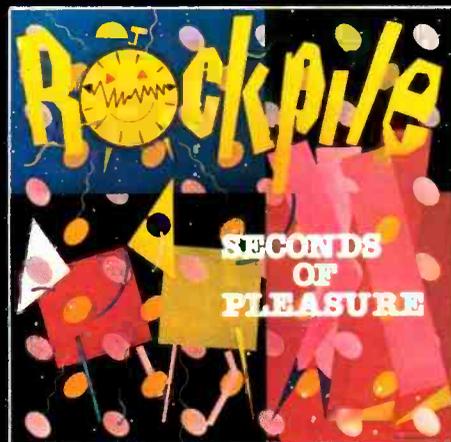
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11/19	Toronto, CN	12/5	Austin, TX
11/20	Syracuse, NY	12/6	Houston, TX
11/21	Albany, NY	12/9	Vancouver, B.C., CN
11/22	Boston, MA	12/10	Seattle, WA
11/25-27	New York City, NY	12/12	San Francisco, CA
11/28	Passaic, NJ	12/13-15	Los Angeles, CA



"Great group...pity about the label," Bob Krasnow, V.P. Talent Acquisition, Warner Bros.

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Johnnie Wilder Redefines Courage

Heatwave Founder Stays In Music Despite Paralysis

By JEAN WILLIAMS

LOS ANGELES — Despite his paralysis, Johnnie Wilder, 32, founder and lead singer with the group Heatwave, is as involved with the group and its music as ever.

An auto accident in Dayton in February 1979 left Wilder paralyzed from the neck down and following months of hospitalization and therapy he is confined to a wheelchair.

Wilder used his music as therapy while living in a rehabilitation center in Columbus, Ohio. As a result, he left the hospital with several tunes he penned of which three are included on Heatwave's upcoming Epic LP, "Candles."

While at the rehabilitation center he says it was suggested he learn to paint, and other like activities with his mouth. "They take you through a lot of things that you can no longer do with your hands," he says. "I told them painting with my mouth is not my thing and that I was into music."

"I asked for a separate room and had my musical equipment sent in. Billy Jones from the group (he plays keyboards) came in every other day and we practiced building my voice by singing."

Wilder explains that many persons in the music industry had given up on him. "They wrote me off. Even the doctors didn't think what I was trying to do would work."

"But there was a lot of concern particularly from the people at GTO. Dick Leahy, president of GTO (a London-based label pur-

chased by CBS) hung in there with us. I told him I was going to come through and record again and he believed me. The only thing that happened is the album is late."

The group ceased performing following Wilder's accident, but it plans to support the album with a tour probably early next year. Other group members are Keith Wilder, Johnnie's younger brother, Ernest "Bilbo" Berger, Roy Carter, William Jones, Derek Bramble and Calvin Duke.

Wilder, for the first time, will get producer's credits, coproducing "Candles" with James Guthrie, Rod Temperton, a former member of Heatwave, penned and arranged six tunes on the LP.

"We often helped with production on our albums," says Wilder, "but we were not producers, we were learning."

"By the time we were ready to record this album we felt we no longer needed an outside producer. We would have gone with another producer but we couldn't get whom we wanted," he says.

Wilder plans to tour with Heatwave. "I will be on the road at all times. Although I will not be able to stand and sing, I will be offstage at the mixing desk with my headset producing the show."

Wilder has a custom made wheelchair with a computer hookup that does about 30 different things. He notes there are only 20 such chairs in

the country, each customized to the individual's needs. His wheelchair is designed for musical equipment; he is having his stereo equipment designed to work from the chair. His tape recorder connects to the chair, he uses a console board from the chair and he even types from the computer hookup.

Wilder does all this by moving his chin in different directions to activate the controls.

A special flight case has been made for the wheelchair, and when traveling short distances, he moves about in a customized van.

Wilder plans to go to London prior to the group's concert tour to promote the LP. He suggests that Europe has always been a major market for Heatwave. The group lived in Europe 10 years, where it still maintains offices. Heatwave originated in West Germany.

The group also has an office in L.A. where Wilder Music is headquartered. Its publishing is handled worldwide by Geoff & Eddie Music which is administered by April-Blackwood.

Wilder had hired staff writers, "plus we take outside material," Chris Grigsby, Linda Phillips and Thomas Gillard are Wilder Music staffers.

ATCO DISTRIBUTING

Modern Desires Original Yet Commercial Products

By DOUG HALL

NEW YORK—Modern Records, underway with its first release, "Going Up," a recording debut from Joey Wilson, is out to carve a niche for itself "by signing original artists, who are not just part of a trend, but have commercial sensibilities."

That's the plan of Paul Fishkin and Danny Goldberg, who head up the new label, which is distributed by Atco Records.

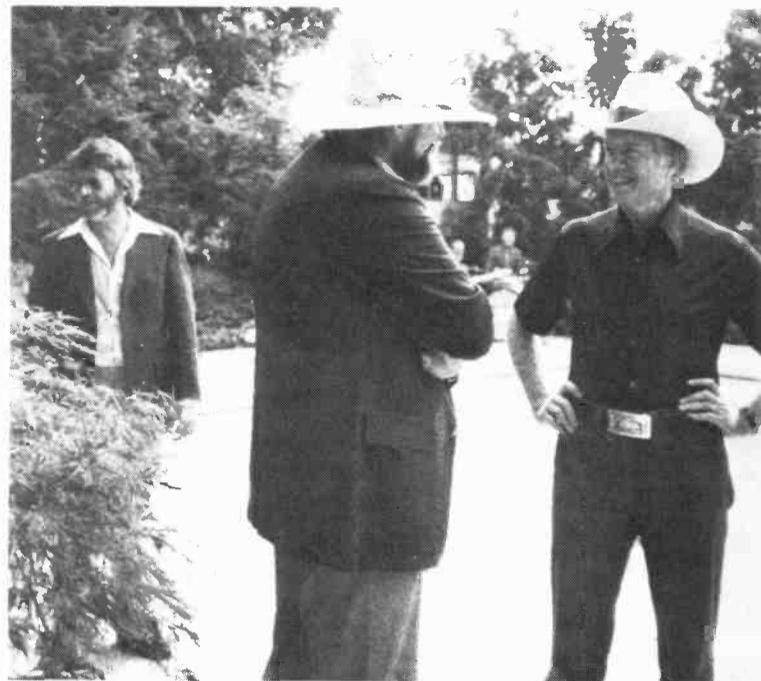
"We want to be what Asylum started out to be. We're different people and that was a different time (when Asylum was founded), but if we can connect with a few things, we expect to have a very special image," say the partners.

The debut album, "Going Up," features vocalist-guitarist Wilson, who wrote all the songs in the album. The album was produced by Jimmy Destri, keyboard player for Blondie. This is his first venture as an album producer.

The Wilson release will be followed by a January issue from Jah Malla, a unit composed of Jamaicans, who since they have settled in New York for the past seven year, "do reggae the American way," according to Goldberg. He says the album will be a "hybrid of reggae, contemporary pop and AOR." This album was produced by Michael Kamen, who did Pink Floyd's last album.

Fishkin and Goldberg also have Stevie Nicks waiting in the wings. Her album is being recorded now and may be released in March. It is being produced by Jimmy Iovine, who Goldberg describes as one of the hottest producers around. Iovine has to his credit albums by Tom Petty, Dire Straits and will soon be working on one by Meat Loaf.

Modern Records also plans to make its mark in soundtrack recordings. A deal is now being negotiated



COUNTRY BOYS—Charlie Daniels takes time out from his current tour to chat with a fan. The President and Mrs. Carter played hosts at a reception for Daniels and his family at the White House pool.

Tennessee Benefit

NASHVILLE—The first statewide benefit for the Tennessee Performing Arts Foundation takes place Monday (3) when pianist/composer Marvin Hamlisch headlines a concert with the Nashville Symphony.

The program, entitled "Applause '80," was put together to replace a scheduled concert with Joel Grey and Liza Minnelli.

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GUENTER HENSLER REVEALS

PolyGram Classics Sales Rise 30% Over Similar 1979 Period

By IRV LICHMAN

NEW YORK—Having largely solved the problems of organization and manpower, PolyGram Classics Inc. sales so far this year have outpaced the same period in 1979 by "more than 30%."

This includes, states Guenter Hensler, president of the company, adjustments for the sales of London Records before it entered the PolyGram fold last March.

"The main problem I encountered when I came to PolyGram here in February was to take two organizations—DG/Philips and London—and make them into one.

"I think at this point all fears are gone that we were going to paint London with the wide yellow brush of DG. Each label is working independently to establish its own image. But, on the other hand, we've centralized functions like marketing.

"You just can't afford to have separate sales for each label." The division has 15 classical specialists nationwide working all three lines.

The unit's sales momentum has apparently overcome a current ordering change among its accounts, Hensler notes. "There's a different pattern on initial orders as accounts attempt inventory reductions. But, if these orders are down a third, we're getting strong reorders with result-

ing problems of stores being out-of-stock on some product."

Hensler says that despite intentions to keep London Records rolling through independent distributors, he was forced to integrate sales through PolyGram Distribution within a month after taking over.

"We quickly saw there was no way to do it. There was a huge fill problem dealing with several thousand items in the London catalog available through 20 locations. Collections were also a problem."

Hensler claims that collections are of no real concern at this time, suggesting that there's "no way for classical accounts to get along without our product." Returns, too, partially reflected by more conservative ordering, are well below PolyGram Distribution Inc.'s 18% guidelines.

Although all three PolyGram Classics labels are now on the market with digital product, Hensler concedes he does not see "a huge difference" between analog and digital at this stage of the digital LP art. "It all boils down to taste: the artist, of course, the miking and the ambiance of the hall."

Hensler also chides CBS' recently introduced Mastersound digital series, which sells at a list of \$14.98 compared to \$10.98 for PolyGram's

digitals (\$1 more than regular releases). "How much of their superior sound is due to better pressings, something we've been supplying all along?"

While he has high hopes for the future Philips compact pure digital disks, Hensler adds. "We'll be happily selling analog recordings for a long time to come."

Pressing quality has always been a hallmark of DG/Philips/London product. In this regard, London's product earlier this year switched to pressings made in Holland, although the recordings continue to be mastered in England. Hensler attributes "fill problems" as justification for this move.

He says rumors that claimed that a PolyGram Corp. purchase of a pressing plant in the U.S. might lead to domestic pressings of PolyGram product as erroneous.

He says such talk referred to the pressing of midline product, which, indeed, is being done on this side of the Atlantic, but through CBS of Canada.

PolyGram was believed to have been close to a deal to purchase a leading U.S. presser, PRC, but the deal never materialized.

Hensler sees little reason to see a gain in U.S. classical sales above the current estimated 5% of market share. However, he desires further movement to provide more catalog on modern classical music.

"We can't be a museum forever. Such music has been constantly a money losing proposition. But, there are classical composers who do not write for reviewers but for the public. They're not compositions written from an Ivory Tower."

Hensler points out that some classical artists, most notably Luciano Pavarotti, are rare phenomena that do transcend classics and get a wider audience.

"Perhaps there's a way to do this with other artists in a way without aping Pavarotti."

Blair Earnings Take 33% Drop

NEW YORK—John Blair & Co. reports net earnings for the three months ended Sept. 30 of \$2.2 million. These earnings are down 33% from \$3.29 million for the third quarter in 1979.

Revenues for the third quarter are \$54.8 million, up 3% from \$53 million in the previous year's period.

For the nine months ended Sept. 30, net earnings were \$7.5 million of \$2.02 a share, down 15% from the \$8.9 million or \$2.39 a share earned in the first nine months of 1979. Revenues for the first nine months of 1980 were \$161.9 million, up 14% from \$141.6 million for the first nine months of 1979.

The earnings decline was attributed to the owned stations division. This division includes WHDH-AM/WCOZ-FM Boston plus three television stations. The company also is a sales rep for a number of television and radio stations, operates three commercial printing facilities and recently acquired Starfleet, a distributor of radio programming, primarily live rock concerts on special networks.

Market Quotations

As of closing, October 30, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
39	26	Altec Corp.	—	6	7/8	7/8	7/8	-1/16
36 1/2	27 1/4	ABC	6	840	30	29 1/2	29 1/2	— 3/8
34 1/4	14%	American Can	7	100	30%	30%	30%	Unch.
5	2%	Ampex	13	602	29%	29%	29%	— 1/4
55 1/2	42 1/2	Automatic Radio	—	9	3	2 1/2	2 1/2	— 1/4
37	27	CBS	7	286	48	47%	47%	— 3/4
8 1/4	4	Columbia Pictures	7	23	32 1/2	32 1/2	32 1/2	— 1/4
53 1/2	40 1/2	Craig Corp.	—	8	6	5 1/4	6	+ 1/4
12	7	Disney, Walt	10	429	42%	42 1/4	42%	Unch.
20%	11	Filmways, Inc.	—	85	8%	8	8%	+ 1/4
14%	7%	Gulf + Western	4	492	17%	17%	17%	— 1/4
13%	5%	Handyman	7	19	13	12 1/2	12 1/2	— 1/4
43%	25%	K-tel	8	221	14 1/4	13	13%	+ 1/4
57%	44%	Matsushita Electronics	11	25	44 1/4	44	44 1/4	+ 1 1/4
19%	10	MCA	9	501	51 1/4	50 1/2	50 1/2	— 1
62%	46 1/4	Memorex	—	80	15%	15	15	— 1/2
72	41%	3M	10	1057	56%	55 1/4	55 1/2	— 1
37	23 1/2	Motorola	12	1124	66 1/4	62	62	— 5 1/4
8%	4%	North American Philips	6	148	36%	35%	36%	+ 1/4
23	13%	Orrox Corp.	36	7	7%	7%	7%	— 1/4
31 1/2	18 1/2	Pioneer Electronics	13	—	—	—	18%	Unch.
16%	6	RCA	8	437	29%	28 1/4	28%	— 3/4
35 1/2	20%	Sony	13	3019	15	14 1/4	14%	+ 3/4
7	3	Storer Broadcasting	10	309	31 1/2	30%	30%	— 1/4
35%	25%	Superscope	—	46	4 1/4	4	4	— 1/4
20%	14%	Taft Broadcasting	9	13	29%	28%	29%	+ 3/4
39%	29%	Transamerica	5	449	18%	18	18	— 1/2
62%	34%	20th Century-Fox	6	26	36	36	36	— 1/4
		Warner Communications	13	370	59	57	57	— 1 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1%	2%	Integrity Ent.	—	—	2%	2%
Data Packaging	5	—	7%	8%	Koss Corp.	8	—	5%	5%
Electrosound	—	—	—	—	Kustom Elec.	—	—	1	1%
Group	11	—	6%	6%	M. Josephson	9	—	11%	12%
First Artists	—	—	—	—	Recoton	15	—	2 1/2	3
Prod.	14	—	3%	3%	Schwartz Bros.	—	—	1 1/2	2
					Cetron Corp.	11	—	1%	1 1/2

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

9 Month And 3rd Quarter Cox Income, Revenue Up

ATLANTA—Cox Broadcasting reports increases in revenues and income from continuing operations for both the third quarter and nine months ended Sept. 30.

Income from continuing operations for the 1980 third quarter was \$10.4 million or 77 cents a share, compared with \$9.6 million or 71 cents a share for the restated 1979 third quarter, a 9% increase.

Net income for the 1980 third quarter was \$11.2 million or 83 cents a share, compared with \$10.4 million or 77 cents a share in the same quarter a year ago, an 8% increase.

Per share amounts reflect the two-for-one stock split of record on June 30, after which there were 13.5 million shares outstanding.

Operating revenues for the 1980 July-September quarter totaled \$76.5 million, a 25% increase over the \$61.1 million for the restated 1979 third quarter.

For broadcasting operations the total revenue for the three months is \$37 million, up 15% from \$32.2 million a year ago. Operating income for this unit is \$12.6 million, up 9%

from \$11.5 million a year ago.

For the nine months ended Sept. 30 for the whole company, income from continuing operations increased 18% to \$33 million or \$2.45 a share, up from \$28 million or \$2.09 a share for the same period in 1979.

Operating revenues for the 1980 nine months total \$220.6 million, a 25% increase over \$176.4 million for the nine months in 1979.

For broadcasting operations for nine months the revenue is \$109.7 million, up 17% from \$93.6 million a year ago. Broadcast operating income for these nine months totals \$39.2 million, up 12% from \$34.9 million.

Cox owns and operates five television stations, five AM and seven FM outlets. These include WSB-AM-FM Atlanta; WHIO-AM-FM Dayton; WSOC-AM-FM Charlotte; WIOD-AM/WAIA-FM Miami; KFI-AM/KOST-FM Los Angeles; WLIF-FM Baltimore and WWSH-FM Philadelphia. This division also includes Schulke Radio productions, a radio format syndicator and radio and television rep firms.

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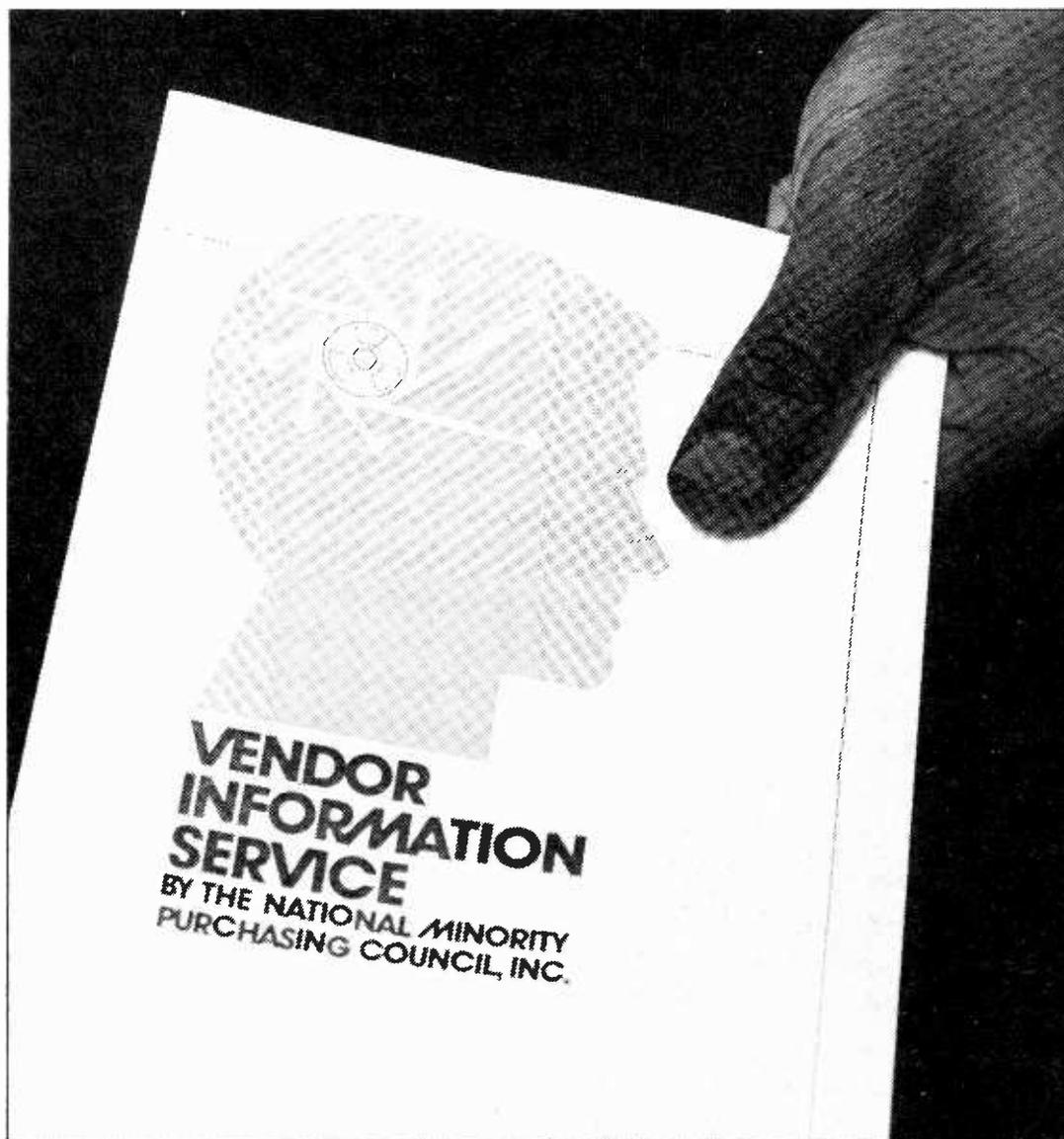
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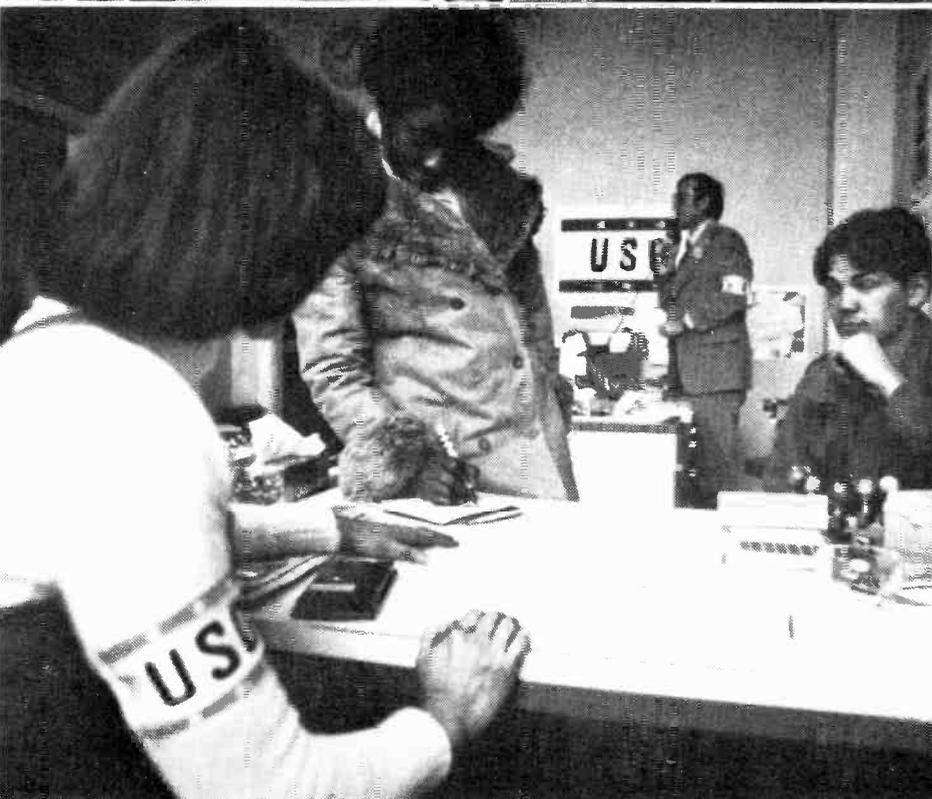
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'42nd Street' Prime Tickets Raised To \$50

NEW YORK—Ticket pricing for Broadway musicals has hit the once-unthinkable price of \$50 per ducat. At least that is what David Merrick is asking for, and fully expects to receive for "prime location" tickets to his hit musical "42nd Street."

Merrick recently upped most orchestra seats to the show from \$25 to \$35. He is seeking the \$15 surcharge on top of this because he reportedly feels that because of the unusually high demand for tickets to the show, the theatregoing public would not balk at the staggering price.

Merrick is also said to be asking for the \$50 top is an effort to balk scalpers who have been hawking tickets for up to \$100 each in some cases. For the same reason Merrick recently pulled sale of the tickets from all ticketron outlets, and is even reluctant to deal with traditional ticket brokers.

The show which opened to unanimously favorable reviews Aug. 25, has been generating, almost without effort, extraordinary press attention.

First it was the death of Gower Champion, director/choreographer, on the day of the show's opening, then came a dilemma with the lead female role when its main actress fell ill, and its stand-in actress opted to get out of the show and return to California to fight a custody battle for her daughter. The problem which has since been rectified, darkened the show for a couple of nights and created something of a cliff-hanger for Merrick.

Now with his new ticket-pricing policy, Merrick, who has long been regarded as something of a maverick in the Broadway theatre, is now being called rambunctious and other less complimentary names.

For the Record

LOS ANGELES—Toto's new album is being coproduced by Toto and Geoff Workman not Toto and Jeff Porcaro as was stated in last week's issue.



FIRST FIDDLE—Violinist Isaac Stern receives the Bronze Medallion, New York City's highest civic award, from Mayor Ed Koch, who cited Stern for his fight to save Carnegie Hall. CBS Records helped arrange the event at Gracie Mansion. Flanking the mayor and Stern are CBS Records Group deputy president Dick Asher and CBS Masterworks vice president Joe Dash.

BROADWAY REVIEW

'Tintypes' Cast, Production Transcend Quaint Material

NEW YORK—"Tintypes," the new Broadway musical at the John Golden Theatre, is a classic example of what clever staging, a stylish production, and a talented cast that bubbles with energy and enthusiasm, can do with modest, even quaint material.

The show which opened Oct. 22 is essentially a cabaret act expanded to conform with the broad and challenging parameters of the Broadway stage. In fact, it had its humble New York beginnings in the hallowed halls of Manhattan's St. Peter's Church.

"Tintypes" is a nostalgic piece of Americana chock full of songs and joyful dances. In fact, there are close to 50 songs in the two-hour presentation which looks with understanding at just about every facet of American life from the early immigrants, to the struggling blue collar worker, to the frustration of the neglected minorities, to the country's wealthy overloads.

It also tackles history... the invention of electricity, the development of the automobile, the Spanish/American war, the signing of the Panama Canal treaty and vaudeville.

The music taps the talents of a slew of noted American composers ranging from John Philip Sousa, Bert Williams and Victor Herbert, to Scott Joplin, George M. Cohan and Henry Blossom. The musical gems include, the patriotic "Stars & Stripes Forever," and "America The Beautiful," as well as, "Sometimes I Feel Like A Motherless Child," "I'll Take You Home Again Kathleen," "A Hot Time In The Old Town Tonight," "Shortin' Bread," and "Wabash Cannonball."

According to sources closely connected to the show, negotiations are underway with the record labels for a cast album, but progress is slowed by complex legalities in the revised copyright legislation. None of the music is original.

"Tintypes," is a small, unpretentious musical with a cast of just five people. Nonetheless it works, and much of its success can be attributed to the sincerity with which it has been produced, staged and acted. The package is presented lovingly, with humor, compassion, and a believable understanding of, and feeling for the human condition.

Helping to breathe life into the concept is the cast of Carolyn Mig-

(Continued on page 19)

HUM CREATED BY MUPPETS

LOS ANGELES—HUM Records is the newest business built around the Muppets of television and film fame. New label has been formed by Jim Henson with Milt Okun, veteran producer named vice president and general manager. Henson is president of the new company.

LPs will initially feature Muppet characters not associated with "Sesame Street" which has a license to use several of the Muppet characters. Future LPs will also feature non-Muppet performers.

Distribution is being arranged. The new company has also hooked up with Okun's Cherry Lane Music to administer copyrights for two Muppet publishing firms, Muppet Music (ASCAP) and Nice Noise (BMI). Cherry Lane will also print sheet music and songbooks featuring Muppet characters.

There are already four Muppet LPs in the stalls: "The Muppet Show Album" and the "Second Muppet Show Album" on Arista; the "Muppet Movie Album" on Atlantic and "John Denver And The Muppets: A Christmas Together" on RCA.

BROADWAY REVIEW

'Brigadoon' Remake Full Of Exuberance & Vitality

NEW YORK—The remake of Lerner & Loewe's "Brigadoon," which opened at the Majestic Theatre Oct. 16, is a joyous explosion of song and dance which bursts across the stage with exuberance and vitality.

A fairy tale story that has aged well with time (it was first produced in 1947), "Brigadoon" is further enhanced by the charming music of Alan Jay Lerner and Frederick Loewe, which includes such everlasting favorites as "Heather On The Hill," "Almost Like Being In Love" and the title tune.

The music, especially, is so winsome, that it is unfortunate that RCA Records, which has first refusal to the cast album, and which also holds the original monaural cast album, is vacillating on its decision to execute this option.

Loewe's music spans the spectrum of pretty ballads, robust drinking songs, and wispy, ephemeral, ballet-like tunes. Woven delicately, and with exquisite artistry into this musical fabric is the choreography of Agnes de Mille. She choreographed the original production, utilizing a delightful combination of ballet and folk dances sprinkled with captivating little nuances that weave the two together.

"Brigadoon" itself is the sort of fantasy story with the happy ending to which a harried populace gravitates in times of difficulty and de-

spair. It is a fanciful story about one little village in the Scottish highlands which, led by a visionary, decides to try to safeguard itself from the inevitable obliteration of the world and mankind by the foolhardiness of pollution and possible nuclear desolation.

To achieve this, it convinces the higher authority of the universe that the village should be removed from this earth, but retain physical contact with it for one day every 100 years.

The story takes an even more extraordinary turn when, on one of the "contact" days, a couple of wandering American tourists stumble into the enclave, and love blossoms, thereby complicating matters.

Martin Vidnovic (last seen as a mean and angry villain in a recent production of "Oklahoma" on Broadway), and Mark Zimmerman, are the itinerant American tourists. Meg Bussert plays the pert Scottish lass who finally finds love, and John Curry, that extraordinary international ice skating star, plays a sullen jilted lover who almost succeeds in bringing about the disintegration of the dream that is "Brigadoon."

The tale, with its captivating songs and dances, is handsomely and effectively staged by British director Vivian Matalon, whose current Broadway success is the multiple award-winning "Morning's At Seven." **RADCLIFFE JOE**

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Billboard

TERRY BROOKS & STRANGE—To Earth With Love, Star People SPR0005. Produced by Terry Brooks. The black & white cover looks mystical/arty/folkie, but inside is some of the best and freshest head banging hard rock heard in a long time. Singer/guitarist Brooks has keyboards, bass and drums behind him, and from there he picks up where Aerosmith left off. Best cuts: "Bottom Line," "Mister Strange," "Down And Dirty Blues." **Billboard Top Album Picks 8/16/80 Issue**

ROCKINGCHAIR

Highlights from Review • October 1980

TO EARTH WITH LOVE—Terry Brooks and Strange—STAR PEOPLE SPR 0005

The first three cuts are exciting dance-oriented rock, combining driving dance rhythms (both disco- and punk-oriented), screaming vocals somewhat on the order of Robert Plant, and highly intense heavy-metal guitar riffs alternating with piercing leads. Just when you have Brooks pegged as the ultimate hard-rock/disco fusionist, he comes up with four ballads in a row. Aside from the Top 40-ish "I PROMISE YOU MY LOVE," the ballads are in a progressive-rock vein, with hard-pounding drums, generous use of keyboard textures, and heavily distorted guitar leads. In all, a powerful album, Star People is Brooks' own label and can be reached at P.O. Box 553, Casselberry, FL 32707. **—Tom Bingham** rating: ***+

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Billboard®



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The Radio Programming, Music/Record International Newsweekly

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

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

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Vol. 92 No. 45

Commentary

Thanks—Clive, Don & Henry!

By BEN BARTEL

Last week I got ripped-off for \$621.69 by three record companies.

This is how they did it: Arista sold me 116 of its \$7.98 LPs in June, changed its mind and the list price of those LPs to \$5.98, and now refuses to give me credit for them as \$7.98s. Clive Davis got me for \$153.12.

Same story with Capitol. I bought 96 \$7.98s in June, and Capitol won't take them back as \$7.98s now, only as \$5.98s. Don Zimmermann shoved it to me for \$160.32.

'The two bad years have magnified fear and greed'

WEA got me twice. Eighty-eight \$7.98s in June; now it refuses to take them back as \$7.98s, only as \$5.98s. Henry Droz zapped it to me for \$118.80.

Then WEA issued its new 8-track return policy simply saying, "Okay sucker, if you return 8-tracks to us we're going to credit you at another 5% less than you paid for it. Thanks Henry, that's another \$189.45 you took from me.

Two bad years and all sense of ethics and morality disappears from the record business, especially in the corporate suites. And this is with the knowledge of company presidents who fight the counterfeiters (a good thing!) on one hand, while ripping-off their customers for nickels and dimes on the other.

The two bad years have magnified fear and greed in the business and increased the sensitivity of the industry when it hears the truth.

The industry doesn't want to hear that it has priced itself out of reach of the consumer. Company presidents don't get to the street to hear the consumer saying, "the record companies are ripping us off." The consumer is right, so he stays out of the market.

The greed behind a \$15.98 Springsteen is horrendous. First week sales were fine, second week fair, third week forget it. Don't blame the home tapers. Blame the greed that made Springsteen \$15.98 and drove the home tapers to tape. CBS knows it. It's worried. It's asked for weekly inventory reports from us. It knows.

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

Letters To The Editor

Dear Sir:

I would like to respond to Judy Hinger's letter (Billboard, Oct. 11, 1980), critical of our not talking over records because people will be thus inclined to tape our music off the air. She should know a few facts:

1) The same audience requests that told us not to talk over records also asked us to play entire albums for taping. There is no way we would hurt the record companies and play an entire album no matter how many requests we receive to add this kind of programming. However, when so many listeners vehemently criticized our talking over records, we had to eliminate this practice in order to compete in the ratings wars.

2) Hinger says listeners will spend less time listening to radio if they make tapes. What she must realize is when people listen to radio for other things than just music; news, features, time, personalities and most of all, companionship. We in the radio business realize we can't get 100% of a person's time. There will be certain hours where a person is going to listen to tapes or records. If we did not feel this way, we would not accept record advertising which encourages listeners to buy albums, which eventually reduces their radio listening time.

We realize that the radio and record businesses have mutual problems, but we cannot deliberately broadcast bad programming. In our opinion, talking over records is simply bad programming.

George Sosson
Vice President, KCBS-FM
San Francisco

Dear Sir:

I must take vehement exception to a letter printed in your Oct. 11 issue regarding the state of radio here in Grand Rapids. The letter, written by Aris Hampers, bemoaned the presence of consultants in this business and directly blamed them for the reported demise of AOR and the intelligent music community here.

Nothing could be further from the truth. True, WLAV-FM does call on the services of a national consultant (Burkhardt/Abrams in Atlanta) and we find their contributions consistently excellent and stimulating. However, to say that they have nearly killed AOR radio in West Michigan is nothing more than sour grapes.

Current conditions show these accusations to be totally false. Our station is presently at an all-time high in both billing and ratings success, with a remarkable future on the horizon.

Our generic competition went country several months ago and our overall scope of dominance is beginning to show signs of widening throughout all demographics. Part of the reason for our increase must also be attributed to the author of that inflammatory letter. He and several other "programming know-it-alls" left WLAV-FM for their heightened musical awareness across the street, and to meet us head on. The result was an over-indulgent, narrow-minded, self-serving format that showed when you give some people enough rope, they'll hang themselves.

Left to their own whims and devices, the station wandered about aimlessly, occasionally sounding like an AOR and other times seeming more like adult contemporary. What made the situation all the more ironic was the fact that the jocks there did not use their newfound freedom to expose the "lesser and fringe artists" championed by Hampers, but instead choked the airwaves with a never-ending stream of their favorite oldies.

The result was nothing more than musical masturbation that led to another country station here in Grand Rapids.

Contrary to the "Henny Penny" attitude espoused by Hampers, I am pleased to say that intelligent music still finds its way on the air here at WLAV-FM. We still take great pride in breaking new, exciting, and energetic artists when they arrive. And while our list may not be the broadest in the world, we are still a far cry from hypertight.

It's time people stopped looking on consultants as the grim reapers of death for intelligent radio stations. Strong, healthy operations can only benefit from outside expertise, especially when it comes from one of the most respected firms on our business.

Dave Logan
Program Director, WLAV-FM
Grand Rapids, Mich.

Dear Sir:

We are avid fans of Billboard. It provides hours of enjoyment and keeps us up to date with the music business in the U.S. However, my Kiwi feathers become extremely ruffled by the patronizing and proprietary attitude of some Australians towards us, a typical example of which appeared in Boomerang Productions' two-page advertisement in your Sept. 27 issue.

It is bad enough that Oz has recently claimed many of our top bands, including Split Enz and Mi-sex. But

The industry is terribly sensitive about price. And well it should be. But when in hell are the so called mavens going to wake up that price is the real issue—price to the consumer who hasn't got the money to support the industry's greed.

Joe Smith tells the Wall Street Journal about the awful effect of home taping, and then plans a \$13.98 Eagles release. Get back to the street, Joe!

We lost 20% in sales last year, 20% this year, and it's getting worse. And the industry can't see that it's one \$15.98 Springsteen taped eight times, and eight sales lost, and then a used Springsteen sold in a used record shop, and another lost sale. Used record sales take out 5% to 8% of sales but the industry doesn't know it yet.

The industry wants to give the gift of music, but it doesn't know the consumer just wants to buy a record for himself at \$3 or \$4 because he hasn't got \$7 or \$8, as the industry demands. Don't believe it? Look at the state of record retail bankruptcies boys, as you consider your next \$15 album release.

'Listen to the customers, learn the facts of life'

Henry, you and Don have been away from the street too long. I don't know about Clive. You three can work off the money you ripped-off from me by spending a day working in one of my stores and listening to the customers. You'll learn the real facts of life—not what you want to believe, or what your functionaries tell you. And if you know your product maybe the three of you can sell \$2,500 of merchandise to cover my \$621.69 loss.

So I got ripped-off last week by the industry's new moral posture. I hope they'll have a moment of silence for my \$621.69 at the next industry humanitarian luncheon.

Ben Bartel, former executive with Integrity Entertainment, is now president of Interleisure Corp., which operates four Big Daddy's Records, Tapes & Video stores in Chicago, with another on the way.

what really gets me is the use of the word "Australasia," which is not a legal entity, and does little to dispel the myth that New Zealand and Australia are indistinguishable. Moreover, its continued use perpetuates a situation which allows Australian producers and entrepreneurs to buy up "Australasian" rights, thus denying New Zealanders a share of the international market.

Australians know that there is a wealth of musical and artistic talent in New Zealand; in fact, if it were not for the steady stream of New Zealand musicians across the Tasman, Oz would have much less to shout about (although they do have more cash with which to "stoke the star-maker machinery").

At Marmalade we believe in the talent of New Zealand performers and songwriters, and we are attempting to create a climate more favorable to their growth and development. The time is fast approaching when our artists will no longer have to go to Oz in order to gain recognition by the rest of the world.

Hey, America Kiwi Rock is alive and thriving.

Belinda Robinson
Marmalade Records/Orlando Music
Wellington, New Zealand

Dear Sir:

The hottest news I've heard this year is that John Lennon is finally recording an album to balance out the ennui of Paul McCartney. It is delightfully ironic that Lennon has fully exploited the Beatles' breakup to grow and mature artistically, while McCartney has fallen flat on his carcass.

I hope the Beatles never get back together because the possible drop in Lennon's development would not be offset by the return of the McCartney of the Beatle years 1966-70. George and Ringo have remained about equal before and after the split. Besides, who wants to listen to 40-ish guys twang guitars bought with Medicaid.

Who needs the Beatles when we can groove to classic sounds from Fleetwood Mac, the Fabulous Poodles, the Motors, Rush and Pink Floyd.

The Beatles and Elvis Presley are gone, so let dead dogs lie and let us all invest our precious resources to support those who contribute their utmost talents to enlighten our lives, and not to those media pets who slough through the motions.

David Adams
San Mateo, Calif.

*Michael Dundas
1949 - 1980*

*A very special person who had a
unique ability to bring laughter into our lives.
He made our days much brighter,
and his untimely death is
a great loss to us all.*



Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers Regional Breakouts & National Breakouts

Based on station playlists through Tuesday (10/28/80)

TOP ADD ONS - NATIONAL

KENNY ROGERS—Lady
LEO SAYER—More Than I Can Say (WB)
CHRISTOPHER CROSS—Never Be The Same (WB)

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

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KERN—Bakersfield (G. Davis—MD)

- ★ **LEO SAYER**—More Than I Can Say 18-13
- ★ **CHRISTOPHER CROSS**—Never Be The Same 21-17
- ★ **JIMMY HALL**—I'm Happy That Love Has Found You 23-20
- ★ **BILLY JOEL**—Sometimes A Fantasy 24-21
- ★ **JOHN LENNON**—Starting Over 29-22
- **HARRY CHAPIN**—Sequel
- **DIANA ROSS**—I'm Coming Out—D-30
- **RANDY MEISNER**—Deep Inside My Heart
- **AIR SUPPLY**—Every Woman In The World

KOPA—Phoenix (J. McKay—MD)

- ★ **LEO SAYER**—More Than I Can Say 18-14
- ★ **CHRISTOPHER CROSS**—Never Be The Same 16-9
- ★ **AIR SUPPLY**—Every Woman In The World 30-25
- ★ **STACY LATTISAW**—Let Me Be Your Angel 25-18
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 20-15
- **JOHN LENNON**—Starting Over—D-30
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **POLICE**—De Do Do Do, De Da Da Da
- **ROGER DALTRY**—Without Your Love

KRUX—Phoenix (P. Rivers—MD)

- ★ **CLIFF RICHARD**—Dreaming 9-5
- ★ **LEO SAYER**—More Than I Can Say 13-9
- ★ **JACKSONS**—Lovely One 27-17
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 21-16
- ★ **BILLY JOEL**—Sometimes A Fantasy 22-13
- **RANDY MEISNER**—Deep Inside My Heart—D-35
- **STACY LATTISAW**—Let Me Be Your Angel—D-31
- **EDDIE RABBITT**—I Love A Rainy Night
- **EDDIE MONEY**—Let's Be Lovers Again—D-38
- **HARRY CHAPIN**—Sequel—D-36
- **WAYLON JENNINGS**—Theme From Dukes Of Hazard—D-40
- **TIERRA**—Together
- **THE BABYS**—Turn & Walk Away—D-39
- **CHEAP TRICK**—Stop This Game
- **MICHAEL STANLEY BAND**—He Can't Love You

KRQQ (KRQ)—Tucson (D. Van Stone—MD)

- ★ **KENNY ROGERS**—Lady 3-1
- ★ **LEO SAYER**—More Than I Can Say 11-5
- ★ **CHRISTOPHER CROSS**—Never Be The Same 18-10
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 12-9
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 26-22
- **THE KORGIS**—Everybody's Got To Learn Sometime—27
- **PAUL SIMON**—One Trick Pony—25

KENO—Las Vegas (B. Alexander—MD)

- ★ **LEO SAYER**—More Than I Can Say 17-10
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 13-8
- ★ **THE KORGIS**—Everybody's Got To Learn Sometime 24-16
- ★ **DIANA ROSS**—I'm Coming Out 18-11
- ★ **BILLY JOEL**—Sometimes A Fantasy 23-17
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **AIR SUPPLY**—Every Woman In The World
- **KIM CARNES**—Cry Like A Baby—D-29
- **POLICE**—De Do Do Do, De Da Da Da
- **JIMMY HALL**—I'm Happy That Love Has Found You—D-26
- **NEIL DIAMOND**—Love On The Rocks—D-27
- **HARRY CHAPIN**—Sequel
- **WAYLON JENNINGS**—Theme From The Dukes Of Hazard—D-30
- **ROGER DALTRY**—Without Your Love—X
- **JOHN LENNON**—Starting Over—D-28

KLUC—Las Vegas (D. Anthony—MD)

- ★ **CHRISTOPHER CROSS**—Never Be The Same 19-9
- ★ **BARBRA STREISAND**—Woman In Love 5-3
- ★ **KANSAS**—Hold On 14-11
- ★ **THE CHARLIE DANIELS BAND**—Legend Of Wooley Swamp 2-1
- ★ **KENNY ROGERS**—Lady 6-4
- **THE POLICE**—De Do Do Do, De Da Da Da
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **AIR SUPPLY**—Every Woman In The World
- **NEIL DIAMOND**—Love On The Rocks—D-28
- **PAUL SIMON**—One Trick Pony—D-30
- **CHICAGO**—Song For You—D-29
- **JOHN LENNON**—Starting Over—D-26

Pacific Northwest Region

TOP ADD ONS

- ★ **KENNY ROGERS**—Lady (Liberty)
 - ★ **CHRISTOPHER CROSS**—Never Be The Same (Warner Bros.)
 - ★ **THE VAPORS**—Turning Japanese (United Artists)
- ★ **PRIME MOVERS**
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart (Columbia)
 - ★ **BARBRA STREISAND/BARRY GIBB**—Guilty (Columbia)
 - ★ **JOHN LENNON**—Starting Over (Geffen)
- ★ **BREAKOUTS**
- ★ **DIANA ROSS**—I'm Coming Out (Motown)
 - ★ **EDDIE RABBITT**—I Love A Rainy Night (Elektra)
 - ★ **PAUL SIMON**—One Trick Pony (Warner Bros.)
- ★ **KFRS—San Francisco (J. Peterson—PD)**
- ★ **KENNY ROGERS**—Lady 12-6
 - ★ **THE VAPORS**—Turning Japanese 17-12
 - ★ **THE JACKSONS**—Lovely One 20-16
 - ★ **STEVIE WONDER**—Master Blaster 11-8
 - ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 19-12
 - **BARBRA STREISAND/BARRY GIBB**—Guilty
 - **POLICE**—De Do Do Do, De Da Da Da—D-30
 - **BRUCE SPRINGSTEEN**—Hungry Heart—D-29

PRIME MOVERS - NATIONAL

BARBRA STREISAND & BARRY GIBB—Guilty
AIR SUPPLY—Every Woman In The World (Arista)
BRUCE SPRINGSTEEN—Hungry Heart (Columbia)

This Before 15-11

- ★ **KOOL & THE GANG**—Celebration—40
- ★ **JIMMY HALL**—I'm Happy That Love Has Found You
- ★ **MAC DAVIS**—Texas In My Rear View Mirror
- ★ **TIERRA**—Together
- ★ **HELEN REDDY**—Killer Barracuda

KXOA-FM—Sacramento (C. Mitchell—MD)

- ★ **DOOBIE BROTHERS**—Real Love 6-5
- ★ **BARBRA STREISAND**—Woman In Love 2-2
- ★ **KENNY ROGERS**—Lady 10-7
- ★ **PAUL SIMON**—Late In The Evening 11-10
- ★ **DONNA SUMMER**—The Wanderer 9-8

KIOY (K104)—Fresno (M. Driscoll—MD)

- ★ **DIANA ROSS**—I'm Coming Out 14-8
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 25-12
- ★ **CLIFF RICHARD**—Dreaming 17-10
- ★ **DONNA SUMMER**—The Wanderer 7-4
- ★ **DEVO**—Whip It 5-1
- **BARBRA STREISAND/BARRY GIBB**—Guilty—D-26
- **KOOL & THE GANG**—Celebration—D-30
- **AIR SUPPLY**—Every Woman In The World
- **NIELSEN/PEARSON**—If You Should Sail
- **BILLY JOEL**—Sometimes A Fantasy—D-28
- **CHEAP TRICK**—Stop The Music
- **SAILOR**—Runaway

KGW—Portland (J. Wojniak—MD)

- ★ **CLIFF RICHARD**—Dreaming 13-7
- ★ **LEO SAYER**—More Than I Can Say 22-14
- ★ **KENNY ROGERS**—Lady 15-10
- ★ **CHRISTOPHER CROSS**—Never Be The Same 25-19
- ★ **JACKSON BROWNE**—That Girl Could Sing 26-20
- **JOHN LENNON**—Starting Over
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **BILLY JOEL**—Sometimes A Fantasy
- **ROGER DALTRY**—Without Your Love—D-30
- **RANDY MEISNER**—Deep Inside My Heart—D-28
- **THE KORGIS**—Everybody's Got To Learn Sometime—D-29
- **NEIL DIAMOND**—Love On The Rocks—D-26

KMJK—Portland (C. Kelly—MD)

- ★ **LEO SAYER**—More Than I Can Say 23-14
- ★ **DOOBIE BROTHERS**—Real Love 2-1
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 24-18
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 15-10
- ★ **KENNY ROGERS**—Lady 9-3
- **POLICE**—De Do Do Do, De Da Da Da
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **AIR SUPPLY**—Every Woman In The World—D-32
- **DIANA ROSS**—I'm Coming Out
- **NEIL DIAMOND**—Love On The Rocks—D-31
- **ROGER DALTRY**—Without Your Love
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-29

KJR—Seattle (T. Buchanan—MD)

- ★ **RANDY MEISNER**—Deep Inside My Heart 20-16
- ★ **CHRISTOPHER CROSS**—Never Be The Same 21-18
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 18-15
- ★ **STEVIE WONDER**—Master Blaster 15-12
- ★ **LEO SAYER**—More Than I Can Say 17-14
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **DIANA ROSS**—I'm Coming Out
- **NEIL DIAMOND**—Love On The Rocks—D-24
- **HARRY CHAPIN**—Sequel—D-26
- **ROGER DALTRY**—Without Your Love
- **JOHN LENNON**—Starting Over—D-25
- **DOOBIE BROTHERS**—One Step Closer

KYYZ—Seattle (S. Lynch—MD)

- ★ **KENNY ROGERS**—Lady 2-1
- ★ **NEIL DIAMOND**—Love On The Rocks 19-10
- ★ **CLIFF RICHARD**—Dreaming 5-3
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 14-7
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin'
- **EDDIE RABBITT**—I Love A Rainy Night
- **JOHN COUGAR**—This Time
- **DON WILLIAMS**—I Believe In You
- **NIELSEN/PEARSON**—If You Should Sail
- **PAUL SIMON**—One Trick Pony—D-29
- **HARRY CHAPIN**—Sequel—D-30
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-25
- **DOOBIE BROTHERS**—One Step Closer—D-28

KJRB—Spokane (B. Gregory—MD)

- ★ **CHRISTOPHER CROSS**—Never Be The Same 24-18
- ★ **JOHN LENNON**—Starting Over 29-24
- ★ **KENNY ROGERS**—Lady 6-3
- ★ **STEVIE WONDER**—Master Blaster 21-17
- ★ **BARBRA STREISAND/BARRY GIBB**—Guilty 25-20
- **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly
- **DIANA ROSS**—It's My Turn
- **EDDIE RABBITT**—I Love A Rainy Night—D-29
- **NEIL DIAMOND**—Love On The Rocks—D-27
- **HARRY CHAPIN**—Sequel—O-30
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-23

KTAC—Tacoma (S. Carter—MD)

- ★ **KENNY ROGERS**—Lady 16-8
- ★ **BOZ SCAGGS**—Look What You've Done To Me 11-9
- ★ **SUPERTRAMP**—Dreamer 19-14
- ★ **STEVIE WONDER**—Master Blaster 24-18
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 11-7

This Before 20-11

- **HARRY CHAPIN**—Sequel
- **PAUL SIMON**—One Trick Pony
- **THE POLICE**—De Do Do Do, De Da Da Da—LP
- **AIR SUPPLY**—Every Woman In The World
- **DEVO**—Whip It—LP
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-29
- **DOOBIE BROTHERS**—One Step Closer—LP
- **CHEAP TRICK**—Stop This Game—LP

KCBN—Reno (L. Irons—MD)

- ★ **KENNY ROGERS**—Lady 10-4
- ★ **THE CARS**—Touch & Go 20-11
- ★ **ROLLING STONES**—She's So Cold 22-15
- ★ **DEVO**—Whip It 5-2
- ★ **CLIFF RICHARD**—Dreaming 12-7
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **JOHN LENNON**—Starting Over
- **HARRY CHAPIN**—Sequel
- **JOHN COUGAR**—This Time—D-38
- **THE VAPORS**—Turning Japanese—D-33
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **AIR SUPPLY**—Every Woman In The World—D-34
- **THE KORGIS**—Everybody's Got To Learn Sometime—D-39
- **NEIL DIAMOND**—Love On The Rocks—D-30
- **PAUL SIMON**—One Trick Pony

KCPX—Salt Lake City (G. Waldron—MD)

- ★ **DON WILLIAMS**—I Believe In You 32-18
- ★ **THE KORGIS**—Everybody's Got To Learn Sometime 24-17
- ★ **LEO SAYER**—More Than I Can Say 12-6
- ★ **ROGER DALTRY**—Without Your Love 25-19
- **EDDIE RABBITT**—I Love A Rainy Night
- **DR. HOOK**—Girls Can Get It
- **ROBBIN THOMPSON BAND**—Brite Eyes
- **JOHNNY RIVERS**—China
- **BILLY BURNETTE**—Don't Say No
- **DIANA ROSS**—It's My Turn—D-38
- **NEIL DIAMOND**—Love On The Rocks—D-23
- **RUPERT HOLMES**—Morning Man
- **LARRY GRAHAM**—One In A Million You—D-40
- **HARRY CHAPIN**—Sequel—D-39
- **JOHN LENNON**—Starting Over—D-35
- **BOB SEGER**—Horizontal Bop
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-37

KRSP—Salt Lake (L. Windgar—MD)

- ★ **SUPERTRAMP**—Dreamer 5-2
- ★ **BILLY JOEL**—Sometimes A Fantasy 16-10
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 26-17
- ★ **RANDY MEISNER**—Deep Inside My Heart 27-19
- ★ **CHRISTOPHER CROSS**—Never Be The Same 20-13
- **PAUL SIMON**—One Trick Pony
- **HARRY CHAPIN**—Sequel
- **THE POLICE**—De Do Do Do, De Da Da Da—D-27
- **THE KORGIS**—Everybody's Got To Learn Sometime—D-28
- **JOHN LENNON**—Starting Over—D-26
- **QUEEN**—Need Your Loving Tonight

KIMN—Denver (D. Ericson—MD)

- ★ **NEIL DIAMOND**—Love On The Rocks 25-18
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 14-6
- ★ **LEO SAYER**—More Than I Can Say 21-13
- ★ **CHRISTOPHER CROSS**—Never Be The Same—23-19
- ★ **BILLY JOEL**—Sometimes A Fantasy 20-16
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **JOHN LENNON**—Starting Over—D-29
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-30

North Central Region

TOP ADD ONS

- ★ **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **THE VAPORS**—Turning Japanese (United Artists)
- ★ **KENNY ROGERS**—Lady (Liberty)

PRIME MOVERS

- ★ **DIANA ROSS**—I'm Coming Out (Motown)
- ★ **BARBRA STREISAND/BARRY GIBB**—Guilty (Columbia)
- ★ **AIR SUPPLY**—Every Woman In The World (Arista)

BREAKOUTS

- ★ **JOHN LENNON**—Starting Over (Geffen)
- ★ **CHEAP TRICK**—Stop This Game (Epic)
- ★ **DANDY & THE DOOLITTLE BAND**—Who Were You Thinkin' Of (Columbia)

CKLW—Detroit (R. Bromley—MD)

- No List
- ★ **WDRQ**—Detroit (J. Ryan—MD)
- ★ **THE VAPORS**—Turning Japanese 23-17
- ★ **JOHN LENNON**—Starting Over—D-19
- ★ **CARLY SIMON**—Jesse 7-4
- ★ **THE B-52's**—Private Idaho 26-22
- ★ **DONNA SUMMER**—The Wanderer 12-7
- **CHEAP TRICK**—Stop This Game
- **AIR SUPPLY**—Every Woman In The World
- **CLIMAX BLUES BAND**—Gotta Have More Love
- **NEIL DIAMOND**—Love On The Rocks—D-23
- **DOOBIE BROTHERS**—One Step Closer—O-30

WAKY—Louisville (B. Modie—MD)

- ★ **KENNY ROGERS**—Lady 9-2
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 13-8
- ★ **RANDY MEISNER**—Deep Inside My Heart 20-16
- ★ **CLIFF RICHARD**—Dreaming 11-7
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 27-23
- **NEIL DIAMOND**—Love On The Rocks—D-29

BREAKOUTS - NATIONAL

OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly (MCA)
KOOL & THE GANG—Celebration (Delight)
JOHN LENNON—Starting Over (Geffen)

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 7-1
- ★ **DONNA SUMMER**—The Wanderer 12-7
- ★ **707**—I Could Be Good For You 19-15
- ★ **CHRISTOPHER CROSS**—Never Be The Same 21-18
- ★ **THE BABYS**—Turn And Walk Away 24-19
- ★ **POLICE**—De Do Do Do, De Da Da Da—X
- ★ **RANDY MEISNER**—Deep Inside My Heart—X-24
- ★ **JIMMY HALL**—I'm Happy That Love Has Found You—X-23
- ★ **THE KINGS**—Switchin' To Glide
- ★ **JOHN COUGAR**—This Time—X
- ★ **JOHN LENNON**—Starting Over—X-25

WGCL—Cleveland (D. Collins—MD)

- ★ **DIANA ROSS**—I'm Coming Out 14-9
- ★ **CARLY SIMON**—Jesse 7-4
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 16-10
- ★ **CHRISTOPHER CROSS**—Never Be The Same 30-18
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 24-23
- ★ **DANDY & THE DOOLITTLE BAND**—Who Were You Thinkin' Of
- **BARBRA STREISAND/BARRY GIBB**—Guilty—0-17
- **RANDY MEISNER**—Deep Inside My Heart
- **LEO SAYER**—More Than I Can Say—D-29
- **JACKSON BROWNE**—That Girl Could Sing—D-30

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

- ★ **KENNY ROGERS**—Lady 9-5
- ★ **DONNA SUMMER**—The Wanderer 6-3
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 26-18
- ★ **LEO SAYER**—More Than I Can Say 20-16
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 31-23
- ★ **ROB HAGGEL**—We're Lovers After All—D-31
- **DIANA ROSS**—I'm Coming Out—D-32
- **KANSAS**—Hold On—D-35
- **CHRISTOPHER CROSS**—Never Be The Same—D-33
- **ROGER DALTRY**—Without Your Love—D-34

WNCI—Columbus (S. Edwards—MD)

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 11-4
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 10-7
- ★ **STEVIE WONDER**—Master Blaster 21-16
- ★ **LEO SAYER**—More Than I Can Say 24-18
- ★ **CHRISTOPHER CROSS**—Never Be The Same 19-15
- **NEIL DIAMOND**—Love On The Rocks—X
- **JOHN LENNON**—Starting Over—LP
- **RANDY MEISNER**—Deep Inside My Heart—LP
- **THE KORGIS**—Everybody's Got To Learn Sometime—LP
- **KANSAS**—Hold On—D-25
- **JIMMY HALL**—I'm Happy That Love Has Found You—X
- **BILLY JOEL**—Sometimes A Fantasy—LP
- **JACKSON BROWNE**—That Girl Could Sing—D-22
- **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin'—D-23
- **BARBRA STREISAND/BARRY GIBB**—Guilty—LP
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-24

WXGT (92-X)—Columbus (T. Nudder—MD)

- ★ **SUPERTRAMP**—Dreamer 8-4
- ★ **DONNA SUMMER**—The Wanderer 9-5
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 20-13
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 24-19
- ★ **ROLLING STONES**—She's So Cold 15-10
- **DIANA ROSS**—I'm Coming Out—D-24
- **JOHN LENNON**—Starting Over—D-25
- **RANDY MEISNER**—Deep Inside My Heart—NP
- **BILLY JOEL**—Sometimes A Fantasy—NP
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-23

WZZP—Cleveland (B. McKay—MD)

- ★ **ROGER DALTRY**—Without Your Love 20-17
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 11-8
- ★ **CLIFF RICHARD**—Dreaming 5-4
- ★ **KENNY ROGERS**—Lady 3-1
- ★ **STACY LATTISAW**—Let Me Be Your Angel 13-10
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **DIANA ROSS**—I'm Coming Out
- **KIM CARNES**—Cry Like A Baby—D-24

WKWK—Wheeling (R. Collins—MD)

- ★ **JIMMY HALL**—I'm Happy That Love Has Found You 22-16
- ★ **DONNA SUMMER**—The Wanderer 14

CBS Bows \$5.98 Jazz Reissues

NEW YORK—CBS Records has launched the Columbia Jazz Odyssey series of \$5.98 list price jazz reissues. The series, produced by Mort Goode, debuts with 12 titles ranging from recent Herbie Hancock to Count Basie blues.

The releases have been remastered and reengineered to improve sound quality. The initial 12 recordings will be followed by more releases in January.

CBS plans strong in-store merchandising for the line with die-cut logo displays, leader cards and LP flats which support the overall design concept of the series. All the LPs will have new covers to give the series a unified appearance, but each individual package will also contain the original album art, recording data, record number, and a complete personnel listing where possible. All the albums will also bear a new Jazz Odyssey label.

First releases in the series include: "Death Wish" by Herbie Hancock, "Bob Brookmeyer And Friends," "Blues By Basie," "Modern Jazz Perspective," "Hard Bop" by Art Blakey and the Jazz Messengers, "Phil Talks With A Quill" with Phil Woods Quartet and Gene Quill, Bud Powell's "A Portrait Of Thelonious," "J. J. Inc." by the J. J. Johnson Sextet, "Jazz Critics' Choice," "Jingle Bell Jazz," "Billie: Ella, Lena, Sarah!" and "Great Jazz Hits" by the Art Farmer Quintet.

The announcement of the new \$5.98 CBS jazz series follows news that more pop and country titles have also been reduced to \$5.98. Among them are four titles by the Electric Light Orchestra, two each by Tammy Wynette and Tanya Tucker, and single titles by Aerosmith, Steve Forbert, Lynn Anderson, Asleep At The Wheel, the Beach Boys, Janie Frickie, Sonny James, Charlie McClain, the Earl Scruggs Revue and Jane Olivior.

Price-Fix Case

• Continued from page 3

time," he says. "They don't all come up with prosecutorial cases." Sheehan adds that there is no bar to the Justice Dept. looking into record industry activities but that "there is no present intention of going back at this time."

Documents released under the Freedom of Information Act summarized the testimony of some grand jury witnesses with names and other information blanked out. Billboard's examination of these documents reveals, among other things, repeated allegations that major record companies conspired to fix wholesale and retail prices of albums and tapes and that discount and favorable returns policies for rackjobbers, one-stops and large retail chains inhibit competition.

JEAN CALLAHAN

Tintypes Cast

• Continued from page 15

nini, Lynne Thigpen, Mary Catherine Wright, Troy Wilson and Jerry Zaks. They are assisted onstage by the lone piano stylings of Mel Marvin, with orchestrations and vocal arrangements by John McKinney.

"Tintypes" was conceived by Mary Kyte, Mel Marvin and Gary Pearle, and is directed by Gary Radcliffe, JOE



GARDEN SNAKE—Lead vocalist David Coverdale of the Mirage recording group Whitesnake chats backstage at Madison Square Garden after a performance with Mirage Records founder Jerry Greenberg, center, and Atlantic vice chairman Sheldon Vogel.

Malamud Appointed To SPARS Position

• Continued from page 4

ing studio business is flat (Billboard, Nov. 1, 1980) with markets like L.A. seemingly overbuilt now.

Allen, citing PolyGram's Irwin Steinberg, noted that Mercury Records in Chicago has drastically cut its LP release schedule in the last ten years.

"A recording studio," Allen stated, "has to replace the record work that's fallen off to maintain itself."

Originally the SPARS trade group came about to establish more communications between recording studios as well as among studios and pro audio equipment manufacturers.

BLACK & WHITE SUING CBS

TORONTO—Black & White Sales Consultants Ltd., which has been a major Canadian exporter of records and tapes to the U.S. and Europe, has filed a \$15 million suit in provincial court here against CBS Canada, CBS Inc. and CBS International, alleging restraint of trade and restraint of competition.

However, the case may not proceed because of the Gary Salter firm's alleged bankruptcy. The com-

Richmond Records Releases 1st Album

SAN FRANCISCO—Following up a series of singles by local acts, Richmond Records has now released its first album, a 10-cut package titled "Where's the Party?" by Psychotic Pineapple.

The album, produced by label head Dan Alexander and the band, is distributed domestically by Jem and was cut at Alexander's Tewksbury studios before Alexander and two partners transferred the Tewksbury equipment to the old Wally Heider's location, which they took over recently. Pineapple has also

Jazz People Talk

NEW YORK—The Consortium of Jazz Organizations and Artists held its second annual full membership conference here last month. The members heard talks on fund-raising from Constance Kelly, a professional fundraiser, Prof. Larry Ridley of the Livingston College music department, and Aida Chapman, assistant director of music programs for the National Endowment for the Arts.

The group feels now that it should establish better relationships among studios, record labels, manufacturers, radio, and the video industry.

The group also feels it can make valuable suggestions and contributions to the music industry at large.

A case in point: SPARS has adopted a resolution calling for radio stations to play only 90-second songs, termed "specially edited versions" which might be a method to attack the home taping issue. Of course, extra work necessitated by preparing those special versions of songs would create more music work for studios.

pany was petitioned into bankruptcy in August 1979, by CBS Canada, and ruled bankrupt Dec. 24 by Judge J. Saunders in Toronto.

But Black & White Sales Consultants has appealed that December ruling, and a preliminary hearing was scheduled for Friday (31). Outcome of that will apparently determine whether the firm's suit against CBS can proceed.

taped a lengthy video segment allied with the album at Videowest.

Alexander says also that Richmond has just released three new singles: "Total Destruction" backed with "Little Red Book" by Video Rouge; "On the Ward Again" and "Let's Get Stupid" by Ral Pheno, backed by the Pineapple; and "Street Kids" backed with "Stuck In the Middle" by Hayward group Sneezer.

E/A Heads Huddle

HONOLULU—All Elektra/Asylum vice presidents and department heads are meeting at the Kahala Hilton here through Sunday (9).

"This is a yearly meeting to review what has happened in the past year," says Elektra/Asylum board chairman Joe Smith. "We're going to solidify the gains we've made into black and country music."

The meeting takes a week as Smith wants to go through each department and analyze the strengths and weaknesses."

Rock'n'Rolling

Stiff Organizes Dual Distribution Scheme

By ROMAN KOZAK

NEW YORK—Stiff Records, which is the most successful label worldwide to have emerged from the new wave, has reorganized its faltering American operation with a dual distribution deal. Stiff disk, passed up by CBS, its nominal U.S. distributor, will be handled through traditional independent distributors. Also Bruce Kirkland, a New Zealand native who for the last 18 months has been working at Stiff's London home office, has come to the U.S. to take over American operations. He will be assisted by former Sire staffer John Gillespie, who will supervise production activities for the label.

Previously Stiff, which is still looking for its first major American hit, sold disks passed over by CBS via C.O.D. to dealers, but "we tried that and it didn't work," says Kirkland.

Now the new Stiff America label is going with Alpha in the Northeast, Progress in the Midwest, Pacific Records & Tapes in the Northwest, Schwartz Brothers in the Pittsburgh to Washington, D.C., area, and Pickwick for Minnesota, Southern California and the Southwest.

"There are two things to be made clear here," says Kirkland. "In the first place we don't see any conflict with CBS. Ian Gomm, Ian Dury, and Lene Lovitch will have new albums shortly and it's a priority to break them."

"But if CBS passes on a disk, that doesn't mean we cannot be successful selling 20,000 or 40,000 units through independents. We are working on a two-tiered situation here."

"Secondly, we are working to build our market, which is through college radio, dance rock clubs, and through shops specializing in this product. That is our market and we are laying the groundwork for the future."

"Radio formats are going to change. AOR and Top 40 radio are all going through a change, and something will come out of it, and we will be ready for it," he continues.

Stiff America will be releasing next week albums by the Plasmatics, Desmond Decker, Jona Lewie, and Any Trouble. Kirkland admits that "everybody says it is the wrong time to release these records. Radio formats are tied up, and there is no experimentation from retail, because they are committed on the major artists."

"But we don't want our product to back up. And this is a new orientation for us. We have a new presser, a new jacket manufacturer, as well, and this is our opportunity to feel our way in."

Stiff is used to doing things its own way. It has invested more than \$200,000 for a European tour by five acts: Any Trouble, Dirty Looks, Joe "King" Carrasco, Tenpole Tudor, and the Equators. A film crew will accompany the tour, which may also come to the U.S.

But it cost the label only \$1,000 to have a recent weeklong presentation of Stiff acts at Hurrah's in New York, which the label promoted, and which garnered the label much more than a \$1,000 worth of coverage, notes the label chief.

★ ★ ★

Blackheart Records is a new label formed by producer Kenny Laguna in order to meet demand for the "Joan Jett" LP which was released in Europe by Ariola, but which until now has been available only on import.

And, says Laguna, starting a label has become an eye-opening experience.

"When I produced this record I never thought I would have to be talking to retailers, or setting up promotion, or figuring out how many should be pressed, where they should be allocated or how much I should be asking for them," says Laguna.

Laguna says that imports and now domestic sales have accounted for 30,000 units being sold already, and with the former Runaways lead singer now going on tour, demand remains high. Laguna says he also marvels at the support from fans, who are volunteering to help with distribution and promotion.

The disks are available through Important Records in New York, and, says Laguna, can also be ordered through the offices of Leber & Krebs, who now manage Jett.

"It all started because I was producing the record, and all Joanie wanted to do was to get up onstage and sing. Now she's going bug-eyed working on this thing, too," says Laguna.

★ ★ ★

"We started in 1974. After we would play, we would come back later and our fans would be starting their own bands. Our fans became the new bands," remembers Hugh Cornwell of the Stranglers, one of the first and best of the English new wave acts which is now touring America minus a U.S. record deal and its own instruments to play on.

The band is signed to EMI worldwide, but here it is shopping for a label. A recent release, "Stranglers IV" on IRS Records was a repackaging of material previously released in Britain.

The instruments were stolen after the band played at the Ritz in New York (Billboard, Nov. 1, 1980). Though the truck was later recovered, none of the equipment, insured at \$183,000 but valued at \$250,000 has been recovered, says band manager Ed Kleinman.

Kleinman is offering a reward, and meanwhile the band is going on with its tour until the end of November, playing on rented and borrowed equipment.

The Stranglers have had their share of controversy over its songs, and its share of run-ins with drug laws as well. While band member J.J. Burnell admits that most of the band's profits seem to go for legal fees, manager Kleinman is optimistic about the future.

The band's legal difficulties have been resolved except for one court appearance still scheduled for France, he says. The band remains a solid favorite in Europe, and judging from responses from audiences in the U.S. the Stranglers are not about to run out of air.

PBS To Air Abba

CHICAGO—The Swedish Television production "Abba In Concert" will have a PBS-TV airing Wednesday (12) as part of the "Soundstage" series. The program was filmed in 1979 in the U.S. and England.

NOVEMBER 8, 1980 BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/28/80)

Continued from page 18

- ROBIN GIBB/MARCY LEVY—Help Me
- BARRY MANILOW—Made It Thru The Rain
- DON WILLIAMS—I Believe In You
- UTOPIA—I Just Want To Touch You
- NEIL DIAMOND—Love On The Rocks—D-36
- IRENE CARA—Out Here On My Own—D-38
- MAC DAVIS—Texas In My Rear View Mirror—D-39
- JOHN LENNON—Starting Over—D-37
- GARY MYRICH—She Talks In Stereo—D-40

KTSA—San Antonio (J. Walton—MD)

- ★ KENNY ROGERS—Lady 10-7
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 8-5
- ★ DON WILLIAMS—I Believe In You 24-19
- ★ STACY LATTISAW—Let Me Be Your Angel 16-10
- ★ LEO SAYER—More Than I Can Say 22-16
- MAC DAVIS—Texas In My Rear View Mirror
- BARBRA STREISAND/BARRY GIBB—Guilty
- WAYLON JENNINGS—Theme From Dukes Of Hazard—D-27
- TIERRA—Together—D-25
- DIANA ROSS—I'm Coming Out

KHFI (K-98)—Austin (E. Volkman—MD)

- ★ KENNY ROGERS—Lady 22-10
- ★ LEO SAYER—More Than I Can Say 28-21
- ★ ROLLING STONES—She's So Cold 23-18
- ★ THE VAPORS—Turning Japanese 13-8
- AC/DC—You Shook Me All Night Long 24-14
- DON WILLIAMS—I Believe In You
- BARBRA STREISAND/BARRY GIBB—Guilty
- ERIC CLAPTON—Blues Power
- DIANA ROSS—I'm Coming Out
- NIELSEN/PEARSON—If You Should Sail
- BOB SEGER—Horizontal Bop
- RANDY MEISNER—Deep Inside My Heart—D-28
- BILLY JOEL—Sometimes A Fantasy—D-27
- JOHN COUGAR—This Time—D-30
- ROGER DALTRY—Without Your Love—D-23
- JOHN LENNON—Starting Over—D-29
- BRUCE SPRINGSTEEN—Hungry Heart—D-19

KILE—Galveston (S. Taylor—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 21-16
- ★ KENNY ROGERS—Lady 17-12
- ★ LEO SAYER—More Than I Can Say 29-24
- ★ CHRISTOPHER CROSS—Never Be The Same 26-22
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 24-17
- DON WILLIAMS—I Believe In You
- JOHN LENNON—Starting Over—D-34
- ROGER DALTRY—Without Your Love—D-39
- DR. HOOK—Girls Can Get It—D-40
- JOHN FARRAR—Reckless

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

- ★ JACKSON BROWNE—That Girl Could Sing 18-13
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 15-7
- ★ JIMMY HALL—I'm Happy That Love Has Found You 26-20
- ★ LEO SAYER—More Than I Can Say 23-15
- ★ CHRISTOPHER CROSS—Never Be The Same 22-16
- BRUCE SPRINGSTEEN—Hungry Heart
- JOHN COUGAR—This Time
- JOHN LENNON—Starting Over
- TIERRA—Together
- BILLY JOEL—Sometimes A Fantasy—D-26
- BARBRA STREISAND/BARRY GIBB—Guilty—D-30
- KOOL & THE GANG—Celebration—D-29
- RANDY MEISNER—Deep Inside My Heart—D-27
- BILLY BURNETTE—Don't Say No
- NEIL DIAMOND—Love On The Rocks—D-25

KOFM—Oklahoma City (C. Morgan—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 18-14
- ★ ROBBIE DUPREE—Hot Rod Hearts 17-13
- ★ ROLLING STONES—She's So Cold 24-19
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 26-16
- BRUCE SPRINGSTEEN—Hungry Heart—30
- NEIL DIAMOND—Love On The Rocks—29

WEZB—New Orleans (T. Young—MD)

- ★ THE JACKSONS—Lovely One 8-4
- ★ BRUCE SPRINGSTEEN—Hungry Heart 25-19
- AC/DC—You Shook Me All Night Long 19-16
- KOOL & THE GANG—Celebration
- HARRY CHAPIN—Sequel
- THE POLICE—De Do Do Do, De Da Da Da
- THE KORGIS—Everybody's Got To Learn Sometime
- POINTER SISTERS—Could I Be Dreaming—D-29
- JIMMY HALL—I'm Happy That Love Has Found You—D-30
- NEIL DIAMOND—Love On The Rocks—D-27
- DEVO—Whip It—NP-3
- JOHN LENNON—Starting Over—D-26

WTIX—New Orleans (G. Franklin—MD)

- ★ BRUCE SPRINGSTEEN—Hungry Heart 28-9
- ★ JIMMY HALL—I'm Happy That Love Has Found You 29-25
- ★ DON WILLIAMS—I Believe In You 38-32
- KOOL & THE GANG—Celebration
- THE KINGS—Switchin' To Glide
- POLICE—De Do Do Do, De Da Da Da
- RANDY MEISNER—Deep Inside My Heart
- AIR SUPPLY—Every Woman In The World—D-38
- NIELSEN/PEARSON—If You Should Sail—D-39
- NEIL DIAMOND—Love On The Rocks—D-26
- MAC DAVIS—Texas In My Rear View Mirror
- DANDY & THE DOOLITTLES—Who Were You Thinkin' Of—D-40
- DR. HOOK—Girls Can Get It—D-36
- JOHN LENNON—Starting Over—D-34

KEEL—Shreveport (H. Clark—MD)

- No List
- WFMF—Baton Rouge (J.J. Stone—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 26-20
- ★ KENNY ROGERS—Lady 14-6
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 25-13
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 19-11
- ★ LEO SAYER—More Than I Can Say 24-17
- NEIL DIAMOND—Love On The Rocks
- JOHN LENNON—Starting Over
- RANDY MEISNER—Deep Inside My Heart—D-30
- THE KORGIS—Everybody's Got To Learn Sometime
- AC/DC—You Shook Me All Night Long—D-28
- BARBRA STREISAND/BARRY GIBB—Guilty
- BRUCE SPRINGSTEEN—Hungry Heart—D-27

Midwest Region

TOP ADD ONS

- KENNY ROGERS—Lady (Liberty)
- JACKSON BROWNE—That Girl Could Sing (Asylum)
- POINTER SISTERS—He's So Shy (Planet)

PRIME MOVERS

- AIR SUPPLY—Every Woman In The World (Arista)
- LEO SAYER—More Than I Can Say (Warner Bros.)
- ROGER DALTRY—Without Your Love (Polydor)

BREAKOUTS

- DONNA SUMMER—The Wanderer (Geffen)
- BARBRA STREISAND/BARRY GIBB—Guilty (Columbia)

WLS—Chicago (J. Gehron—MD)

- ★ KANSAS—Hold On 24-18
- ★ KENNY ROGERS—Lady 10-6
- ★ CLIFF RICHARD—Dreaming 33-26
- ★ BILLY JOEL—Sometimes A Fantasy 42-29
- ★ POINTER SISTERS—He's So Shy 35-24
- LEO SAYER—More Than I Can Say

WEFM—Chicago (J. Robbins—MD)

- ★ POINTER SISTERS—He's So Shy 15-9
- ★ BRUCE SPRINGSTEEN—Hungry Heart 23-17
- ★ CARLY SIMON—Jesse 18-14
- ★ THE JACKSONS—Lovely One 30-24
- ★ LEO SAYER—More Than I Can Say 29-26
- KENNY ROGERS—Lady—D-21
- DONNA SUMMER—The Wanderer—D-28
- STEPHANIE MILLS—Never Knew Love Like This Before—D-29
- BARBRA STREISAND/BARRY GIBB—Guilty—D-30

WNAP—Indianapolis (D. Bailey—MD)

- ★ DIANA ROSS—I'm Coming Out 22-16
- ★ STEVIE WONDER—Master Blaster 19-10
- ★ IRENE CARA—Out Here On My Own 28-22
- ★ DEVO—Whip It 20-14
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 21-15
- ROGER DALTRY—Without Your Love
- NEIL DIAMOND—Love On The Rocks
- PAT BENATAR—Hit Me With Your Best Shot—D-28
- JIMMY HALL—I'm Happy That Love Has Found You—D-30
- CHRISTOPHER CROSS—Never Be The Same—D-27
- BILLY JOEL—Sometimes A Fantasy
- JOHN LENNON—Starting Over

WOKY—Milwaukee (D. Cole—MD)

- ★ STEPHANIE MILLS—Never Knew Love Like This Before 16-8
- ★ JACKSON BROWNE—That Girl Could Sing 24-18
- ★ CLIFF RICHARD—Dreaming 15-10
- ★ CHRISTOPHER CROSS—Never Be The Same 21-16
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 20-15
- AIR SUPPLY—Every Woman In The World
- WAYLON JENNINGS—Theme From The Dukes Of Hazard—D-27
- PAUL SIMON—One Trick Pony—HB
- DR. HOOK—Girls Can Get It—HB
- THE KORGIS—Everybody's Got To Learn Sometime—HB-30
- PAT BENATAR—Hit Me With Your Best Shot—LP
- KANSAS—Hold On—LP-28
- NEIL DIAMOND—Love On The Rocks—HB-29
- ROLLING STONES—She's So Cold—LP
- BILLY JOEL—Sometimes A Fantasy—LP
- AC/DC—You Shook Me All Night Long—LP
- JOHN LENNON—Starting Over—LP
- BRUCE SPRINGSTEEN—Hungry Heart—LP

WISM—Madison (S. Jones—MD)

- ★ STACY LATTISAW—Let Me Be Your Angel 21-13
- ★ DONNA SUMMER—The Wanderer 18-10
- ★ THE JACKSONS—Lovely One 19-11
- ★ LEO SAYER—More Than I Can Say 20-12
- ★ CHRISTOPHER CROSS—Never Be The Same 27-21
- DIANA ROSS—I'm Coming Out
- BARBRA STREISAND/BARRY GIBB—Guilty
- RANDY MEISNER—Deep Inside My Heart—D-26
- SUPERTRAMP—Dreamer
- AIR SUPPLY—Every Woman In The World
- THE KORGIS—Everybody's Got To Learn Sometime
- KANSAS—Hold On—D-25
- NEIL DIAMOND—Love On The Rocks
- OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly—D-23
- JOHN LENNON—Starting Over
- BRUCE SPRINGSTEEN—Hungry Heart—D-24

WSPT—Stevens Point (P. Martin—MD)

- ★ ROLLING STONES—She's So Cold 16-10
- ★ AC/DC—You Shook Me All Night Long 15-8
- ★ PAT BENATAR—Hit Me With Your Best Shot 21-15
- ★ CHRISTOPHER CROSS—Never Be The Same 27-20
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazard 18-13
- BARBRA STREISAND/BARRY GIBB—Guilty
- CHEAP TRICK—Stop This Game
- THE POLICE—De Do Do Do, De Da Da Da
- THE KORGIS—Everybody's Got To Learn Sometime

- NEIL DIAMOND—Love On The Rocks—D-27
- HARRY CHAPIN—Sequel—D-23
- ROGER DALTRY—Without Your Love—D-29
- JOHN LENNON—Starting Over—D-28
- KSJQ—St. Louis (T. Stone—MD)

No List

KXOK—St. Louis (L. Douglas—MD)

- ★ CLIFF RICHARD—Dreaming 22-16
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 16-9
- ★ LEO SAYER—More Than I Can Say 10-4
- ★ IRENE CARA—Out Here On My Own 17-14
- ★ LARSEN/FEITEN BAND—Who'll Be The Fool Tonight 23-18
- JACKSON BROWNE—That Girl Could Sing—24
- AIR SUPPLY—Every Woman In The World—23
- NEIL DIAMOND—Love On The Rocks—25
- KIOA—Des Moines (G. Stevens—MD)

CLIFF RICHARD—Dreaming 10-5

ROLLING STONES—She's So Cold 19-13

PAT BENATAR—Hit Me With Your Best Shot 24-19

LEO SAYER—More Than I Can Say 22-18

JACKSON BROWNE—That Girl Could Sing 21-17

BARBRA STREISAND/BARRY GIBB—Guilty—D-27

BRUCE SPRINGSTEEN—Hungry Heart—D-29

JIMMY HALL—I'm Happy That Love Has Found You—D-30

KDWB—Minneapolis (P. Abresch—MD)

- ★ POINTER SISTERS—He's So Shy 8-4
- ★ JACKSON BROWNE—That Girl Could Sing 6-3
- ★ KANSAS—Hold On 17-15
- ★ LEO SAYER—More Than I Can Say 10-8
- ★ BILLY JOEL—Sometimes A Fantasy 14-11
- QUEEN—Another One Bites The Dust—D-16
- ROGER DALTRY—Without Your Love
- AIR SUPPLY—Every Woman In The World
- STACY LATTISAW—Let Me Be Your Angel
- NEIL DIAMOND—Love On The Rocks
- JOHN LENNON—Starting Over

KEYN-FM—Wichita (L. Coury—PD)

- ★ LEO SAYER—More Than I Can Say 10-6
- ★ DONNA SUMMER—The Wanderer 18-8
- ★ PAT BENATAR—Hit Me With Your Best Shot 19-16
- ★ DIANA ROSS—I'm Coming Out 21-14
- ★ JIMMY HALL—I'm Happy That Love Has Found You 20-17
- ROGER DALTRY—Without Your Love
- JOHN LENNON—Starting Over
- RANDY MEISNER—Deep Inside My Heart
- DON WILLIAMS—I Believe In You—D-24
- NEIL DIAMOND—Love On The Rocks—D-19
- BOB SEGER—Horizontal Bop
- BRUCE SPRINGSTEEN—Hungry Heart—D-25

WOW—Omaha (D. Davis—MD)

- ★ KENNY ROGERS—Lady 6-3
- ★ NEIL DIAMOND—Love On The Rocks 23-12
- ★ JIMMY HALL—I'm Happy That Love Has Found You 27-22
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 11-8
- ★ JOHN LENNON—Starting Over 26-20
- AIR SUPPLY—Every Woman In The World—D-27
- THE KORGIS—Everybody's Got To Learn Sometime—D-28
- QUEEN—Another One Bites The Dust—NP
- RANDY MEISNER—Deep Inside My Heart—NP
- SUPERTRAMP—Dreamer—NP
- PAT BENATAR—Hit Me With Your Best Shot—NP
- KANSAS—Hold On—NP
- JACKSONS—Lovely One—NP
- HARRY CHAPIN—Sequel—D-28
- ROLLING STONES—She's So Cold—NP
- BILLY JOEL—Sometimes A Fantasy—NP
- JACKSON BROWNE—That Girl Could Sing—NP
- GENESIS—Turn It On Again—NP

Northeast Region

TOP ADD ONS

- KENNY ROGERS—Lady (UA)
- PAT BENATAR—Hit Me With Your Best Shot (Chrysalis)
- DONNA SUMMER—The Wanderer (Geffen)

PRIME MOVERS

- JOHN LENNON—Starting Over (Geffen)
- BARBRA STREISAND & BARRY GIBB—Guilty (Columbia)
- NEIL DIAMOND—Love On The Rocks (Capitol)

BREAKOUTS

- THE JACKSONS—Lovely One (Epic)
- LEO SAYER—More Than I Can Say (WB)
- ROGER DALTRY—Without Your Love (Polydor)

WABC—New York (S. Richards—MD)

- ★ KENNY ROGERS—Lady 11-6
- ★ SUPERTRAMP—Dreamer 19-11
- ★ CLIFF RICHARD—Dreaming 28-20
- ★ STEVIE WONDER—Master Blaster 16-9
- ★ ROLLING STONES—She's So Cold 33-24
- JOHN LENNON—Starting Over
- NEIL DIAMOND—Love On The Rocks
- PAT BENATAR—Hit Me With Your Best Shot—D-47
- DEVO—Whip It—D-12

WNBC—New York (R. Frank—MD)

- ★ DIANA ROSS—I'm Coming Out 14-8
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling 12-7
- ★ CARLY SIMON—Jesse 20-18
- ★ BOZ SCAGGS—Look What You've Done To Me 13-11
- BRUCE SPRINGSTEEN—Hungry Heart 28-24
- DEVO—Whip It—29
- DIANA ROSS—It's My Turn—28
- DR. HOOK—Girls Can Get It—30

WXLO (99X)—New York (J. Knapp—PD)

- ★ TEDDY PENDERGRASS—Love T.K.O. 13-9
- ★ L.A.X.—All My Love 29-23

- ★ LIPPS INC.—How Long 25-20
- ★ TOM BROWNE—Funkin' For Jamaica 7-4
- ★ GERALDINE HUNT—Can't Fake The Feelin' 9-6
- BOHANNON—Dance, Dance All Night Long
- THE REDDINGS—Remote Control
- GWEN ADAMS—Just A Groove
- L.T.D.—Where Did We Go Wrong—28

WBLI—Long Island (B. Terry—MD)

- ★ CLIFF RICHARD—Dreaming 6-4
- ★ KENNY ROGERS—Lady 9-5
- ★ DIANA ROSS—I'm Coming Out 22-10
- ★ THE JACKSONS—Lovely One 28-14
- ★ BRUCE SPRINGSTEEN—Hungry Heart 25-16
- AIR SUPPLY—Every Woman In The World
- HARRY CHAPIN—Sequel
- BARBRA STREISAND/BARRY GIBB—Guilty
- PAT BENATAR—Hit Me With Your Best Shot—NP
- DIANA ROSS—It's My Turn—DP
- NEIL DIAMOND—Love On The Rocks—D-25
- LEO SAYER—More Than I Can Say—D-29
- DIANA ROSS—Upside Down—DP-18
- JOHN LENNON—Starting Over—D-21

WTRY—Schenectady (B. Cahill—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 19-12
- ★ DEVO—Whip It 10-4
- ★ LEO SAYER—More Than I Can Say 20-13
- ★ WAYLON JENNINGS—Theme From Dukes Of Hazard 27-19
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 25-17
- HARRY CHAPIN—Sequel
- BARBRA STREISAND/BARRY GIBB—Guilty
- THE POLICE—De Do Do Do, De Da Da Da
- AIR SUPPLY—Every Woman In The World
- THE KORGIS—Everybody's Got To Learn Sometime—D-30
- NEIL DIAMOND—Love On The Rocks—D-23
- JOHN LENNON—Starting Over—D-28
- BRUCE SPRINGSTEEN—Hungry Heart—D-29

WBEN-FM—Buffalo (R. Christian—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 27-17
- ★ CHRISTOPHER CROSS—Never Be The Same 28-18
- ★ STEVIE WONDER—Master Blaster 9-6
- ★ PAUL SIMON—One Trick Pony 33-24
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 18-14
- POLICE—De Do Do Do, De Da Da Da—D-40
- AIR SUPPLY—Every Woman In The World—D-36

WKBW—Buffalo (J. Summers—MD)

- ★ PAT BENATAR—Hit Me With Your Best Shot 22-11
- ★ THE JACKSONS—Lovely One 12-5
- ★ CHRISTOPHER CROSS—Never Be The Same 23-13
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 18-12
- JIMMY HALL—I'm Happy That Love Has Found You
- NEIL DIAMOND—Love On The Rocks
- BRUCE SPRINGSTEEN—Hungry Heart
- THE KORGIS—Everybody's Got To Learn Sometime—D-26
- KANSAS—Hold On—D-22
- ROGER DALTRY—Without Your Love—D-17

WBBF—Rochester (D. Mason—MD)

- ★ BILLY JOEL—Sometimes A Fantasy 22-15
- ★ CLIFF RICHARD—Dreaming 25-20
- ★ DIANA ROSS—I'm Coming Out 21-16
- ★ STACY LATTISAW—Let Me Be Your Angel 19-14
- JOHN LENNON—Starting Over
- ROGER DALTRY—Without Your Love
- BRUCE SPRINGSTEEN—Hungry Heart—D-17
- HARRY CHAPIN—Sequel
- LEO SAYER—More Than I Can Say

WFBL—Syracuse (T. Davis—MD)

- ★ DIANA ROSS—I'm Coming Out 11-3
- ★ KENNY ROGERS—Lady 10-6
- ★ LEO SAYER—More Than I Can Say 21-12
- ★ JOHN COUGAR—This Time 30-19
- RANDY MEISNER—Deep Inside My Heart—D-37
- OLIVIA NEWTON-JOHN—Suddenly—D-38
- NEIL DIAMOND—Love On The Rocks—HB
- HARRY CHAPIN—Sequel—D-39
- WAYLON JENNINGS—Theme From Dukes Of Hazard—40
- JOHN LENNON—Starting Over—HB
- BRUCE SPRINGSTEEN—Hungry Heart—HB-25

WOLF—Syracuse (B. Michell—MD)

- ★ THE KORGIS—Everybody's Got To Learn Sometime 26-18
- ★ THE KINGS—Switchin' To Glide 20-16
- ★ OLIVIA NEWTON-JOHN—Suddenly 28-19
- ★ THE POLICE—De Do Do Do, De Da Da Da—30
- THE JACKSONS—Lovely One—29
- RANDY MEISNER—Deep Inside My Heart—D-21
- SUPERTRAMP—Dreamer—D-28
- AIR SUPPLY—Every Woman In The World—38
- DON WILLIAMS—I Believe In You—37
- NIELSEN/PEARSON—If You Should Sail
- EDDIE MONEY—Let's Be Lovers Again—D-32
- NEIL DIAMOND—Love On The Rocks—36
- POCO—Midnight Rain—D-31
- IRENE CARA—Out Here On My Own
- ROBERT JOHN—Sherry
- WAYLON JENNINGS—Theme From Dukes Of Hazard—D-33
- JOHN COUGAR—This Time—39
- AC/DC—You Shook Me All Night Long—D-34
- PETE TOWNSHEND—Rough Boys
- BRUCE SPRINGSTEEN—Hungry Heart—D-27
- THUNDER—Saturday Midnight Moonlight—40

WFLY—Albany (B. Mason—MD)

- ★ CLIFF RICHARD—Dreaming 16-9
- ★ DONNA SUMMER—The Wanderer 4-1
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 20-10
- ★ JOHN LENNON—Starting Over 24-21
- ★ BRUCE SPRINGSTEEN—Hungry Heart 18-15

- THE POLICE—De Do Do Do, De Da Da Da
- ROGER DALTRY—Without Your Love—D-30
- NEIL DIAMOND—Love On The Rocks—D-27
- WPST—Trenton (T. Taylor—MD)

PAT BENATAR—Hit Me With Your Best Shot 29-23

DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 14-8

CLIFF RICHARD—Dreaming 16-10

LEO SAYER—More Than I Can Say 18-14

CHRISTOPHER CROSS—Never Be The Same 19-15

HARRY CHAPIN—Sequel

BARBRA STREISAND/BARRY GIBB—Guilty

BOB SEGER—Horizontal Bop

THE POLICE—De Do Do Do, De Da Da Da—D-31

BILLY BURNETTE—Don't Say No

AIR SUPPLY—Every Woman In The World—D-35

DIANA ROSS—It's My Turn—D-36

NEIL DIAMOND—Love On The Rocks—D-37

AC/DC—You Shook Me All Night Long—D-34

JOHN LENNON—Starting Over—D-29

WVBF (F-105)—Framingham (R. Johns—PD)

LEO SAYER—More Than I Can Say 21-16

KENNY ROGERS—Lady 12-4

SUPERTRAMP—Dreamer 18-15

CHRISTOPHER CROSS—Never Be The Same 23-19

Radio Programming

Stations Vie For Dallas Market KNUS-FM Hires Paul Drew To Challenge KVIL-FM

By RICHARD M. NUSSER

A lot of the testing is done in the infield, polling passersby in shopping centers, he says.

"It's a double blind methodology," explains McLain. "Respondents are asked to group stations by call letters and that sort of thing. We don't ask them what they think of station per se."

The new jingle is a remake of KIMN-AM, Denver's. "It's Great To Be In Denver" theme, with "Texas" substituted for the city's name. "JAMS, which was the old PAMS creative team, did it for us," says McLain. "It reflects community involvement, and we're stressing that now, too."

The installation of a new antenna in southwest Dallas now enables the KNUS signal to reach Fort Worth, and the Texas tag is less cumbersome than naming both cities.

The story of how KNUS decided to switch from AOR to what's emerging as this year's vogue format began when KNUS general manager Doyle Petersen asked McLain to come aboard and go up against KVIL's morning man, Ron Chapman. McLain, whose radio experience includes stints with Pittsburgh's WKTO-AM and Memphis WHBO-FM, was working as nightly news sports anchor at Dallas' KDFW-TV.

"Doyle and I worked together in Pittsburgh and he was familiar with my work in Memphis," McLain says. "I knew the FM side was hot in Dallas, where we have probably the highest percentage of FM listeners in the country." McLain says 63% of Dallas radio is tuned to FM. The flat Terrain helps.

KNUS dropped the Burkhart-Abrams "SuperStars" format after the spring book, when KNUS dropped from a 3.3 share to a 2.5 in the 12-plus category.

McLain says SJR-Communication's Ed Kosman first suggested bringing Paul Drew into the picture, although Doyle Peterson was thinking along similar lines.

"We all got together in New York and decided that Paul should come down here and the two of us should study the market, which we did. We spent about four days just driving around, talking to people in shopping centers, getting an overview of the market.

"Paul agreed with me that being morning man and program director was too much to accomplish efficiently, and that I should choose one job or another, so I'm just acting

p.d. until the fall ratings are over."

KNUS hasn't hired a new p.d. yet.

"I don't really know what went wrong with the Burkart format," says McLain. "Maybe there wasn't enough time for it to work, maybe there wasn't enough promotion. Musically, they played a ton of new product, and that was an area of concern to us, considering that KVIL only played music that was extremely familiar. They don't go on a record until it's in the first column in Billboard, and they dominate the market with that format, so we noted that."

"Paul Drew has an exclusive national deal with SJR," says McLain. "But so far he's only working Dallas." SJR owns, among other stations, New York's WKTU-FM, which called upon Burkhart to make its legendary move to disco, and then fine-tuned it to the urban progressive sound that makes WKTU one of the top stations in Gotham.

"I really feel confident about the way KNUS is going," says McLain. "We won't be able to tell until probably the spring book, but we think we have a winner."

Paul Drew, who enjoyed great success with the RKO chain, abandoned programming in 1978 to manage Pink Lady, a female Japanese duo, and this marks his return to radio.

KMJC-AM Goes Religious

SAN DIEGO—KMJC-AM also known as Magic 91, one of the area's two oldies stations, has switched to a religious tapes format. The station is located in El Cajon.

Magic 91 was the leading Top 40 station, despite its small, 1,000-watt signal in the San Diego market for several years before switching to an oldies format in January.

Initial audience response is good, but there have been organizational problems—the station went through three program directors in five months. And, according to the Ed Hamlin (who resigned as p.d. shortly after the switch), special programs were often decided on the night before they were to be aired—apparently causing ratings to sag.

Hamlin, fresh from a three year stint at KGB-AM was brought into program the station three months ago.

Drake-Chenault Airs Talent

LOS ANGELES—Drake-Chenault is sponsoring a "Top Five Talent Search" to find the most promising air talent in five formats consisting of adult contemporary/MOR, Top 40/contemporary hits, album rock, country and miscellaneous which includes black and jazz.

Portions of the winners' airchecks in each format category will be featured on Drake-Chenault's special "Top 5 Talent Search" album, which will be available to stations free.

The talent search is being coordinated by Bobby Rich, director of specialized programming consultation at Drake-Chenault. Explains Rich: "We want the personalities to take advantage of this opportunity to be heard by expert programmers who can evaluate their work and

give them the recognition they need and deserve.

"We feel this project makes a contribution toward the further growth and development of professionalism in broadcasting. There's a feeling in the industry that there isn't much good air talent out there. This is our chance to prove there is."

Applicants should send a 10-minute air check and brief resume to Rich's attention at Drake-Chenault. Deadline for entering is Nov. 28.

Twenty-five personalities, five from each category, will be showcased on the Drake-Chenault record album which will be available in early 1981.

All entries will be judged by the Drake-Chenault programming team for professionalism, imagination and listenability.



FINE POINTS—WHN-AM midday host Lee Arnold points out some details to Donny and Marie Osmond as the two visit the station and sit in as guest DJs.

ACCOMMODATIONS NEEDED

NAB & NRBA May Pass the Peace Pipe

WASHINGTON—The National Assn. of Broadcasters and the National Radio Broadcasters Assn., which have been at swords point to varying degrees since NRBA expanded its membership to AM stations five years ago and became a direct competitor to NAB, may be doing some serious talking soon about reaching some sort of accommodation.

"We need to initiate some sort of peace pipe smoking," says Len Hensel, general manager of WSM-AM, Nashville, and chairman of NAB's metro market radio committee. He adds that the NAB "is big enough to make concessions if necessary."

The biggest problem facing the two organizations is the conflict in scheduling of NRBA's annual convention and NAB's annual programming conference. Both are now set for Sept. 20 to 23 next year: the NRBA in Hollywood, Fla., and the NAB in Chicago.

The problem was created by NAB, says Abe Voron, NRBA executive vice president. "It's their mistake and it's up to them to solve it. It's not the industry's problem, it belongs to the NAB," he says.

WRVR Loyalists Hope To Bring Back Jazz

NEW YORK—As Viacom works at establishing the new country identity of WKHK-FM (formerly WRVR), listeners who hope to restore WRVR to its old jazz format continue to raise funds for a legal battle.

The latest effort took place Oct. 25 at the Beacon Theatre in Manhattan, the site of a Sept. 23 protest rally for the same cause. This concert raised at least \$15,000, according to concert promoter Art Weiner, who is in the forefront of the battle.

The concert, sponsored by Citizens for Jazz on WRVR, featured the Brecker Bros., Hubert Laws, Bob James, Dave Sanborn, Lennie White, Eddie Daniels and Dave Valentin.

NEW YORK—KNUS-FM in Dallas has hired consultant Paul Drew on an exclusive basis and is challenging KVIL-FM there for the lion's share of the lucrative Dallas-Ft. Worth market with a format that's shaping up as classic Top 40.

"The balance of rotation is 50-50 old and new," says acting program director and KNUS morning man Bob McLain, who says the station is going after a 25-49 demographic, targeting females.

The playlist is tight, limited to 30 current and "proven hits," plus the gold. KNUS won't play anything not firmly established in the Top 40 pop charts, except for certain country crossovers, adds McLain.

"We won't play anything except proven hits, with some country stuff as an exception," attests McLain. "We want to place KVIL in the position of having to break records. They are so slow to add and so deliberate in picking records that we're going to be even slower and more deliberate."

"We're staying away from new wave also," says McLain, who says he'll favor black contemporary mainstream rock and progressive country hits from the Top 40 ranks."

"Dallas is really a Southern city," he notes. "Stevie Wonder, the Jacksons and others do well here. Lipps' "Funkytown" may well wind up as number one record of the year here."

There's lots of research going on, aimed at fine-tuning the musical mix, as well as a new KNUS jingle, a bus card campaign and television spots.

Matrix Systems of Dallas is handling some of the research, and so is Dr. Tom Turrechi, the man who introduced galvanometer skin response testing to music research.

"We're not testing with galvanometers," says McLain. "Dr. Tom is doing some of the computer work for us."

The computer work McLain refers to involves tabulating thousands of perceptual analysis reports and call-outs that comprise the bulk of KNUS' research plan.

"The music part is handled almost entirely on the telephone," says McLain. "The rest is conducted face-to-face."

New Bands Go On WNEW-FM

NEW YORK—WNEW-FM here is interspersing tapes of new bands into its regular AOR programming.

The station has been asking listeners who play in bands to send self-addressed stamped envelopes and a request for a release form to WNEW. The release forms are supposed to be filled out and returned to the station with the tapes.

"We have to protect ourselves in cases where a song isn't copyrighted," explains Mel Karmazin, the station's general manager.

The station has received more than 1,000 applications since the offer was made. More than 200 tapes have been received. WNEW-FM also spotlighted an unsigned band, Beaver Brown, in a live broadcast from the Bottom Line. The band attracts a wide following in clubs along the Northeast coast.

"We believe it will attract listeners," Karmazin says of the promotion, "and we think it will help the music industry by exposing new acts."

Hensel agrees that the scheduling of the NAB meeting was a mistake. "We didn't realize there would be a conflict." NAB radio vice president Wayne Cornils says several alternatives are being considered including combining the NAB and NRBA meetings or skipping the NAB programming conference for this year and going to a biannual schedule.

No decisions have been made and the matter will be considered further when the executive committee of NAB meets here Wednesday (5).

Tom Bolger, chairman of NAB, who chairs the executive committee, complains that "a lot of pressure is being put on us. I don't know that we will make some big decision." Bolger is with Forward Communications, which owns radio and television stations in secondary markets. He is president of WMTV-TV Madison, Wis.

Both Voron and NRBA president Sis Kaplan, who operates WAYS-AM/WROQ-FM Charlotte, are leery of getting too close to NAB. Says Voron: "It is a laudable goal to work closer with the NAB in areas that we agree upon, but we cannot become one voice. We are not about to sell our membership down the river."

Says Kaplan: "We're always willing to talk at anytime, but our organization is a radio-first organization. We have a substantial number of members who think there is a need for a radio-only voice. We've had some informal discussions with NAB in the past, but their solution has always been the dissolving of NRBA. We can't accept that."

But Hensel says, "We want to cut out these intermural squabbles and take whatever steps are necessary to work together." Hensel's committee has asked the executive committee, headed by Bolger, "to find a mechanism to provide a unified voice for the radio industry in the area of government relations, to explore procedures to minimize the number of radio meetings during the year and to eliminate 'conflict of dates' problems."

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/28/80)

Continued from page 20

- ★ **LARSEN-FEITEN BAND**—Who'll Be The Fool Tonight 20-16
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 26-24
- **AIR SUPPLY**—Every Woman In The World This Before—D-29
- **STEPHANIE MILLS**—Never Knew Love Like This Before—D-29
- **JOHN LENNON**—Starting Over—D-28
- **WFIL**—Philadelphia (D. Fennessy—MD)

No List

- **WCKX (K104)**—Erie (B. Shannon—MD)
- ★ **SUPERTRAMP**—Dreamer 15-9
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 3-1
- ★ **NEIL DIAMOND**—Love On The Rocks 34-24
- **POCO**—Midnight Rain 23-16
- **CHEAP TRICK**—Stop This Game—D-37
- **AIR SUPPLY**—Every Woman In The World
- **JOHNNY RIVERS**—China
- **POLICE**—De Do Do Do, De Da Da Da
- **BILLY BURNETTE**—Don't Say No—D-38
- **CHICAGO**—Song For You—D-36

WFBC—Altoona (T. Booth—MD)

- ★ **DIANA ROSS**—I'm Coming Out 8-5
- ★ **DONNA SUMMER**—The Wanderer 13-8
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 24-21
- ★ **ROLLING STONES**—She's So Cold 19-17
- ★ **DEVO**—Whip It 6-4
- **RUPERT HOLMES**—Morning Man
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **KOOL & THE GANG**—Celebration
- **HARRY CHAPIN**—Sequel
- **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly—D-28
- **THE BABYS**—Turn And Walk Away
- **JOHN LENNON**—Starting Over—D-33
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-32

WKBO—Harrisburg (B. Carson—MD)

No List

- **WQXA**—York (S. Gallagher—MD)
- ★ **KENNY ROGERS**—Lady 8-3
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 24-19
- ★ **CLIFF RICHARD**—Dreaming 11-9
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 9-7
- ★ **DONNA SUMMER**—The Wanderer 3-2
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **KOOL & THE GANG**—Celebration
- **AIR SUPPLY**—Every Woman In The World
- **RANDY MEISNER**—Deep Inside My Heart—D-30
- **NIELSEN/PEARSON**—If You Should Sail—X
- **DIANA ROSS**—It's My Turn—X
- **NEIL DIAMOND**—Love On The Rocks—D-27
- **WILLIE NELSON**—On The Road Again—DP-14
- **IRENE CARA**—Out Here On My Own—DP-22
- **HARRY CHAPIN**—Sequel—X
- **ROGER DALTRY**—Without Your Love—D-29
- **JOHN LENNON**—Starting Over—D-24
- **STEVIE WONDER**—I Ain't Gonna Stand For It—LP
- **DAVID PAYNE**—Excuse Me—X

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

- ★ **CLIFF RICHARD**—Dreaming
- ★ **CHRISTOPHER CROSS**—Never Be The Same 30-19
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 16-12
- ★ **AC/DC**—You Shook Me All Night Long 26-23
- **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin'—D-21
- **JOHN LENNON**—Starting Over—D-24
- **SPLIT ENZ**—I Got You—D-22
- **CHEAP TRICK**—Stop This Game
- **ROCKPILE**—Teacher Teacher

WPGC—Bladensburg (D. Geronimo—MD)

- ★ **KOOL & THE GANG**—Celebration 17-14
- ★ **CLIFF RICHARD**—Dreaming 7-3
- ★ **AIR SUPPLY**—Every Woman In The World 20-16
- ★ **NEIL DIAMOND**—Love On The Rocks 23-20
- ★ **LEO SAYER**—More Than I Can Say 13-8
- ★ **RANDY MEISNER**—Deep Inside My Heart—D-25
- **DIANA ROSS**—It's My Turn—D-24

WCAO—Baltimore (S. Richards—MD)

- ★ **SUPERTRAMP**—Dreamer 18-12
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 12-6
- ★ **AIR SUPPLY**—Every Woman In The World 27-18
- ★ **DON WILLIAMS**—I Believe In You 23-15
- ★ **HARRY CHAPIN**—Sequel 26-21
- **THE KORGIS**—Everybody's Got To Learn Sometime—D-22
- **JIMMY HALL**—I'm Happy That Love Has Found You—D-23
- **DIANA ROSS**—It's My Turn
- **CHRISTOPHER CROSS**—Never Be The Same—D-17
- **JOHN LENNON**—Starting Over—D-27

WFBR—Baltimore (A. Szulinski—MD)

- ★ **CLIFF RICHARD**—Dreaming 10-6
- ★ **KENNY ROGERS**—Lady 8-4
- ★ **JIMMY HALL**—I'm Happy That Love Has Found You 20-14
- ★ **CHRISTOPHER CROSS**—Never Be The Same 15-10
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 29-19
- **DIANA ROSS**—It's My Turn
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **HARRY CHAPIN**—Sequel
- **RITA COOLIDGE**—Fool That I Am
- **AIR SUPPLY**—Every Woman In The World—D-30
- **THE KORGIS**—Everybody's Got To Learn Sometime—D-28
- **NEIL DIAMOND**—Love On The Rocks—D-25
- **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard—D-26
- **JOHN LENNON**—Starting Over—D-29

WYRE—Annapolis (J. Doanmond—MD)

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 13-7

- ★ **AIR SUPPLY**—Every Woman In The World 26-15
- ★ **ROLLING STONES**—She's So Cold 19-14
- **THE KORGIS**—Everybody's Got To Learn Sometime
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-17
- **THE POLICE**—De Do Do Do, De Da Da Da—D-33
- **DON WILLIAMS**—I Believe In You—D-32
- **POINTER SISTERS**—Could I Be Dreaming—D-35
- **DOOBIE BROTHERS**—One Step Closer—D-34
- **WGSF (95-SG)**—Savannah (G. Davis—MD)
- ★ **LEO SAYER**—More Than I Can Say 27-17
- ★ **DIANA ROSS**—I'm Coming Out 26-15
- ★ **SUPERTRAMP**—Dreamer 15-10
- ★ **JACKSONS**—Lovely One 25-16
- ★ **JACKSON BROWNE**—That Girl Could Sing 19-13
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **HARRY CHAPIN**—Sequel
- **AC/DC**—You Shook Me All Night Long
- **ERIC CLAPTON**—Blues Power
- **ROBBIN THOMPSON BAND**—Brite Eyes
- **THE KORGIS**—Everybody's Got To Learn Sometime

WGH—Hampton (B. Canada—MD)

- No List
- **WQK (Q-FM)**—Norfolk (D. Davis—MD)
- ★ **THE ROBBIN THOMPSON BAND**—Brite Eyes 33-21
- ★ **STEVIE WONDER**—Master Blaster 25-14
- ★ **NIELSEN/PEARSON**—If You Should Sail 30-25
- ★ **GEORGE BENSON**—Love X Love 18-13
- ★ **ROLLING STONES**—She's So Cold 24-19 DP
- **AIR SUPPLY**—Every Woman In The World
- **NEIL DIAMOND**—Love On The Rocks
- **HARRY CHAPIN**—Sequel—D-28
- **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard—D-34
- **JOHN COUGAR**—This Time—DP
- **BARBRA STREISAND/BARRY GIBB**—Guilty—D-33
- **JOHN LENNON**—Starting Over—D-31
- **BRUCE SPRINGSTEEN**—The River—X
- **DOOBIE BROTHERS**—One Step Closer—X

WRVQ (Q-94)—Richmond (B. Thomas—MD)

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 14-3
- ★ **CHRISTOPHER CROSS**—Never Be The Same 13-6
- ★ **THE JACKSONS**—Lonely One 15-11
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 17-12
- ★ **THE VAPORS**—Turning Japanese
- **HARRY CHAPIN**—Sequel
- **DOOBIE BROTHERS**—One Step Closer—D-28
- **NEIL DIAMOND**—Love On The Rocks
- **THE POLICE**—De Do Do Do, De Da Da Da—D-29
- **AIR SUPPLY**—Every Woman In The World—D-30
- **BARBRA STREISAND/BARRY GIBB**—Guilty—D-31

Southeast Region

TOP ADD ONS

- **KENNY ROGERS**—Lady (UA)
- **LEO SAYER**—More Than I Can Say (WB)
- **DIANA ROSS**—I'm Coming Out (Motown)

PRIME MOVERS

- **BARBRA STREISAND**—Guilty (Columbia)
- **BRUCE SPRINGSTEEN**—Hungry Heart (Columbia)
- **AIR SUPPLY**—Every Woman In The World (Arista)

BREAKOUTS

- **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly (MCA)
- **DR. HOOK**—Girls Can Get It (Casablanca)
- **KOOL & THE GANG**—Celebration (Delight)

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ **LEO SAYER**—More Than I Can Say 14-5
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 8-3
- ★ **GEORGE BENSON**—Love X Love 20-15
- ★ **CHRISTOPHER CROSS**—Never Be The Same 25-22
- ★ **BARBRA STREISAND/BARRY GIBB**—Guilty 23-18
- **EDDIE RABBITT**—I Love A Rainy Night
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **AIR SUPPLY**—Every Woman In The World
- **JOHN COUGAR**—This Time
- **NEIL DIAMOND**—Love On The Rocks—D-28
- **ROLLING STONES**—She's So Cold—D-20
- **JOHN LENNON**—Starting Over—D-25

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

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 13-7
- ★ **DIANA ROSS**—I'm Coming Out 15-9
- ★ **STACY LATTISAW**—Let Me Be Your Angel 23-17
- ★ **GEORGE BENSON**—Love X Love 17-11
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 25-15
- **RANDY MEISNER**—Deep Inside My Heart—D-28
- **AIR SUPPLY**—Every Woman In The World—D-30
- **POINTER SISTERS**—Could I Be Dreaming—LP
- **POLICE**—De Do Do Do, De Da Da Da—LP
- **HARRY CHAPIN**—Sequel—D-29

WBBQ—Augusta (B. Stevens—MD)

- ★ **CLIFF RICHARD**—Dreaming 8-5
- ★ **KENNY ROGERS**—Lady 9-2
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 20-15
- ★ **THE JACKSONS**—Lovely One 12-6
- ★ **THE VAPORS**—Turning Japanese 30-24
- ★ **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly
- **DR. HOOK**—Girls Can Get It
- **POINTER SISTERS**—Could I Be Dreaming
- **RANDY MEISNER**—Deep Inside My Heart—D-30
- **DON WILLIAMS**—I Believe In You—D-27
- **RUPERT HOLMES**—Morning Man
- **CHRISTOPHER CROSS**—Never Be The Same—D-26
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **THE OAKS**—Set The Night On Fire
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-29

WSGA—Savannah (J. Lewis—MD)

- ★ **DONNA SUMMER**—The Wanderer 8-3
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 25-

- ★ **STEVIE WONDER**—Master Blaster 18-14
- ★ **LEO SAYER**—More Than I Can Say 16-12
- ★ **BARBRA STREISAND/BARRY GIBB**—Guilty 26-22
- **THE POLICE**—De Do Do Do, De Da Da Da—D-33
- **DON WILLIAMS**—I Believe In You—D-32
- **POINTER SISTERS**—Could I Be Dreaming—D-35
- **DOOBIE BROTHERS**—One Step Closer—D-34
- **WGSF (95-SG)**—Savannah (G. Davis—MD)
- ★ **LEO SAYER**—More Than I Can Say 27-17
- ★ **DIANA ROSS**—I'm Coming Out 26-15
- ★ **SUPERTRAMP**—Dreamer 15-10
- ★ **JACKSONS**—Lovely One 25-16
- ★ **JACKSON BROWNE**—That Girl Could Sing 19-13
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **HARRY CHAPIN**—Sequel
- **AC/DC**—You Shook Me All Night Long
- **ERIC CLAPTON**—Blues Power
- **ROBBIN THOMPSON BAND**—Brite Eyes
- **THE KORGIS**—Everybody's Got To Learn Sometime

WAYS—Charlotte (L. Simon—MD)

- ★ **AIR SUPPLY**—Every Woman In The World 24-21
- ★ **LEO SAYER**—More Than I Can Say 12-7
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 19-15
- ★ **STEVIE WONDER**—Master Blaster 15-10
- ★ **ROGER DALTRY**—Without Your Love 24-20
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly
- **KOOL & THE GANG**—Celebration
- **RANDY MEISNER**—Deep Inside My Heart
- **NIELSEN/PEARSON**—If You Should Sail
- **DIANA ROSS**—It's My Turn—D-25
- **LARRY GRAHAM**—One In A Million You—D-30
- **BRUCE SPRINGSTEEN**—Hungry Heart—D-28

WFLB—Fayetteville (L. Cannon—MD)

- ★ **LEO SAYER**—More Than I Can Say 25-16
- ★ **WILLIE NELSON**—On The Road Again 16-10
- ★ **DANDY & THE DOOLITTLES**—Who Were You Thinkin' Of 32-28
- ★ **BARBRA STREISAND**—Woman In Love 3-1
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 26-21
- **JOHN LENNON**—Starting Over
- **NEIL DIAMOND**—Love On The Rocks—D-32
- **AIR SUPPLY**—Every Woman In The World—D-33
- **CHRISTOPHER CROSS**—Never Be The Same—D-30
- **HARRY CHAPIN**—Sequel
- **ROBERT JOHN**—Sherry
- **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly—D-31
- **MAC DAVIS**—Texas In My Rear View Mirror
- **DR. HOOK**—Girls Can Get It—D-29
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **ROBIN GIBB/MARCIE LEVY**—Help Me

WISE—Asheville (J. Stevens/R. Williams—MDs)

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 19-13
- ★ **CHRISTOPHER CROSS**—Never Be The Same 24-17
- ★ **THE KORGIS**—Everybody's Got To Learn Sometime 31-21
- ★ **NEIL DIAMOND**—Love On The Rocks 29-20
- ★ **AC/DC**—You Shook Me All Night Long 22-16
- **DOOBIE BROTHERS**—One Step Closer
- **KOOL & THE GANG**—Celebration
- **ERIC CLAPTON**—Blues Power—X
- **POLICE**—De Do Do Do, De Da Da Da—D-27
- **BILLY BURNETTE**—Don't Say No—X
- **AIR SUPPLY**—Every Woman In The World—X
- **DON WILLIAMS**—I Believe In You—X
- **STACY LATTISAW**—Let Me Be Your Angel
- **THE REDDINGS**—Remote Control—X
- **HARRY CHAPIN**—Sequel—X
- **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly
- **WAYLON JENNINGS**—Theme From Dukes Of Hazzard—D-30
- **ROGER DALTRY**—Without Your Love—D-29
- **DR. HOOK**—Girls Can Get It

WKIX—Raleigh (R. McKay—MD)

- ★ **DON WILLIAMS**—I Believe In You 24-17
- ★ **KENNY ROGERS**—Lady 17-10
- ★ **STACY LATTISAW**—Let Me Be Your Angel 25-20
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 10-7
- ★ **CHARLIE DANIELS BAND**—The Legend Of Woolly Swamp 21-15
- **PAT BENATAR**—Hit Me With Your Best Shot
- **LEO SAYER**—More Than I Can Say—D-23
- **AIR SUPPLY**—Every Woman In The World
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **NEIL DIAMOND**—Love On The Rocks
- **STEVIE WONDER**—Master Blaster—D-24
- **CHRISTOPHER CROSS**—Never Be The Same
- **ROLLING STONES**—She's So Cold—X
- **JACKSON BROWNE**—That Girl Could Sing—X
- **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin'—D-21
- **LTD**—Shine On

WSEZ—Winston-Salem (B. Ziegler—MD)

- ★ **PAUL SIMON**—One Trick Pony 25-19
- ★ **JACKSONS**—Lovely One 30-22
- ★ **CHRISTOPHER CROSS**—Never Be The Same 32-25
- ★ **IRENE CARA**—Out Here On My Own 31-26
- ★ **BILLY JOEL**—Sometimes A Fantasy 36-28
- **BARBRA STREISAND/BARRY GIBB**—Guilty
- **AIR SUPPLY**—Every Woman In The World
- **POLICE**—De Do Do Do, De Da Da Da—D-37
- **JIMMY HALL**—I'm Happy That Love Has Found You—D-36
- **NEIL DIAMOND**—Love On The Rocks—D-35
- **STEPHANIE MILLS**—Never Knew Love Like This Before—D-34
- **HARRY CHAPIN**—Sequel
- **ROBERT JOHN**—Sherry—HB
- **JOHN COUGAR**—This Time—D-39
- **JOHNNY VAN ZANDT BAND**—634-5789—LP
- **UTOPIA**—I Want To Touch You—LP
- **ROXY MUSIC**—In The Midnight Hour—HB

- **EDDIE RABBITT**—I Love A Rainy Night—HB
- **ROBERT PALMER**—Clue—LP
- **BABYS**—Turn & Walk Away—LP
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **DAVID BOWIE**—Ashes To Ashes—LP
- **JETHRO TULL**—Crossfire—LP
- **STEVE FORBERT**—Get Well Soon—LP
- **BOB SEGER**—Her Strut—LP
- **JOHNNY VAN ZANDT BAND**—No More Dirty Deals—LP
- **ELVIS COSTELLO**—Gettin' Crowded—LP
- **MCGUINN/HILLMAN**—Mean Streak—LP
- **NIGEL OLSEN**—Saturday Night—LP

WANS—Anderson (J. Evans—MD)

- ★ **LEO SAYER**—More Than I Can Say 11-6
- ★ **AIR SUPPLY**—Every Woman In The World 36-28
- ★ **DIANA ROSS**—I'm Coming Out 18-13
- ★ **STACY LATTISAW**—Let Me Be Your Angel 29-22
- ★ **BRUCE SPRINGSTEEN**—Hungry Heart 28-17
- ★ **BARBRA STREISAND/BARRY GIBB**—Guilty
- **KOOL & THE GANG**—Celebration
- **ERIC CLAPTON**—Blues Power
- **RANDY MEISNER**—Deep Inside My Heart—D-38
- **THE POLICE**—De Do Do Do, De Da Da Da—D-37
- **DON WILLIAMS**—I Believe In You—D-35
- **THE BABYS**—Turn And Walk Away
- **AC/DC**—You Shook Me All Night Long—DP-15
- **DR. HOOK**—Girls Can Get It—D-36
- **CHEAP TRICK**—Stop This Game
- **PATTI FISHER**—Shiver
- **THE OAKS**—Set The Night On Fire—LP

WTMA—Charleston (R. Tracy—MD)

- ★ **STEVIE WONDER**—Master Blaster 21-15
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 7-2
- ★ **KENNY ROGERS**—Lady 8-7
- ★ **LEO SAYER**—More Than I Can Say 29-22
- ★ **WAYLON JENNINGS**—Theme From Dukes Of Hazzard 22-20
- **BRUCE SPRINGSTEEN**—Hungry Heart
- **RANDY MEISNER**—Deep Inside My Heart
- **THE KINGS**—Switchin' To Glide
- **JACKSON BROWNE**—That Girl Could Sing—D-20
- **JOHN COUGAR**—This Time

KLAZ-FM (Z-98)—Little Rock (D. Taylor—MD)

- ★ **KENNY ROGERS**—Lady 16-6
- ★ **JACKSONS**—Lovely One 12-4
- ★ **DIANA ROSS**—I'm Coming Out 19-9
- ★ **LEO SAYER**—More Than I Can Say 28-17
- ★ **DEVO**—Whip It 18-8
- **KOOL & THE GANG**—Celebration
- **DIANA ROSS**—It's My Turn
- **ERIC CLAPTON**—Blues Power—NP
- **ROBBIN THOMPSON BAND**—Brite Eyes
- **ANNE MURRAY**—Could I Have This Dance—DP
- **POLICE**—De Do Do Do, De Da Da Da—NP
- **AIR SUPPLY**—Every Woman In The World—DP
- **PAT BENATAR**—Hit Me With Your Best Shot—D-15
- **DON WILLIAMS**—I Believe In You—DP
- **EDDIE MONEY**—Let's Be Lovers Again—NP
- **SPY QUATRO**—Rock Hard—NP
- **HARRY CHAPIN**—Sequel—DP
- **LINDA CLIFFORD**—Shoot Your Best Shot—NP
- **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly—D-38
- **MAC DAVIS**—Texas In My Rear View Mirror—DP
- **MICKY GILLEY**—That's All That Matters To Me—DP
- **AC/DC**—You Shook Me All Night Long—D-40
- **JOHNNY VAN ZANDT BAND**—634-5789—D-39
- **DR. HOOK**—Girls Can Get It—DP
- **LTD**—Shine On—DP
- **CHEAP TRICK**—Stop This Game
- **ROBIN GIBB/MARCIE LEVY**—Help Me
- **BOB SEGER**—Horizontal Bop

WLAC—Nashville (P. Cianciabella—MC)

- ★ **DIANA ROSS**—I'm Coming Out 13-7
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feelin' 25-20
- ★ **ANNE MURRAY**—Could I Have This Dance 22-18
- ★ **SUPERTRAMP**—Dreamer 23-19
- ★ **DON WILLIAMS**—I Believe In You 25-16
- ★ **RANDY MEISNER**—Deep Inside My Heart—X
- ★ **KANSAS**—Hold On—X
- ★ **JIMMY HALL**—I'm Happy That Love Has Found You—X
- **NEIL DIAMOND**—Love On The Rocks—D-21
- **LEO SAYER**—More Than I Can Say—D-22
- **IRENE CARA**—Out Here On My Own—D-24
- **BILLY JOEL**—Sometimes A Fantasy—D-23
- **JOHN COUGAR**—This Time—X
- **THE VAPORS**—Turning Japanese—D-25
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Billboard Album Radio Action

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

Based on station playlist through Wednesday (10/29/80)

Top Add Ons-National

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- THE BABYS—On The Edge (Chrysalis)

Top Requests/Airplay-National

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- DAVID BOWIE—Scary Monsters (RCA)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

National Breakouts

- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- CHEAP TRICK—All Shook Up (Epic)
- XTC—Black Sea (Virgin)
- MOON MARTIN—Street Fever (Capitol)

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

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

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

KFML-AM—Denver (I. Gordon)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE BABYS—On The Edge (Chrysalis)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- POWDER BLUES—Uncut (EMI/America)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- BRUCE SPRINGSTEEN—The River (Columbia)
- BRUCE COCKBURN—Humans (Millennium)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)

KISW-FM—Seattle (S. Slaton)

- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- MOON MARTIN—Street Fever (Capitol)
- CHEAP TRICK—All Shook Up (Epic)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- AC/DC—Back In Black (Atlantic)
- THE POLICE—Zenyatta Mondatta (A&M)
- THE CARS—Panorama (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- DIRE STRAITS—Making Movies (WB)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE BABYS—On The Edge (Chrysalis)
- THE CLASH—Black Market Clash (Epic)
- HEAD EAST—U.S. 1 (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- AC/DC—Back In Black (Atlantic)

WVWW-FM—Detroit (F. Holler)

- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE BABYS—On The Edge (Chrysalis)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back In Black (Atlantic)
- THE MICHAEL STANLEY BAND—Heartland (EMI/America)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WYDD-FM—Pittsburgh (J. Kinney)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- MOON MARTIN—Street Fever (Capitol)
- MONTY PYTHON—Contractual Obligation Album (Arista)
- BRUCE SPRINGSTEEN—The River (Columbia)
- KANSAS—Audio Visions (Kirshner)
- DOOBIE BROTHERS—One Step Closer (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WLPX-FM—Milwaukee (B. Beam)

- JOE JACKSON—Beat Crazy (A&M)
- SHORT STUFF—Talk Is Cheap (Third Coast)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- AC/DC—Back In Black (Atlantic)
- SUPERTRAMP—Paris (A&M)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

WEBN-FM—Cincinnati (C. Gary)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- BILLY THORPE—21st Century Man (Elektra)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- MAX WEBSTER—Universal Juveniles (Mercury)
- LOVER BOY—(RCA)
- BRUCE SPRINGSTEEN—The River (Columbia)
- DEVO—Freedom Of Choice (WB)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- AC/DC—Back In Black (Atlantic)

WSHE-FM—Ft. Lauderdale (N. Mirsky)

- CHEAP TRICK—All Shook Up (Epic)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- DIRE STRAITS—Making Movies (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- THE CARS—Panorama (Elektra)
- YES—Drama (Atlantic)

WKLS-FM—Atlanta (B. Bailey)

- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- JOE JACKSON—Beat Crazy (A&M)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- AC/DC—Back In Black (Atlantic)
- THE DOOBIE BROTHERS—One Step Closer (WB)

WKOF-FM—Nashville (M. Beck)

- THE BABYS—On The Edge (Chrysalis)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- KINGS—The Kings Are Here (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)
- QUEEN—The Game (Elektra)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE DOOBIE BROTHERS—One Step Closer (WB)

WQDR-FM—Raleigh (D. Bruntly)

- DELBERT McCLINTON—The Jealous Kind (Capitol)
- MOON MARTIN—Street Fever (Capitol)
- STEVE WONDER—Hotter Than July (Motown)
- RANDY MEISNER—One More Song (Epic)
- STRAIGHT LINES—(Epic)
- SKY—(Arista)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- MIKE CROSS—Rock N' Rye (GHE)

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

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- THE BABYS—On The Edge (Chrysalis)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- KANSAS—Audio Visions (Kirshner)
- THE DOOBIE BROTHERS—One Step Closer (WB)

KMOD-FM—Tulsa (B. Bruin/C. West)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- RANDY MEISNER—One More Song (Epic)
- TALKING HEADS—Remain In Light (Sire)
- BRUCE SPRINGSTEEN—The River (Columbia)
- BILLY THORPE—21st Century Man (Elektra)
- ROBERT PALMER—Clues (Island)
- KENNY LOGGINS—Alive (Columbia)
- QUEEN—The Game (Elektra)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)

KBBC-FM—Phoenix (J.D. Freeman)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- SEAWIND—(A&M)
- DAVID POMERANZ—The Truth Of Us (Pacific)
- PETER ALLEN—Bi-Coastal (A&M)
- SPYRO GYRA—Carnival (MCA)
- STEVE WONDER—Hotter Than July (Motown)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- LEO SAYER—Living In A Fantasy (WB)
- HARRY CHAPIN—Sequel (Boardwalk)

KWFM-FM—Tucson (J. Ray/J. Owens)

- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- MOON MARTIN—Street Fever (Capitol)
- THE BABYS—On The Edge (Chrysalis)
- CRITICAL MASS—It's What's Inside That Counts (MCA)
- CHEAP TRICK—All Shook Up (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- DAVID BOWIE—Scary Monsters (RCA)

Western Region

TOP ADD ONS:

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE BABYS—On The Edge (Chrysalis)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- DIRE STRAITS—Making Movies (WB)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)

BREAKOUTS:

- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- CHEAP TRICK—All Shook Up (Epic)
- XTC—Black Sea (Virgin)
- THE CLASH—Black Market Clash (Epic)

KMEL-FM—San Francisco (P. Vincent)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- JACKSON BROWNE—Hold Out (Asylum)
- THE BABYS—On The Edge (Chrysalis)
- THE CARS—Panorama (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)

KWST-FM—Los Angeles (T. Habeck)

- CHEAP TRICK—All Shook Up (Epic)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- DIRE STRAITS—Making Movies (WB)
- THE BABYS—On The Edge (Chrysalis)
- BRUCE SPRINGSTEEN—The River (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- QUEEN—The Game (Elektra)
- DEVO—Freedom Of Choice (WB)

KSJO-FM—San Jose (F. Andrick)

- THE BABYS—On The Edge (Chrysalis)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- XTC—Black Sea (Virgin)
- THE BUS BOYS—Minimum Wage Rock & Roll (Arista)
- BRUCE SPRINGSTEEN—The River (Columbia)
- QUEEN—The Game (Elektra)
- SUPERTRAMP—Paris (A&M)
- THE CARS—Panorama (Elektra)

KGB-FM—San Diego (T. Garcia)

- JOE JACKSON—Beat Crazy (A&M)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- BILLY THORPE—21st Century Man (Elektra)
- THE BABYS—On The Edge (Chrysalis)
- LOVER BOY—(RCA)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE CARS—Panorama (Elektra)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)

KOME-FM—San Jose (D. Jang)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE BABYS—On The Edge (Chrysalis)
- THE BUS BOYS—Minimum Wage Rock & Roll (Arista)
- KEITH SYKES—I'm Not Strange I'm Just Like You (Backstreet)
- TALKING HEADS—Remain In Light (Sire)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- BRUCE SPRINGSTEEN—The River (Columbia)

Midwest Region

TOP ADD ONS:

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- THE BABYS—On The Edge (Chrysalis)
- DIRE STRAITS—Making Movies (WB)

★ TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

- CHEAP TRICK—All Shook Up (Epic)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- MOON MARTIN—Street Fever (Capitol)

WABX-FM—Detroit (J. Duncan)

- DIRE STRAITS—Making Movies (WB)
- ROBBIN THOMPSON BAND—Two B's Please (Ovation)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- ROSE TATTOO—Rock N' Roll Outlaw (Mirage)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- AC/DC—Back In Black (Atlantic)
- THE CARS—Panorama (Elektra)

KSHE-FM—St. Louis (R. Balis)

- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- MOON MARTIN—Street Fever (Capitol)
- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- CHEAP TRICK—All Shook Up (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- SUPERTRAMP—Paris (A&M)
- KANSAS—Audio Visions (Kirshner)

WIMS-FM—Cleveland (J. Gorman)

- THE BABYS—On The Edge (Chrysalis)
- CHEAP TRICK—All Shook Up (Epic)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- NEW ENGLAND—Explorer Suite (Elektra)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- STEVIE WONDER—Hotter Than July (Motown)
- BRUCE SPRINGSTEEN—The River (Columbia)
- BREATHLESS—Nobody Leaves This Song Alive (EMI/America)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

Southeast Region

TOP ADD ONS:

- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- CHEAP TRICK—All Shook Up (Epic)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- THE CARS—Panorama (Elektra)

BREAKOUTS:

- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- XTC—Black Sea (Virgin)
- JOE JACKSON—Beat Crazy (A&M)
- MOON MARTIN—Street Fever (Capitol)

WRAS-FM—Atlanta (D. Venable)

- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- XTC—Black Sea (Virgin)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- BRUCE SPRINGSTEEN—The River (Columbia)
- B-52's—Wild Planet (WB)
- THE CARS—Panorama (Elektra)
- THE VAPORS—New Clear Day (U.A.)

WHFS-FM—Bethesda (D. Einstein)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- OIRE STRAITS—Making Movies (WB)
- XTC—Black Sea (Virgin)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- CHEAP TRICK—All Shook Up (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- TALKING HEADS—Remain In Light (Sire)
- JOE JACKSON—Beat Crazy (A&M)

Southwest Region

TOP ADD ONS:

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- DIRE STRAITS—Making Movies (WB)
- CHEAP TRICK—All Shook Up (Epic)
- THE BABYS—On The Edge (Chrysalis)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE DOOBIE BROTHERS—One Step Closer (WB)
- KANSAS—Audio Visions (Kirshner)
- THE CARS—Panorama (Elektra)

BREAKOUTS:

- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- RANDY MEISNER—One More Song (Epic)
- MOON MARTIN—Street Fever (Capitol)

KZEW-FM—Dallas (J. Dojan)

- THE BABYS—On The Edge (Chrysalis)
- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- THE INMATES—Shot In The Dark (Polydor)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE BABYS—On The Edge (Chrysalis)
- DEVO—Freedom Of Choice (WB)
- KANSAS—Audio Visions (Kirshner)

KLLOL-FM—Houston (P. Riann)

- CHEAP TRICK—All Shook Up (Epic)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- RANDY MEISNER—One More Song (Epic)
- DIRE STRAITS—Making Movies (WB)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE CARS—Panorama (Elektra)
- SUPERTRAMP—Paris (A&M)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

Northeast Region

TOP ADD ONS:

- ROCKPILE—Seconds Of Pleasure (Columbia)
- DIRE STRAITS—Making Movies (WB)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE BABYS—On The Edge (Chrysalis)

★ TOP REQUEST / AIRPLAY:

- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- DAVID BOWIE—Scary Monsters (RCA)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

BREAKOUTS:

- CHEAP TRICK—All Shook Up (Epic)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- XTC—Black Sea (Virgin)
- THE CLASH—Black Market Clash (Epic)

WNEW-FM—New York (M. McIntyre)

- ROCKPILE—Seconds Of Pleasure (Columbia)
- CHEAP TRICK—All Shook Up (Epic)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- THE BABYS—On The Edge (Chrysalis)
- DIRE STRAITS—Making Movies (WB)
- BILLY THORPE—21st Century Man (Elektra)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- DAVID BOWIE—Scary Monsters (RCA)
- ROBERT PALMER—Clues (Island)

WNRW-FM—Briarcliff Manor (R. Rizzi)

- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- THE BABYS—On The Edge (Chrysalis)
- THE CLASH—Black Market Clash (Epic)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- DIRE STRAITS—Making Movies (WB)
- CHEAP TRICK—All Shook Up (Epic)
- BRUCE SPRINGSTEEN—The River (Columbia)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- JOE JACKSON—Beat Crazy (A&M)

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

- ROCKPILE—Seconds Of Pleasure (Columbia)
- XTC—Black Sea (Virgin)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- JONNY DESTROY & DESTINY—Girls Rock & Roll & Cars (Millennium)
- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- JOHNNY VAN ZANT BAND—No More Dirty Deals (Polydor)
- KINGS—The Kings Are Here (Elektra)
- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)

WOUR-FM—Utica (O. Edwards)

- CHEAP TRICK—All Shook Up (Epic)
- DIRE STRAITS—Making Movies (WB)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- JACK GREEN—Humanesque (RCA)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- THE CARS—Panorama (Elektra)
- THE POLICE—Zenyatta Mondatta (A&M)
- BRUCE SPRINGSTEEN—The River (Columbia)

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

- ROCKPILE—Seconds Of Pleasure (Columbia)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- DIRE STRAITS—Making Movies (WB)
- CHEAP TRICK—All Shook Up (Epic)
- MONTY PYTHON—Contractual Obligation Album (Arista)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- MOLLY HATCHET—Beatin' The Odds (Epic)
- JOHN LENNON—Starting Over (Geffen)

WBCN-FM—Boston (J. Mack)

- THE BABYS—On The Edge (Chrysalis)
- CHEAP TRICK—All Shook Up (Epic)
- PAT METHENY—80/1 (ECM)
- THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card (Arista)
- ROCKPILE—Seconds Of Pleasure (Columbia)
- SPYRO GYRA—Carnival (MCA)
- BRUCE SPRINGSTEEN—The River (Columbia)
- THE POLICE—Zenyatta Mondatta (A&M)
- TALKING HEADS—Remain In Light (Sire)
- THE JIM CARROLL BAND—Catholic Boy (Atco)

WMMR-FM—Philadelphia (J. Bonadonna)

- CHEAP TRICK—All Shook Up (Epic)
- GEORGE THOROGOOD—More George Thorogood & The Destroyers (Rounder)
- THE BABYS—On The Edge (Chrysalis)
- XTC—Black Sea (Virgin)
- THE JIM CARROLL BAND—Catholic Boy (Atco)
- JACK GREEN—Humanesque (RCA)
- BRUCE SPRINGSTEEN—The River (Columbia)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- YES—Drama (Atlantic)
- DAVID BOWIE—Scary Monsters (RCA)

WBRU-FM—Providence (C. Bertram)</

Stumbling WTAE-AM Soars To Deuce Spot Major Turnaround In Pittsburgh

PITTSBURGH—In 1973 WTAE-AM was stumbling along with a 3.3 share of the market and a musical format that one staffer recalls as "end of the road."

Ted Atkins, who had programmed KHJ-AM Los Angeles and CKLW-AM Detroit for RKO, was hired as general manager and given two years to make WTAE competitive. Driving in from the airport after landing in Pittsburgh, the car radio convinced Atkins the job wouldn't be easy.

"The station literally had a policy of never playing a hit record," Atkins says. "They'd play hit songs, but always by a cover artist. The first record I ever heard on WTAE was 'Tie A Yellow Ribbon,' which at that time was the number one record in the country. Except they were playing a version by Lenny Dee at the organ."

"They followed that with 'Up, Up and Away' by Andre Kostelanetz," he continues. "My wife turned to me and said, 'I don't think you can fix it.'"

Seven years later, there's no doubt that WTAE has been fixed. The station is a solid number two, trailing only KDKA-AM by a wide margin, but the race is close in certain demographic groups. Atkins' original dilemma was twofold—build an audience and reduce the demographics of the existing audience. More than half of that original 3.3 share was women over 50.

"It was a boring station," Atkins says. "There was nowhere to go but up. We wanted to make some noise in the market and we wanted to get away from that old MOR idea of being all things to all people."

The answer was oldies. Solid Gold WTAE debuted in late 1973 with a format structured around the hits of the 1950s and '60s and an overall sound that borrowed heavily from KHJ. That started the station on way up. The other turning point came a year later during the fall ratings period. Morning drive personality Larry O'Brien suggested a trial run of a two-man show, adding John Garry, who then worked afternoon drive.

"There was a dramatic improvement in the ratings," Atkins says. "They doubled the morning audience so we teamed them permanently in March of 1975."

Today, O'Brien and Garry trail only KDKA's Jack Bogut in morning drive and come close in certain target demographics. They have given WTAE the strong morning numbers necessary to establish mo-

mentum. Atkins compares their style to that of former KDKA morning man Rege Cordic, who is still revered here even though he left Pittsburgh in 1965 for L.A.

"Cordic stood out from the pack with insane humor," Atkins says. "KDKA replaced him with Bogut, who's a tremendous talent, but he doesn't do what Cordic did. I remember John Rook once telling me that Pittsburgh's a tremendous character town. There's been a big void since Cordic left. Larry and John are a couple of entities in the right place at the right time."

Atkins is also WTAE's program director although Mark Roberts, who doubles as a weekend air talent, has the title of program administrator. A Pittsburgh AFTRA rule prevents its members from serving as program director, so while Roberts handles much of the work in the programming department, he cannot hire, fire or critique.

O'Brien and Garry work from 5 to 10 a.m.; Jim Quinn follows from 10 a.m. to 2 p.m.; Don Berns has the 2 to 6 p.m. slot; Johnny Williams handles 6 to 10 p.m. with the 7 to 8 hour reserved for Myron Cope's sports talk show; and Susie Barbour handles the 10 p.m. to 2 a.m. shift. The station is automated from 2 to 5 a.m.

The music WTAE plays has come full circle. After phasing out some of the older oldies, WTAE is now adding more to head off competitors trying to duplicate the WTAE method of success. "There are still people who consider us an oldies station and we don't mind that," says Atkins.

WTAE probably does more music research than any other station in the market. With co-owned Top 40 WXX-FM, it shares three full-time research staffers. Each week they find an audience sample of 120 to 150 people who are between the ages of 25 and 44 and who listen to WTAE primarily and another adult contemporary station secondarily.

Samples of current music are then played and rated by the listener on a seven-grade scale. The categories span a range of reactions from "never heard it" or "can't stand it" to "it's a favorite."

That information is then fed into a computer and Atkins, Roberts and Berns, the station's music director, meet each week to analyze the results and construct a playlist of 30 to 35 records. The hottest records can

be played as often as every three hours while new adds or declining records are restricted to once every seven hours. There are three rotation patterns for currents.

Records are rejected on the basis of personal judgment that the sound is too hard or from negative responses registered in research. The Knack's "My Sharona" wasn't played on WTAE for the first reason; "Funky Town" by Lipps, Inc. wasn't added for the second reason.

"Our research indicated that disco was dramatically hated here," Atkins says. "When we learned that, we stayed away from 'Funky Town' even though it was number one in the country. It's really hard to generalize about what you'll play and what you won't. It's not just black and white, there's a lot of gray area."

WTAE does not use requests and sales data in assembling its list. It also breaks very little new product. "We prefer to have a record start showing up in our research," Atkins says.

"You never get hurt with the record you're not playing. We don't go out of our way to find adult records, either. If you take the top 30 records in Billboard on any given week, we're probably playing 20 or 25 of them. I consider our music adult Top 40."

The DJs choose from a backlog of 1,500 oldies, broken down into four categories. Some can be played fairly often, others can't be aired more than once a month. Selections by tempo and artist are left to the individual DJ, except for O'Brien and Garry, whose music is preselected to, as Atkins puts it, "save them that additional mental exercise."

While the music of WTAE has evolved gradually over the last seven years, so has the sound of the air personalities. Quinn replaced Chuck Brinkman, who resigned last year after nearly 20 years in the market. Berns followed Bob Dearborn, who also resigned in 1979. Quinn was once the city's leading teen jock, working evenings at KQV-AM when the station was an ABC owned Top 40 outlet.

His experience in the market comes into play during his midday show, where he presumably encounters his old KQV audience which is now grown up. That is especially beneficial in the noon-to 1 p.m. "Lunchtime At The Oldies" portion of his show.

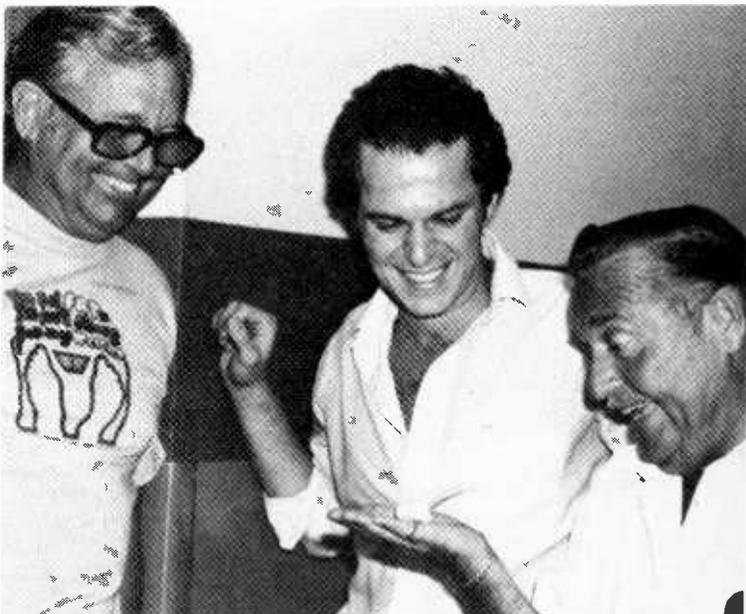
Notes Atkins: "Quinn and Berns are different than the people they replaced and that was done for a reason. We were looking for people who were a little more off the wall. We didn't necessarily intend for them to be controversial, but they've been that sometimes, too. Our philosophy is to get good people and keep them."

Quinn has improved the midday ratings from a low of 3.9 in the spring of 1979 to a 7.4 in the April/May Arbitron from this year. Over the same measurement period, Berns' audience has increased from 4.4 to 6.7.

Recent promotion campaigns have tied-in with the theme "I Love You Pittsburgh." A local department store was licensed to sell a variety of products bearing that copyrighted logo. The current jingle package is built around the theme "Rhythm Of The City," which, Atkins says, goes beyond a musical connotation.

"It means we're in tune with the total pulse of the city," he says. "Our fall advertising campaign will emphasize the full service of WTAE, the news, sports, weather, traffic plane."

Atkins sees less emphasis on big ticket contests and more on community involvement. WTAE is currently involved in a number of promotions designed to benefit local charities. One was the sale of a record that featured an extended version of the "Rhythm Of The City" jingle to benefit the Leukemia Society.



Billboard photo by Penny Springer
MOUSE BUSINESS—WMAL-AM Washington DJ Jackson Weaver lends a hand to the star mouse of the play "Charlie And Algernon" as mouse and costar P.J. Benjamin, center, visit the morning drive team of Frank Marden and Weaver during a Kennedy Center run of the musical.

WISE-AM's Director Has Unique Situation

ASHEVILLE, N.C.—WISE-AM program director Ray Williams, basking in the spotlight of an 18.6 Arbitron audience share, enjoys a unique position. He doesn't have to worry about FM.

Due to the hilly terrain of this market, FM has not been able to establish itself here, so the only significant FM signal in the market is WLOS, which runs a beautiful music format.

Because of this absence of an FM AOR outlet, Williams runs a programming mix of Top 40 and AOR album cuts. "We're filling a void that not having an FM here creates," he says.

But there's more to the programming of WISE that helped boost the share from 14.0 a year ago to the current 18.6. "Consistency is the key," according to Williams, who points to jocks who have been with the station for a number of years.

Williams takes pride in his station's consistency and claims he's left his direct competition in the dust because these stations, WRAQ-AM and WSKY-AM have changed formats several times in recent years. WRAQ has a 2.5 share and WSKY has a 3.9.

WISE boasts of a three-man morning team, one of whom goes back six years with the station. That's Dr. John, who is the anchor DJ, while Vince Rutherford provides color and Paul Davis handles the news.

Midday jock, Dawn, has been

"I think more and more we'll be doing on location broadcasts," he says. "People love that sort of thing. I've come to realize that radio here doesn't have to be perfect by Los Angeles standards, where we all may have been programming technically perfect stations to impress each other."

"The one big complaint that Bill Drake always had with KHJ was that the station had no relation to the Los Angeles community," Atkins says. "You could take KHJ and literally put it anywhere in the country. Instead of that production-line perfection, maybe the audience is looking for that one-on-one relationship."

with the station for three years and afternoon DJ Mike Edwards is about to break a long tenure by following former p.d. Bob Kaghan to WBCY-FM in Charlotte.

Another important element of WISE programming is a dash of country. It's only 7% to 10% of the programming, but WISE makes sure it goes on such acts as Kenny Rogers, Waylon Jennings, Willie Nelson, Dotty West and Ronnie Milsap early.

Some could say that WISE is reacting to the super power of country-formatted WWNC-AM, which enjoys a 39.2 share, making it the most dominant country station in any market in the nation.

But Williams says there's "no way we can really compete with them." He plays a certain amount of country crossover because that's what his listeners want and expect.

Williams pays attention to a lot of details of what his listeners expect. He watches lyrics carefully in this Bible belt country. In order to avoid offending anyone he edited out a reference to God in the Eagles "Life In The Fast Lane."

Working with a station which has always had its strength among listeners in the 18 to 34-year-old age bracket, Williams is trying to skew just a bit older to the 25 to 49-year-olds. He's doing this by carefully selecting promotions which include a raft race on a local river, a balloon race, and a free station birthday party picnic.

LOW SPOTS INCLUDED

Disclose Story Of Doobies On 2-Hour ABC Special

"The Doobie Bros. Story," two hours, ABC Contemporary Network, Sunday (26). Produced by the Ph Factor. Executive producer: Jim Hampton.

NEW YORK—This well constructed, thoughtful review of the Doobie Bros. career is solid weekend entertainment that includes all the band's best hits in its 11-year history.

With brief and insightful comments from members and former members of the band, listeners get a clear picture of how the group developed and changed over the years.

Starting with the group's formation in 1969 in San Jose as the Puds, which included Tom Johnston, John Harkin and Greg Murphy, the show traces the recorded efforts to the cur-

rent "Takin' It To The Streets."

Some interesting ironies are touched on along the way: just as the band was on the verge of its biggest album, "Minute By Minute," it broke up. This happened in Japan in 1978, but it quickly reorganized in Hawaii.

The show also explains how "Black Water" was not expected to be a hit and it was the lead singing debut of Pat Simmons. But the record turned out to be the Doobies first number one hit.

Also covered is how Mike MacDonald collaborated with Carly Simon on "You Belong To Me."

In all the show contains 24 Doobie selections, mostly hits and all worth hearing. **DOUG HALL**

New On The Charts



SKY
"Sky"—★

The five members of Sky each took a break from their solo careers to devote time to a collaboration that is a fusion of rock, jazz and classical music, and has resulted in a self-titled double album.

In December 1978 the band went into Abbey Road studios to begin work on its self-produced (with the help of two house engineers, Haydn Bennett and Tony Clark) album "Sky."

A single, "Cannonball," was released in April 1979 and rose to the top 10 in England. It remained on the charts for more than 60 weeks and achieved double gold status.

In May of last year the group embarked on its first tour, a week-long trek around the U.K. that culminated in the band's London debut at the Royal Albert Hall. After a break of a few months, Sky went back on

the road for a tour dubbed "Sky at Night."

Much of the new material it performed on that tour made its way onto the group's second album, "Sky 2," which was released in England in April 1980. Within two weeks it had reached the No. 1 position on charts in that country, with the single "Toc-cata" entering the charts in the top five. It eventually went platinum in England and Australia. Now released in the U.S. by Arista it is simply called "Sky."

The members of Sky are: John Williams, guitar; Herbie Flowers, bass; Francis Monkman, composer/keyboardist; Kevin Peek, guitar; and Tristan Fry, percussionist.

Sky is managed by Peter Lyster-Todd, Sky Writing Ltd., Mews House, 33 Know St., London, England. It does not have a booking agency at this time.



BILLY BURNETTE
"Don't Say No"—★

By the time he finished high school in 1970, Billy Burnette was a seasoned music industry veteran. He'd released three singles by the time he was 14; had been playing guitar since he was 16; toured the world as a singer (with Brenda Lee); made numerous television appearances; written songs; and organized his father Dorsey's band for shows.

After high school, he began apprenticing with producer Chips Moman in Memphis and later Atlanta. Burnette recorded his first LP, "Billy Burnette" (CBS/Entrance), in Memphis in 1971. He later moved to Nashville, where he made a living as a much-covered songwriter ("Let's All Sing About It," Glen Campbell; "What's A Little Love Between Friends," Conway Twitty and Loretta Lynn).

Burnette played in Delaney Bramlett's band and cowrote several songs with him during the '70s. He

also continued to organize bands for his father, tour with him and work on his song writing. In 1979 he recorded two albums for Polydor, "Billy Burnette" and "Between Friends."

Burnette put together a four-piece band last year and recorded a demo tape of "Just A Heartbeat" and "Don't Say No" (both on his latest Columbia album, "Billy Burnette" that attracted several music industry executives to his shows in L.A. clubs like the Hong Kong Cafe and the Bla Bla Cafe. He signed with Columbia at the end of April 1980.

Burnette's band is comprised of Chris Brosius, guitar; Kim Gardner, bass; and Ian Wallace, drums.

The group is managed by Susan Frank and Barry Seidel, 17450 Rancho St., Encino, Calif. 91316 at (213) 981-5898. It is booked through Premier Talent, 3 E. 54th St., New York, N.Y. 10022 at (212) 758-4900.

Goodphone Commentaries

Forget Credit And Take Cash

By GABRIEL WISDOM

on the radio. As for me, I say, "Forget the credit. I prefer cash."

If air personalities start making the kind of money that the general public thinks they make (thinks they're entitled to) then radio can take its place as a medium of great minds.

So far, a lot of average people are producing average radio shows and making less money than an average

airline pilot. Is it good business? Is it getting ratings? I want you to get up and go to your window now and shout "I'm mad as hell and I'm not gonna take it anymore!"

Gabriel Wisdom is an air personality on KCB-FM, San Diego in addition to having been a former contributing editor to *The Goodphone Letter*, recently acquired by *Billboard*.

Mike Harrison

Out Of Sight And Mind

LOS ANGELES—Astute practitioners of radio try to avoid falling into the old trap in which programmer preoccupation with the means interferes with their objective evaluation of the ends. This syndrome consistently proves to be one of radio's biggest pitfalls.

The following dramatization depicts a typical phone conversation between nationally syndicated air personality John Mouth and the folks at FM-108, one of the more than 75 stations upon which he is heard each week-end as host of "This Week In Rock."



Receptionist: Hello, this is FM-108.

Mouth: Hello, may I speak with Bill P. Dee, please?

Receptionist: Who may I say is calling?

Mouth: John Mouth.

Receptionist: What company are you with?

Mouth: Uh, I'm with you.

Receptionist: What?

Mouth: I'm with you. I'm on FM-108 Sunday nights.

Receptionist: Are you a new jock?

Mouth: No, not at all. I've been on FM-108, Sunday nights at 9 for the past three years.

Receptionist: Really? Well, I've got the official FM-108 jock lineup right here in front of me and it doesn't have any John Mouth on it.

Mouth: What does it say for Sunday night at 9?

Receptionist: Taped program.

Mouth: Oh, that's me. I forgot to tell you. I'm Taped Program. That's my air name.

Receptionist: I don't believe you. I don't see a card for any Taped Program in the time clock file—and it's on the wall right here next to my desk.

Mouth: Alright, alright, I'm just kidding. Please let me talk to Bill P. Dee. It's very important.

Receptionist: I'll put you through. **Programming Assistant:** Programming.

Mouth: May I speak with Bill P. Dee, please?

Programming Assistant: Who may I say is calling?

Mouth: John Mouth.

Programming Assistant: Does he know what this is regarding?

Mouth: Not yet. I want to talk about a very special guest I'm having on my show this weekend.

Programming Assistant: Your show?

Mouth: Yeah, you know. "This Week In Rock."

Programming Assistant: Oh, are you from the syndication company?

Mouth: Well, I guess you could say that. I'm the program's host.

Programming Assistant: Oh, I'm sorry—I've only been here at FM-108 for six months. I haven't heard the show yet.

Mouth: What's your job?

(Continued on page 27)

Bubbling Under The HOT 100

- 101—**BOMB IRAN**, Vince Vance & The Valiants, Paid 109
- 102—**UPTOWN**, Prince, Warner Bros. 49559
- 103—**REMOTE CONTROL**, The Reddings, Believe In A Dream 9-5600 (CBS)
- 104—**RUMOURS OF GLORY**, Bruce Cockburn, Millennium 11975 (RCA)
- 105—**634-5789**, Johnny Van Zant Band, Polydor 2126
- 106—**IN THE MIDNIGHT HOUR**, Roxy Music, Atco 7315 (Atlantic)
- 107—**TAKE ME DOWN**, Exile, Warner Bros. 45948
- 108—**GYPSY SPIRIT**, Pendulum, Venture 131
- 109—**SOMEBODY WANTS YOU**, Aussie Band, Real World 7309 (Atlantic)
- 110—**FALLING FOR YOU**, Sammy Johns, Real World 7303 (Atlantic)

Bubbling Under The Top LPs

- 201—**ERIC GALE**, *Touch Of Silk*, Columbia JC 36570
- 202—**PSYCHEDELIC FURS**, *Psychedelic Furs*, Columbia NJC 36791
- 203—**LENNY WILLIAMS**, *Let's Do It Today*, MCA MCA-5147
- 204—**LEON HUFF**, *Here To Create Music*, P.I.R. NJZ 36758 (CBS)
- 205—**CARRIE LUCAS**, *Portrait Of Carrie*, Solar BXL1-3579 (RCA)
- 206—**THE INMATES**, *Shot In The Dark*, Polydor PD-1-6302
- 207—**ELLEN SHIPLEY**, *Breaking Through The Ice Age*, RCA AFL1-3626
- 208—**MONTY PYTHON**, *Monty Pythons Contractual Obligation Album*, Arista AL 9536
- 209—**TANYA TUCKER**, *Dreamlovers*, MCA MCA-5140
- 210—**BILLY BURNETTE**, *Billy Burnette*, Columbia NJC 36792

NBC NETWORK

Special Traces Life And Vocation Of Carly Simon

"Carly Simon's Very Special, Special," NBC Radio Network, two hours, Oct. 24 to 26 (depending on affiliate). Produced by Ellen Silver for Narwood Productions.

NEW YORK—This is a easy-to-listen to spotlight on Simon's work and her life. It traces her recording career from 1971 and her first hit "That's The Way I've Always Heard It Should Be" to selections from her latest album "Come Upstairs."

Simon starts off telling listeners that when she was growing up she wanted to be "a nurse, spy, the wife of a professor" then "one summer she and her sister Lucy turned into musical people" when they were booked into an appearance at the Bitter End (now the Other End) in Greenwich Village.

She also talks about the compromises of balancing a career, being the wife of James Taylor and mother

of two children. "You can't please everybody. Sometimes you have to disappoint the record company."

She discusses working with Taylor on development of songs and also relates how she wrote a song with Doobie Brother Michael MacDonald—"You Belong To Me"—without ever meeting with them. It was done over the phone through third parties.

The show also brings out that her latest hit "Jesse" was inspired by a Jacques Brel song and that Mike Mainieri, who produced her latest album, encouraged her to work with faster tempos than she has in the past. "Take Me As I Am" sounded too fast when recorded, she says, but now "it almost sounds slow."

The show wraps up with "What Shall We Do About Them." Frank Kelly is an effective but unobtrusive host. **DOUG HALL**

Vox Jox

• Continued from page 23

"Jazz Chronicles" on Sundays from 6 to 8 p.m. The new show is hosted by **Jim Gosa**.

★ ★ ★

Jon R.W. Wailin has joined the on-air lineup at WGBF-AM Evansville, Ind., in morning drive. He comes from a similar air shift at KZLA-AM-FM Los Angeles. **Steve Adler**, moves from mornings to afternoons at WGBF. **Kevin Carpenter**, who had been handling afternoon drive on a temporary basis, moves back to his 10 p.m. to 2 a.m. slot. . . . KJR-AM Seattle jock "Dancin'" **Danny Wright** won the national competition on NBC-TV's "Games People Play" as the fastest talking DJ. He is now hosting a series of fast-talking DJ contests in Seattle.

★ ★ ★

Bruce "Figman" Figler has moved into the morning drive position on WRNW-FM Briarcliff Manor, N.Y. MIDDAYS has been taken over by **Ron Rizzi**, who comes to WRNW from WPDH-FM Poughkeepsie, N.Y. P.d. **Gary Axelbank** continues to do afternoon drive. **Alan Chapin** moves to a full-time night shift assignment. . . . **Margaret Digan Sinclair** has been named vice president of Sunbelt Network. She had been director of creative and affiliate services for the RKO Radio Network. Sunbelt is a new company in Dallas headed by **James Johns**, which distributes 90-second information features.

★ ★ ★

Phil Lamka is now general manager of WBOK-AM New Orleans. He comes from KYOK-AM Houston. Both stations are owned by Shamrock Broadcasting. . . . **Billy Joel** is a designated hitter for WLIR-

FM Hemstead, N.Y. He played with the station team in a charity game with WNEW-FM New York. . . . WPLJ-FM New York jock **Jimmy Fink** is the host of a new tv cable

show in Manhattan called "Jimmy Fink/Sites 'N' Sounds."

★ ★ ★

Lori Holder, local promo rep for Epic Records (CBS distributes Pa-

villion) won the same prize for giving Zimmerlin an entry blank. The contest plugged the song "Love Fantasy" by the Philadelphia Luv Ensemble.

Pavillion didn't say what Zimmerlin's winning fantasy was, but it must have been a beaut. He beat out some 300 entries, some of which are described as "pretty interesting."

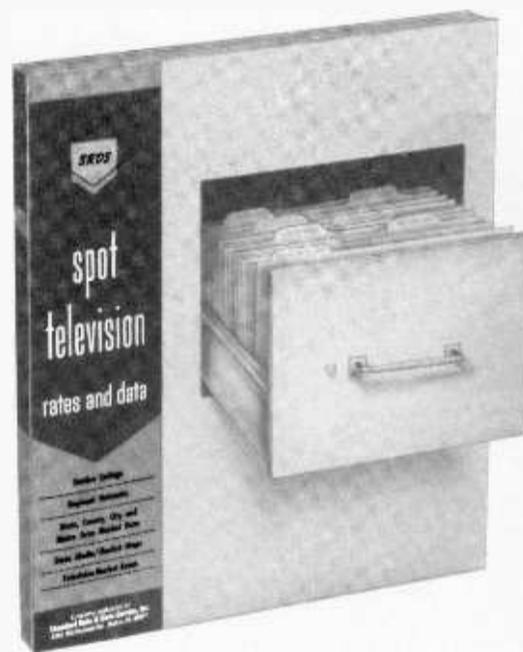
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Mike Harrison

• Continued from page 26

Programming Assistant: I'm assistant to the program director.

Mouth: Don't you think you should listen to the station's programming then?

Programming Assistant: I do.

Mouth: But you just said that you've never heard me.

Programming Assistant: Yeah, but "This Week In Rock" isn't part of our regular programming, it's not part of the format.

Mouth: Can I speak with your program director please?

Programming Assistant: I'll get him for you.

Bill P. Dee: Bill P. Dee, here.

Mouth: Hello, Bill, this is John Mouth.

Bill P. Dee: Hey, John—what's happenin'?

Mouth: Listen, Bill, I've got an exclusive interview with Mick Jagger on the show coming up this weekend. No other show in the country, or your market for that matter, has it.

Bill P. Dee: That's nice.

Mouth: Well, uh, I thought you would be a bit more excited about it. That's why I'm calling, so you can have some lead time to promote it.

Bill P. Dee: Yeah, I guess so. But, you know, John, it's not as big a deal to our listeners as it would be if we were doing it ourselves—I mean, after all, it's just a weekend taped show.

In our next installment, we'll eavesdrop on a phone conversation John Mouth has with the promotion department of a record company.

Judge Blasts Philly Venues About Security

By MAURIE ORODENKER

PHILADELPHIA — Common Pleas Court Judge Marvin R. Halbert blasted officials of the Spectrum and the city-owned Veterans Stadium for not providing enough security during concerts and sporting events.

The judge charged that thousands of patrons at both venues are being subjected to "serious crimes." A Spectrum spokesperson refuted the judge's charge.

The criticism came in Judge Halbert's court Oct. 16, after the sentencing of a 20-year-old youth to 23-30 months in jail for selling drugs at the Spectrum at a Fleetwood Mac concert last year.

The judge called on both facilities to "immediately hire large numbers of additional private police" because of the "dozens of cases in which muggings, stabbings, robberies and narcotics sales have taken place."

Judge Halbert charged that Spectrum officials were "turning their backs on peddling of drugs at the Spectrum. I've been told that the air is so thick you can cut it with a knife during concerts—that you can practically get high just being there.

(Continued on page 29)

Celebrity Vocalists Add To the Fun At Wonder 'Showvote' Gig

INGLEWOOD, Calif.—Imagine Muhammad Ali singing a reworked version of "It's Been A Long Long Time." He reluctantly did just that, with some nudging from conductor/composer Sammy Cahn at the Forum here Oct. 23. The audience responded wildly.

Stevie Wonder can rest easy, he will not be dethroned by Ali.

The occasion was a "Showvote" concert, Stevie Wonder's brainchild. The event had celebrities from the areas of music, television, films and sports encouraging the more than 10,000 persons attending to vote Tuesday (4).

Proceeds from the concert are slated for the Martin Luther King Jr. Legacy Assn. to support the organization's national drive to promote non-partisan voter education and participation.

Ali was not the only non-professional vocalist, he was merely the only one to sing alone. Joining in, with Cahn conducting, were ex-football great turned actor Jim Brown, Elliott Gould, "Chips" Erik Estrada, actress Barbara Eden, Paul Michael Glaser of "Starsky & Hutch," director/actor Georg Stanford Brown, Dick Van Patten of "Eight Is Enough" and numerous others.

Although the evening was long (starting shortly after 8 p.m. and winding up after 1 a.m.) very few appeared restless.

Whether it was \$50 for a seat in the golden circle, \$12.50, \$8 or \$5, the price of the ticket was a bargain.

The entire production was held together by Diahann Carroll and Dick Clark who cohosted the event.



Billboard photo by Peter C. Borsari
Wonder's Success: Stevie Wonder raises his arms in an emotional show of appreciation for the more than 10,000 persons attending his Showvote concert.

An indication of the type of spirit that permeated the Forum?—A loud buzzing sound (possibly from monitors) persisted throughout the sets of Teena Marie and Andrae Crouch & the Disciples. The artists were aware of it and under other circumstances the noise may have ruined the concert for the audience, but on that evening it didn't seem to notice.

Smokey Robinson had the crowd on its feet shouting with glee, and a duet with his wife Claudette was wonderful. Jose Feliciano, the Andrae Crouch ensemble and other performers provided the gathering with as much diverse music as any audience could desire.

The star of the evening was Stevie Wonder. The crowd displayed as much appreciation for the musician

as he did for them through his music. Jermaine Jackson and Buddy Miles accompanied Wonder.

The surprise of the evening was Teena Marie. It appeared that while some were familiar with her songs, few had seen her perform—and perform she did. Marie is not only a master vocalist but she plays keyboards, congas and leaves you with the feeling she plays other instruments as well.

Along with the entertainment and sports figures, area politicians were on hand.

L.A.'s mayor Tom Bradley proclaimed Oct. 20-25 "Showvote Week" in the city. He presented a proclamation to Diahann Carroll and Dick Clark at the concert.

It was a night to remember, hopefully we will not have to wait four years for a similar show.

JEAN WILLIAMS

Blotto: Madcap Hippies Succeed With New Wave

By ROMAN KOZAK

NEW YORK—How does a madcap satirical hippie band named the Star Spangled Washboard Band find success? By becoming a madcap satirical new wavish band called Blotto.

And setting up its own record label: Blotto Records and releasing a locally distributed EP containing a catchy ditty, "I Wanna Be A Lifeguard." The song then becomes an area summertime hit, making the band a radio favorite in the Northeast and paving the way for a new EP and possibly big bucks with a major record company.

Such has been the story of Blotto, which came in second in a recent contest and poll held by WNEW-FM in New York for the "rookie of the year" act. It beat the Pretenders and the Rossington-Collins band in listener call-in votes before losing narrowly to the B-52s.

"Everybody in the band is involved in the business of the group," says Bwanita Blotto, also known as Boss, who is the vice president for Blotto Industries. In the music business she is better known as Mary Beth Medley, former director of artist development for the now defunct Infinity Records.

In the band Lee Harvey Blotto is the vice president of shipping and receiving; Sgt. Blotto, the vice president of creative services and artwork; Bowtie Blotto, the vice president of business affairs; Broadway Blotto, vice president of promotions; Cheese Blotto is the vice president of transportation; and Chevrolet Blotto has no official title. All, except Medley, are musicians in the band.

Blotto Records is distributed through JEM, and other smaller import/new wave-oriented distributors, with most of its sales centered around the Northeast region, where the first EP reportedly sold 15,000 copies.

The first EP was played on such stations as WNEW-FM in New York, WQBK-FM in Albany, WBCN-FM in Boston, WBAB-FM in Long Island, WBLM-FM in Maine, WAAL-FM in Binghamton, WCMF-FM in Rochester, and

(Continued on page 29)

Crowd Control Bill In Ohio Nears Passage

By VICTOR HARRISON

COLUMBUS, Ohio—State Senator Stanley J. Aronoff (R-Cincinnati) who is sponsoring the so called crowd control bill is looking to have the bill pass the House and Senate when the General Assembly returns for several weeks starting Nov. 13.

The bill previously passed the Ohio Senate by a vote of 31-0, and testimony has been concluded by the House judiciary committee.

"During the legislative recess, I met with representative Harry Lehman, chairman of the House judiciary, and staff members from the House and Senate. I believe we can agree upon a series of amendments that will satisfy a majority of both the House and Senate and allow speedy action in November," says Aronoff.

Senate Bill 320 is an outgrowth of the Riverfront Coliseum tragedy in Cincinnati Dec. 3, 1979, when 11 young people were crushed to death. The city of Cincinnati has already passed several ordinances and received task force recommendations.

"To assume that crowd control is a problem limited to the city of Cincinnati is ridiculous," he maintains. "The ingredients that were present at the Who concert at the Cincinnati Coliseum are potentially there at any concert in any part of the state—or for that matter any part of the nation."

The Aronoff bill would require reserved seating for concerts having more than 8,000 people and would also require that a sufficient number of entrances be open at least 90 minutes before a performance. The bill also vests final crowd control authority with the chief law enforcement officer of a political entity.

"If Ohio passes a crowd control bill, it will be the first state to set guidelines. In my opinion the guidelines are reasonable, common sense and not overly restrictive. They are simply minimal standards. Local governments like Cincinnati can impose stricter standards if they desire," says Aronoff.

'Feather' Ditty Spurs a Lawsuit

LOS ANGELES—Ownership and authorship of the song, "Shake A Tailfeather," is being contested in Federal District Court, Chicago.

Vapac Music, a subsidiary of One-Derful Records, a Chicago label, is suing BMI, Universal City Studios Inc., Universal Pictures Inc., Atlantic Records, WEA, R., P., D. and G. Love (sic), Z. Phillips and T. Judy, Blackwood Music and JAMP Music. The plaintiff alleges the defendants appropriated the song of the same title, which is a track of The Blues Brothers' album. The album credits the Loves, Phillips and Judy as writers and Blackwood and JAMP as cowriters.

The suit asks the court to enjoin the defendants from illegally using the copyright and seeks damages. The suit claims Andre Williams, Otis Hayes and Verlie Rice wrote the song.

In a subsequent motion filed with the court, Willie Guest and Leroy Joyce move for admission as co-plaintiffs in the suit, claiming they are composer of the music and co-author of the lyrics of the song, respectively.

TV Appearance Inspires Reunion Of the Association

By CARY DARLING

LOS ANGELES—Television is not credited with much these days but one group of musicians credits a tv special with changing the course of their careers.

The Association, the band which had such breezy soft-rock hits as "Along Comes Mary," "Cherish" and "Windy" in the 1960s, is back together and signed to Elektra/Asylum. It says the spark for a reunion came from a tv appearance.

Terry Kirkman, a band member and coproducer for a "Then & Now" show which aired last winter, slotted in the Association for a one time appearance. "There was a certain amount of reticence on everybody's part," admits rhythm guitarist Jim Yester.

"We'd stayed in touch very loosely," adds vocalist/guitarist Russ Giguere, "but we didn't know where each guy was philosophically, musically or any way."

Once before the cameras, everything jelled. "After the first rehearsal for the tv show, for about 45 minutes we just laughed," says Yester. "It was there. It had been eight years but it really felt good. We decided what the heck, might as well get paid for feeling good."

This marked the first appearance by the six original members of the group—guitarist/bassist Jules Alexander, drummer Ted Bluechel, guitarist Larry Ramos, multi-instrumentalist Kirkman, Giguere and Yester in nearly 10 years. Various members of the band carried on under the name Association into the early 1970s and, the original mem-

bers claim, other people have used the term "Association" without their permission.

The real Association has performed in Anchorage and done a stint in Tahoe. "We spent a long time talking about what exactly it is we want to do," says Alexander, "and we got rid of the idea of nostalgia real quick." So, the Association's live show consists of four oldies and the remainder is all new material.

The sound, though, hasn't changed all that much in terms of the recognizable harmonies. "We're still a vocal band," adds Giguere. "But we're going into areas that we never got into before. We're doing some things that are sort of gospel. We're giving ourselves a lot more freedom in the music." The band is utilizing the synthesizer more in its arrangements.

The group isn't worried about being tagged an MOR group because of the recent Tahoe engagement with Debbie Reynolds. "It's just a good shot," states Giguere. "We're seen by a lot of people. We're not worried about being middle-of-the-road, side of the road or anything."

Though radio playlists have tightened since the Association last released a record, the band is not worried about the upcoming album—produced by Bones Howe who did "Windy," "Cherish" and "Never My Love"—gaining airplay. Says Yester: "I think we have the kind of sound that spreads. I can hear what we're doing on various kinds of formats."

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Springsteen Scalping May Trigger Legislation

By CARY DARLING

LOS ANGELES—The uproar over the allocation of tickets for the four Bruce Springsteen shows here three days last week and Tuesday (3) may lead to stricter state legislation involving scalping.

"The reaction I've gotten about Springsteen is the strongest I've ever gotten on this type of issue," notes Congressman Mel Levine (D-Los Angeles) who plans to introduce legislation to curb scalping early next year.

The current furor developed when the four Springsteen dates went on sale, by mail order at \$12.50 per ticket for the 16,000-seat Sports Arena in mid-September. Purchasers were limited to four tickets per order. Despite these precautions set up by Wolf & Rissmiller Concerts, large blocks of quality tickets ended up in the hands of ticket brokers who are selling them for as much as \$200 per ticket.

In California, it is not illegal to scalp tickets as long as the activity doesn't take place on the grounds of the event.

Jim Rissmiller is as baffled as those complaining as to how the tickets ended up with the scalpers. "I called 56 people at random," he says. "from those who sent in. I couldn't prove anything. They weren't going to tell me if they got them from scalpers."

Rissmiller is one of the strongest

proponents of Levine's bill, a similar version of which went down to defeat last year.

"Two weeks after Springsteen, we're going to start re-creating the momentum to try to get this bill passed," says Rissmiller. "I'm waiting that amount of time because I don't want the onus just to be on Springsteen. This is a bigger problem than just Springsteen."

One way in which Levine plans to strengthen his bill is to have a limit on the markup allowed that is not so

stringent. "In the last proposed bill, there was to be only a \$2 markup," says Levine. "That was too inflexible. In this new bill, there could be a 50% markup on the price of the ticket. This would get rid of the severe abuses."

Until legislation is passed there are varying solutions to the dilemma. Gary Perkins, head of Avalon Attractions, offers a long sliding scale of ticket prices. "You could charge \$75 for the front row and scale it down to \$3 in the last. But,

find me an act that will do this. They're afraid of the p.r.," he states.

Rissmiller believes that acts, especially the large ones in the Springsteen category, should play the maximum amount of nights possible. He offers as an example the Who, which played a week in the Los Angeles area earlier this year.

The band played at the Sports Arena and the similar sized Inglewood, Calif., Forum. "There was some scalping at the Who but not a lot. The Who did every show they could possibly do in this market. The more shows you do, you lessen the advantages of scalping," reasons Rissmiller.

Levine, who hopes to gather support from various sectors of the music industry, is confident the government can get involved without interfering too much in private business. "As long as the laws are reasonable, for example allowing some markup," he says.

Perkins notes that scalpers are

draining the industry because none of their profits go to the band, arena owners or any of the other individuals involved in staging the show.

Also, when a consumer pays \$200 for a Springsteen ticket, there is little money left for other concerts or albums. "The artists, the promoters and the building people all work from the aspect of a \$10 ticket," he says. "We're just creating a situation to get ripped-off."

Both Levine and Perkins admit that scalping can't be stopped completely, even with a law, but that such flagrant cases as the current one could be stopped. "You might end up just driving scalping underground and it could become even more insidious," states Perkins.

Levine says an anti-scalping law in New York is not so successful. "New York is a stones throw away from New Jersey and Connecticut where there are no such laws," he states. "In California, the population centers are more isolated so there wouldn't be that problem."



Billboard photo by Chuck Pulin

Meet Blotto: Mary Beth Medley, left, who handles business for Blotto, relaxes with the members of the band after an appearance at New York's Fun House disco which is now booking rock acts.

Judge Hits Venue Safety

• Continued from page 28

There's a volcano that will erupt very seriously in the future unless something is done," he said.

Judge Halbert said the city of Philadelphia does not have the manpower or the police power to properly protect people going to events at the Spectrum and the Veterans Stadium. "Philadelphia gives enormous financial support to both the Spectrum and stadium," the jurist said. "Philadelphia deserves much, much better protection and that should be supplied by those who are reaping the profits."

Larry Rubin, Spectrum spokesman, took issue with the judge's charges, declaring that Judge Halbert is uninformed as to the situation at the Spectrum. Since the fatal Who concert in Cincinnati last year, security has been beefed up considerably at the Spectrum. He claims the house security force works closely with the police in apprehending those who try to sell drugs.

"We don't turn our backs on anything," Rubin says, adding that every person entering the 19,500-seat hall for a concert is searched at the door and that any contraband—drugs and alcoholic beverages,

knives, guns or whatever—are either confiscated or turned over to the police. He points out that the house security has no power to make any arrests.

To curb the practice of bottles or beer cans being thrown at performers on stage, Rubin says a new rule was instituted recently forbidding anyone to bring in liquid containers of any kind.

As for concert patrons smoking pot, Rubin says that it's just a way of life today. "Go into the subway, or even in City Hall courtyard," says Rubin, "and you'll see youths smoking pot." Nonetheless, he adds, the Spectrum is making an all-out effort to cooperate with the city's fire department to establish a "no smoking of any kind" inside the Spectrum.

Rubin also denies that the Spectrum receives "tremendous financial support" from the city, pointing out that the Spectrum is a privately-owned operation that pays taxes just as any other private business in the city.

The only tax concession it receives is on real estate, and only because it is built on land owned by the city. The Veterans Stadium is a city-owned venue.

Blotto's Bizarre And Zany Saga

• Continued from page 28

WTRY in Albany, where the band is based.

The newest Blotto EP is called "Across & Down" featuring such tunes as "She's Got a Big Boy-friend," and "Give Me Girls." It, too is a 33 r.p.m. 12-inch disk. Medley says Blotto uses this configuration because it is easier for radio DJs on FM stations to work with.

The band would like to release a full LP, to be distributed nationally by a major record label, but, says Medley, "We are in no hurry. We are not starving to death."

The band is very popular on the local club and college circuit, and by selling its own disks it can afford to wait for the right record deal. It would, however, like to have an LP by the spring, including "Lifeguard," so the song could be heard everywhere around the country where there are beaches, adds Medley.

Talent Talk

Nick Gravenitis, founder of the Electric Flag and John Cipollina seminal figure in Quicksilver Messenger Service, are touring Europe together, either as the Nick Gravenitis Blues Band or the John Cipollina Band, depending on the venue. . . . Latest book by former Billboard reviewer Mark Bego is a biography of the Doobie Brothers on Popular Library Books.

Claire Rothman, vice president and general manager of the Inglewood, Calif., Forum, was recently named a Diamond Superwoman by Harper's Bazaar magazine for 1980 and will be featured in its November

issue. Rothman and five other women were chosen from more than 2,000 entries in the competition sponsored by the Diamond Information Center.

John Klemmer reportedly didn't even miss a note when a young woman in the audience at one of his Roxy shows in Los Angeles took off her shirt and threw it over the bell of his saxophone during a solo on "Adventures In Paradise."

Dolly Parton will make her only live performing appearance this year on New Year's Eve at midnight at the Hotel Diplomat in Hollywood, Fla.

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Talent In Action

**WILLIE NELSON
MERLE HAGGARD
EMMYLOU HARRIS
ALABAMA**

Anaheim Stadium, Anaheim, Calif.
Admission: \$15.00, \$12.50

Nashville promoter Lon Barnell set a precedent Oct. 26 when he put together a show called the Country Fall Festival that pulled a mob of 31,000-plus under one roof, a record locally

Topliner Nelson anchored the six-hour-plus marathon afternoon with 65 minutes of his usual fare. The show differed only slightly from his appearance last summer at the Universal Amphitheatre. Not only was there little new but he repeated two songs which Haggard had just done only moments before him—"Workingman Blues," sung by guitarist Jody Paine, and Nelson's current click, "Faded Love."

It wasn't till the end of the set, when he got into his patented "outlaw"-oriented ditties—

join in on "Will The Circle Be Unbroken" and "Amazing Grace." The Backup work by his eight-piece ensemble and the guitar-work of Grady Martin in particular were superb, but Nelson would do well to toss in some new material and shuffle his repertoire next time out

Haggard's hour-long turn, which immediately preceded Nelson's, hit home the hardest. There were moments (all too brief) when his 10-piece backup band almost outdid itself. Norman Hamlet on steel guitar, Don Markham on saxophone, two fiddles, keyboards, guitars, drums and bass complimented Haggard's own better-than-ever guitar and fiddle-work.

Among the highlights were "Misery And Gin" from the "Bronco Billy" soundtrack and his new "Back To The Barrooms" album. He wisely stuck with the older crowdpleasers, like the classic ballad "Today I started Loving You Again." In an all-too-rare coupling, his ex-wife Bonnie Owens joined in at set's end and more frosting to the cake was added when Johnny Paycheck climbed aboard for a hot rendering of "Okie From Muskogee."

The fact that the stage was set up at second base put everyone at least 150 feet from the performers. This lack of intimacy hurt Emmylou Harris the most.

Harris, who depends on eye-to-eye closeness rather than power in her performing, was forced to lose that advantage by the sheer remoteness of her audience. Even so, of the 14 tunes she did in her 55-minute turn, she and her 10-piece Hot Band (and they were just that) managed to score big with inspired treatments of "Ooh Las Vegas" and Credence Clearwater's "Bad Moon Rising."

Alabama, which opened the proceedings, had too little time—40 minutes—but impressed with "My Home's In Alabama," "Livin' On Tulsa Time" and "Tennessee River." The promising foursome proffered a melding of progressive country, rock and contemporary pop, a combination of tunes that did not differ much from its performance a few months back at Los Angeles' Palamino Club.

JOE X. PRICE



Billboard photo by Dr. Bob Gentry

ACE HIGH—Russell Smith, lead singer for the Amazing Rhythm Aces, launches into a high-powered vocal on the group's new pop single, "What Kind Of Love Is This." The Aces were in Nashville for a Warner Bros. showcase at the Exit/In.

(and probably everywhere else) for a show of this genre.

That such a draw was possible is attributable to three things: (1) the explosion in popularity of country music; (2) the size of the area itself—70,500 capacity; and, of course (3), the lure of the artists.

"Mama, Don't Let Your Babies Grow Up To Be Cowboys," "Angel Flying Too Close To The Ground,"—that the crowd really came alive. The only "surprise" was when Harris came out to

Signings

Get Wet, a high energy pop group, to the Boardwalk Entertainment Co. Its first album, which is expected to be released in February, will be produced by **Phil Ramone**. ... **Dean Conn** to A&M. His first album, "Dean Conn," is scheduled for release Nov. 11. ... **Executive**, an r&b group, to 20th Century-Fox Records. ... Country/rock artist **Devlin** to Howard A. Knight Jr. for personal management.

Singer/composer **Lenny Le Blanc** to Capitol-distributed Muscle Shoals Sound Records. He is currently recording his first album for the label with producer and Muscle Shoals Rhythm Section member **Barry Beckett**. It is expected to be released in January. ... Composer/or-

chestrator **Hod David Schudson** to Al Bart & Associates, Inc. for representation in the area of motion pictures, television and theatre. ... Writer/artist **Peter Bliss** to Intersong Music for publishing.

Enchantment to RCA Records worldwide. An LP, "Soft Lights, Sweet Music," is its first release under new pact. ... Columbia's **Tyrone Davis** to Sanford Ross Management. ... **Susan Springfield Band** to Westwood Enterprises for bookings.

Chuck Howard and the LeGarde Twins to Sy Rosenberg Organization for management. ... **Jacky Ward** to Farris International Talent in Nashville for management. ... **David O'neley** to Don Light Talent for management. ... **Bill Mack** to Nashville's Music America Records. ... Producer/musician **Tony Peluso** resigns to Palmer/Poswell & Co., a management, production and publishing firm in L.A. ... **Bill Marx**, composer/arranger to the Robert Light Agency for representation in the film and television fields. ... Songwriter/singer **A. Brandon Tise** inks with **Shelby Kaplan Productions** as a label and management firm.

These jazz artists to Sayles/Morgan Associates in L.A. for p.r.: **Bob Summers**, **Alan Kaplan**, **Kim Richmond**, **Kenny Berger**, **Benny Powell**, **Jim Linahon** and **Lanny Morgan**.

Nightwing, a band fronted by British heavy metal veteran **Gordon Rowley**, to Ovation Records. An LP, "Something In The Air," is the first release. ... **Jackie English** to Venture Records. Her debut release is the single "Once A Night" from the motion picture "Hopscotch." ... L.A.'s **Textones** to the Bug Music Group for publishing. ... **Pat Longo's Super Big Band** to Sayles/Morgan Associates for public relations representation.

Billboard Top Boxoffice

Survey For Week Ending 10/26/80

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	WILLIE NELSON/MERLE HAGGARD/EMMYLOU HARRIS/ALABAMA —Varnell Enter./Ben Farrell, Anaheim Stadium, Anaheim, Ca., Oct. 26	31,057	\$12-\$15	\$361,000
2	KENNY ROGERS/DOTTIE WEST/DAVE ROWLAND & SUGAR —C. K. Spurlock, Birmingham Jefferson Civic Center, Birmingham, Ala., Oct. 23	17,910	\$12.50-\$15	\$258,360*
3	BOB SEGER/BAROOGA —Contemporary Prod./New West Pres., Kemper Arena, Kansas City, Mo., Oct. 22, 23 (2)	25,928	\$8-\$9	\$254,551
4	KENNY ROGERS/DOTTIE WEST/DAVE ROWLAND & SUGAR —C.K. Spurlock, The Omni, Atlanta, Ga., Oct. 26	17,125	\$12.50-\$15	\$245,867*
5	BARRY MANILOW —Ron Delsener, Madison Square Garden, New York, N.Y., Oct. 27	17,600	\$10-\$15	\$231,500
6	BARRY MANILOW —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Oct. 25	14,621	\$10-\$15	\$196,540*
7	KENNY ROGERS/DOTTIE WEST/DAVE ROWLAND & SUGAR —C.K. Spurlock, Murphy Center, Murfreesboro, Tn., Oct. 25	12,384	\$12.50-\$15	\$183,100
8	BARRY MANILOW —Electric Factory Concerts, Riverfront Colis., Cincinnati, Oh., Oct. 23	12,517	\$12.50-\$15	\$180,615
9	KENNY ROGERS/DOTTIE WEST/DAVE ROWLAND & SUGAR —C.K. Spurlock, Mid-So. Colis., Memphis, Tn., Oct. 24	12,091	\$12.50-\$15	\$175,827
10	BRUCE SPRINGSTEEN & THE E STREET BAND —Feyline Presents, McNichols Arena, Denver, Colo., Oct. 20	15,932	\$8-\$10	\$162,126
11	BRUCE SPRINGSTEEN & THE E STREET BAND —John Bauer Concerts, Seattle Colis., Seattle, Wash., Oct. 24	13,426	\$10-\$12.50	\$154,550*
12	THE KINKS/JOHN COUGAR —Ron Delsener, Nassau Colis., Uniondale, N.Y., Oct. 26	14,200	\$9-\$10	\$138,386*
13	ELTON JOHN —Bill Graham Presents, Oakland Colis., Oakland, Ca., Oct. 24	12,012	\$8.50-\$12.50	\$133,504*
14	BOB SEGER/BAROOGA —Little Wing Prod., The Myriad, Oklahoma City, Okla., Oct. 21	11,932	\$9.50-\$10.50	\$122,284*
15	FRANK ZAPPA —Cross Country Concerts, Hartford Civic Center, Hartford, Conn., Oct. 24	11,958	\$8.50-\$10.50	\$118,256
16	BARRY MANILOW —Entam Presents/Sunshine Presents, Rupp Arena, Lexington, Ky., Oct. 21	8,336	\$12.50-\$15	\$117,712*
17	THE KINKS/JOHN COUGAR —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Oct. 27	13,628	\$6.50-\$8.50	\$109,566*
18	THE KINKS/JOHN COUGAR —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Oct. 24	13,628	\$6.50-\$8.50	\$109,566*
19	BLACK SABBATH/BLUE OYSTER CULT —Electric Factory Concerts, Riverfront Colis., Cincinnati, Oh., Oct. 25	11,597	\$8-\$8.75	\$97,085
20	BLACK SABBATH/BLUE OYSTER CULT —Monarch Entertainment, War Memorial Aud., Rochester, N.Y., Oct. 23	10,136	\$9.50-\$10.50	\$97,031*
21	TEDDY PENDERGRASS —Interntainment Industries, Centreplex, Baton Rouge, La., Oct. 23	11,500	\$8.50	\$95,769
22	BRUCE SPRINGSTEEN & THE E STREET BAND —John Bauer Concerts, Portland Coliseum, Portland, Ore., Oct. 25	9,893	\$8-\$10	\$95,453

Auditoriums (Under 6,000)

1	GRATEFUL DEAD —Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Sept. 25-27, 29-30, Oct. 2-4, 6-7, 9-11, 13-14, (15)	34,185	\$10-\$12.50	\$396,487*
2	BOB SEGER/BAROOGA —Hammons Center Prod., Hammons Center, Springfield, Mo., Oct. 25	6,400	\$10-\$12	\$71,744*
3	POLICE/XTC —Star Kommand Prod., Winnipeg Arena, Winnipeg, Can., Oct. 21	5,755	\$9	\$51,795*
4	EDDIE RABBITT/MICKEY GILLEY/JOHNNY LEE/THE URBAN COWBOYS —C.K. Spurlock, Chaparral Center, Midland, Tx., Oct. 25	6,060	\$7.50-\$8.50	\$49,658*
5	EDDIE RABBITT/MICKEY GILLEY/JOHNNY LEE/THE URBAN COWBOYS —C.K. Spurlock, Laurie Aud., San Antonio, Tx., Oct. 26	5,793	\$7.50-\$8.50	\$46,530*
6	TALKING HEADS/ENGLISH BEAT —Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Oct. 23, 24 (2)	4,328	\$8.50-\$9.50	\$40,526
7	FRANKIE VALLI & THE 4 SEASONS —Brass Ring Prod., Royal Oak Music Theatre, Royal Oak, Mich., Oct. 24 (2)	3,173	\$12.50	\$39,662*
8	POLICE/XTC —Perryscope Concerts, Max Bell Arena, Calgary, Alberta, Can., Oct. 24	4,000	\$9	\$36,000*
9	THE B-52'S —Perryscope Concerts, P.N.E. Gardens, Vancouver, B.C., Can., Oct. 20, 21 (2)	3,780	\$9-\$10	\$34,192*
10	BEATLEMANIA —Bryan Giese Prod., Wicomico Civic Center, Salisbury, Md., Oct. 22	3,352	\$10	\$33,520
11	OAKRIDGE BOYS/LACY J. DALTON/RONNIE McDOWELL —C.K. Spurlock, St. Joseph Civic Center, St. Joseph, Mo., Oct. 26	3,519	\$7.50-\$8.50	\$28,685
12	JEAN-LUC PONTY —DiCesear-Engler, The Stanley Theatre, Pittsburgh, Pa., Oct. 25	3,105	\$8.75	\$26,216
13	JEAN-LUC PONTY —Festival East Concerts, Kleinhaus Music Hall, Buffalo, N.Y., Oct. 23	2,199	\$8-\$9	\$19,650
14	POLICE/XTC —Star Kommand Prod., Saskatchewan Center Of The Arts, Regina, Can., Oct. 22	1,960	\$9-\$10	\$19,222
15	MARTY ROBBINS —DiCesear-Engler, Johnstown War Memorial, Johnstown, Pa., Oct. 24	2,147	\$6.50-\$7.50	\$14,415

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Stewart Doing '3 To 5' For April/Blackwood

• Continued from page 3

Stewart declares. "If a strong catalog deal comes along, we'll be able to analyze it and make the deal if we desire to do so. Yet, I hope to grow through our own abilities, too."

Stewart's role within the CBS structure is apparently one of assistance to the label, too.

Long associated with film music and soundtracks—especially during a 15-year stint at United Artists, where he served at various times as chief of its music publishing and label interests—Stewart will consult with Yetnikoff and Asher on soundtrack properties, a function that actually began during his association with Interworld and also included a production deal with CBS Records.

Admittedly unfamiliar with April/Blackwood's present organizational and executive structure, Stewart says one of his first endeavors will be to evaluate the company's professional staff, one of the largest in music publishing.

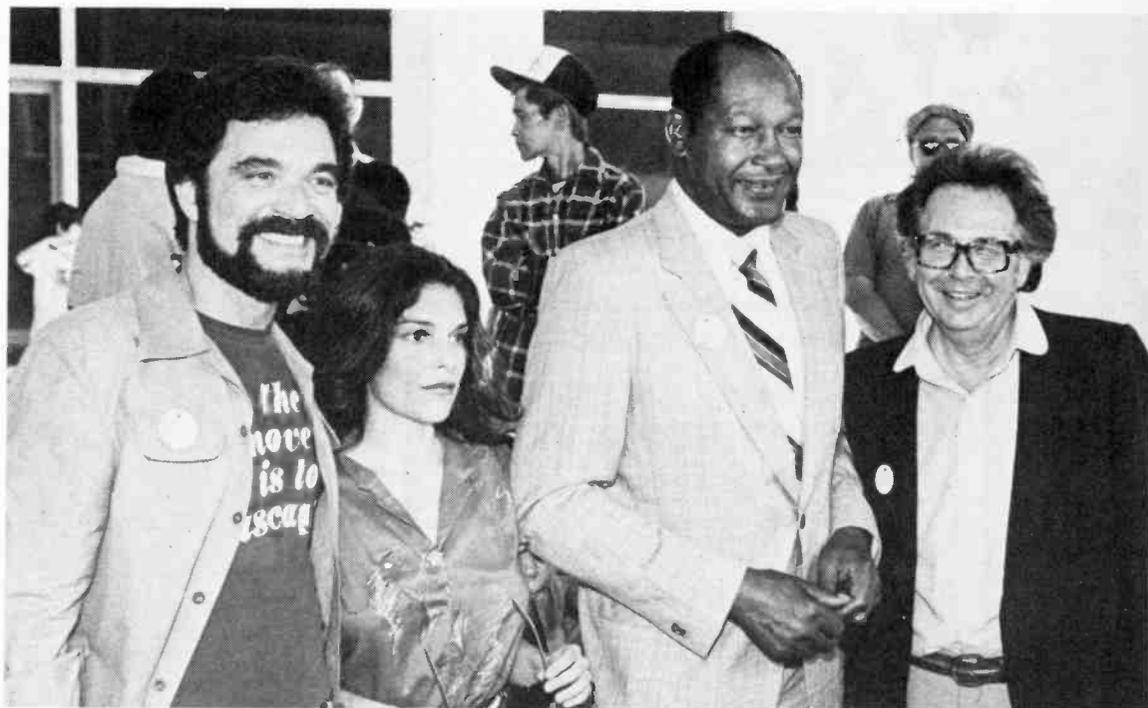
"A professional manager is one who has two aims: getting cover records or developing writers. Anyone

who can do both is a very valuable person. Why look for anyone else if I find such expertise currently on staff?"

Stewart, noting the current hassle between labels and music publishers on the issue of mechanical royalty rates, comments, "Except for a difference of opinion on what the rate should be, labels and music publishers share common problems.

"I'd put home taping at the top of the list. I don't know of a solution to it. A royalty on blank tape may not solve the problem, but, it would give a small portion of revenues lost back to labels and publishers. It won't, however, overcome significant losses due to the problem."

As to his "three to five year plan," Stewart maintains he accomplished the goals he set for himself at Interworld within the three years he ran the show there. "I began to look for another challenge. I think that within three to five years April/Blackwood will be a major publishing force with a fully developed staff to run it on a day-to-day basis. Who knows where the new challenges will be?"



FOUR BUTTONEERS—ASCAP has created "I Love An ASCAP Song" button takeoff on the popular "I Love New York" Theme. Shown wearing the buttons during the recent L.A. Street Scene music festival are: songwriters Larry Weiss and Evie Sands, Mayor Tom Bradley and scribe Ben Weisman.

WARING'S FIRM

Shawnee Press Expands & Blooms

By IRV LICHTMAN

NEW YORK—Shawnee Press, one of the leading pop/gospel choral arrangement print companies, will expand certain existing units and create new entities in the months and years ahead.

Formed 30 years ago by Fred Waring, the famed 80-year-old pop choral master now on a "final" concert tour, the company is now under the day-to-day direction of his son, Fred Waring Jr., executive vice president and chief executive officer.

Ernie Farmer, associated with Shawnee Press since its inception, left the company several months ago, reportedly over policy differences.

According to Waring, Jr., new developments are to include:

The creation within two years at the company's sprawling homebase at a former hotel in Delaware Gap, Pa., of a video studio to produce a line of prerecorded instructional cassettes; expansion of its Omni label in the jazz market; exploitation of existing copyrights and the development of new catalog that could lead to offices in key music areas such as New York, Nashville and Los Angeles.

The younger Waring, a music director / conductor trombonist who handled international companies of "Hair," says the video software would, in his view, help solve a problem on the teaching level.

"Traditional teachers," he explains, "tend to shy away from buying contemporary arrangements that their students would have no trouble with. The cassettes would help prepare teachers for this kind of music by, for instance, showing them contemporary rhythm section techniques." Waring also says he'd also put out "choreography" product, drawing from the "sharp choreographers dad uses."

Omni Records, originally formed as a "reference" label to showcase Shawnee Press pop choral arrangements, hopes to reach a point where it has at least six jazz players under contract, which would then lead to marketing by a national distributor.

Currently under contract is pianist Johnny Coates, who has made six albums so far, recorded at a club near Shawnee Press called Deerhead. Omni is currently distributed through some independent distributors and in Japan by Nippon.

The label has augmented its jazz roster with the signings of guitarist Harry Leahy and drummer Bill Goodwin.

Waring says there are "100s of interesting copyrights" controlled by the company, including Waring Sr.'s own compositions, "Sleep, Sleep, Sleep" and "I Hear Music," and material within a Paul Pioneer catalog, with songs dating from the mid-1850's to mid-1950's.

In the gospel choral field, too, Shawnee expects to grow. A recent appointment heralding this move involves Charlie Brown, an evangelical writer/arranger who formerly worked for Word Records, who now is creative director of Glory Sound.

Brown will continue to operate out of Dallas, Waring notes.

Waring, who says the "transition has been smooth" in communicating new directions to Shawnee Press' roster of 60 employees, is not about to shed less of a spotlight on choral arrangements.

"Perhaps we've had too many issues and we may back down a little bit, but there'll be no drastic changes. I know where our bread-and-butter is. Like my dad (chairman of the company), I have a flair for bringing people together and things have been working nicely in the transition."

Publishers Eye Soundtrack Boon

Efforts Made To Secure Song Copyrights In Movies

NEW YORK—Publishers are shoring-up their resources to secure greater representation in soundtrack songs.

Key executive movement and shifts of responsibilities sheds light on music publisher desire to reap the benefits of the current boom in contemporary soundtrack album and singles sales. Not necessarily involving complete scoring of films, but, more importantly, obtaining new song copyrights that can hopefully generate recording success.

Most recently, films like "Xanadu" and "Fame" are major contributors to the coffers of their releasing labels and the hits they are generating certainly increase the likelihood of their boxoffice success.

Although publishers seek out copyright exposure from all film production companies, some also specifically directing their attentions to sister companies involved in film projects.

Ira Jaffe, for instance, is expected to join Chappell Music on the West Coast shortly to, among other duties, act as liaison with PolyGram Pictures in an in-house drive to secure Chappell copyrights in at least 12 PolyGram feature films now in production.

Jaffe, in fact, is expected to maintain an office both at PolyGram Pictures in Hollywood and at the Chappell offices there.

Jaffe has had long involvement in films, being a scion of a family that held high posts at Columbia Pictures. Jaffe leaves as vice president of Screen Gems-EMI, once owned by Columbia and where Jaffe worked with Chappell's Irwin Robinson and Irwin Schuster.

One of the major reasons bringing MCA Music's Leeds Levy to Hollywood from New York is to open doors wider for MCA copyright exposure in Universal films (Billboard, Nov. 1, 1980). Leeds says one of his objectives will be to obtain "A"-sided versions of MCA copyrights into Universal projects, no matter their label source.

As Mike Stewart moves into the

presidency of April/Blackwood Music (see separate story on page one), he'll be using his many years of film music-associated background at United Artists to push forward the CBS' publishing wing's representation in film exposure, while at the same time consulting CBS Records executives on possible soundtrack acquisitions.

Indicative of the value being placed on the individual songwriter with a strong chart track record was the recent deal between writer/producer Michael Masser to provide theme songs for Columbia Pictures,

while remaining free to make a more traditional publishing deal elsewhere (Billboard, Oct. 11, 1980).

Masser has written and produced hits by Diana Ross, Natalie Cole and George Benson. A current Columbia film with a Masser copyright, written with lyricist Carole Bayer Sager, is "It's My Turn," heard on the track by Diana Ross which is also her current Motown single.

Music publishers are aware of the need for close ties to film producers or those at film companies who are charged with arranging for film music.

Videocassette Producers: Too Many \$ For Rights?

NEW YORK—Videocassette producers may be paying too much to secure music rights, according to a major entertainment lawyer.

Gerald Phillips, of the firm of Phillips, Nizer, Krim and Ballon, told the recent International Tape Assn. get-together here that synchronization rights for videocassette pose "a nagging question: Is it necessary to pay those rights?"

Said Phillips: "It has been argued that no further synchronization rights are necessary for the home use of a film on videocassette. The question should be researched before distributors pay huge sums."

Phillips went on to say that "industrial practice does not establish the law." This remark hit at many in the video industry who believe that these thorny legal questions will be resolved de facto as a result of deals worked out between distributors and publishers.

Phillips also recommended against contracts calling for negotiations at a later date, an approach used by Chappell Music.

Also addressing the legal questions at the ITA meet was David Goldberg of the firm of Kaye, Scholer, Fierman, Hays and Handler. Commenting on the settlement of the actors' strike, Goldberg took the position that percentage deals would

now win out over fixed rates in negotiating rights. He agreed with Phillips that a test case was needed to resolve the synch rights question.

The only alternative to a court case, said Phillips, was legislation.

AGAC Intros Monthly Writer's Craft Huddles

NEW YORK—The American Guild Of Authors & Composers Foundation is launching a new monthly writer-to-writer feature here as part of its Askapro sessions.

Each month, a songwriter or team with chart-hitting material will discuss the craft of songwriting and illustrate writing techniques at the piano or on the guitar.

First guest Nov. 20 is Leslie Gore, the artist/writer who has two cuts on the "Fame" soundtrack, including Irene Cara's big hit, "Out Here On My Own."

Future guests will include the Bernardi Brothers and Lucy Simon and Ralph McDonald.

Also set for Askapro are Ethel Gabriel, RCA producer (6) and artist manager Marvin Dash (13).

The noontime rap sessions are held at AGAC's headquarters at 40 W. 57th St. Reservations can be made by calling (212) 757-8833.

Disco Business

Sam Exec Views Disco, 12-Inch Importance

NEW YORK—The disco and the controversial 12-inch record will continue to be important tools in the breaking of the dance music sounds of the 1980s.

This is the opinion of Daniel Glass, vice president of promotion and marketing for Sam Records. Glass also believes that over the long term video will also play an important role in helping to break records and expose acts, and has already be-

gun to gear his company for full-scale involvement with this relatively new promotional medium.

Sam Records has already experimented with video promotions of the Newsboys, one of its dance rock groups in England.

The New York-based independent label headed by Sam Weiss, is further moving ahead with the times by developing a roster of dance music artists that span such popular for-

By RADCLIFFE JOE

formats as rock, new wave, reggae and r&b. Its lineup of artists now include the aforementioned Newsboys, Glen Adams (pop reggae, also from England, and formerly associated with the Upsetters and Bob Marley), Rhyze and Conversion (both r&b), and Gary's Gang and John Davidson, two of the label's earliest acts with musical formats that span pop, r&b and disco.

The label which has gone from independence to corporate affiliation (it had a distribution pact with CBS Records for about 18 months) and back to independence in the past two years, is savoring its new-found flexibility.

It does not knock its past affiliation with CBS. In fact, Glass stresses that it was a good thing for the company to have been associated with the major. He praises the artist development and press departments of CBS, and states, "The relationship educated us to the knowledge that there was more to the promotion of a product than radio and the discotheques."

Glass also emphasizes that the separation from CBS was amicable, but adds, "Independence allows us much greater creative control over our products, and affords us the flexibility to deal with our artists, the promotional outlets and the retailers on a more personalized level."

Glass explains that today, as an independent, his company also enjoys a much better access to product sales figures and other essential feedback than when it was affiliated with CBS.

He further adds that as an independent the profit structure is higher, but warns that the risks are also higher. "The independent, especially in today's fluctuating markets, must be much more conservative with pressing and promotion, than a counterpart that is affiliated with a major label," Glass states.

Glass discloses that the nation's population growth, especially in the black urban centers of New York, Philadelphia, Baltimore, Washington and Miami, is playing an important role in helping small, independent labels "to ride the tough times" by supporting the products they release.

Glass is convinced that a pop/funk/reggae sound is going to play an important role in the dance music sound of the future. Consequently, he is concentrating on developing artists involved with this format.

Glass is also pinning a lot of hope



Billboard photos by Syzygy
TOP BASH—Fantasy Records artist, Sylvester, along with backup singers "Two Tens 'O' Fun," (picture above), share the stage at San Francisco's Trocadero Transfer Disco with artist Debbie Jacobs at a party for 1,000 persons, hosted by San Francisco's T.O.P. 25 Disco Record Pool. According to George Ferren, director of the pool, the party was the first in a series aimed at showcasing established artists and introducing new talent to the disco community in the area.

on Glen Adams whose first release, "Just A Groove," will soon be issued here, and is already being released in England under a distribution agreement with Excalibur Records.

The label has also retained two new promotion people, including Bert Coleman who was formerly with Pickwick International Records, to help with the promotion of the products of all the label's artists.

Glass says of the past era of the conventional disco sound, and Sam Records involvement with it, "We were confused by the times. However, the air has been cleared, and we are back to concentrating on developing a total record company."

Sam Records is a division of Win Records, Inc., a New York-based record distributor and one-stop, also headed by Sam Weiss.

Prelude Gears Up For a Shift To More Crossover

By IRV LICHMAN

NEW YORK—Recognizing shifts in the dance music market, Prelude Records is in transition for broader crossover product, while declaring there's still life in club-originated hits.

The label, with many successes in the dance/disco market since its debut in 1977, took advantage of the European style of dance music that was in vogue several years ago.

"As we examined this area," explains Marvin Schlachter, president of the company, "we knew that sooner or later we'd have to be involved in more domestic productions, seeing producers and artists here coming up with recordings that were reaching a broader cross-section of the public. We wanted to integrate a basically black music in a dance format."

In signing such domestic acts as Bobby Thurston and Gayle Adams, Schlachter believes he's moved in the right direction and has added another important element to the company: artist career building.

He notes that many productions imported by Prelude were "concept"

sessions without any "real artists" to build upon.

Schlachter admits that making homegrown product is a more costly approach to marketing of releases, but adds, "It can be more profitable if we generate an international hit and have world, rather than limited rights."

Schlachter, however, is hardly abandoning the dance music sound. "I still believe in it," he stresses. "I see it happening everyday. A disco club can still break a record and influence radio. People still want the energy generated by dance recordings."

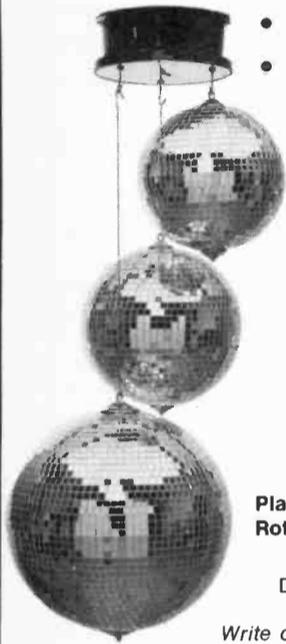
"Whatever directions we take, it won't be at the expense of dance music. We're going for acceptability in clubs without creating a barrier on the radio level."

As to the possibility of moving into other types of music such as rock or new wave, Schlachter declares, "While we don't exclude any form of music, we're practicing what the industry is preaching, which is selectivity and doing what you do best."

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Long Island Proprietors Find Clubs Healthy

This is the first of a two-part series on the proliferation and diversification of discos of Long Island, N.Y.

NEW YORK—All the talk of a leveling off of the U.S. disco boom is "just talk" to most Northeastern club operators, and especially to those on Long Island where the boom is as healthy and competitive as ever.

Instead of going underground and battenning down to ride the rough economic times, Long Island club operators are aggressively overhauling their operations, and are involving themselves in greater diversification of the entertainment fare being offered.

Their enterprising new programs span the spectrum of entertainment tastes ranging from rock, country and big band clubs, to exotic discos offering such risqué fare as male and female strippers.

Operators in this thriving, and still highly competitive entertainment arena talk about disco today as being "a maturing scene which still draws enthusiastic crowds."

They admit to having slow nights, but take these in stride. As one owner observes, "Every night cannot be New Year's Eve. And when you consider the competition we're facing today, we must realize that there are only so many pieces of the pie in which we must all share."

However, what many of these innovative operators are doing is making sure that the pie is comfortably shared by broadening the appeal of their rooms.

In addition to projecting a more contemporary image, a lot of club owners are also trying to create an ambience of casual style and sophistication in an effort to woo more of the over 25, upwardly mobile, middle and upper class crowd. As part of this move there is also a de-emphasis on lighting effects which were such an integral part of the disco environment just a couple short years ago.

As Peter Norberto, owner of Sages, states, "I try not to be offensive with lights. The older crowd does not go for it. They do not want the glitter. It's too damn busy."

Norberto echoes the feelings of a growing number of operators when he states that much of the money now invested in lighting should be channeled instead into better sound components.

Norberto states confidently that most of the 1,000 patrons that drink and dance at his Mineola club on a good night, are inspired by his club's sound system which include A&B and Crest amplifiers, Altec and AGH speakers, and Ashly crossover and compressor equipment.

Phil Silverman, the room's deejay, spins the hottest dance music sounds on Technics turntables, and meticulously assembles the package on a TEAC mixer.

Some clubs, like Jamie's in Sayville and Channel 80 in Island Park, are causing something of a sensation by adventurously expanding the disco environment.

Channel 80, located on the Waterway between Island Park and Long Beach, is cherished by area discophiles as being "the Hamptons of Nassau county." The club owns a boat docking area adjacent to its free-standing building, and merges the glamor of boating life with the flashy stylishness of disco dancing and elegant dining.

There is also an extensive boardwalk area, in addition to the club's two-level, multi-tiered room, which offers music and a light show, a bar and a floating dance floor. However, at \$10 per person, this club's admis-

sion fee is considered steep for the area.

Many Long Island club owners are cautious about charging an admission fee. The feeling is that older

By RADCLIFFE JOE

clients, those that support the bar, will be turned off if asked to pay a cover charges.

Nonetheless, Ellen Hersh, a representative for Channel 80, is confi-

dent that "people will pay if the club has something unique to offer."

Channel 80 is owned by entrepreneur Phil Basile, who runs a string of successful Long Island clubs includ-

ing Rumors, Speaks (a rock disco), and 231, the most recent addition to the chain.

The club, a membership room, (Continued on page 34)

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Long Island Club Health

• Continued from page 33

also charges an annual membership fee of \$150. Most of the members were drawn from responses to a mailing said to have been sent to more than 20,000 people.

Because of its design and its waterfront location, the club is a natural for summertime audiences, and it is for this reason that some of its competitors are skeptical that it can continue to draw during the cold winter months.

Jamie's overlooks a 120-acre golf course, and features high picture windows, thereby creating an attractive country club setting. A crowded night with four bars handling the drinking needs of an estimated 1,200 patrons resembles more an extravagant affair for society's sophisticates than a typical disco soiree.

Jamie's was created by Danny Braccioldieta under an arrangement with Suffolk county's Island Hills Country Club. Braccioldieta handles the nightly disco operation of the room as well as the catering end of the business.

Braccioldieta is credited with turning Jamie's into the leading over 25 disco in Suffolk, in spite of the abrupt drop off of the county's mid-'70s boom which has had many developers running scared.

Braccioldieta says he became involved with Jamie's "because there is a tremendous singles population in Suffolk who has no place to go."

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
 - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 5 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 6 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 7 IT'S A WAR—Kano—Emergency—SAM (12-inch)
 - 8 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 9 THE WANDERER—Donna Summer—Geffen (12-inch)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 11 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (LP)
 - 12 JUST LET ME DANCE—Scandal—SAM (12-inch)
 - 13 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 14 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 15 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 2 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 4 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 5 NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP/12-inch)
 - 6 FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasililia (12-inch)
 - 7 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 8 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
 - 9 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 10 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 11 JUST LET ME DANCE—Scandal—SAM (12-inch)
 - 12 CAPRICORN—Capricorn—Emergency (12-inch)
 - 13 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 14 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 15 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)

BOSTON

- This Week**
- 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 3 LOVELY ONE—The Jacksons—Epic (LP)
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 6 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 7 THE WANDERER—Donna Summer—Geffen (LP/12-inch)
 - 8 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 9 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 10 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 11 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP/12-inch)
 - 12 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 13 HOW LONG—Lipps Inc.—Casablanca (LP/12-inch)
 - 14 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
 - 15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)

CHICAGO

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 3 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
 - 4 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 5 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP/12-inch)
 - 6 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
 - 7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 THE WANDERER—Donna Summer—Geffen (LP/12-inch)
 - 9 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasililia (12-inch)
 - 10 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 11 DO ME RIGHT—Dynasty—Solar (LP/12-inch)
 - 12 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import
 - 13 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 14 JUST HOLDIN' ON—Ernie Watts—Elektra (LP)
 - 15 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 3 LOVELY ONE—The Jacksons—Epic (LP)
 - 4 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 5 SEA BISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 6 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 7 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 8 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
 - 9 DO ME RIGHT/I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 11 THE ONE TONIGHT/DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
 - 12 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 13 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
 - 14 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 15 THE WANDERER—Donna Summer—Geffen (LP/12-inch)

DETROIT

- This Week**
- 1 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 2 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP/12-inch)
 - 3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 6 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 7 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 8 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
 - 9 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 10 THE WANDERER—Donna Summer—Geffen (LP/12-inch)
 - 11 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
 - 12 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 13 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)
 - 14 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
 - 15 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)

LOS ANGELES

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 4 SPACE INVADER—Playback—Ariola (12-inch)
 - 5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 6 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 7 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 8 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 SHAME, SHAME, SHAME/PARTY VIBES—Ike & Tina Turner—Fantasy (LP/12-inch)
 - 10 DREAMS AND DESIRES/THE ONE TONIGHT—Fever—Fantasy (LP/12-inch)
 - 11 PARTY OUT OF BOUNDS/PRIVATE IDAHO—The B-52's—Warner (LP/12-inch)
 - 12 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 13 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 14 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)
 - 15 MONDO MAN—Roni Griffith—Vanguard (12-inch)

MIAMI

- This Week**
- 1 LOVELY ONE—The Jacksons—Epic (LP/12-inch)
 - 2 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 4 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 6 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 7 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
 - 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 9 FREEDOM—Grand Master Flash—Sugarhill (12-inch)
 - 10 THE REAL THANG—Marada Michael Walden—Atlantic (LP/12-inch)
 - 11 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
 - 12 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)
 - 13 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 14 GET DOWN, GET DOWN/ACTION SATISFACTION—Melody Stewart—Roy B. Records/Brasililia (12-inch)
 - 15 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)

NEW ORLEANS

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 3 TAKING OFF—Harlow—Celsius (LP) Import
 - 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 5 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 6 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
 - 8 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
 - 9 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)
 - 10 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 11 FOR YOUR LOVE—Idris Muhammad—Fantasy (LP/12-inch)
 - 12 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasililia (12-inch)
 - 13 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 14 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
 - 15 UNDERWATER—Harry Thuman—Uniwave (LP) Import

NEW YORK

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 4 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE BACK MY MAN/DIRTY BACK ROAD—The B-52's—Warner (LP/12-inch)
 - 7 ALL MY LOVE—L.A.X.—Prelude
 - 8 HOT LEATHER—Passengers—Uniwave (LP) Import
 - 9 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 10 GIVE IT ON UP—Mtume—Epic (LP)
 - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 12 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 13 LOVELY ONE—The Jacksons—Epic (LP)
 - 14 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 15 THE WANDERER—Donna Summer—Geffen (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 LOVELY ONE—The Jacksons—Epic (LP)
 - 2 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 3 MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP/12-inch)
 - 4 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 5 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP)
 - 6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 7 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 8 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 CELEBRATION—Kool & the Gang—Delite (LP/12-inch)
 - 10 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
 - 11 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
 - 12 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 13 FUNTIME—Peaches & Herb—Polydor (LP)
 - 14 EVERYBODY—Instant Funk—Salsoul (LP)
 - 15 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)

PHOENIX

- This Week**
- 1 WHIP IT—Devo—Warner (LP/12-inch)
 - 2 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 5 THE WANDERER—Donna Summer—Geffen (12-inch)
 - 6 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 7 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 8 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
 - 9 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 10 LOVELY ONE—The Jacksons—Epic (LP)
 - 11 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
 - 12 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 13 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 14 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 15 MONDO MAN—Roni Griffith—Vanguard (12-inch)

PITTSBURGH

- This Week**
- 1 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 3 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 4 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
 - 5 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 6 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 7 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 9 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 10 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 12 MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP/12-inch)
 - 13 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasililia (12-inch)
 - 14 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 15 CAPRICORN—Capricorn—Emergency (12-inch)

SAN FRANCISCO

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Prism (12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 3 UNDERWATER—Harry Thuman—Uniwave (LP) Import
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 5 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
 - 6 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 7 WHIP IT—Devo—Warner (LP/12-inch)
 - 8 CAPRICORN—Capricorn—Emergency (12-inch)
 - 9 FEVER/I NEED YOU/SELL MY SOUL—Sylvester—Fantasy (LP/12-inch)
 - 10 PRIVATE IDAHO/GIVE ME BACK MY MAN/POVERTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 11 LOVELY ONE—The Jacksons—Epic (LP)
 - 12 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 13 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 14 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 15 MONDO MAN—Roni Griffith—Vanguard (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 2 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
 - 3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 6 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 7 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
 - 8 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)
 - 9 THE WANDERER—Donna Summer—Geffen (12-inch)
 - 10 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 11 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 12 FOR YOUR LOVE—Idris Muhammad—Fantasy (LP/12-inch)
 - 13 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 14 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 15 THE REAL THANG—Marada Michael Walden—Atlantic (LP/12-inch)

MONTREAL

- This Week**
- 1 ANOTHER ONE BITES THE DUST—Queen—WEA (LP)
 - 2 LIFESAVER/STRETCHIN' OUT—Gayle Adams—Quality (LP)
 - 3 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Uniwave (LP/12-inch)
 - 4 LOVE SENSATION—Loleatta Holloway—RCA (LP)
 - 5 I'M COMING OUT/UPSIDE DOWN—Diana Ross—Quality (LP)
 - 6 CHERCHEZ PAS—Madleen Kane—Uniwave (LP/12-inch)
 - 7 IT'S A WAR/I'M READY—Kano—Uniwave (LP/12-inch)
 - 8 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch)
 - 9 HOT LEATHER—Passengers—Uniwave (LP/12-inch)
 - 10 NOT TONIGHT—Macho—Uniwave (LP/12-inch)
 - 11 LOVELY ONE/CAN YOU FEEL IT—Jacksons—CBS (LP)
 - 12 THE FACTORY/O.K.—Instructions—Quality (LP)
 - 13 THE WANDERER—Donna Summer—WEA (LP)
 - 14 ANYTIME OR PLACE—Azoto—Modulation (12-inch)
 - 15 PARTY OUT OF BOUNDS/PRIVATE IDAHO—The B-52's—WEA (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco Mix

By BARRY LEDERER

NEW YORK—D.C. LaRue has been a true supporter of disco and a friend to many deejays. Most spinners have enjoyed this artist's music, and LaRue has become a cult favorite. However, this artist has never enjoyed the commercial success he deserves. His music has sometimes been two personal and always ahead of what the public wants. However, his Casablanca LP "Star, Baby" is right on target and should guarantee much wider recognition.

The eight cuts on the albums vary from rock and new wave punk to popular disco. "Boys Can't Fake It" (3:28) is a perky, pop-oriented, mid-tempo tune with a catchy beat. "Meter Man" (5:51) is a hard driving rocker with keyboard emphasis.

"She's About A Mover" (8:09) is a nicely done remake of Sir Douglas Quintet's version and stays close to the original. "Reactor #2" (3:19) is a fast paced, jumping, new wave tune. "So Much For L.A." (5:26) is a smooth sailing disco number with an r&b flavor.

The right combination of bells, percussion and trumpet and an infectious melody should make this as a popular club cut. "Jukebox" (5:23) is the best mixture of current musical stylings. A tantalizing rhythm track and sprightly guitar chords make this selection move from beginning to end. An interesting drum selection move from beginning to end. An inter-

esting drum break with electronic effects give added fuel to this selection. LaRue coproduced this album with Aram Schefrin and copenned several of the cuts in addition to playing both percussion and keyboards. Assistance on the album is provided by Steven Von Blau.

★ ★ ★

Elektra Records is making two of its accomplished jazz artists available to deejays via 12-inch releases. Grover Washington, Jr.'s "Wine-light" from the album of the same name offers the artist's first rate saxophone playing in a cozy and relaxed atmosphere. Stanley Turrentine's "Deja Vu" 12-inch 33 1/2 r.p.m. disk from his "Inflation" LP demonstrates the artist's musical ability in a sensitive and skillful performance.

These selections though not disco-oriented can still be useful to the deejay in setting a mood in the early evening or to wind down after a frantic set.

★ ★ ★

Patrice Rushen's latest 12-inch 33 1/2 r.p.m. is "Look Up" taken from her Elektra LP "Posh." The artist's earthy and soulful vocals percolate through the r&b/funk tinged material. Produced by Rushen and Charles Mims, Jr., this is the kind of music that gets the body moving.

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	15	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS-405	51	34	18	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch*) HS 3453
★	3	11	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	★	62	3	EVERYBODY—Instant Funk—Salsoul (LP) SA 8536
★	4	6	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSO (LP) RS-1-3087	★	63	4	MONDO MAN—Roni Funkh—Vanguard (12-inch) SPV 37
★	4	2	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	★	54	37	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129
★	5	11	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	★	55	55	DON'T STOP TIL YOU GET ENOUGH—Derrick Laro & Trinity—Joe Gibbs (12-inch) JGMD 8085
★	6	6	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	★	56	56	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammed—Fantasy (LP/12-inch*) F 9598
★	9	5	LOVELY ONE—The Jacksons—Epic (LP) FE 36424	★	57	57	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049
★	15	5	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	★	58	58	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306
★	9	10	CHEPCHER PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	★	59	59	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
★	16	22	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	★	60	51	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091
★	11	7	THE WANDERER—Donna Summer—Geffen (LP) GHS 2000	★	61	38	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415
★	12	7	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	★	62	47	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783
★	18	6	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMDS 6512	★	63	49	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080
★	14	14	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298	★	64	64	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
★	15	8	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	★	65	29	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1
★	26	3	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 527	★	66	72	2 ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import
★	17	12	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	★	67	79	3 JUST HOLDING ON—Ernie Watts—Elektra (LP) 6E-285
★	18	13	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008	★	68	68	14 WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
★	19	19	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	★	69	69	3 JOHNNY & MARY/LOOKING FOR CLUES—Robert Palmer—Island (LP) ILPS 9595
★	20	20	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	★	70	70	3 CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202
★	21	21	6 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543	★	71	74	4 REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
★	22	24	8 CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511	★	72	71	17 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015
★	23	17	13 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	★	73	78	6 TAKING OFF—Harlow—Celsius (LP) Import
★	24	22	11 THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595	★	74	73	9 THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import
★	25	25	20 I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	★	75	75	2 THROUGHOUT YOUR YEARS—Kurtis Blow—Mercury (LP) SRM 1 3854
★	26	23	26 BREAKAWAY—Watson Beasley—Warner (LP/12-inch*) BSK 3445	★	76	76	10 WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
★	27	28	7 HOT LEATHER—Passengers—Uniwave (LP) Import	★	77	87	2 WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131
★	28	30	6 ASHES TO ASHES/FASHION—David Bowie—RCA (LP) AQL1 3647	★	78	67	14 ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145
★	29	31	10 SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	★	79	NEW ENTRY	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychedelic Furs—Columbia (LP) NJC 36791
★	30	40	5 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	★	80	NEW ENTRY	THROW DOWN THE GROOVE—Bohannon—Phase II Records (LP) JW 36867
★	31	36	4 MASTER BLASTER—Stevie Wonder—Tama (7-inch) 54317	★	81	NEW ENTRY	START—The Jam—Polydor (7-inch) Import
★	32	32	9 GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	★	82	82	7 ANOTHER BRICK IN THE WALL—Snatch—Millennium (12-inch) YD 11793
★	33	33	29 YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O'—Baby O' Records (LP) BO 1000	★	83	65	9 EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412
★	34	41	4 THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279	★	84	66	33 THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438
★	35	35	5 FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasililia (12-inch) 2511	★	85	85	2 LET ME TALK—Earth, Wind, and Fire—ARC/Columbia (7-inch) 1-11366
★	43	4	CROSS EYED AND PAINLESS—The Talking Heads—Sire (LP) SRK 6095	★	86	86	2 IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (7-inch) 1018
★	37	27	6 PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597	★	87	90	4 EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602
★	38	39	9 FREEDOM—Grand Master Flash—Sugarhill (12-inch) SH 549	★	88	NEW ENTRY	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246
★	39	46	5 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	★	89	NEW ENTRY	I GOT YOU—Split Enz—A&M (LP) 4822
★	40	45	5 UPTOWN—Prince—Warner (LP) BSK 3478	★	90	NEW ENTRY	REMOTE CONTROL—The Reddings—Believe In A Dream Records (7-inch) ZS9-05600
★	41	44	9 NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467	★	91	81	12 I WANNA BE WITH YOU/SLIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520
★	42	42	4 WIDE RECEIVER—Michael Henderson—Arista (LP) BDS 6001	★	92	77	8 LOVE CHILD—Jerree Palmer—Reflection (12-inch) CBL 132
★	43	50	8 HE'S SO SHY—Pointer Sisters—Planet (LP) P-9	★	93	83	17 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458
★	61	4	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasililia (12-inch) RBDS 2512	★	94	84	30 DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333
★	45	48	10 JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	★	95	91	14 BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
★	46	52	8 SPACE INVADER—Playback—Ariola (12-inch) OP 2201	★	96	96	21 S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430
★	47	54	14 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307	★	97	89	9 I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP (LP) JZ 36773
★	80	2	CELEBRATE—Kool & the Gang—Delite (LP) DSR 9518	★	98	92	14 LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import
★	49	53	6 COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) ILPS 49547	★	99	94	10 UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
★	60	4	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	★	100	88	7 HOLDIN' ON—Image—Musique (12-inch) MSQ 2002

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

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

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Billboard DISCO TOP 60

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	1	CAN'T FAKE THE FEELING Prism (12-inch) PLP 1006/PDS 405
★ 21	27	UNDERWATER—Harry Thuman Uniwave (12-inch) Import
★ 25	35	IT'S A WAR/AHJIA Emergency (LP) EM-7505
★ 39	NEW ENTRY	HOT LEATHER—Passengers Uniwave (12-inch) Import
★ 53	NEW ENTRY	CAPRICORN—Capricorn Emergency (12-inch) EMDS 6511
★ 55	NEW ENTRY	FEEL GOOD, PARTY TIME Brass Records (12-inch) 2511
35	28	IS IT ALL OVER MY FACE West End (12-inch) (Remix) WES 22129
55	45	PARTY ON—Pure Energy Prism (12-inch) PDS 404
52	37	FREEDOM—Grand Master Sugar Hill (12-inch) SH 549

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Classical

TO BE CALLED PRO ARTE

Pickwick Bows Full-Price Label

• Continued from page 1

of Pickwick Records. The remainder will consist of Quintessence items, currently offered at \$5.98 suggested list.

Pro Arte LPs, 20 of which are being scheduled for the initial January release, will list at \$8.98, with digital titles carrying a \$12.98 price tag. In all, 120 packages are slated for the first year.

Main source of the new material will be producers Wolf Erichson and Christian Lange. The former's work is known here through his Seon label, which most recently has been distributed through ABC Records. Those Seon items acquired by MCA Records, through its purchase of ABC, will now be diverted to Pickwick under a new agreement, says Erichson.

Pickwick's rights to the Seon material will cover the U.S. and Canada, while coproductions entered into between Lange and Pickwick will give the latter sales rights in the entire Western Hemisphere.

Talks are already underway with still additional product sources to swell the International Arts catalog, Johnson states.

Product promised for the Pro Arte line will stress unusual repertoire and authentic performance practices, says Steve Vining, Pickwick a&r director, although standard works will also figure in the operation's output.

It is pointed out, for instance, that

recorder virtuoso and early music specialist Frans Bruggen will conduct a specially constituted ensemble called Orchestra of the 18th Century in music by Bach, Haydn and Mozart using period instruments. Some of these recordings, to be taped digitally, will be recorded live in concert halls felt acoustically appropriate to the music.

Bruggen will be heard instrumentally also, and harpsichordist Gustav Leonhardt will be among artists featured.

Five operas are in preparation by Pro Arte, again including some rarities. Cited are Busoni's "Arlecchino" and Donizetti's "Il Campanello," both conducted by Gary Bertini. Vocal artists to be featured on the label include Ileana Cotrubas, Walter Berry, Hermann Prey and Dietrich Fischer-Dieskau.

On the chamber music side, a complete edition of the Dvorak quartets is promised as interpreted by the Varsovia Quartet, while the Odeon Trio will tape works for the form by Brahms and Schubert. The violinist Christian Altenburger will be a frequent soloist, initially giving attention to concertos by Mozart and Taneyev.

Leo Hofberg, who serves Pickwick as a consultant with a&r input, notes that one of the early releases will be a digital "spectacular," programming such concert chestnuts as "Les Preludes," "Ride Of The Valkyries"

and the "Peer Gynt" Suite on its four sides.

Vining stresses that the Quintessence line will be continued, with 30 new titles to be released during 1981. He expects the Quintessence portion of the International Arts catalog to be stabilized at about 200 disks, with slower movers gradually deleted as new items are added.

Product sources for the mid price line include Supraphon, Reader's Digest, Melodiya, Harmonia Mundi and "some Seon," Vining says.

Michael Mathewson, director of marketing for Pickwick Records, says that the label will host a series of distributor meetings to introduce the new line in January.

Martin Basart, formerly with the Moss Music Group, has been hired as national classical sales manager, and the four regional Pickwick managers will be expected to work the catalog.

With quality said to be a priority condition, Johnson has been checking out pressing facilities. These still have to be set, he said last week. Cassette production, however, has already been assigned to Allison Audio, duplicating firm located on Long Island.

\$5.98 LINE

RCA Releasing 13 Gold Seal Titles In Nov.

CHICAGO—November is a big month for RCA Records' Gold Seal series with 13 new titles to be introduced.

According to an RCA official, flow of product to the \$5.98 line is being increased with major quarterly releases planned. The label also plans to offer 100% cassette equivalency, it's reported.

Included in the November lineup is the first U.S. release of Walton's "Balshazzar's Feast" with Sherrill Milnes baritone and Alexander Gibson conducting the Scottish National Orchestra and Chorus. Product also is flowing from RCA's vaults and from the current catalog.

Rachmaninoff Piano Concerto No. 3 with Alexis Weissenberg backed by the Chicago Symphony, and a Martinu/Piston symphony pairing in Boston Symphony performances are among the notable November release reissues. The Boston Symphony album will see its first stereo issue.

More recent titles being transferred to Gold Seal are Sibelius Symphony No. 2 by the Philadelphia Orchestra, Jose Serebrier conducting Charles Ives Fourth Symphony, Massenet's "La Navarraise" with cast including Marilyn Horne, Placido Domingo and Sherrill Milnes, and two volumes of the label's Classic Film Score series with Charles Gerhardt leading the National Philharmonic.

January is expected to bring a major Gold Seal cassette release, including many titles originally issued in LP configuration only. Total cassette availability reportedly will be offered at this time.

The January release, containing 10 new titles, will include the first stereo availability of the Inge Borkh/Fritz Reiner Chicago Symphony Richard Strauss' "Elektra" excerpts recording.

NOVEMBER 8, 1980 BILLBOARD



Billboard photo by Chuck Pulin

STORE VISIT—ECM artist Steve Reich signs autographs during a visit to the classical music department of the Barnes & Noble book store in lower Manhattan.

Met May Yet Open; New Contract Inked

NEW YORK—The Metropolitan Opera, closed due to a labor dispute, may open after all. Management and negotiators for the orchestra members reached agreement on a new contract Oct. 25.

Primary sticking point in the stalled talks—the union's demand

for a four-performance week—was settled by a formula in which management agreed to the demand in principle. Orchestra players will now provide five weekly "services" consisting of four performances and one four-hour rehearsal.

Met executive director Anthony Bliss says the formula will allow the company to "contain" costs and provide for artistic excellence. In return, the orchestra lowered its wage and benefit demands.

The Met must still sign contracts with several other unions, including the stagehands and the chorus, but speculation is that the season will get underway in mid-November.

The emotion-charged negotiations only resumed the week of the settlement after 17 days of no talks. Bliss had previously announced the cancellation of the entire season, which was to have gotten under way in mid-September.

Classical Notes

Ann Hobson Pilot is the new principal harp player of the Boston Symphony. She's the successor to Bernard Zighera who held the post from 1926 until 1980. . . . The New York Philharmonic has named Larry Newland assistant conductor. Newland, a member of the viola section, is also music director of the Diabolus Musicus chamber orchestra comprised of Philharmonic players.

Billboard®

Survey For Week Ending 11/8/80

TOP 50

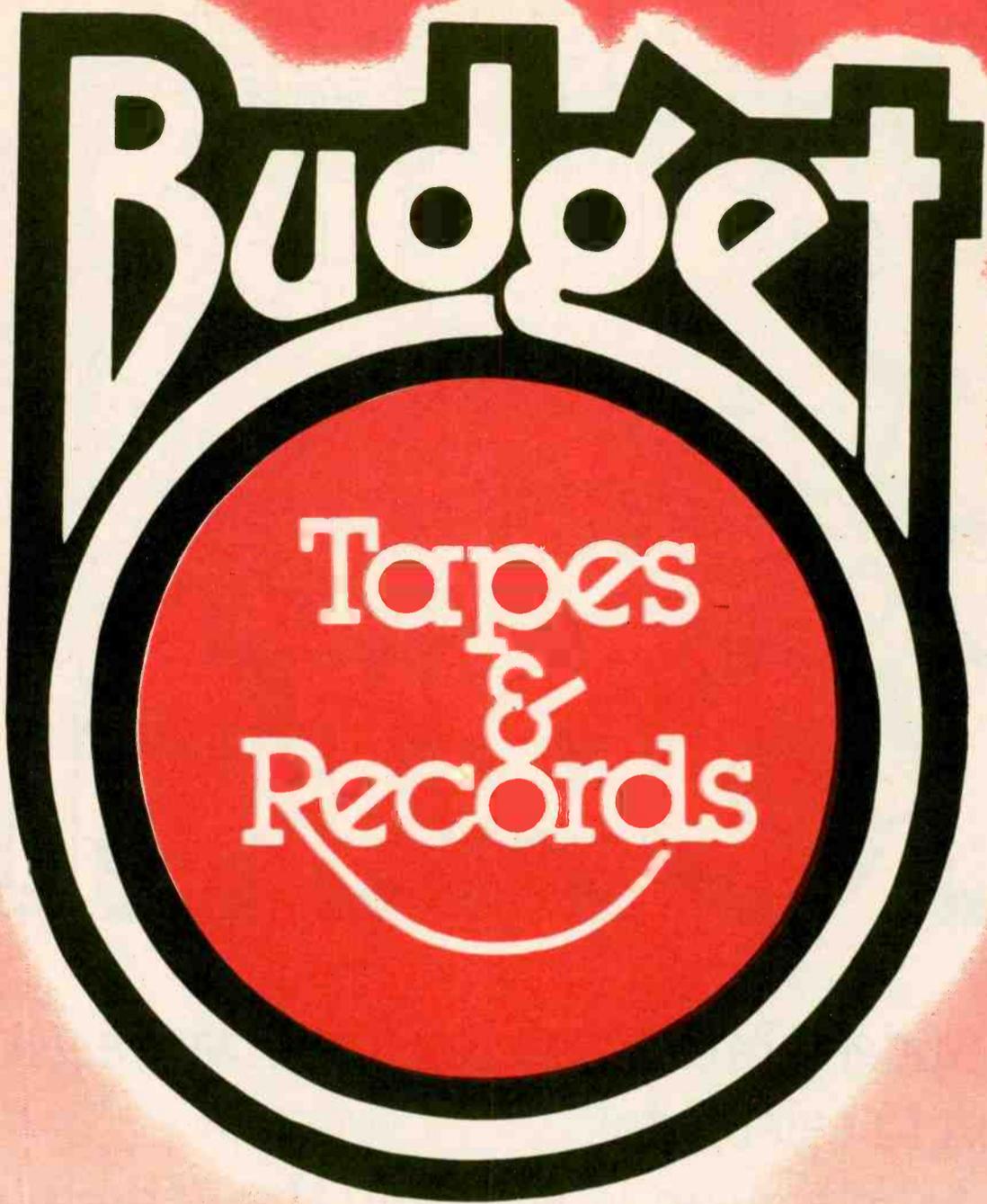
Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	10	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
☆	2	6	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
3	3	9	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
☆	10	4	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop'n'Roll, ASCAP)
☆	6	5	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
☆	9	6	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
7	7	7	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
8	8	12	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
☆	23	3	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
10	5	11	LOOK WHAT YOU'VE DONE TO ME Boyz Scaggs, Columbia 1-11349 (Boyz Scaggs, ASCAP/Foster Frees/Irving, BMI)
11	4	12	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
☆	36	2	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
13	13	11	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
☆	18	6	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
15	15	5	YOU'VE LOST THAT LOVIN' FEELING Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
16	11	15	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
17	12	10	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monostery/April, ASCAP)
☆	21	5	IF YOU EVER CHANGE YOUR MIND Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
19	19	8	IF THIS IS LOVE Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
☆	35	2	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
21	14	14	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
22	16	13	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
23	17	9	MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Appropriate, BMI)
24	25	6	DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
25	22	7	WHO'LL BE THE FOOL TONIGHT Larsen-Feiten Band, Warner Bros. 49282 (Buzz Feiten, BMI)
26	24	14	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
27	20	8	OUT HERE ON MY OWN Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
☆	38	2	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
29	27	13	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
30	26	18	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (DebDave/Briarpatch, BMI)
31	29	17	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
☆	37	2	ONE TRICK PONY Paul Simon, Warner Bros. 49601 (Paul Simon, BMI)
33	30	18	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
34	32	15	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
35	28	19	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
36	33	13	YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
37	39	4	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion 4601 (Atlantic) (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)
☆	NEW ENTRY		IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
39	40	3	LIVE EVERY MINUTE Al Thomson, A&M 2260 (Almo, ASCAP)
☆	NEW ENTRY		EASY LOVE Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
41	34	7	HOW DO I SURVIVE Amy Holland, Capitol 4884 (April/Paul Bliss, ASCAP)
42	43	5	MIDNIGHT RAIN Poco, MCA 41326 (Tarantula, ASCAP)
43	NEW ENTRY		MORNING MAN Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP)
44	NEW ENTRY		I'M HAPPY THAT LOVE HAS FOUND YOU Jimmy Hall, Epic 9-50931 (ATV, BMI)
45	47	2	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
46	46	3	ONLY TIME WILL TELL Firefall, Atlantic 3763 (Powder, ASCAP)
47	48	4	OTHER SIDE OF THE SUN Janis Ian, Columbia 1-11327 (Mine/Albert Hammond, ASCAP)
48	41	26	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
49	NEW ENTRY		IS THIS THE WAY OF LOVE Chris Montan With Lauren Wood, 20th Century 2470 (RCA) (Special/Old Sock, ASCAP)
50	31	10	MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)

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



**A UNIQUE RETAIL CHAIN
MARKS ITS TENTH YEAR
OF STEADY GROWTH**



At Budget Tapes and Records, we've got a reason to celebrate!

And the reason is you. You the artists. You the manufacturers. And you the family of Budget Tapes and Records stores.

You did it because you always knew you could count on us. To care about your music. To be close at hand. To be your friend. And to make us very proud.

After ten years, we've made it to the top. Thanks to you!



**Happy Tenth Anniversary.
We've Got Your Song.**



Give the gift
of music.



Phillip J. Laskey, chairman of the board, who retired after a 44-year career in the shoe business only to then found what has become one of the largest record and tape retail chains.



Evan Lasky, president of Budget Records & Tapes, and elder son.



Jay Lasky, executive vice president.



Sandy Halper, advertising director.

10 Years Of Growth With No End In Sight

By PAUL BAKER

"I enjoy doing things for people who I feel are deserving," says Phil J. Lasky, chairman and founder of Budget Tapes & Records. Lasky, now 73, has used that credo to build an entire network of franchised record and tape stores which now ranks as one of the largest in the United States. "What really makes the Budget franchise network special," Lasky adds, "is that I make it a point to be like a father to all my people."

Lasky's devotion to training men and women to be good business people comes from a 44-year career in the shoe business, which began with a job in a Dallas shoestore and ultimately developed into his position as a high executive in a major shoe retailing corporation. Then, in 1951, Lasky's lifetime dream of establishing his own shoe business was realized when he opened his own store in Denver.

When it came time to retire, Lasky left the store and said goodbye to the shoe business. But the retirement life proved to be downright boring for him. More or less taking up the work as a hobby, Lasky began a one-stop record service in Denver, along with his younger son Jay. Jay had had no interest in the shoe business whatsoever, so Dad decided to help his son get started.

The one-stop went along quite well. Well enough that Houston entrepreneur Cleve Howard, who had started a Texas-based one-stop and a group of franchise record stores in the South, contacted the Laskys about linking together in a working agreement.

The link was made for a while, but after a time the Lasky/Howard agreement was amicably ended. In fact, there are still a few tape and record stores in the Southeast bearing the Budget name, which were part of the original chain.

In November of 1970, the first Denver Budget Tapes & Records store was opened by the Laskys at 917 E. Colfax, only a few blocks away from the spot where a teenaged Phil Lasky had sold Sunday newspapers when Denver was a city of only 185,000.

Budget store number one featured \$4.98 list-priced albums for \$2.99, and that "took the town by storm," Lasky recalls. Budget was living up to its name.

It didn't take long for the Budget idea to catch on. Son Jay worked hard in the warehouse to fill the orders and stock the store, while Dad Phil handled the company affairs. Early on, other stores were opened and manned, often by personnel who had initially worked in the Lasky's warehouse.

Budget stores opened up in Colorado, then Missouri, Montana, Wyoming, Kansas and Idaho. The warehouse operation became known as Danjay Music, Inc., and the store franchises were serviced by Budget Tapes & Records, Inc. Chain record stores, as they are known today, existed in only a few areas of the country, and the Budget chain, operating under a franchise system, proved to be even more unique.

Phil Lasky worked with each prospective store owner, sometimes even starting them off with financial assistance. The young store operators learned the tricks of the trade from Lasky, whose sales and business acumen had been developed and perfected in his lifetime career of shoe-selling. If he taught them nothing else, he taught them how tenacity would close the sale. Don't let the customer go away unsatisfied.

By 1974, Budget Tapes & Records stores were so numerous in the Rocky Mountain region that some of the Budget/Danjay employees began to look for new territories in which to set up franchises. Mike Boyle and a cadre of other Denverites headed out toward the city of Seattle.

When they arrived, several new Budget stores were set up. Boyle recalls that, "Phil made a deal with us. If we set up nine new stores, he'd set up a warehouse branch out there for us."

Phil kept his word, and P.J.L. Music, Inc., the Western warehouse for the Budget stores was established. Around the nucleus of Washington stores, more and more outlets were established, and the warehouse staff increased.

Evan Lasky, the elder son of Phil, was invited to join the Budget/Danjay/P.J.L. team in 1975. Evan, who was a Dartmouth and Univ. of Denver graduate, was the owner of three shoe stores in Tucson at the time. He liquidated the properties and joined Jay, Phil, and a growing staff at the Denver offices and warehouse.

During the first years of Budget/Danjay/P.J.L. (this year, P.J.L. Inc. became a part of Danjay Music, Inc.) the Lasky family kept a somewhat low profile on the outside. They wanted to "do the work rather than talk about it," so not

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A customer is not dependent on us. We are dependent on him.

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A customer does us a favor when he comes in. We aren't doing him a favor by waiting on him.

A customer is part of our business—not an outsider.

A customer is not just money in the cash register. He is a human being with feelings, like our own.

A customer is a person who comes to us with his needs and his wants. It is our job to fill them.

A customer deserves the most courteous attention we can give him. He is the lifeblood of this and every business. He pays your salary. Without him we would have to close our doors. Don't ever forget it.

much attention was paid to image building on a national basis.

In 1977, Phil had entertained thoughts of a merger sale to a large development company. In fact, Lasky states, "Letters of intent were already drawn up." But the sale was not com-

(Continued on page BTR-8)

Paul Baker is a freelance writer in Denver.



Bringing Contemporary Music To The Grass Roots

ADVERTISEMENT



Shopper inspects one of the chain's displays.



Evan Lasky opens the convention.



Bobbi Stauffacher, assistant advertising director.



Alaska is more than oil wells and frozen tundra say these Budget Records & Tape store personnel. From left: Warren Elkins, Mike Battistelli, Shelly Giersdorf and owner Mike Deguire.

One glance at the map on the wall of the Budget Tapes & Records office in Denver reveals the vastness of the Budget chain of stores throughout the American Midwest and West. Ninety-one colored pins speckle the map from Anchorage to Kansas City, representing the stores sporting the Budget logo. Though there are 18 Budget stores in the Denver/Rocky Mountain Front Range area, and 15 in Washington's Puget Sound region, the majority of the other stores are located in smaller towns such as Hastings, Neb. and Kalispell, Mont.

The smallness of the communities didn't phase Budget store founders. In fact, the intent was to locate in them, often where the owners themselves were born and raised. These communities had been frequently missed by the mainstream giant malls and superstores and radio stations. But, there was still a market for contemporary music in the small towns, and Budget became a natural outlet.

Also, the smaller communities have provided excellent starting grounds for people interested in opening their own retail record businesses. Although many of the owners never had business experience before, Budget's Lasky family—Phil, Evan, and Jay—were ready to help the potential store owners get started. Anne Forwood of Cheyenne, Wyo., was a girl fresh out of high school when the Laskys helped her to open Store number 12 in the Budget chain in 1971. Rich Graves, owner of three stores in Idaho, says "The Laskys taught me how to be a businessman."

In any conversation with store owners, the Lasky name inevitably comes up, almost as readily as the word "family" does. The Budget chain is much more than all business to Forwood, Graves, and the scores of other franchisees: it's family. The owners have an open line to the Budget offices in Denver, whether it is to ask for help in the business end of things or the announcement of a birth.

Though all the stores carry the Budget logo on their storefronts, they do not necessarily follow any headquarters-dictated floor plans. The individual store owners are free to innovate, such as at a Logan, Utah store with a drive-up window, or a Wichita store with two entrances, one for rock and pop music fans, and the other for classical music devotees.

The individuality has been a trademark for Budget, and it extends to the attitude of the sales personnel. Since the store owners take an active, day-to-day involvement in the business

(Continued on page BTR-8)

NOVEMBER 8, 1980 BILLBOARD

Our congratulations to Budget Tapes and Records on your Tenth Anniversary!

KBPI

FM 106

— rocks —
— Denver —

We appreciate your co-operation and support and look forward to many more successful years with our friends at Budget.

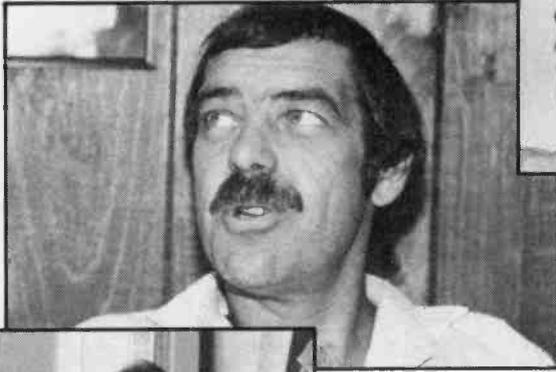
ur congratulations
to Budget Tapes
and Records
on ten years
of success
in the art of
music marketing.

All your friends
at CBS Records.

Distribution Keeps Pace With Stores From Alaska To Wisconsin



Bill Green, manager of the Seattle warehouse.



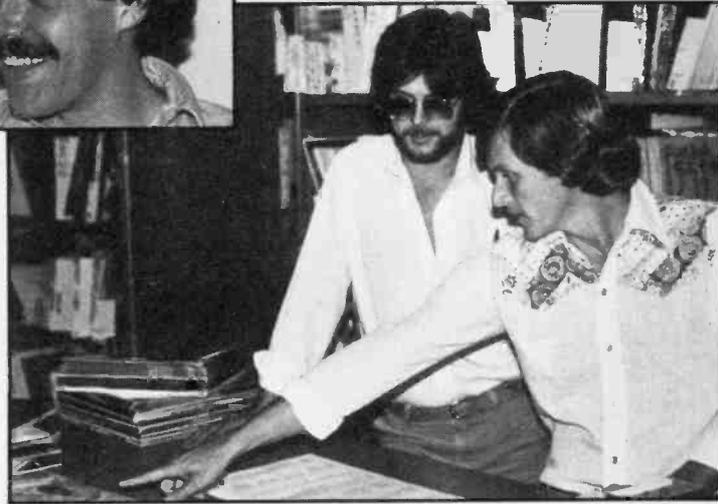
Jack Kitchel, comptroller.



Mike Boyle, head of the Seattle Danjay operation.



George Hill, operations manager.



Jeff Klem, Denver warehouse manager, left, and Paul French, field representative.

"We've got your song." Those are the words of Budget Tapes & Records' advertising jingle, and they also state the goal of Budget's distributing arm, Danjay Music. With a warehouse in Seattle, and one in the same Denver building as the corporate headquarters of Budget, Danjay services the 91 Budget retail stores, which stretch from Anchorage to El Paso, and from Albuquerque to Superior, Wis.

The Seattle branch, known until a few months ago as P.J.L. Inc., was started in 1974 after several stores had been established in the Seattle area. In what amounted to a caravan move, several Denver Budget families packed up that year

and moved to the Pacific Northwest to begin the second arm of Budget's growing empire. Today, 35 stores are serviced from Seattle, and 56 from the Denver warehouse.

At its 1978 convention, Budget unveiled plans for a third warehouse—this one in the Minneapolis area. But factors such as high lending rates and a somewhat stalled economy deterred Danjay from taking the big third step right away. "When the time is right," explains chairman and founder Phil Lasky, "we'll set up shop there or maybe somewhere else to service our midwest stores."

Both of the present Danjay locations provide easy access to their respective airports, to facilitate quick pick-up and deliv-

ery of goods, although much of the shipping is done by trucks to closer stores.

The growth of the Budget chain has necessitated two moves of the Denver location and one move of the Seattle branch to provide more floor and working space. Each branch staffs 20 people.

In spite of the moves, operations manager George Hill still feels cramped in the somewhat narrow Denver building. Supplies of records, tapes, accessories and novelty items, ranging from videocassettes to bubble-gum and book bags, line the shelves of the crowded warehouse.

Hill, who formerly worked with United Artists Records in
(Continued on page BTR-8)

HAPPY "10" BUDGET

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HEAR YE... HEAR YE!!

In recognition of the considerable contributions by the Laskys to America's record industry for the past ten years, the Warner/Elektra/Atlantic Corp. and its family of labels... with respect and gratitude... issue the following public declaration...

*For Outstanding Performance
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To the miracle workers... the Laskys... our best wishes for continued success from your loyal legion of admirers at...

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Warner Bros.
Elektra/Asylum/Nonesuch
Atlantic*



10 Years Of Growth

• Continued from page BTR-3

pleted, mainly because of Lasky's desire to keep the concern a family business.

Throughout the decade of growth for Budget and Danjay, the familiar spirit has continued to make it a unique business system.

"We're only as strong as the weakest link in our chain," says Evan Lasky, now president. We make the work a very personal thing, and we try to keep in touch on a regular basis with all of our people."

Phil Lasky attributes the success of the companies to the fact that, "We have loyalty. We know what we're doing. Our people are knowledgeable and dedicated. They are truly our people. We make their problems our problems. All that one of our people needs to do is ask for help, and he gets it. Our track record is unbelievable."

Evan adds another factor to the success formula. "Budget provides service. Our customers have always tended to be more of a record collector than just a record buyer. They may come in once or twice a week, even though they don't buy something every time.

"Because our store managers are usually the owners themselves, they take a much more enthusiastic part in sales. They aren't just order takers or counter-tenders. The Budget store owners and hopefully the people they staff their stores with are not pushy. They know their customer. They suggest recordings or products they know the customer will appreciate. They're objective, and try not to let their own personal tastes come through. They're also educators."

The Laskys see no end of growth or saturation point in sight. "I've seen the music business mushroom in these past 10 years," comments Phil. "Even if the economy takes a downswing, music will never die. In this economy, what could be better than to buy a record for \$5 or \$6 or maybe more, and be able to play it over and over again?"

It's hard to predict where the next Budget store will turn on its sign and open its doors to the record or tape buyer. Before any store becomes part of the chain, the location has already been carefully researched by members of the Budget staff. People such as Paul French, the Budget field representative, then go into the area to assist the owners in gearing up for the customer, and help to coordinate the communications between the store and the home office. Like most of the Budget family, French is bullish on the future for Budget, seeing the ultimate stretch of stores into the Eastern United States.

The Budget family keeps growing, but as long as the Laskys are there, they vow to keep the spirit of family as one of the keystones of the companies. As one store owner echoed the feelings of so many, "I believe in Phil Lasky." Billboard

From Alaska To Wisconsin Distribution Keeps Pace

• Continued from page BTR-6

Hollywood, explains that the warehouse inventory operates on a much tighter system than ever before, mostly due to the manufacturers' late price increases and new, stringent returns policies. "In my first 2½ years with Budget (he joined the company three years ago), we had erratic, pronounced inventory fluctuations for no apparent reasons, until we found that we were grossly overbuying. Now, with the restraints imposed by the manufacturers, such as stricter return policies, we've become much more conservative in our buying. We now work on a perpetual inventory system.

"I know one thing," he adds. "At this rate, there sure aren't going to be as many cutout dealers in a few years. They won't have as much stock to work with."

Though cutouts might be trimmed over the years, Danjay and Budget execs are all laudatory about CBS' initial move to pricing certain recorded product at \$5.98. They also note that the specially-priced product put a new vitality into the record retailing business, with just about everyone coming up the winner. Now that several other record manufacturers have adopted the midline pricing system, they observe, the industry has been helped through the economic crunch in what could have been a thin year.

Hill also notes the increased interest in accessories. Sales of blank tape, rock'n'roll souvenirs, and other specialty items amounted to 2% of Budget's sales in 1977. In 1980, they amounted to 10%, with a big factor being blank tape sales. Danjay supplies Budget outlets with TDK, Maxell, BASF, and Memorex blank tapes.

"We're also watching the video market closely," says Hill, "but we're not going to rush madly ahead with it. Right now, the prices for prerecorded videocassettes are still high, and many of the Budget stores are looking forward to the video-disk system more than the cassette. Right now, five of our stores carry videocassettes. We are interested in video accessories like head cleaners and the like, though."

The Danjay Seattle branch is located in a spacious warehouse south of the city, and services Budget stores in the Pacific Northwest. The branch opened in October 1974.

Bill Green, head buyer for the branch, reports that though much of the selling and buying trends in the store they service are the same as those handled by Danjay Denver, there are a few notable trends peculiar to the Pacific Northwest. "The Seattle branch, for one, noticed early on the trend to increasing cassette sales, and radically decreasing 8-track sales," says Green. "We've also helped those sales along even more by use of open tape bins and Sensormatic detection devices. Probably about 30% of our Pacific Northwest stores now use the open bin system."

Branch manager Mike Boyle also sees video product on the horizon. "We'll probably be using 10 of our stores as a test market, carrying maybe 20 to 40 movie cassette titles by Christmas."

"Video cassettes are part of our overall scheme to supply our customers with software for home entertainment as well as records and tapes," Green says. "That also includes more alternative products and gift items. We don't want to turn our stores into gift stores, but we do want to be record and tape stores with gifts."

One of the big headaches, according to Green and Boyle, is procurement of recorded product on the smaller independent labels. "Since Sound Records & Tapes (a local independent distributor) closed down in January, we've had to scramble for a lot of our independent product. It's been difficult.

"Most of our stores," adds Green, "will play new releases by the new artists in the store to encourage sales. But often, it's very hard to get adequate service with the product on independent labels such as Motown or Arista. We'd like to see that change."

The independent labels servicing problem is magnified by the fact that many of the stores serviced by Danjay Seattle deal in hit singles. Most stores serviced by the Denver branch do not sell singles.

Budget franchises are not required to purchase their stock from Danjay. However, the working arrangement is such that, although some purchases (such as import albums) are sometimes made through other channels, the majority of Budget stores' retail items have come from one of the two Danjay warehouses. One of the main reasons is the personal contact between the warehouses and the franchises. "We seek to provide total contact," explains operations manager Hill. "I talk five or six times each day to store personnel and owners. You can't short cut that and still have the same personal working environment."

"In addition," adds Evan Lasky, president, "Budget store owners are acutely aware of Danjay's commitment to serving Budget stores and only Budget stores."

The Danjay/Budget coalition is also benefitting from the installation of a new Qantel 1450 computer system, according to comptroller Jack Kitchel. "We chose the system for its ease of operation. One day's training and I've got my staff on it."

Kitchel has been working closely with the system, along with George Hill, Payroll and invoicing became the first tasks of the system, and next, Kitchel says, comes the general ledger.

According to Hill, 1981 will be a year of "measured growth" for Danjay. "If we responded to all the requests we get for new stores, we could be opening new ones every week. But there's much more to it than that." PAUL BAKER Billboard

Bringing Contemporary Music To The Grass Roots

• Continued from page BTR-4

of the stores, they stay close to the bread and butter and make efforts to treat the customer with a particularly special courtesy.

Mike Gaede, owner of three stores near the Washington/Idaho border, works alternately in each store to stay close to the customer as well as his business interests. "I think Americans have lost their individuality. Those people in service-oriented lines such as a store like mine can't help but make it. We keep our expenses down, and we work in the business to keep in touch with reality. We're there to give the customer what he wants."

Gaede, like many of the Budget store owners, doesn't use the "bigger is better" guidelines, but rather states his own rule of thumb: "Keep it small, keep it clean, keep it comfortable, and keep it crankin'."

Budget stores are rarely if ever seen in large shopping malls, although they might be in the annexes to those malls, or just around the corner, where the overhead is lower and operating expenses can be cut. Often, the stores are located convenient to college campuses, and more than one store benefits from nearby military installations.

Stores range in floor space from approximately 3,000 square feet in the Everett, Wash. and Billings, Mont. stores, to the tiny 312 square foot second floor store in the mountain hamlet of Frisco, Colo., which is one of the most recent Budget franchises to open.

Both floor and wall space, (as well as ceiling space) are used to the optimum in most stores, with various chain-wide display contests, and the basic desire to sell, encouraging full, but colorful and "comfortable" use of space.

In the early '70s, Budget was more or less a rock and jazz record outlet. In recent years, there has been more of a trend toward diversification, with country music leading the way in expanding the stores' clientele in many areas. Though each location experiences different consumer preferences (such as

jazz in Anchorage, or new wave in Kansas City), there is now a gradual expansion of all music lines in most stores. New wave is currently growing in demand in several stores, and gospel music is beginning to make its mark on orders, too.

Another trend of note is the increasing tape sales following the installation of the Sensormatic electronic equipment in several of the Pacific Northwest stores. Warren Elkins, co-owner of the Budget Anchorage store, reports that the open bin method of displaying tapes has caused a definite increase in tape buyer interest.

Budget stores are discovering plenty of accessory and impulse items to decorate their premises and turn a profit: rock'n'roll souvenir buttons, T-shirts, posters, jewelry, tapestries, cards and games have augmented sales of tape carrying cases, head cleaners, and blank tapes in the display cases and on the racks. The new round-the-neck Bone Fone radio "is no dog," according to Jeff Klem, warehouse manager at Danjay in Denver, which supplies the stores. The sales record for the Bone Fone has been most impressive, and at least one store has done a sizeable promotion for the item by offering a \$10 discount for customers who will have their photo taken wearing the Fone.

Video software is beginning to make its way into some stores, but the champion turnover item (with guaranteed "no return" claimed by the warehouse) is currently Chu-Bops, disk-shaped bubble-gum slabs wrapped in miniature album jackets. "For once," exclaimed one store manager, "we don't have to worry about disk warpage."

Instrumental to Budget's "coming out" in the past few years has been Sandy Halper, the director of advertising and promotion for the chain. "She's been given the reigns," says Phil Lasky, Budget's chairman, "and done a fantastic job for us."

The reception area to the Denver Budget offices is decorated from ceiling to floor with posters the company has used to advertise concerts, contests and promotions in recent years done in alliance with radio stations, movie theaters, and

other businesses. Perhaps the most ambitious efforts have been the affiliation with Feyline Concerts in participating in the Pepsi Summer of Stars series of concerts at the beautiful Red Rocks outdoor amphitheater for three summers.

Budget co-sponsors several sports teams in the Denver area, including a partial sponsorship of the Denver Rockies hockey team, and support for the Avalanche indoor soccer team. Budget also participated in World Hunger Year last year, raising funds for the organization chaired by songwriter/performer Harry Chapin.

The Seattle branch of Danjay/Budget, headed up by Mike Boyle, has participated in fund raisers for the Portland Zoo, plus numerous other activities in the Pacific Northwest, including sponsorship in Sea Fair.

Budget has also helped to support public television by underwriting various programs and fund-raising activities.

For the Christmas season this year, Halper has worked closely with the "Give the Gift of Music" theme, supplementing Budget's own graphics with the now-familiar NARM "Give the Gift of Music" logo.

One problem Halper has experienced has been the natural tendency of labels to run the majority of their promotion and advertising in the larger markets. Due to the nature of Budget's franchise system, and the smaller towns in which many stores are located, she is constantly seeking out promotion ideas which will work well in all areas, promotions which record manufacturers will participate in as a whole, including all markets.

"The level of enthusiastic participation in some secondary markets," adds Halper, "can be very exciting and have tremendous results. Not to overlook success in large markets, but at times Budget promotions can be competing with many forces and get lost in the shuffle. Ideally, we would like to balance all our promotions on a more national basis." Billboard



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 Editor: Susan Peterson. Photo-
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 Bernie Rollins.

Budget Candidats



BTR-9

ADVERTISEMENT



Patrick Gorlick, NARM director of special projects, outlines Gift Of Music theme to Budget owners and personnel.



John Rubey and Pam Moore of Feyline, at left, make presentation at Budget Denver to Sandy Halper and Evan Lasky.



Al Bergamo, president of MCA, offers convention delegates a word about the approaching video business.

RCA group: from left, Mike Ketchum, branch manager, RCA Denver; Dave Wheeler, director national country marketing; artist Sylvia; Evan Lasky; and Bonnie McCassy, branch manager, Seattle.



Convention delegates, from left standing: Del Costello, regional vice president, CBS Los Angeles; Billy Burnette, CBS artist; Evan Lasky, Budget president; Sandy Halper, advertising director; Mike Waggoner, branch manager, CBS Denver; Warren Williams, CBS director of artists; Glen Devery, CBS Sales, Seattle; and seated, Joe Yopollo, branch manager, CBS Seattle.

Russ Bach, WEA vice president marketing development.



NOVEMBER 8, 1980 BILLBOARD

To: Phil, Evan, Jay and the entire Budget Family.

Our warmest congratulations
on the 10th Anniversary
of Dan-Jay Music and
Budget Tapes and Records.

RCA
AND
A&M
AND
ASSOCIATED
LABELS



Budget Candids



Denver store.



Logan, Utah drive-up window store.



Budget Tape & Record stores feature an individuality of image as in above photo of a Bellingham, Wash. outlet and two others at top.



Youngest delegate: Robbie Goheen, with mother Jill. The parents, Jill and Dwight, operate a store in Sioux Falls, S.D.



Accessory merchandise gets prominent display space in this Westminster store in Denver where Kevin Burge is manager.



Banquet group, from left: Diane Sheperd, Richland, Wash. dealer; Jack Kitchel, comptroller; Jean and Phil Lasky; and Jacque Goldstone, Yakima and Portland dealer.

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NOVEMBER 8, 1980 BILLBOARD

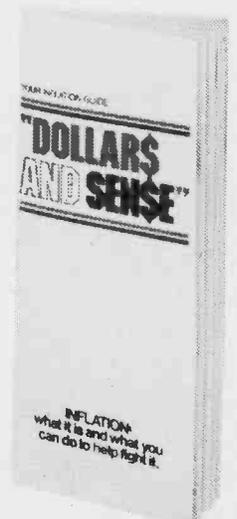
To Budget Tapes & Records from The Feyline Family;



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DANJAY - P.J.L

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on their

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From all of us at Sterling Recreation
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Records for Feelin' the Groove
on KDKO.



Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	1	8	MASTER BLASTER—Stevie Wonder (S. Wonder, Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP))	34	34	8	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)	☆	83	2	HAPPY ANNIVERSARY— Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Waller, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)
	2	12	MORE BOUNCE TO THE OUNCE—Zapp (. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	42	7	OOH CHILD—Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	☆	84	2	HAPPY ENDINGS—Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick-O-Val, ASCAP)
☆	4	6	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mijac, BMI)	36	37	9	HOW SWEET IT IS—Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	★	80	3	GET IT—Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)
	4	15	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	44	6	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	☆	NEW ENTRY	→	LOVE OVER AND OVER AGAIN—Switch (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)
	5	12	ANOTHER ONE BITES THE DUST—Queen ● (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	45	6	HOLD ON—Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/ Cole-arama, ASCAP/BMI)	★	82	2	HEAVENLY BODY—Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angelshell/Six Continents, BMI)
	6	9	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	39	39	7	THE TILT—7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamus, ASCAP)	☆	88	2	SHOOT YOUR BEST SHOT—Linda Clifford (L. Hayes, M. Hayes), Curtom/RSO 1053 (Rightsong, BMI)
	7	14	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/ Almo/Microscod, ASCAP)	★	46	6	EVERYTHING WE DO—Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)		74	4	FAMILY—Hubert Laws (H. Laws), Columbia 1-11568 (Hulaws, BMI)
	8	7	LET ME TALK—Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (Saggi/Fire/Verdangel/Cherubin/Sire G Trini/ Steelchest, ASCAP)	★	48	5	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	★	85	2	PROVE IT—Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)
☆	15	6	UPTOWN—Prince (Prince), Warner Bros. 49559 (Ecnrip, BMI)	☆	60	3	KEEP IT HOT—Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	86	4	YOU DON'T KNOW LIKE I KNOW—Genty (L. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
☆	12	11	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	43	35	8	WALK AWAY—Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music/Rightsong, BMI)	★	87	2	I'M TALKIN' 'BOUT YOU—A Taste Of Honey (J. Johnson, G. Duke), Capitol 4932 (Mycenae/Conducive/ASCAP, BMI)
	11	15	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	44	19	16	GIRL, DON'T LET IT GET YOU DOWN—D'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	87	2	LOVE WON'T LET ME WAIT—Jackie Moore (Eli. Barrett), Columbia 1-11363 (Friday's Child/Mighty Three, BMI)
	12	10	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	45	40	8	REAL LOVE—Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)	★	89	2	DO ME RIGHT—Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Mykinda Music, ASCAP)
	13	19	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	46	47	12	SUNRISE—Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	☆	90	2	DISTRACTED—Al Jarreau (A. Jarreau), Warner Bros. 49588 (Aljarreau, BMI)
	14	20	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	55	5	I GO CRAZY—Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)	☆	NEW ENTRY	→	IT'S MY TURN—Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems/EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)
☆	32	4	LOVE T.K.O.—Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	48	14	19	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/ Mykinda, ASCAP)	☆	NEW ENTRY	→	I'LL NEVER FIND ANOTHER—Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)
	16	14	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	★	57	4	GET READY, GET SET—Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros. 49571 (ATV, BMI)	★	NEW ENTRY	→	COULD I BE DREAMING—Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tira, BMI/Carth, ASCAP/Brain Tree, BMI)
☆	33	4	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	★	58	4	LOVE UPRISING—Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	★	NEW ENTRY	→	I BELIEVE IN LOVE—Barry White (B. White, A. Johnson, S. Hudman), Unlimited Gold 6-1420 (CBS) (Seven Songs/Ba-Da-De, BMI)
	18	17	HERE WE GO—Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	51	49	18	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	NEW ENTRY	→	IF YOU FEEL THE FUNK—LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)
★	19	23	HURRY UP THIS WAY AGAIN—Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	52	51	8	SIR JAM A LOT—Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	★	NEW ENTRY	→	SIZZLIN' HOT—Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)
★	20	7	S.O.S.—S.D.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	☆	71	3	LOOK UP—Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Showbreeze/ASCAP)	★	NEW ENTRY	→	LADY—Kenny Rogers (L. Riche, Jr.), Liberty 1380 (Brockman, ASCAP)
	21	12	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	★	64	4	HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	★	NEW ENTRY	→	MUG PUSH—Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)
★	22	7	THE WANDERER—Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro/ Intersong, ASCAP)	★	61	5	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)	★	NEW ENTRY	→	NEVER GONNA TELL IT—Phillippe Wynne (G. Clinton, B. Worrell), Uncle Jam 9-9900 (CBS) (Malbiz, BMI)
☆	29	5	LOVE X LOVE—George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	56	56	6	NOW YOU CHOOSE ME—Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	★	NEW ENTRY	→	SIDRA'S DREAM—Dave Valentin (D. Bell), Arista/GRP 2508 (Mark Of Aries, BMI)
★	24	7	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	63	5	I BELIEVE IN YOU—Ibrahim Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)	★	NEW ENTRY	→	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)
	25	9	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	58	59	5	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Proc/Hyeroton) (Memory Lane, BMI)	★	NEW ENTRY	→	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)
★	31	6	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	★	67	4	THROW DOWN THE GROOVE—H. Bohannon (Bohannon), Phase II 7-5650 (Intersong/April Bohannon, ASCAP)	★	NEW ENTRY	→	GIVE IT ON UP—Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)
	27	14	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	68	4	ONE IN A MILLION—Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)	★	NEW ENTRY	→	HEY THERE LONELY GIRL—Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)
	28	9	TAKE IT TO THE LIMIT—Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)	★	69	3	REAL PEOPLE—Chic (B. Edwards, N. Rodgers), Atlantic 3768 (Chic, BMI)	★	NEW ENTRY	→	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9- 4788 (CBS) (Assorted/Mighty Three, BMI)
	29	9	FREEDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	★	70	4	LET'S DO IT AGAIN—Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Clita, BMI)	★	NEW ENTRY	→	TRIPPING OUT—Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suenay, BMI)
☆	38	5	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	★	73	3	BOURGIE, BOURGIE— Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O Val, ASCAP)	★	NEW ENTRY	→	TELEPHONE BILL—Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)
☆	43	5	REMOTE CONTROL—Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	★	74	3	THE GLOW OF LOVE—Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)	★	NEW ENTRY	→	HOT CITY—Shadow (L. Ware, W. Beck, J. Williams, C. Willis), Elektra 47002 (Almo/WBW, ASCAP/Finish Line, BMI)
	32	27	HEROES—Commodores (L. Riche, D. Jones), Motown 1495 (Jobete/ Commodores Entertainment, ASCAP)	★	78	3	WHAT CHA DOIN'—Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	★	NEW ENTRY	→	IS IT IN—Jimmy "Bo" Horne (R. Kalstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)
	33	22	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	81	2	GANGSTERS OF THE GROOVE—Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	★	NEW ENTRY	→	EVERYTHING SO GOOD ABOUT YOU—Meiba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)

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

Counterpoint

New Album Is Fulfilling To Tavares

By JEAN WILLIAMS

LOS ANGELES—After 10 albums Tavares has recorded possibly for the first time the kind of music the group likes. So says Butch Tavares.

"Love Uprising," the group's newest LP, set for release Monday (10), is a definite departure from previous efforts.

Production has been lessened considerably, bringing the voices more to the front. There also is a more mature, cleaner sound.

Says Butch: "This is the music we have always wanted to do but were never able to do on recordings. We got a producer, Benjamin Wright, who understood what we wanted."

"The music on this album," says Ralph Tavares, "is the same type of music we did when we started singing—before we started recording."

The brothers admit the group has not had a hit in more than two years. The group's last hit was "Never Had A Love."

Several things contributed to the lack of hit records, following such a string of successes, they claim.

There were some internal problems at Capitol with a swift turnover of personnel, says Butch. "We don't believe it was the fault of the record company or anyone else but we got caught in the middle," maintains Ralph. They also believe their sound was no longer fresh and a new direction was in order.

Wright, who produced four tunes on the Tavares' "Superecharged" album, decided on the new direction. "Benjamin told us he was going to take out all the extra stuff (production)," says Ralph.

The group is extremely pleased with "Love Uprising." Says Butch: "This album says a lot for us as a family. The LP is so good that if we never make a dime from it, I will continue to believe it's the best thing we've done so far."

Tavares, which signed with Capitol in 1973, has had several producers through the years, including David Foster, Bobby Martin, Freddie Perren, Johnny Bristol, Bobby Columby and Lambert & Potter.

★ ★ ★

An impressive list of music industry persons turned out for Willie Barney's surprise birthday party/roast in Chicago recently.

Barney, owner of Barney's One-stop in Chicago, has gained the respect of most industry reps around the country in his approximately 30 years in the business.

Among those traveling to Chicago for the event were Miller London of Motown, Eddie Gilreath of Warner Bros. and Harry Coombs of Philadelphia International Records. Practically all local label representatives and many area dealers were on hand. E. Rodney Jones of 20th Century-Fox Records was MC.

According to one record company executive attending the affair, "How do you roast a guy who does not smoke, drink, swear, he's good to his wife Hazel and he loves children and pets?"

"A roast usually gives us an opportunity to say all the things we won't say at other times. Anything you say about Willie has got to be good—what fun is that? But we had a ball anyway."

(Continued on page 38)

DE-LITE RECORDS Label Expands Marketing, Promotion, Publishing

By IRV LICHMAN

NEW YORK—De-Lite Records is structuring for expansion in marketing and promotion and in music publishing as well.

The label, distributed in the U.S., Canada and U.K. by PolyGram, has geared for these moves by moving to larger quarters here at 1733 Broadway.

This new office complex, cites Martin Feig, vice president of business affairs, will provide for "a bigger staff and an expanded organizational base for more aggressive multi-marketing implementation of De-Lite music-record product."

In marketing and promotion, label president Gabe Vigorito explains a policy of "in-depth utilization" of a balanced number of acts.

This includes a "jump-off marketing positioning" of each release for crossover impact, tight international licensing control through a continuing network of overseas deals, full followup development of the music publishing possibilities in each release and establishment of artist or product image beyond the record industry.

In tying marketing and expanded international activities more closely, De-Lite recently promoted marketing chief Bernie Block to the new executive post of vice president of marketing and international affairs. Block is now engaged in expanding De-Lite's international reach in South America, Asia and African territories.

In addition to the PolyGram-handled countries, De-Lite is represented in France by Vogue, Germany via Metronome, Italy by Carosello, Scandinavia by Sounds of Scandinavia, and in Brazil and Argentina by RCA.

Citing both the domestic and international success of Kool & the Gang, Vigorito adds that individual group members Ronald Bell and George Brown also stepped out as "marketable" songwriters and the group as a whole signed as feature personalities for a Schlitz beer radio and television national jingles campaign.

The label has been working with

several other acts on a similar "top priority" basis including Coffee, Crown Heights Affair and singer/writer Leon Bryant.

Vigorito says De-Lite anticipates

Allan Tepper, recently named publishing director, is based in New York but has been using the label's Philadelphia recording studio, Graveyard Sound, as his adjunct of-



STAR TIME—Muhammed Ali confers with host Lou Rawls during the taping of the "Lou Rawls Parade Of Stars" special for the benefit of the United Negro College Fund which airs Jan. 10, 1981. Bill Cosby, Lola Falana, Glen Campbell, and Charley Pride are among the stars participating.

working with at least six acts in 1981, while keeping its soul focus intact.

Feig considers De-Lite's music publishing interests, represented through Delightful Music (BMI) and Double F (ASCAP), a "key facet which will further solidify the company."

for the evaluation of the more than 2,000 copyrights in the company's publishing catalog.

A special drive for the signing of new writers is also being blueprinted by Tepper with the Graveyard studio staff acting as working consultants in their development.

Counterpoint

• Continued from page 37

There is no accounting for taste, even in this day of practically anything goes. Warner Bros. artist Prince has reached an all time high (or low) with his new album jacket.

There's a note to radio advising the programmers to audition prior to airing as the album contains language which may be unsuitable for some listeners. It does not advise,

Nautilus 1/2-Speeds Doobies, Cars, Styx

PISMO BEACH, Calif. — Nautilus Recordings has licensed for half-speed mastered disks the Cars first album, Styx's "Pieces Of Eight" and the Doobie Brothers "Minute By Minute."

Originally released in 1978, the Cars double platinum disk will sell at a suggested listed price of \$14.98.

"Pieces Of Eight," contains the hit singles "Blue Collar Man" and "Renegade."

The Doobie Brothers release is scheduled for January 1981. "Minute By Minute," a Grammy Award winner, is the second Doobie Brothers title acquired by Nautilus, which released "The Captain And Me" in February 1980.

however, that the album jacket may be offensive.

The front cover has Prince standing donned in an open jacket with a handkerchief around his neck and in a pair of black briefs. Maybe it's meant to be sexy.

"The back cover gets better (or worse). Prince is lying down with the same "outfit," however, this time you get a look at his legs and what is he wearing? a pair of thigh high stockings. The effect is one of a nude man dressed in a pair of thigh high stockings.

Some of the song titles are about as mind boggling as the album jacket. And this is from an artist with such an auspicious beginning.

Oh well, there must be a point to it all.

Milam Williams of the Commodores and press agent Lester Mornay walked away from a plane crash on their way to a Commodores gig recently. Williams was piloting the aircraft.

It seems that one engine on the plane malfunctioned and Williams was unable to get to the nearest airport. He was forced to belly-land the plane on an interstate highway near Phoenix, clipping a Coca Cola truck in the process.

All parties walked away virtually unharmed and police reportedly are not referring to the accident as a plane crash—it was a traffic accident.

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Records

Gold LPs

Pat Benatar "Crimes Of Passion" on Chrysalis. Disk is her second gold LP.

Change "The Glow Of Love" on RFC/Warner Bros. Disk is its first gold LP.

Eddie Rabbitt "Horizon" on Elektra. Disk is his first gold LP.

Eddie Rabbitt "The Best Of Eddie Rabbitt" on Elektra. Disk is his second gold LP.

Bonnie Raitt "Sweet Forgiveness" on Warner Bros. Disk is her first gold LP.

Billboard Soul LPs

Survey For Week Ending 11/8/80

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
2	4	2	TRIUMPH The Jacksons, Epic FE-35424	39	40	29	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)
2	1	8	ZAPP Zapp, Warner Bros. BSK 3463	★	50	3	SEAWIND Seawind, A&M SP-4824
3	3	15	LOVE APPROACH Tom Browne, Arista/GRP 3008	41	34	13	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
4	4	14	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453	42	30	6	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
★	10	3	CELEBRATE Kool & The Gang, De-Lite DSR-9518 (Mercury)	43	37	5	PUCKER UP Lipps Inc., Casablanca NBLP 7242
6	6	10	SHINE ON L.T.D., A&M SP 4819	★	54	2	INHERIT THE WIND Wilton Felder, MCA MCA-5144
7	7	13	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	45	39	6	I JUST CAN'T KEEP ON GOING Tyrone Davis, Columbia JC-36598
8	5	21	DIANA Diana Ross, Motown M8-936M7	★	NEW ENTRY		DIRTY MIND Prince, Warner Bros. BSK 3478
★	11	9	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	47	47	5	I'M YOURS Linda Clifford, RSO RS-1-3087
10	8	8	THE GAME ▲ Queen, Elektra SE-513	★	NEW ENTRY		THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)
11	9	23	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	49	38	20	ONE WAY FEATURING AL HUDSON MCA MCA 5127
★	15	4	KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854	50	42	17	CAMERON Cameron, Salsoul SA 8535 (RCA)
13	14	28	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)	51	53	4	WORTH THE WAIT Peaches & Herb, Polydor/MVP PD-1-6298
14	12	12	WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)	52	48	14	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
★	25	3	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767	★	NEW ENTRY		14 KARAT Fatback, Spring SP-1-6729 (Polydor)
16	13	15	JOY AND PAIN Maze, Capitol ST-12087	54	55	4	WALK AWAY Donna Summer, Casablanca NBLP 7244
17	17	10	LOVE LIVES FOREVER Minnie Riperton, Capitol 500-12097	55	43	8	BRASS CONSTRUCTION VI Brass Construction, United Artists UA 1060
18	16	20	HEROES Commodores, Motown M8-939M1	56	52	9	BADDEST Grover Washington Jr., Motown M9-940A2
19	21	12	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	57	65	2	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
20	19	21	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447	58	59	5	CALL ON ME Evelyn "Champagne" King, RCA AFL1-3543
21	18	16	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	★	NEW ENTRY		TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
★	27	5	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299	★	NEW ENTRY		CARNAVAL Spyro Gyra, MCA MCA-5149
★	33	5	HURRY UP THIS WAY AGAIN Stylistics, TSOP JZ 36470 (CBS)	61	49	12	FAME ● Soundtrack, RSO RS-1-3080
24	24	21	THIS TIME Al Jarreau, Warner Bros. BSK 3434	62	51	11	EMOTIONAL RESCUE ▲ Rolling Stones, Rolling Stones CXC 16015 (Atlantic)
25	20	11	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)	63	57	21	NAUGHTY Chaka Khan, Warner Bros. BSK 3385
★	24	5	LA TOYA JACKSON La Toya Jackson, Polydor PD 1-6291	64	61	18	RHAPSODY AND BLUES Crusaders, MCA MCA-5124
27	22	26	CAMEOSIS ● Cameo, Casablanca CCLP 2011	65	NEW ENTRY		HERE TO CREATE MUSIC Leon Huff, P.I.R. NJZ 36758 (CBS)
★	24	4	VICTORY Narada Michael Walden, Atlantic SD 19279	66	62	5	"THE FUNK IS ON Instant Funk, Salsoul SA 8536 (RCA)
29	26	20	S.O.S. ● S.O.S. Band, Tabu NJZ 36332 (CBS)	67	63	7	SELL MY SOUL Sylvester, Fantasy F 9601
★	30	3	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534	68	56	14	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)
★	41	4	ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452	69	60	30	AFTER MIDNIGHT Manhattans, Columbia JC 36411
★	45	3	ARETHA Aretha Franklin, Arista AL 9538	70	66	22	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)
33	31	17	WAITING ON YOU Brick, Bang JZ-36262 (CBS)	71	70	21	LOVE TRIPPIN' Spinners, Atlantic SD 19270
34	23	14	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)	72	71	15	REAL PEOPLE Chic, Atlantic SD 16016
35	29	6	I HEARD IT IN A LOVE SONG McFadden & Whitehead, TSOP JZ-36773 (CBS)	73	68	21	DON'T LOOK BACK Natalie Cole, Capitol ST 12079
★	46	3	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	74	64	18	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)
37	28	12	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	75	58	23	'80 Gene Chandler, 20th Century T-605 (RCA)
★	44	3	HOLY SMOKE Richard Pryor, Laff 212				

★ 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.)

Sherwood: Growth Could Be Painful

By KIP KIRBY

NASHVILLE—Although he is self-admittedly "thrilled" by the changes now dominating the country music field, Phonogram/Mercury's president Bob Sherwood also foresees a whole new set of realities facing the industry.

He believes that as country adapts itself to a contemporary adult listenership, its artists (and their record companies) will be squaring off against a different set of circumstances from those faced previously.

And, Sherwood believes, if country is to continue its phenomenal growth rate, there are going to be some painful changes ahead—both for country music itself and for Nashville.

Interviewed recently during his annual DJ Convention visit to Nashville, Sherwood summed up this viewpoint by saying that he feels the biggest single problem now facing country music will be "learning to live with the changes that are coming."

He elaborates, explaining: "It's going to be difficult for certain artists to survive in today's changing country market. So far, Nashville's managed to hold on to its identity as an art form better than anything this side of classical music."

"But if Nashville starts moving toward pop and loses its built-in

consumer acceptance, there will definitely be some painful growing pains to be met."

He sees these changes reflected in the way country acts will need to be marketed, staged and managed; touring will become more selective, prestige venues more important, costuming and staging more critical, material on albums more instrumental in covering a crossover market, the advertising done by a label more carefully planned out.

And still, Sherwood cautions, there will be a risk involved for acts seeking a dual audience: "Some acts will be huge successes in country but then fail in pop for whatever reason. This could be very damaging to their careers."

As a direct reaction to this danger, Sherwood feels that a major concern to him as president of his company lies in "making certain we are taking our artists in the right direction at the right time, that we don't forsake a solid base in a mad quest for quantum dollars."

On the flip side of the coin, Sherwood is excited about the challenge of breaking new artists, which he sees as the future hope of the industry.

"An absolute priority at this company is the development and breaking of what I like to call our 'baby' or

SONGWRITERS SHOWCASED

NASHVILLE—A long-time favorite tradition is back at the newly-remodeled Exit/In, as Writer's Night once more returns to showcase talented Nashville songwriters.

The first of the new Writer's Night series will take place on Wednesday (5) at 8 p.m. Already lined up to appear in 20-minute segments performing their original material are Linda Hargrove, James Talley, Sam Weedman, Dick Feller, Rick Schulman, Tom Schuyler, Steve Young and Gove.

Hugh Bennett has been contracted to produce the Writer's Night programs for B.S. Productions. Bennett, who believes the showcases provide a much-needed talent forum for area songwriters and performers, hopes to make the series a regular monthly event at the Exit/In.

Writer's Nights are free to the public. Songwriters who are interested in auditioning for an appearance on an upcoming Writer's Night show should contact Hugh Bennett at the Exit/In.

midrange acts," he emphasizes. Underscoring this point, Sherwood notes that the recent entry into the PolyGram organization of David Braun, president and chief executive officer of PolyGram's U.S. record operation, will turn out to be a major boon for Mercury's Nashville division.

(Continued on page 42)

Siner's Priority: New Distribution

By GERRY WOOD

NASHVILLE—Expansion into alternative methods of distribution is the most important priority for MCA Records and the entire music industry, believes Bob Siner, president of MCA.

Commenting to Billboard while in Nashville for the recent country music week activities, Siner also believes the biggest problems facing the industry are the "general economy" and the pricing of product.

"We'll be looking into alternative forms of distribution, whether they be different methods of selling records or different ways of distribution," says Siner, asked to pinpoint the most pressing problem of the year ahead.

MCA's quest for a better distribution system hasn't confined itself to a music business model, Siner reveals.

"To get more consumers and expand this distribution, we've looked outside the industry and have done some exploration work and research on other companies that have great distribution systems. They may not be in the music business, but they do have distribution systems and research on mail-order, tv and that type of marketing."

Does that distribution concept apply to MCA's country product? Siner says yes. "If we can expand the distribution, we can expand music

and, obviously, create more sales."

The economy has been a hindrance to the music business recently, and Siner feels the industry hasn't done a good job of relaying the information to the consumers that "\$8.98 is a pretty good buy for a piece of product that can get you a whole band or artist in your house anytime you want."

He doesn't see any immediate increases in roster and executive staff. "There's no need to add people just to have people. That's where a lot of companies made some huge errors. A lot of things were over-budgeted for a long time. I don't think increasing budgets increases the quality of the product."

Does that apply to Nashville as well as nationally? Siner answers affirmatively.

Contemplating the use of television as a tool for exploiting MCA acts, Siner admits, "I'm scared to death of tv. I like specials on a quarterly basis, depending on the artist, but I don't like to see artists over-exposed and used by tv for their own rating points."

Siner feels there are many examples of major recording stars gaining a weekly tv show and losing record sales. He isn't worried about MCA's Barbara Mandrell though, he claims.

(Continued on page 43)

NOVEMBER 8, 1980 BILLBOARD



GEORGE HAMILTON IV IS AT IT AGAIN!

- Just completed videotaping BBC-TV Christmas "Special" in England (Oct. 11-16)
- Currently on his first concert tour of New Zealand (Oct. 27-Nov. 26)
- Videotaping BBC-TV series in Belfast, Northern Ireland (Dec. 3-22)
- Celebrating his "silver anniversary" as a recording artist with his seventh major nationwide concert tour of Great Britain—(Jan. 14-Mar. 14, 1981)

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Chart Fax

By SHARON ALLEN

History repeats itself—as previously reported—(Billboard, March 8, 1980), Willie Nelson knocks his frequent singing partner Waylon Jennings out of No. 1 on Billboard's Hot Country Singles chart. "On The Road Again" was released from the "Honeysuckle Rose" soundtrack which holds the No. 1 position on Billboard's Hot Country LP chart. Anne Murray may have a shot at No. 1 next week from starred 3, and Kenny Rogers makes a strong move from 7 to 4 with "Lady." John Conlee makes a dramatic move into the top 10 landing temporarily at 6. After three weeks on the chart, Johnny Lee slides into position 21. . . . Janie Fricke is a prime mover with a span of 24 to starred 51, Gene Watson moves 23 places to starred 50, and Bobby Goldsboro is back on the country charts (after nearly 3 years) with a 16 place move to starred 52. Other prime movers include—Zella Lehr, Terri Gibbs, Lynn Anderson, Burt Reynolds, Orion, Dean Dillon, Mel Street and Marty Robbins.

"I Love A Rainy Night" by Eddie Rabbitt, debuts at starred 43, then Porter Wagoner and Dolly Parton at starred 61 and the Statler Brothers at starred 68.

National out-of-the-box-breakouts: Rex Gordin—"Lovin' You Is Music To My Mind"—WCBX-AM, Eden, N.C.; WDEN-AM, Macon; WFAI-AM, Fayetteville; WKCW-AM, Warrington; WKKN-AM, Rockford; WPCM-AM, Burlington; WPNX-AM, Columbus; WSHO-AM, New Orleans; KCEY-AM, Modesto; KEBC-FM, Oklahoma City; KOYN-AM, Billings; KVOC-AM, Casper, Wyo.

Gary Goodnight—"I Have To Break The Chains That Bind"—WCBX-AM, Eden; WCMS-AM, Norfolk; WDDO-AM, Chattanooga; WFAI-AM, Fayetteville; WHIM-AM, Providence; WKKN-AM, Rockford; WPCM-AM, Burlington; KCEY-AM, Modesto; KEBC-FM, Oklahoma City; KVET-AM, Austin.

Bubbling Under The Top 100:

- 101—Foxfire "Whatever Happened To Those Drinking Songs," Elektra
 - 102—Connie Cato "Sweet Love Power," MCA
 - 103—Earl Thomas Conley "Silent Treatment," Sunbird
 - 104—Tammy Jo "If I've Got A Heart," Ridgetop
 - 105—Jackie Pope "I'm Gonna Let Go," Hitbound
- LP prime movers include—Ronnie Milsap, "Greatest Hits," from 17 to 7; George Jones, "I Am What I Am," from 12 to 9; Patsy Cline, "Always," from 38 to 29; George Jones and Tammy Wynette, "Together Again," from 44 to 33 and Slim Whitman, "Songs I Love To Sing," from 45 to 37. Debuts include—the Oak Ridge Boys, Merle Haggard, Loretta Lynn and Tanya Tucker.

Nashville Scene

By KIP KIRBY

Willie Nelson fans will have a new present to buy for Christmas: it's a personal scrapbook titled "Willie Nelson Family Album," featuring an inside look at the famous singer's life—and it's written by his 26-year-old daughter, Lana Nelson Fowler. Actually, the book is more of a collection of reminiscences, anecdotes and fond remembrances than a biography . . . the volume contains unpublished family photographs showing Nelson as a family man and a father, along with sketches, drawings, specially-prepared etchings and details about growing up in the Nelson household. Lana, Nelson's oldest daughter by his first marriage, took more than a year to assemble her personal scrapbook, which is selling for \$10 in paperback, \$18.95 in hard-back.

Nightstreets has been touring since August with George Jones and Tammy Wynette, opening shows from California to Texas. They also taped "Austin City Limits" with George Jones for that program's upcoming season and are now heading up to Illinois and Ohio for more appearances. The group's new Epic single is "If I Had It My Way."

November has been proclaimed Minnie Pearl month by Tennessee's governor, Lamar Alexander. The proclamation was read out during the Oct. 25 performance on the "Opry," which coincidentally just happened to be Minnie's birthday as well. As a tribute to the famous country music comedienne, Bob Wickline is re-releasing his recent single, "Pearl Of The Opry" in her honor.

Billboard®

Hot Country Singles

Survey For Week Ending 11/8/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	11	ON THE ROAD AGAIN—Willie Nelson (W. Nelson, Columbia 111351 (Willie Nelson, BMI))	★	44	4	A REAL COWBOY—Billy "Crash" Craddock (D. Heavener), Capitol 4935 (Achor, ASCAP)	★	79	2	NOBODY IN HIS RIGHT MIND—Dean Dillon (D. Dillon), RCA 12109 (Pi-Gem, BMI)
2	3	12	I'M NOT READY YET—George Jones (T.T. Hall), Epic 950922 (Unichappel/Morris, BMI)	★	45	4	I CAN SEE FOREVER IN YOUR EYES—Reba McEntire (B. Dipiero), Mercury 57034 (Combine, BMI)	★	80	2	WHO'LL TURN OUT THE LIGHTS—Mel Street (W. Kemp, M. Vickery), Sunbird 7555 (Tree, BMI)
★	4	10	COULD I HAVE THIS DANCE—Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Onhisown, BMI)	38	9	11	STEPPIN' OUT—Mel Tillis (B. Starr), Elektra 47015 (Cherio, BMI)	★	81	2	AN OCCASIONAL ROSE—Marty Robbins (D. Burgess), Columbia 111372 (Single Tree, BMI)
★	7	5	LADY—Kenny Rogers (L. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP)	★	49	5	LOVE CRAZY LOVE—Zella Lehr (D. Allen, R. Van Hoy), RCA 12703 (Duchess/Posey/Tree, BMI)	★	78	2	SEEING IS BELIEVING—Donna Fargo (G. Martin), Warner Bros. 49575 (Tree, BMI)
5	1	12	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	★	50	5	SOMEBODY'S KNOCKIN'—Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	★	NEW ENTRY	→	ACAPULCO—Johnny Duncan (L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)
★	12	9	SHE CAN'T SAY THAT ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	★	41	6	FOOD BLUES—Bobby Bare (S. Silverstein), Columbia 1-11365 (Evil Eye, BMI)	★	NEW ENTRY	→	DANCE THE TWO STEP—Susie Allanson (L. Holdridge, M.A. (Leikin), Liberty/Curb 1383 (World Song, Hot Cider, ASCAP)
7	8	11	HARD TIMES—Lacy J. Dalton (B. Braddock), Columbia 111343 (Tree, BMI)	42	43	6	DON'T IT MAKE YOU WANNA DANCE—Bonnie Raitt (R. Wier), Full Moon/Asylum 47033 (Prophecy, ASCAP)	★	82	3	LIGHTNIN' STRIKIN'—The Cates (B. Wayne), Ovalton 1155 (Garpar, ASCAP)
★	13	9	IF YOU EVER CHANGE YOUR MIND—Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)	★	NEW ENTRY	→	I LOVE A RAINY NIGHT—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debdave, Briarpatch, BMI)	★	85	2	DEVIL'S DEN—Jack Greene (R. Jenkins), Firstline 709 (First Lady/Robchris, BMI)
★	14	5	SNOKEY MOUNTAIN RAIN—Ronnie Milsap (K. Fleming & D.W. Morgan), RCA 12084 (Pi-Gem, BMI)	44	10	12	PECOS PROMENADE—Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett), MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP)	★	NEW ENTRY	→	GIRLS, WOMEN AND LADIES—Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)
10	11	10	OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Fests, ASCAP)	45	22	10	IN MEMORY OF A MEMORY—Johnny Paycheck (J. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Dayden, ASCAP)	★	83	3	BABY RIDE EASY—Carlene Carter (R. Dodson), Warner Bros. 49572 (Sea Three, BMI)
★	15	9	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)	46	26	11	TEXAS BOUND AND FLYIN'—Jerry Reed (J. Reed), RCA 12083 (Duchess/Guitar Man/Peso, BMI)	★	NEW ENTRY	→	SWEET CITY WOMAN—Tommy and The Glaser Brothers (R. Dodson), Elektra 47056 (Covered Wagon, CAPAC)
★	17	8	WHY LADY WHY—Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	47	35	8	BABY, I'M A WANT YOU—Stephanie Winslow (D. Gates), Warner/Curb 49557 (Colgems/EMI, ASCAP)	★	86	3	BOURBON COWBOY—Jim Seals (D. Hodges, C. Moore, J. Hodges), NSD 66 (Atv, BMI)
★	16	9	THE BOXER—Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)	★	55	3	CHEATIN' ON A CHEATER—Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP)	★	NEW ENTRY	→	LOST IN LOVE—Dickie Lee (G. Russell), Mercury 57036 (Careers, BMI)
★	19	7	YOU ALMOST SLIPPED MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	49	38	14	FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Willis), Columbia 1-11329 (Rightsong, BMI)	★	NEW ENTRY	→	TAKE IT LIKE A WOMAN—Debbi Boone (N. Sallitt), Warner/Curb 49585 (Al Gallico, Turtle, BMI)
★	18	10	TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)	★	73	2	NO ONE WILL EVER KNOW—Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP)	★	NEW ENTRY	→	FIFTY WAYS TO LEAVE YOUR LOVER—Sonny Curtis (P. Simon), Elektra 47048 (P. Simon, BMI)
★	20	8	BROKEN TRUST—Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP)	★	75	2	DOWN TO MY LAST BROKEN HEART—Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)	★	NEW ENTRY	→	CHEATER'S TRAP—John Wesley Ryles (R. Murrain, S. Anders), MCA 51013 (Blackwood, Magic Castle, BMI)
★	21	5	LOVERS LIVE LONGER—Bellamy Brothers (G. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)	★	68	3	GOODBYE MARIE—Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)	★	NEW ENTRY	→	(Sittin' Here) LOVIN' YOU—Troy Shondell (J. Sebastian), Tele Sonic 804 (Faithful Virtue, BMI)
★	24	6	I BELIEVE IN YOU—Don Williams (R. Cook, S. Hognin), MCA 41304 (Cook House, BMI)	★	60	5	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS—Margo Smith (M.A. Kennedy, D. Goodman), Warner Bros. 49569 (Little Jeremy/Window, BMI)	★	NEW ENTRY	→	FORSAKING ALL THE REST—Jerri Kelly (J. Kelly), Little Giant 30 (Kelly & Lloyd, ASCAP)
★	23	9	NIGHT GAMES—Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)	★	61	4	LET ME LOVE YOU—Fred Knoblock (F. Knoblock), Scotti Bros. 607 (Atlantic) (Flowering Stone, ASCAP)	★	NEW ENTRY	→	TAKE THIS HEART—Don King (R. Batteau), Epic 9-50928 (April, R. Batteau, Cider, ASCAP)
★	25	3	ONE IN A MILLION—Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappel/Bundin, BMI)	★	64	3	WILLOW RUN—Randy Barlow (R. Barlow, F. Kelly), Paid 110 (Frebar, BMI)	★	NEW ENTRY	→	ARIZONA HIGHWAY—Tim Rex & Oklahoma (M. Rabon), Dee Jay 103 (Outlaw, BMI)
★	27	5	THE BEST OF STRANGERS—Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi Gem, BMI)	★	65	4	SWEET RED WINE—Gary Morris (J.T. Dubois, R. Dubois), Warner Bros. 49564 (Sweet Dreams, BMI)	★	NEW ENTRY	→	IT SURE LOOKS GOOD ON YOU—Dunwood Haddock (B. Fischer), Eagle International 1161 (Bobby's Beat, Lorrive, SESAC)
★	28	4	THAT'S ALL THAT MATTERS TO ME—Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI)	★	66	4	WHO WERE YOU THINKIN' OF—Dandy & The Doolittle Band (J. Glaser, P. Gauvin, C. Pelletier), Columbia 1-11355 (In My Music, BMI)	★	NEW ENTRY	→	A LITTLE BITTY TEAR—Hank Cochran (H. Cochran), Elektra 47062 (Tree, BMI)
★	24	5	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH—Charlie Rich (A.P. Jordan, B. Brabham, L. Brown), Elektra 47047 (Chess, ASCAP)	★	63	6	HALFTIME—J.W. Thompson (P. Olive, J. Santoro), NSD 62 (Hitkit, BMI)	★	NEW ENTRY	→	MAMA DON'T LET YOUR COWBOYS GROW UP TO BE BABIES—Tony Joe White (Tree/Sugarplum, ASCAP)
★	25	4	A BRIDGE THAT JUST WON'T BURN—Conway Twitty (R. Murrain, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	★	69	3	BLUE BABY BLUE—Lynn Anderson (M. Clark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI)	★	NEW ENTRY	→	LOVIN' YOU IS MUSIC TO MY MIND—Rex Gordin (R. Gordin, C. Alexander), Grape Vine 120461 (Bethel, BMI)
★	31	5	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	★	70	3	LET'S DO SOMETHING CHEAP AND SUPERFICIAL—Burt Reynolds (R. Levinson), MCA 51004 (Peso/Duchess, BMI)	★	NEW ENTRY	→	I HAVE TO BREAK THE CHAINS THAT BIND—Gary Goodnight (G. Stanley Trampe) Door Knob 80138 (Door Knob, BMI)
★	32	8	NORTH OF THE BORDER—Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)	★	NEW ENTRY	→	IF YOU GO, I'LL FOLLOW YOU—Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119 (Velvet Apple, Porter, BMI)	★	54	9	OUT RUN THE SUN—Jim Chestnut (L. Henley, B. Burnette), United Artists/Curb 1372 (House Of Gold, Vogue, BMI)
★	28	6	OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)	★	62	13	SWEET SEXY EYES—Cristy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)	★	NEW ENTRY	→	LOVING UP A STORM—Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)
★	29	7	CAN'T KEEP MY MIND OFF OF HER—Mundo Earwood (R. Squires), GMC 111 (Sabal, ASCAP)	★	63	11	ALWAYS—Patsy Cline (I. Berlin), MCA 41303 (Ivring Berlin, BMI)	★	NEW ENTRY	→	DO YOU WANNA GO TO HEAVEN—T.G. Sheppard (C. Putman, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)
★	30	7	DRINK IT DOWN, LADY—Rex Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)	★	64	10	A PAIR OF OLD SNEAKERS—George Jones & Tammy Wynette (L. Kingston, G. Sutton), Epic 950930 (Hall-Clement/Flagship, BMI)	★	NEW ENTRY	→	PUT IT OFF UNTIL TOMORROW—The Kendalls (D. Parton, B. Owens), Ovalton 1154 (Combine, BMI)
★	31	6	THERE'S ANOTHER WOMAN—Joe Stampley (J. Stampley), Epic 9-50934 (Mullet, BMI)	★	65	9	ROSES ARE RED—Freddie Hart (N. Larkin, D. Willis), Sunbird 7553 (Blue Moon, Merilark, April, ASCAP)	★	NEW ENTRY	→	THEY NEVER LOST YOU—Con Hunley (D. Wills, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)
★	32	3	GIVING UP EASY—Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	★	66	9	NEVER BE ANYONE ELSE—R.C. Bannon (B. Knight), Columbia 1-11346 (Martraquin, BMI)	★	NEW ENTRY	→	HARD HAT DAYS AND HONKY TONK NIGHTS—Red Stegall (E. Kilroy, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)
★	33	7	A LITTLE GROUND IN TEXAS—The Capitols (B. Fischer), Ridgetop 1080 (Bobby Fischer, ASCAP)	★	67	5	AM I THAT EASY TO FORGET—Orion (Singleton, Stevenson, Belew), Sun 1156 (Four Star, BMI)	★	NEW ENTRY	→	YESTERDAY ONCE MORE—Moe Bandy (J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)
★	34	8	ANOTHER TEXAS SONG—Eddy Raven (E. Raven), Dimension 1011 (Milene, ASCAP)	★	NEW ENTRY	→	DON'T FORGET YOURSELF—The Statler Brothers (D. Reid), Mercury 57037 (American Cowboy, BMI)	★	NEW ENTRY	→	
★	41	3	I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	★	NEW ENTRY	→		★	NEW ENTRY	→	

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OUR
*WARMEST CONGRATULATIONS TO THE 1980
COUNTRY MUSIC ASSOCIATION WINNERS.*

ENTERTAINER OF THE YEAR

BARBARA MANDRELL

SINGLE OF THE YEAR

HE STOPPED LOVING HER TODAY

George Jones

ALBUM OF THE YEAR

COAL MINER'S DAUGHTER

MCA Records

SONG OF THE YEAR

HE STOPPED LOVING HER TODAY

Bobby Braddock/Curly Putnam, Tree International

FEMALE VOCALIST OF THE YEAR

EMMYLOU HARRIS

MALE VOCALIST OF THE YEAR

GEORGE JONES

VOCAL GROUP OF THE YEAR

THE STATLER BROTHERS

VOCAL DUO OF THE YEAR

MOE BANDY/JOE STAMPLEY

INSTRUMENTAL GROUP OF THE YEAR

THE CHARLIE DANIELS BAND

INSTRUMENTALIST OF THE YEAR

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Sherwood: Growth Can Be Painful

• Continued from page 39

"David is an extraordinary fan of country music. He's going to be more than supportive of our country operation, and I think we'll see a major focus on our Nashville office very shortly."

Staff and roster expansion, perhaps? Yes, although Sherwood cautions that it's premature to discuss this yet, with the industry only now beginning to climb out of its two-year recessionary slump.

"I can say, speaking for our label, that we've had an excellent year overall but certainly not the kind of profit situation that I'd like to see. However, I believe there will be expansion soon in our Nashville operation."

"The justification is that the growth rate here is tremendous... in fact, country not only justifies it, it requires it." Sherwood adds that Phonogram/Mercury is currently "looking at" two or three acts well-known in country music for possible additions to the label.

In the area of Nashville's drift toward pop music, Sherwood is noticeably less enthusiastic when pressed about whether his company might install a pop a&r representative here. "Well, I guess that it's not that I don't envision not doing it," he hedges. "but I don't envision doing it, either."

"I know there's talk of a couple of labels moving more heavily into pop here in Nashville, but frankly, in this area I'd rather not be a leader. Our Nashville division is country and very effective at dealing with our

country roster. I'd prefer not watering its effectiveness down with other influences, at least not yet."

What about the role of radio in breaking new artists? Does Sherwood feel that stations are meeting their responsibilities in this sensitive and critical area?

"This may sound somewhat political since I'm an ex-program director," he laughs. "but I don't think that as record companies, we're doing the job to convince radio to help us break these newcomers."

"There's always been an adversary relationship between radio and the record business. Radio lives on Kenny Rogers and the Statler Brothers and Dolly Parton and so forth. Radio would be happy if it could play these records hour after hour, because they're familiar to listeners. It's with great reluctance that radio will play new and unfamiliar things because they know there's a risk of audience tuneout."

This conflict, in Sherwood's book, qualifies as part two of the basic obstacle course facing country music labels currently. Sherwood points to a major market such as Los Angeles where one country station has enjoyed uninterrupted dominance for a length of time.

Now, he says, "with stations turning country there within minutes of each other," there will be heavier competition among programmers vying for the same slices of the listener pie.

"And when you cut up a pie four ways that used to be cut in two, there will be people winding up with

much smaller shares of the pie. In their attempt to gain larger audience shares, they're going to start resorting to the same tactics that pop programmers have done—which is go back to using superstar formats and playing the same hits in frequent rotation."

Sherwood feels that the record industry must be willing to meet this stone wall by increased aggressiveness: "We're simply going to have to figure out different ways to expose our new artists somehow. And if you think this is a problem now, I think in the next six months it's going to be a much bigger problem. If radio competition in country music continues like we see it now, conceivably we could end up with restricted playlists like Top 40."

Radio has changed dramatically, Sherwood feels, and it has discovered new ways to learn what listeners want to hear, not what they want to buy. Sales research has become increasingly important to programmers.

"This is where we as an industry have been remiss," Sherwood says firmly. "We may know what people want to buy but not necessarily what they want to hear. And they are two totally different things." Thus he believes that the way the record industry deals with this dilemma will govern its future in radio, where lies the greatest potential for artist exposure.

In the area of television exposure, Sherwood is cautious: "Overall, television has an enormous impact, but at the same time, television has the most amazing capacity for devouring its young of anything I've ever seen."

"And repetition on the tv screen can cause a major burnout factor. When an act is happening on tv, it's great, but when oversaturation hits—and it invariably does to everybody this side of Johnny Carson—it can nearly destroy a successful career. Television needs to be used carefully, I think."

In the months ahead, priorities for Phonogram/Mercury include marketing campaigns designed to push country sales in large market cities such as New York which have traditionally been sluggish in moving Nashville product; and a more concentrated emphasis on developing country music internationally.

Sherwood believes that overseas, country hasn't begun to live up to its potential and says he isn't satisfied with the job that has been done thus far in this area.

"It isn't our fault; very few record companies can point to any notable country success abroad. I don't think we've been successful at taking our music out of the U.S. the way we could. Country is different here from the way it's perceived abroad."

"There are some big country acts here who have been blown right off the stage in venues over there because they represented American country, and to European audiences it was nothing less than pop."

Although U.S. acts may have to settle for less money and less glamorous clubs to present themselves in the foreign market, Sherwood believes that international success can add at least five years onto an act's career, guaranteeing a reduced risk of burnout and a whole new audience.

Summing up his overview of country music today, Sherwood says, "It's time we started facing in country what the rest of the industry has been facing for the last 10 years in pop, because the old ways of doing business aren't going to be with us much longer."



Singer & Siner: MCA's Barbara Mandrell discusses her future with Bob Siner, MCA's president.



Presidential Decree: Phonogram/Mercury president Robert Sherwood congratulates Reba McEntire on her latest Mercury release, "Feel The Fire." Sherwood was in Nashville during CMA week.

Canadian Honor Goes To Harron

NASHVILLE—Don Harron, best-known as "Hee Haw's" KORN news reporter, Charlie Farquharson, recently was bestowed with the Order Of Canada. Presented in Ottawa by the governor general, the award is the Canadian equivalent of British knighthood.

In addition to his comedy role, Harron hosts CBC's network show, "Morningside," five days weekly from Toronto. "Anne Of Green Gables," the musical he scripted, has run for 16 consecutive years in Canada and is slated for film production.

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Survey For Week Ending 11/8/80

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	10	HONEYSUCKLE ROSE ● Soundtrack, Columbia S236752	39	31	146	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
	2	12	I BELIEVE IN YOU Don Williams, MCA 5133	40	NEW ENTRY		BACK TO THE BARROOMS Merle Haggard, MCA 5139
★	4	3	GREATEST HITS Kenny Rogers, Liberty L00 1072	41	35	59	KENNY ▲ Kenny Rogers, United Artists LWAK 979
★	5	6	GREATEST HITS Anne Murray, Capitol SOO 12110	42	33	101	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642
5	3	17	HORIZON ● Eddie Rabbitt, Elektra GE-276	43	32	30	GIDEON ▲ Kenny Rogers, United Artists L00 1935
6	6	25	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	44	37	29	ASK ME TO DANCE Cristy Lane, United Artists LT 1023
☆	17	4	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	45	43	20	FRIDAY NIGHT BLUES John Conlee, RCA 3246
8	7	23	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	46	52	32	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563
9	8	14	FULL MOON ● The Charlie Daniels Band, Epic FE 36571	47	NEW ENTRY		LOOKIN' GOOD Loretta Lynn, Columbia 5148
10	10	7	THESE DAYS Crystal Gayle, Columbia JC 36512	48	48	6	TEXAS BOUND AND FLYING Jerry Reed, RCA AHL1 3771
11	9	21	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	49	41	33	LACY J. DALTON Columbia NJC 36322
12	21	6	I AM WHAT I AM George Jones, Epic JE 36586	50	NEW ENTRY		DREAMLOVERS Tanya Tucker, MCA 5140
13	16	9	RAZZY Razzy Bailey, RCA AHL1 3688	51	58	20	WAYLON AND WILLIE ▲ RCA AFL1-2686
14	13	10	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	52	42	52	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb GE-237
15	20	22	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	53	51	16	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
16	11	20	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb GE-278	54	56	22	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra GE-271
17	19	6	LOVE IS FAIR Barbara Mandrell, MCA 5136	55	60	2	DRUNK & CRAZY Bobby Bare, Columbia JC 36785
18	18	24	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	56	50	28	THE WAY I AM Merle Haggard, MCA 2339
19	12	80	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	57	57	24	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
20	14	17	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	58	59	24	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
21	15	11	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	59	53	36	TOGETHER The Oak Ridge Boys, MCA 3220
22	23	2	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	60	49	71	FAMILY TRADITION Hank Williams Jr., Elektra/Curb GE-194
☆	28	4	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	61	47	30	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207
24	24	11	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	62	55	79	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
25	29	5	HARD TIMES Lacy J. Dalton, Columbia JC 36763	63	69	36	HEART & SOUL Conway Twitty, MCA 3210
26	22	131	STARDUST ▲ Willie Nelson, Columbia JC 35305	64	65	52	PORTRAIT Don Williams, MCA 3192
★	NEW ENTRY		GREATEST HITS The Oak Ridge Boys, MCA 5150	65	61	33	COAL MINER'S DAUGHTER Soundtrack, MCA 5107
★	34	6	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258	66	46	27	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546
★	38	2	ALWAYS Patsy Cline, MCA 3263	67	63	7	NEW YORK TOWN Johnny Paycheck, Epic JE 36496
30	27	52	THE BEST OF EDDIE RABBITT Elektra GE 235	68	66	52	CLASSIC CRYSTAL Crystal Gayle, United Artists L00-982
31	25	13	10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027	69	74	16	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783
32	30	100	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H	70	54	9	EVEN COWGIRLS GET THE BLUES Lynn Anderson, Columbia JC 36568
★	44	3	TOGETHER AGAIN George Jones & Tammy Wynette, Epic JE 36764	71	62	15	ED BRUCE MCA 3242
34	26	10	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	72	72	20	OUTLAWS Waylon Jennings, RCA AFL1-1321
35	36	5	KILLER COUNTRY Jerry Lee Lewis, Elektra GE 281	73	64	8	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
36	40	2	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	74	68	18	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
★	45	3	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768	75	70	27	LOVELINE Eddie Rabbitt, Elektra GE-181
38	39	36	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548				

★ 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.)

MCA Puts Priority On Distribution

• Continued from page 39

The songstress is embarking on a NBC-TV series confirmed for at least six weeks. "If she can use her great personality to introduce other artists and use herself as a personality for the show instead of just music, then I think it's fantastic."

He cites an additional, and new, problem: "With videotaping going on by the viewer, and the home taping, you've not only got the sound reproduction, but the visual reproduction now."

On the subject of tv, Siner predicts more country music exploitation will take place in the merchandising area on a slow, but sure, basis.

The international growth of country music is "exciting" to Siner who notes, "At first it was tough, but now it's become a little easier, and there are more requests coming from our licensees when our releases are coming out."

A remaining problem area is the tight playlist situation at the radio station level, especially when trying to break new acts. Siner stresses that the problem spans the formats of country, r&b and top 40.

"They all feel very insecure," he comments. "They love to play hits—and how do you get a hit? It's that old chicken and egg situation."

The home taping problem remains a thorn in the side of the music business, as the MCA Records chief estimates "we're losing in excess of 25% of our business."

Siner sees Nashville as a total music center, not just a country music mecca. "Nashville has the facilities, the people and the talent. The Nashville community has done a tremendous job through their own organizations and working with other organizations in really building up a music center with a great deal of credibility."

MCA's Leon Tillis, working out of Nashville, handles special projects and pop a&r, advises Siner. The company's latest pop discovery out of Nashville is the band Bandera, signed to the label during Siner's latest Nashville trip.

Tillis mentions that the successful Rossington Collins Band project was

handed out of Nashville, along with Hotel, Axe and Mary Burns.

So you can come to MCA in Nashville with pop product and take off from there? "You sure can," states Tillis.

Tillis was responsible for putting together the two-record Lynyrd Skynyrd Band set, "Gold & Platinum," another Nashville-based MCA pop project. "We mastered it at Masterfonics," says Tillis. "We went back and re-cued everything to get the perfect levels, and we even brought things out you couldn't hear in the originals." The package is at two million, according to Siner.

With country music's burgeoning national media attention, including movie and fashion trends, could it be hurt by a backlash similar to the recent fate of disco music? Siner doesn't think so.

"It's not a matter of overexposure, it's a matter of continuing on the right track—good songs and good talent. Country artists work harder than all the other artists put together, they do the job with the fans, they do all the necessary things and they know their jobs."

If country acts continue on that course, and with the same attitude, Siner believes the exploitation of country music can take it to even greater heights.

Siner envisions country production in videodisks, though the creativity of the videodisk will have to be improved to make it entertaining enough to be watched over and over again.

He sees some interesting possi-

bilities for the future of the music and video merger: "Someday you might have a big screen in your dining room, and you'd put on a waterfall, or a forest, and that would be your visual portrayal of the music behind it, so it becomes part of your environment instead of a self-centering direction."

The MCA chief believes the entire music industry is now on the rebound after bottoming out. He points to a drastic change taking place in the past six months. "It's a very positive change the managers are assuming their responsibilities. Before, it was all the record company's responsibility—booking bands, throwing parties, making sure they're taken care of."

There are only two reasons to be in business, comments Siner: "To make money and to sell records. You can't do either one without the other."

Since the music industry machinery has been finely honed by the business slump, Siner believes the profits will pick up fast when the sales escalate. "We'll be at a reasonable level to make money once again, and everyone's looking forward to that."

Have we reached that turnaround in the fall of 1980? "The last thing I heard is that retail is up about 7%, which is a good sign. So it's starting to turn. There's a little insecurity until the election is over and people will have a more secure attitude about what they want to do with their money and what's going to happen to their life."

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Stockyards Concert

FORT WORTH—Johnny Duncan and Janie Fricke, backed by the 65-member Ft. Worth Civic Orchestra, recently headlined "Country Music Salutes The Arts." Performing outdoors from the Ft. Worth stockyards, the two sang complete solo programs, as well as a duet segment. Barbara John produced the concert, one in a series of programs designed to revitalize the stockyards area.

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Sound Business/Video

Panasonic Launches 11 Products

New Gear Will Benefit Professional Audio Community

By JIM McCULLAUGH

SECAUCUS, N.J.—Panasonic—with the introduction of 11 new products—is greatly expanding its commitment to the professional audio community.

The products are applicable to the recording studio, broadcast and sound reinforcement markets and are available through both Ramsa and Technics R&B (recording and broadcast) wings, both part of the Panasonic professional audio division, formed this year.

Sparking the new entries, all of which were showcased at the Audio Engineering Society convention which ended its four-day run Sunday (3) at the New York Waldorf-Astoria Hotel, is a "sound localization processor" which the company claims gives both the recording engineer and the recording artist in the studio more control of sound source location and depth than in any previous pro sound product.

According to Panasonic, the Ramsa Sound localization processor allows the recording engineer to place up to eight channels or inputs of a master recording anywhere within the frontal half of the listening space in a two-speaker playback system as well as continuously control an input's movement via joystick controls.

Panasonic further claims that unlike conventional system where the sound localization is determined by the signal amplitude difference between two channels two loudspeakers, the Ramsa unit, has the possibility of controlling sound localization outside the conventional range.

"This new system," notes Jim Parks, assistant general manager,

Panasonic professional audio division, notes: "will give the recording engineer and artist dynamic possibilities when creating a recording. Aside from giving a piece more feeling and depth, the artist's communication with his audience through that piece can be more exact, more personal than conventional techniques have provided."

Expected to be available shortly, the sound localization processor has a ballpark price of \$10,000.

Parks explains further that the product, as are all the introductions, are the result of extensive Panasonic research into the pro market.

"In essence," says Parks, "we are building products the pro sound community wants and is asking for." Products, Parks also footnotes, will take a "systems approach"—not just isolated introductions.

Other new products include:

- The WR-8712 Ramsa sound reinforcement mixing console with expandability from 12 to 16 inputs along with four group outputs. Suggested list is \$3,500.

- The Mansa WR-8812 recording/mixing console provides 12 to 16 inputs and four group output for 4 or 8-track recording. Suggested list is \$3,500.

- The Ramsa WR-8210 recording console offers 10 inputs and four group outputs for 4 and 8-track recording.

- The Technics RS-10A02 R&B open reel deck is geared to the professional recording, broadcast and film making markets. A major feature is an "isolated loop" transport which maintains stable tape tension, greatly reduces modulation noise, wow and flutter, and offers a tape speed that reaches what the firm claims is an unprecedented level of accuracy.

- The Technics R&B Series SE-A5 stereo DC power amplifier features new class A circuitry developed by Technics which, the firm claims, eliminates switching distortion and provides musical fidelity at outputs up to 120 watts per channel.

- The Technics R&B Series SU-

(Continued on page 47)

Maxell Fills the Gaps After LaBrie Leaves

By GEORGE KOPP

NEW YORK—A revised corporate structure and some key promotions at Maxell answer the question, "Is there life after LaBrie?"

Mike Golacinski, now marketing coordination manager for the consumer division, along with Mike Standley, named national sales manager for consumer audio prod-

ucts, are the two men moved into the slot previously filled by Gene LaBrie who recently left the job of marketing vice president.

The promotions of the two executives are part of a series of moves at Maxell to better coordinate activities between the company's audio and videotape divisions, advertising division, and retail efforts at the variety of outlets selling tape products, says Golacinski.

He adds that the company will introduce new audio tape products shortly in order to maintain Maxell's leadership in that field. In the video area Maxell intends to put more emphasis on its HG premium video formulation.

"The first question any retailer asks us about video is 'how can I make a profit?'," says Golacinski. "HG videotape can be a help, especially for record retailers. It's already helped move the business away from price orientation."

Premium tape now dominates the audio cassette business, and Golacinski believes a similar trend may emerge in the video sphere. "I don't know if it will be as cut and dried as premium audio tape," he says, "but I think that by the end of 1981 we'll be able to see two markets."

Audio tape remains the major thrust of Maxell's business, and Golacinski and Standley say that new merchandising techniques are being developed to maintain growth there.

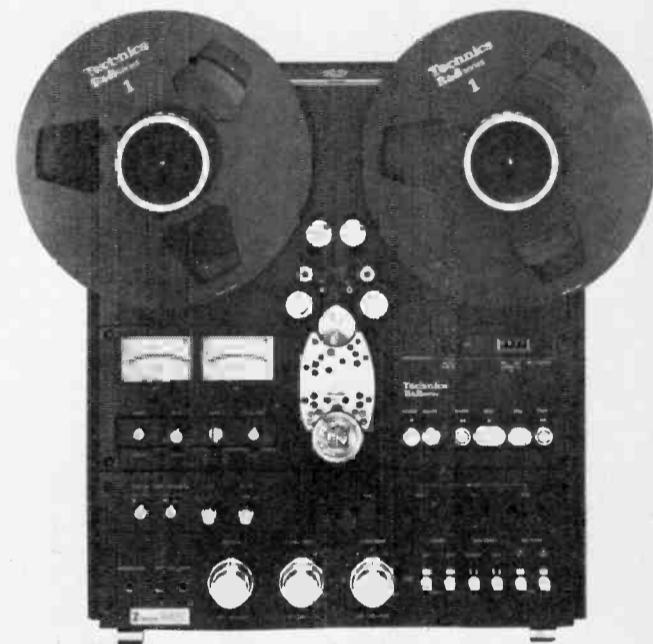
The new corporate structure, says Standley, will help efforts to stage multiple promotions in more markets, and to expand the number of outlets for product.

Golacinski notes that a high priority area at retail is the field of national accounts. These account for 50 to 100 stores across many parts of the country, he says. Another growth area for tape is with mass merchandisers, he says.

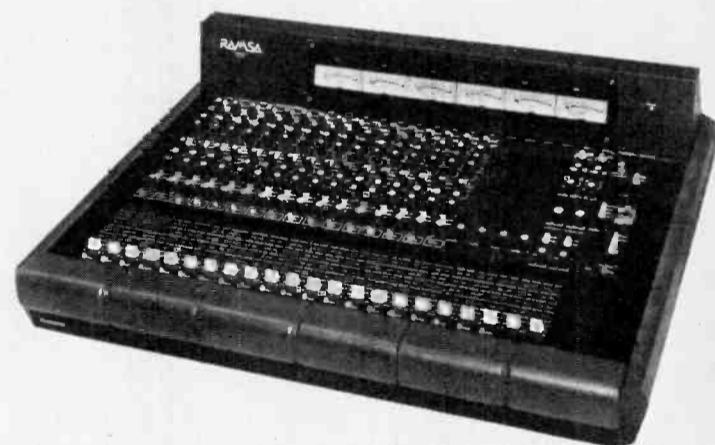
He also notes that in spite of label claims that home taping is killing the record business, record dealers have not dropped any support to blank tape companies.



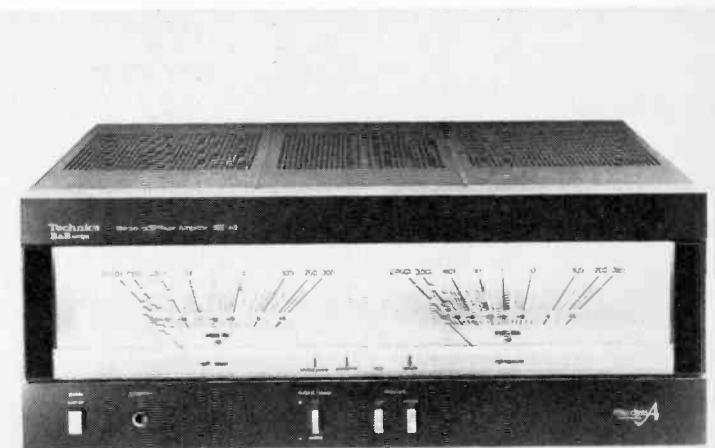
Creative Audio: the Panasonic Ramsa sound localization processor is a new creative recording tool for the engineer and artist.



Open Reel: A new Technics R&B Series RS10A02 open reel deck uses an "isolated loop" transport.



Live Sound: The new Panasonic Ramsa WR8712 sound reinforcement console is designed for a wide variety of sound reinforcement applications.



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Audiophile Recordings

MUSIC OF ARNAUD, GRAINGER, VAUGHAN WILLIAMS—Cleveland Symphonic Winds, Fennell, Telarc Digital DG10050, distributed by Audio-Technica, \$17.98 list.

Frederick Fennell's concert band work seems tailored to the high fidelity medium with huge dynamic gradations and absolutely no holding back in the climaxes. Indeed, this record's crescendos are about as big as anyone has ever engineered. Vaughan Williams' "Toccata Marziale" and "English Folk Song Suite" are two of the band medium's enduring classics, the latter having a broad appeal. Three Leo Arnaud brass and percussion fanfares—one of which is the ABC-TV sports Olympics coverage theme—and a side of Percy Grainger's band music complete the album. Grainger filtered folksong material through a fertile imagination to produce his sinewy band scores, and Fennell is a most persuasive interpreter of this compelling music.

FANTASY WITHOUT LIMITS—L. Subramaniam, Trend Records, TRS24, distributed independently, \$15.98 list.

Subramaniam is a jazz violinist and composer with a big, probing talent that emerges vividly in this extremely clean, well-balanced digital production. The studio sound is a shade antiseptic, but drums, percussion, bass and solo violin have a big, lifelike impact. Subramaniam contributes all five tunes, offering a jazz and Indian classical music fusion that cooks exotically as well as rare persuasiveness in the ballad format. Only saxophonist Frank Morgan gets cheated here; the engineers have miked him rather poorly.

HOLST: THE PLANETS—Scottish National Orchestra, Gibson, Chandos Records ABRD1010, distributed by Brilly Imports, \$15.95 list.

This excellent effort from England's Chandos Records suggests the company can be a front rank competitor in the audiophile market. This is repertoire that begs for an audiophile treatment, and Chandos' digital production pulls away the electronic veils as the best audiophile efforts have done. Microphoning is excellent and quality is preserved to the fullest with an excellent Teldec pressing. Not much from Chandos has reached the U.S. previously but this disk with its beautiful performance is sure to widen the company's reputation.

GREATEST HITS OF 1790—Philharmonia Virtuosi of New York, Kapp, CBS Mastersound, IM35858, distributed by CBS and Sony, \$14.95 list.

Sonics are clear and big though the performances themselves are anemic sounding. It's a cute idea to have pop musicians Hubert Laws on flute and Chick Corea, piano, as soloists on some of these 18th century chestnuts, but the results sound merely amateurish. Laws is the subject of

Close-Caption Videocassettes

NEW YORK—Columbia Pictures Home Entertainment division expects to release two close-captioned videocassettes of "Chapter Two" and "China Syndrome" for the hearing impaired.

The dialog will be encoded on the tape with captions visible only on a specially equipped television receiver or with the aid of a separate decoder unit.

These prerecorded videocassettes will retail for the same price as regular Columbia home cassettes. Additional titles are expected to be announced shortly.

Toshiba Handles RCA Videodisks

NEW YORK—Toshiba of Japan will market the RCA CED (Capacitance Electronic Disk) videodisk system in North America in 1981.

Thus Toshiba joins Zenith, Sears, J.C. Penney, Sanyo and CBS, already in the RCA videodisk camp.

RCA claims that its videodisk system is being supported by television receiver brands representing more than 50% of the U.S. color television business.

lengthy bio material but not one word on Corea appears—strange.

VIVALDI: THE FOUR SEASONS—Oliveira, Los Angeles Chamber Orchestra, Schwarz, Delos

DMS3007, distributed by Supersounds, Ltd., \$17.98 list.

The instrumentalists are almost visible in this recording so realistic is the sound. This results from the digital mastering and in particular from

the superb microphoning that locks everything firmly into place in the sonic field. The performance also takes top honors, with a dazzling presentation of the solo part by Elmar Oliveira, Tchaikovsky competition Gold Medalist, and a

wonderfully imaginative realization of the orchestral score. A truly class effort complete with annotation containing Vivaldi's original poetry cued to the music and a flawless Japanese pressing.

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Scotch® Recording Tape: one of the best-selling brands of blank recording tape in the country today. It's hardly surprising. Customers like the true, pure sound they get from Scotch, whether they're recording voices on a portable or getting together some traveling music for a car stereo.

Here are four profit-oriented points.

Great selection. There's a Scotch Recording Tape to meet every customer's needs and musical tastes. Scotch Dynarange® is a great example. You can't sell a comparably priced tape that gives a user better sound. Then there's Scotch Highlander®. It gives users maximum sound quality at minimum cost. It's just great for portable tape recorders.

Different tape types. You can be sure



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of matching your customer's recording equipment, too. Scotch comes in cassettes, 8-track cartridges, and open reel. All tape comes in a variety of lengths.

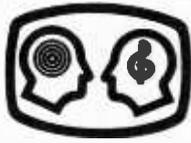
National advertising. Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential "recording artists" all year round.

Outstanding reputation. The most important point of all. Your customers know the Scotch name. They look for it when they're shopping for blank recording tape. They remember it when they buy on impulse.

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3M

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Sheraton Universal, Los Angeles

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AGENDA

THURSDAY, NOV. 20

9 am-6 pm

Registration
Business/Technical Sessions:

2 pm-3:15 pm

FILM & VIDEO: AN EXPLORATION OF FORMAT & TECHNIQUE

Moderator: **ROBERT LOMBARD**, Assoc. Producer, Kramer-Rocklen Studios

Panelists: **JOHN FIELDS**; **TERRY GREENE**, Compact Video; **DAVID HANKINS**, Blue Ridge Films; **MIKE MINKOW**, Movie Magic; **DANIEL PEARL**; **FRED KESSLER**, President, Musicvision; **RICHARD NAMM**, President, Pro Video Services.

3:15 pm-4:30 pm

RECORDING STUDIOS/VIDEO STUDIOS: PLANNING & OUTFITTING THE PRODUCTION FACILITIES OF THE FUTURE

Moderator: **CHRIS STONE**, President, Record Plant
Panelists: **MURRAY ALLEN**, President, Universal Recording Corp.; **MACK EMERMAN**, President, Criteria Recording Studios; **MARK "Moogy" KLINGMAN**, President, Moogtown Productions/West End Sound; **SKIP KONTE**, President, International Automated Media; **MICHAEL WUERGLER**, President, Osmond Int'l Entertainment Center; **ELIOT MAZER**, Managing Director, One Pass Audio.

5 pm-7 pm

Opening Reception Hosted by Billboard

9 pm-11 pm

Video Showcases

FRIDAY, NOV. 21

8:30 am-9:30 am

Welcoming Remarks: **JIM McCULLAUGH**, **LEE ZHITO**
Keynote Speakers: **STAN CORNYN**, Sr. Vice President, Warner Communications, Inc.; **CY LESLIE**, President, CBS Video Enterprises

9:30 am-10:45 am

PRESIDENTS' PANEL: VIDEO VIEWS THE MUSIC INDUSTRY

Moderator: **STEVE TRAIMAN**, Executive Director, RIAA
Panelists: **ANDRE BLAY**, President, Magnetic Video; **NICK DRAKLICH**, President, The Nostalgia Merchant; **JIM FIEDLER**, President, MCA DiscoVision; **DAVID GROSSMAN**, Dir. Video Sales, NFL Films; **BARRY SHERECK**, President, Pioneer Artists.

11 am-12:15 pm

CONSUMER VIDEO: AN UPDATE ON HARDWARE & SOFTWARE

Moderator: **GEORGE KOPP**, Billboard
Panelists: **ED ADDIS**, Vice President Sales, Sony Corp.; **JOHN BIRMINGHAM**, Nat'l Sales Mgr., Fuji Photo Film USA Inc.; **DAVID CRONER**, Vice President, Marketing Operations, RCA Consumer Electronics Division; **JOHN TALBOT**, Director, Videodisk Marketing, U.S., Pioneer Electronics Corporation; **HENRY BRIEF**, Executive Vice President ITA.

12:15 pm-1:30 pm

ASSEMBLING THE RIGHTS . . . MAKING THE DEAL . . . BUSINESS/LEGAL UPDATE

Moderator: **DON BIEDERMAN**, Attorney, Mitchell, Silberberg and Knupp

Panelists: **KENNETH R. DEARSLEY**, Attorney, Denton, Hall & Burgin, London; **JAY COOPER**, Attorney, Cooper, Epstein & Hurewitz; **BOB EMMER**, Attorney, Alive Enterprises; **LARRY HARRIS**, Attorney, V.P. Business Affairs, 20th Century Fox Telecommunications; **BARRY JAY REISS**, Attorney, Vice President, MCA, Inc.

1:30 pm-2:30 pm

Luncheon with Guest Speaker: **JOE COHEN**, NARM Executive Vice President

12 pm-6 pm

Exhibits

9 pm-11 pm

Video Showcases

SATURDAY, NOV. 22

8:30 am-9:45 am

THE EVOLUTION OF THE RECORD COMPANY VIDEO DEPARTMENT

Moderator: **JOHN WEAVER**, Keefco
Panelists: **JO BERGMAN**, Dir. TV & Video, Warner Bros. Records; **LINDA CARHART**, Nat'l Director of Artist Development, Chrysalis Records; **SHERRY GOLDSHER**, Director Video/Film Operations, Elektra/Asylum Records; **NANCY LEIVISKA-FLOWERS**, Director Video Dept., Motown Records; **PAUL COOPER**, Director, Creative Services, Atlantic Records; **CLAY BAXTER**, Director, Artist Development, EMI-Liberty Records.

9:45 am-11 am

PRERECORDED VIDEO SOFTWARE: A MARKETING/DISTRIBUTION RETAILING ANALYSIS

Moderator: **JOHN SIPPEL**, Marketing Editor, Billboard
Panelists: **RUSS BACH**, Vice President Market Development, WEA; **AL BERGAMO**, President, MCA Distributing Corp.; **RICHARD SCHRAM**, V.P. Planning & Market Development, CBS Specialty Stores/Pacific Stereo; **GENE SILVERMAN**, President, Video Trend

11 am-12:15 pm

CREATIVE PRODUCTION . . . THE SHAPE OF VIDEO MUSIC

Moderator: **JEFF AYEROFF**, Vice President Creative Services, A&M Records
Panelists: **KEN EHRlich**, Producer; **JERRY KRAMER**, Producer/Director, Kramer-Rocklen Studios; **ARNOLD LEVINE**, Producer/Director, Vice President Creative Services, Columbia Records; **TOMMY LYNCH**, Producer, Don Kirshner's Rock Concerts; **CAROLYN PFEIFFER**, Director, "Roadie."

12:15 pm-1:30 pm

RECORDING ARTISTS WHO ARE SHAPING THEIR OWN VIDEO FUTURES

Moderator: **PAUL FLATTERY**, GFF Video
Panelists: **MARTY BALIN**, Director-Rock Justice; **JERRY CASALE**, Devo; **DAVID PAICH**, Toto; **JEFF PORCARO**, Toto; **MIKE COTTON**, Tubes.

1:30 pm-2:30 pm

Luncheon

12 pm-6 pm

Exhibits

SUNDAY, NOV. 23

8:30 am-9:45 am

VIDEO MUSIC: A PROGRAMMING UPDATE

Moderator: **SETH WILLENSON**, V.P. Programs & Business Affairs, RCA SelectaVision Video Discs
Panelists: **CARL DeSANTIS**, Vice President Business Affairs & Program Development, WCI Home Video; **NED KANDEL**, Vice President Programming, CBS Video Enterprises; **BUD O'SHEA**, Vice President, MCA DiscoVision; **STUART SHAPIRO**, President, International Harmony.

9:45 am-11 am

BROADCAST VIDEO MUSIC: A CABLE/PAY TV/SATELLITE OVERVIEW

Moderator: **PETER CARANICAS**, Editor, View Magazine
Panelists: **MIKE CLARK**, Vice President Program Development, Showtime International; **JEFF NEMEROVSKI**, Executive Producer, Video West; **ANDREW WALD**, Sr. Vice President Programming, ON-TV; **BOB PITTMAN**, Vice President Programming, Warner-Amex Satellite Entertainment; **ALFRED MONACELLO**, Director, West Coast Programming, Home Box Office.

11:15 am-12:30 pm

INTERNATIONAL VIDEO . . . A REPORT

Moderator: **DONALD MacLEAN**, Director, Thorn-EMI Video Programmes Ltd.
Panelists: **WALTER LEHNE**, Video Classics, Australia; **BYRON TURNER**, Development Director, Thorn-EMI Video Programmes Ltd.

12:30 pm-1:45 pm

VIDEO/AUDIO HARDWARE AND SOFTWARE TECHNOLOGIES . . . THE FUTURE

Moderator: **ROGER PRYOR**, General Manager, Sony Digital Audio Products Div.
Panelists: **DAVID GERSHWINE**, President, Digital Video Systems, Inc.; **JERRY PIERSON**, Training and Data Systems Engineer/Support Systems Division, Hughes Aircraft; **ROBERT ABEL**, Robert Abel and Associates

1:45 pm-3 pm

Farewell Reception with presentation of Marty Balin's **ROCK JUSTICE**

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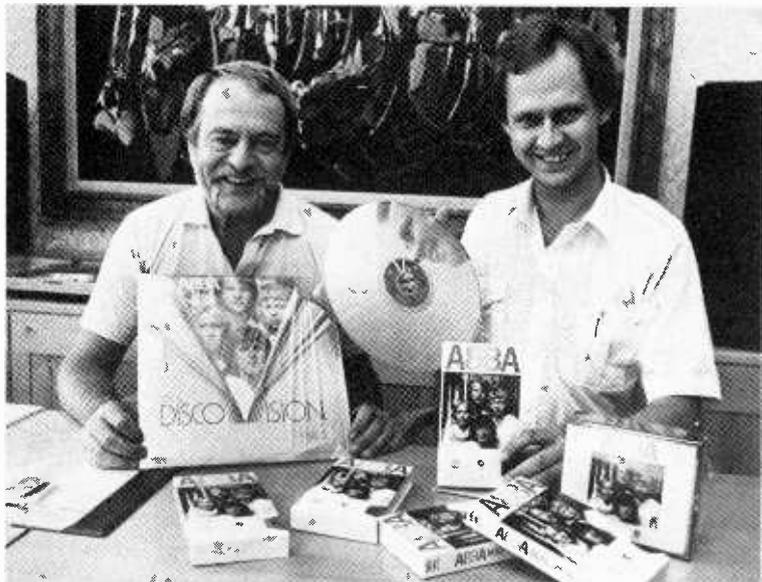
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POLAR VIDEODISK—A smiling Stig Anderson, manager of Abba, left, and Hans Bergkvist, newly-appointed vice president of Polar Records' sales division in Scandinavia, hold an MCA DiscoVision music videodisk of Abba. Abba is also available on videocassette. The world popular group are among the first recording artists to be available in videodisk format.

Selandia Starts Club For Generating Video Interest

COPENHAGEN—Danish retail chain Selandia has set up a club for employees, customers and members of the general public interested in video.

Membership of the Selandia Video Team is free and open even to those who have bought video equipment from rival stores. There is a special magazine, and demonstration evenings are held in one of Copenhagen's best-known restaurants.

Selandia employees have been ac-

tive in making tapes of sports events and other public attractions. Shown in the shop windows, these tapes have proved an effective means of promoting interest in the medium.

Initiator of the scheme was Selandia managing director John Winkelmann, a former managing director of the PolyGram Group in Denmark. "Although video has only just started in this country, there seems to be a good deal of interest, certainly in the densely populated areas of Greater Copenhagen which we cover," he says.

"We are trying to build interest with activities which no other shops are into. People are confused by too much talk about video; we don't talk about it, we act.

"There are problems: prerecorded tapes cost around \$100 which is too high. People are confused by the different systems though we try to make our customers familiar with the VHS, Beta and V2000 formats we stock."

A bonus for the firm, Winkelmann says, is that Selandia now has information on its computer of members and the equipment they own. "This will be very useful for us should we get involved in direct mail in the future."

Products Bowed

• Continued from page 44

A6 stereo DC control amplifier employs class A circuitry.

• The Ramsa model WS-9200 stage monitor speaker uses a newly developed olefin TC low frequency loudspeaker, high frequency compression driver and twin bessel high frequency loudspeaker.

A Ramsa low frequency loudspeaker. A Ramsa unidirectional back electret condenser microphone; and newly developed twin bessel horns designed for outdoor and auditorium sound reinforcement applications rounds out the introductions.

Studio Track

LOS ANGELES—At Allen Zentz Recording in Los Angeles: **Brian Gardner** is mastering **Weather Report** for Columbia produced by **Joe Zawinul** and **Jaco Pastorius**; "Agony Of De-Feet," the new single by **Parliament** for Casablanca Records, produced by **George Clinton** and **Ron Dunbar**; "Far Beyond" a single for **Locksmith** on Arista produced by **Harvey Mason**; **Gap Band**, produced by **Lonnie Simmons** and **Bootsy Collins**; "Mug Push" single which is self produced for Warner Bros.

Also at Allen Zentz, engineer **Chris Bellman** is mastering the following projects: "Every Woman In The World" single by **Air Supply** on Arista produced by **Robie Porter** and **Harry Maslin**; a **Parliament** album for Casablanca, produced by **George Clinton** and **Ron Dunbar**; "Foolin' Myself," a single from **Eric Carmen** for Arista, produced by **Harry Maslin**; **Stiff Little Fingers** LP for Chrysalis produced by **Doug Bennett** and Mercury's **Yarborough & Peoples** debut LP and single "Don't Stop The Music," produced by **Lonnie Simmons** and **Jonah Ellis**.

REO Speedwagon has finished sessions in Kendun's Studio D for a new Epic LP. **Kevin Cronin** and **Kevin Beamish** produced with **Beamish** engineering, assisted by **Tom Cummings**. Album is now mastered with **Kent Duncan** handling cutting. Also at Kendun Recorders, **John Golden** is finishing mastering a Heart double album using the Sony digital system. **Rufus**' self-pro-

duced album for MCA being recorded at Studio 1 at Kendun with **John Stronach** at the board assisted by **Ron Alvarez**. **Norman Connors** is producing **Phyllis Hyman** Arista Records and **Jackson Schwartz**, assisted by **Bob Winard** at the SSL console. ... **Harry Chapin** and **Grace Slick** are at Criteria Recording Studios in Miami. **Ron Albert** and **Howard Albert** produced the Chapin album with **Chuck Kirkpatrick** engineering and **Rick Allison** assisting. Slick is being produced by **Ron Frangipane** and engineered by **Ed Sprigg**; assisting are **Michael Guerra** and **Kevin Ryan**.

CBS act **the Sorrows** is finishing a new LP at Concorde Recording Center in Los Angeles with **Shel Talmy** producing and **Gerry Brown** engineering. Also at Concorde: **Betty Wright** is mixing her new album for Epic Records, with **Andre Fisher** producing and **Reggie Dozier** engineering. **Michael Stewart** is producing 20th Century-Fox act Executive with **Reggie Dozier** engineering. Keyboard tracks for **Stephanie Beach**'s album are being recorded, **Tom Stearn** and **Jacques La Tourette** producing and **Gerry Brown** engineering for **Blazecrop**.

At Artican Sound Recorders in Los Angeles Motown artist **Syreeta**, overdubbing a vocal solo on "Loving Couples" feature film for Time-Life Productions. ... **Roy Ayers** is producing **Just Almaro** for Ro-Ayer Production Co., recording vocal and instrumental overdubs with **Artisan's Rick Smith** at the MCI console.

Cheaper Laserdisk Set For 1981

• Continued from page 3

freeze frame. It also features stereo sound.

Kai says the new machine will be available sometime after the planned introduction of the RCA videodisk player in March. RCA's mono-only player will cost under \$500, according to the company.

Although the Laserdisk has accelerated its market introductions, software availability remains a problem.

Japanese Sales Get Blame For Grundig's Slump

FRANKFURT—Japanese competition in the fields of hi fi equipment and television sets is blamed for a startling dip in profits from roughly \$51 million to \$18 million for Grundig, the West German consumer electronics giant.

Announcing the disappointing net profit returns for the year ending March 1980, the company is moving into a severe "rationalization program" which is likely to involve 2,000 layoffs on top of a staff cut-back the previous year from 38,500 to just under 36,000.

Additionally, Grundig is set to close two plants which make portable television sets and two others which specialize in hi fi equipment and loudspeakers.

But the company financial report makes no bones about the fact that it sees its future growth and prosperity in videocassette recorders, in which field it has a partnership with Philips, the Dutch conglomerate having a 24.5% share in Grundig.

Domestic television sales are seen as near the saturation point in Germany, with at least 60% of all homes having color sets and 50% with two sets. But Grundig fears a buildup of Japanese action in the videocassette market, with maybe 1.5 million hardware units set for the European market this year. Of that total, it is expected at least 400,000 will be imported into Germany.

Nautilus & Doobies

LOS ANGELES — Nautilus Recordings has received a license from A&M to release the Doobie Brothers "Minute By Minute" as a Nautilus half-speed mastered superdisk.

Release for this audiophile version is January 1981. The conventional LP has reportedly sold more than three million copies.

Kai believes that MCA DiscoVision, the optical software supplier, has neglected replicating enough disks of popular titles in order to speed up the addition of new titles to its catalog.

But he also says that another "major motion picture studio" will soon market optical videodisks.

Criticism of MCA he says comes from "people who aren't selling anything. They are in a position to say anything they like."

Kai also expresses frustration at the lengthy legal problems involved in securing rights for product. Pioneer Artists, the software division of U.S. Pioneer, has yet to announce its first titles because of contract negotiations. The company said last July that its first release would feature a major female vocalist, but has not made headway in nailing down the project.

It is the software situation that is

NARAS Honors 29 MVP N.Y. Studio Players

NEW YORK—The local chapter of the National Academy of Recording Arts and Sciences gave its MVP awards to top studio musicians at a celebrity-studded ceremony here Monday (27).

In addition to emcee Margaret Whiting, presenters included **Roberta Flack**, **Carly Simon**, **Judy Collins**, **Dr. John**, **Denny Green**, **Nona Hendryx** and **Lucy Simon**.

Awards were given in 29 categories for various instruments and backup vocalists. This year's winners: trumpet: **Jon Faddis**; trombone: **Urbie Green**; tuba: **Howard Johnson**; soprano sax: **Michael Brecker**; baritone sax: **Ronnie Cuber**.

Also: French horn: **Jimmy Buffington** and **Peter Gordon**; flute: **Hubert Laws**; oboe: **George Marge**; clarinet: **Eddie Daniels**; bassoon: **Wally Kane**; harp: **Margaret Ross**; organ: **Dick Hyman**; acoustic piano: **Frank Owens**.

Also: electronic keyboards (except synthesizer): **Pat Rebillot**; synthesizer: **Ken Bichel**; acoustic guitar: **Jay Berliner**; electric guitar: **Vinnie Bell** and **Jeff Layton**; violin: **David Nadien**; viola: **Al Brown**; cello: **Jesse Levy**.

Also: acoustic bass: **John Beal**; electric bass: **Marcus Miller**; drums: **Steve Dadd**; percussion: **Ralph McDonald**; harmonica: **Jean "Toots" Thielemans**; male backup singer: **Luther Vandross**; female backup singer: **Cissy Houston**.

holding back hardware introductions. "We have timed our market entries in order to keep pace with MCA's software capability," says Kai. But the Laserdisk will be introduced this week in L.A. and San Francisco and will be in Chicago in two weeks.

The videodisk introduction has been an expensive project for Pioneer. Kai estimates the company has spent \$100 million so far. He sees three years before the company will realize returns on the investment.

"In 1982 there will be an explosion in the videodisk marketplace," predicts Kai. "All the manufacturers will generate a lot of advertising, and that's what the business needs. Consumers still don't know what a videodisk is."

Pioneer has been advertising extensively in newspapers and national magazines aimed at the older, more affluent consumer. Kai says company research shows that the videodisk buyer is not a tv viewer, so he doubts that a tv campaign would be effective.

DISCOVISION SOFTWARE SUPPLY SMALL

NEW YORK—Although the U.S. Pioneer Laserdisk videodisk hardware is now available in numerous American markets, including the New York Metropolitan area, accompanying MCA DiscoVision software is still apparently limited.

If the Sam Goody retail wing on sixth Ave. here is any barometer, only a smattering of the 150 title plus MCA DiscoVision catalog can be bought now by the consumer there.

Titles available at that store include: "Jaws I," "Jaws II," "Coal Miner's Daughter," "Smokey & The Bandit," "Animal House" and "Saturday Night Fever," representing movies.

Also available are an "Abbott & Costello" program, two Walt Disney programs, one with Mickey Mouse, and the other with Donald Duck.

An Olivia Newton-John program (from a recent television special) is also available.

Movies carry a suggested list of \$24.95, the Abbott & Costello program is \$19.85 as is the Newton-John program, with the Disney programs \$9.95.

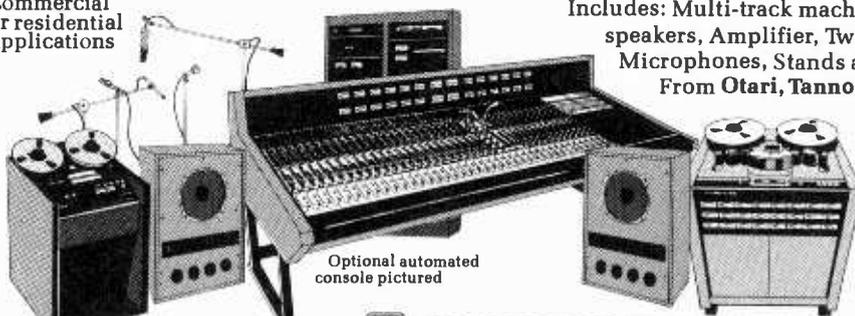
When asked when more programming was due, a salesman shrugged his shoulders and said: "Were expecting more titles any day now."

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POLYGRAM'S HOROWITZ

Has the Home Video Market's Potential Size Been Overblown?

By GEORGE KOPP

NEW YORK—The potential size of the home video marketplace has been greatly exaggerated, warns PolyGram Television president and chief executive officer Norman Horowitz.

The new L.A.-based PolyGram division, announced last week, will acquire, produce and develop programming for all video forms in the U.S., including network, syndication, pay-television, public tv and videocassettes and disks.

"New technology exists for programming to be on cassettes and disks," Horowitz says. "but better technology exists with satellite and cable. This doesn't mean there won't be a marketplace for disks and cassettes, but I'd rather devote company resources to non-hardware delivery systems."

Horowitz comes to PolyGram from Columbia Pictures Television Distribution where he was president. "I was hired by PolyGram because of my multinational background," he says. "One thing that will evolve in this industry is the multinational effort in video production. PolyGram realized that in order to be a major world company it also had to be a major U.S. company."

He continues: "As video becomes a greater force outside the U.S. you'll see the evolution of cable, satellite and commercial tv in world markets. PolyGram Television will

coventure, coproduce and cocreate with people outside the U.S."

But the business, he says, will remain profit-oriented, and he is skeptical of theories of "narrow-casting"—special interest programming—that are now current with regard to the future of video.

"In the next 20 years the major sources in program delivery will be the networks, cable, and major independent stations. We are going from one set of monopolies—the networks—to a new generation of monopolies."

Horowitz is also skeptical of the potential of video music, adding however, that "there is a tremendous place for music on video. I'm an open person and I will encourage it, but it's a very tough marriage. I think it can be successful only under unique circumstances."

The problem, he says, lies in the fact that record people don't know the television business and vice versa. This problem exists even between divisions of the same corporation, he says based on his experiences at CBS. Good intentions, he believes, are not enough to overcome these difficulties.

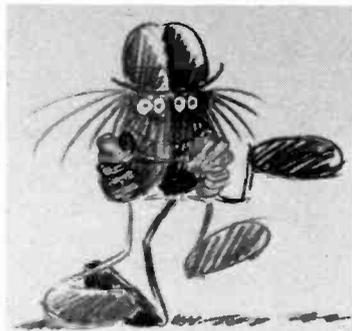
The major change in video Horowitz feels will come about is the increased participation of artists in the production process.

"I believe that cable will exert a less onerous control than the networks have traditionally," he says.

"We will hire people who'll join me in a creative partnership with creative people. The creative people are the most important in the business, and they deserve a major portion of the return on their efforts."

PolyGram Television doesn't yet "have a fix" on its first product, says Horowitz. "It's not like the record industry where you can just decide to make a certain album. This is still a network-dominated business in many ways and you will have to make what will sell."

Acquisition of existing program material will be a high priority, Horowitz says.



Dancers: Two characters in the music short titled "Dance."

Video Music Short, 'Dance,' Spoofs Politics

LOS ANGELES—The Little Red Film House here has picked up distribution of "Dance," an allegorical video music short, according to Larry Klingman, president.

The work was produced by animator Gabor Csupo with music provided by Attila Csupo (piano, synthesizer and sound effects), Joseph Bruley (guitar) and Sarah Jackson (vocals).

Animator Csupo plans opening his own video production firm here shortly with an eye on doing more material for the burgeoning video music industry. He has worked extensively in Europe and has done numerous film, television and video projects including material for Swedish Television and Radio.

Klingman notes that in addition to making "Dance" available in all formats, he is actively seeking its inclusion into upcoming film/video expositions including qualifying it for this year's Academy Of Motion Picture Arts & Sciences.

Central theme of the work is a "satirical dance of the super powers," according to Csupo.

Sony Video Changes VTR Division's Name

NEW YORK—Sony Video Products Co. is changing its VTR division to the video communications division, according to J. Philip Stack, vice president of Sony Video Products Co.

Stack notes the name change reflects more of the division's scope: offering end users total video communication systems in addition to VTR.

Three field marketing zones have been set for the division. Sales, service and sales support for the East will be handled by Phil Hart, George Currie for the Midwest and Mathew Ceterski for the West.

Billboard[®]

Survey For Week Ending 11/8/80

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	19	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
2	3	11	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
3	2	7	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
4	4	39	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
5	5	31	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002
6	8	52	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
7	7	3	CLOCKWORK ORANGE (R) Warner Bros. Inc., Warner Home Video WB-1031
8	18	33	HALLOWEEN (PG) Falcon International Prod., Media Home Entertainment, M131
9	9	3	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028
10	17	27	EMANUELLE (R) Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
11	15	3	SATURN III (R) I T C Entertainment, Magnetic Video 9004
12	6	23	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
13	10	39	ENTER THE DRAGON (R) Warner Bros. Inc., Warner Home Video, WB-1006
14	14	3	GREASE (PG) Paramount Pictures, Paramount Home Video 1108
15	NEW ENTRY		1941 (PG) Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
16	NEW ENTRY		PHANTASM (R) 20th Century-Fox Films, Magnetic Video 4066
17	25	23	(NATIONAL LAMPOONS) ANIMAL HOUSE (R) Universal City Studios Inc., MCA Distributing Corporation, 66000
18	NEW ENTRY		ANIMAL CRACKERS (G) Paramount Publix, MCA Distributing Corporation, 55000
19	NEW ENTRY		DRACULA (1979) (R) Universal City Studios, MCA Distributing Corporation, 66004
20	38	3	SMOKEY AND THE BANDIT (PG) Universal Pictures, MCA Distributing Corporation 66003
21	37	3	BLAZING SADDLES (R) Warner Bros. Inc., Warner Home Video WB-1001
22	39	23	THE JERK (R) Universal City Studios Inc., MCA Distributing Corporation, 66005
23	23	3	KLUTE (R) Warner Bros. Inc., Warner Home Video WB-1001
24	19	52	GODFATHER, II (R) Paramount Pictures, Paramount Home Video, 8459
25	16	5	BOYS FROM BRAZIL (R) 20th Century-Fox Films, Magnetic Video 9002
26	11	11	EMANUELLE: THE JOYS OF THE WOMAN (R) Paramount Pictures, Paramount Home Video 8890
27	26	5	THE OMEN (R) 20th Century-Fox Films, Magnetic Video, CL 1079
28	28	3	THE TURNING POINT (PG) 20th Century-Fox Films, Magnetic Video 1089
29	12	52	SATURDAY NIGHT FEVER (R) Paramount Pictures, Paramount Home Video, 1113
30	30	3	SILVER STREAK (PG) 20th Century-Fox Films, Magnetic Video 1080
31	NEW ENTRY		UNMARRIED WOMAN (R) 20th Century-Fox Films, Magnetic Video 2913
32	32	3	SUMMER of '42 (R) Warner Bros. Inc., Warner Home Video WB-1033
33	35	3	OMEN II (R) 20th Century-Fox Films, Magnetic Video 1079
34	34	3	JULIA (PG) 20th Century-Fox Films, Magnetic Video 1091
35	NEW ENTRY		CLOSE ENCOUNTERS (R) Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VN 30200
36	22	23	NORMA RAE (PG) 20th Century-Fox Films, Magnetic Video, CL 1082
37	20	29	MIDNIGHT EXPRESS (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
38	24	5	THE DEEP (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10150E/BE 511558E
39	13	7	LIFE OF BRIAN (R) Warner Bros. Inc., Warner Home Video, WB-2003
40	21	23	THE DEER HUNTER (R) Universal City Studios, Inc., MCA Distributing Corporation, 88000

★ 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.

SATELLITE SHOWS

Pop Network To Boost Video Music

NEW YORK—Video music will get a boost from a newly-formed satellite network, dubbed Pop Network. The company, brainchild of Rick Blume and John Richard, has purchased 53 hours of weekly satellite time from Western Union.

Currently the pair has a pop music cable television show, the "Pop Show," shown locally here. With the purchase of the satellite time the show will go national, says Blume.

The show's format consists of video promos supplied by record companies as well as other videos produced by "Pop" in clubs and never before shown. In addition "Pop" airs material from its archives

of vintage movies, tv shows and commercials.

The fall lineup includes: the Pretenders, Michael Jackson, Marianne Faithfull, the Ramones, XTC and Heart.

"The whole thing has been two years in the making," says Richard. "We're no longer begging for material. We've been approached by WEA, CBS and other majors."

Satellite time, they note, is a limited resource. "In a few years there won't be room for any more communications satellites in space," says Blume. "That's why time is such a valuable property."

BILLBOARD

Will Be At The

WINTER CES

Issue Date: January 10, 1981

Closing: December 24, 1980

WCI Drops Promo Indies

• Continued from page 1

Warner Communications Inc., parent of the three labels, reportedly suggested the companies were spending too much money on independent promotion and advised the firms to cut this expense and deal in-house.

The label heads agreed with WCI's suggestion and independently went to work on eliminating their freelance promotion reps.

Of the approximately 30 independents, there is a network of upwards of 12 promotion reps who industry observers insist collect upwards of \$75,000, \$100,000 and in

some cases \$150,000 to handle record projects.

According to one knowledgeable label executive, "All of the major labels have wanted to do this for some time and they have been discussing cutting their independents. It's just costing too much and the cost will continue to escalate."

"The reason independents have not been dropped before now is because each company wanted the next company to do it first. The lead had to be taken by the Warner Communications labels or CBS."

In an exclusive statement to Billboard, a WCI spokesperson says: "It

is true that our three record companies have in the main decided to drop outside persons. We did so for economic reasons."

There are, however, whispers in promotion circles that while freelance promotion is out at the three labels, Atlantic still has funds for independents.

Is this a permanent ban on independent promotion representatives? According to a knowledgeable source, the decision holds firm although at some point it could be "re-evaluated."

An L.A. independent promotion man claims he was told by Warner Bros. the ban is only until the end of the year and his position will be re-evaluated at that time. Others are fearing the ban is indeed permanent and will take on a snowballing effect.

Has Top 40-oriented FM's tightened playlists played a part in the ban on the need for independents? Not necessarily. Does the move suggest the labels believe their staffs can become as effective as independents—particularly at the local level? Probably.

New Sands Owners Will Examine Policy On Talent

By TIM WALTER

LAS VEGAS—The \$85 million sale of the Sands Hotel by Summa Corp. Tuesday (28) will have an impact on entertainment policies here says new owner Edward Pratt of Inns of America, Inc.

Pratt, with brothers Jack and William Pratt, holds controlling interest in the Dallas based corporation, one of the largest Holiday Inn franchise holders in the world.

Pratt says a two phase \$40 million renovation program for 1981 will include expanding the 600 seat Copa Room to just under 1,000 seats. At that time, a research study will determine whether or not to continue dinner shows or follow a drinks only policy.

All entertainment contracts with the Sands will be continued through 1981 with the exception of Wayne Newton. That lineup includes Tony Bennett, Debbie Reynolds, Doc Severinsen and Bobby Vinton.

Newton has a master contract with Summa Corp. rather than the hotel and was not included in the

sale, according to Pratt. His exclusion from the deal leaves the Sands 8 to 10 weeks open for 1981, says Pratt. "We don't know yet what we'll do with that time," he notes. "we haven't even thought about it."

CISAC Attacks C'Right Problems

NEW YORK—Problems affecting writers and copyright holders throughout the world will be examined during the 32nd Congress of the International Federation of the Societies of Authors & Composers (CISAC), to be held in Dakar, Senegal, Nov. 3-7.

Much attention is expected to be given a proposal program to assist developing countries with respect to copyright protection. This is the first time that the biennial congress has been held in a third world nation.

Three major addresses will be given: an examination of the role of the author in the '80s, by N. N'Diay

of the Senegalese rights society, BSDA; one devoted to the "unity of categories," by A. Lenoux of France; and the challenges and promises mass media hold for copyright, given by Prof. G. Koumantos, of Greece.

Stanley Adams, former president of ASCAP and now completing a two-year term as president of CISAC, will attend, along with an ASCAP delegation. BMI and the Harry Fox Agency are also sending representatives. In all, some 100 organizations belong to CISAC, most of them concerned with music performance and/or mechanical rights.

Managers Unite For Task Force

• Continued from page 1

(Kansas), Trudy Green (Steven Bishop), Bill Ham (ZZ Top) and Herbie Herbert (Journey).

Also: Ken Kragen (Kenny Rogers), Miles Lourie (Barry Manilow), Peter Mensch (representing Leber & Krebs in London), Bud Prager (Foreigner), Vince Romero (Angela Bofill), David Sonenberg (Meat Loaf), Joe Sullivan (Charlie Daniels), Derek Sutton (Styx) and Jerry Weintraub (Bob Dylan, Neil Diamond, John Denver, the Carpenters and Pointer Sisters).

Prime area of concern for the new group is home taping, but the group will also work on the problems of ticket counterfeiting and scalping, touring costs, merchandise bootlegging, record piracy, manufacturing quality of records and tapes, and governmental treatment on taxes, pensions, copyrights, counterfeiting, and piracy.

The group welcomes new members, says Krebs, and will be informal, at least in the beginning. "We are not ready to be a formal NARM, but the fact that we are voicing common concerns is a step in the right direction," adds Miles Lourie.

The managers stress they are interested in working with the other segments of the music business to combat common problems. Though no concrete plans of action by the group are announced pending study and talks with record companies, publishers and other managers, the managers advanced some ideas as to

how to combat home taping.

The record companies, they say, are not doing enough to combat home taping, which now equals 20% of record sales, and which, as it grows, is destroying the entire music business. But managers could move fast especially if backed by record company muscle.

Managers and artists, they said, can pressure radio stations not to play entire sides of LPs, and they could refuse to do station promos for those stations which continue the practice. Further down the road, suggests Krebs, they can work with publishers on trying to restrict licenses on performances for more than two songs sequentially.

Moreover, Krebs says, an idea to fight fire with fire would be for the record companies to release their tapes recorded only on one side, leaving the other side blank for consumers. This, he said, may pressure the blank tape companies to voluntarily contribute to an artists' fund.

Also, artists will have to be persuaded not to do ads for blank tape manufacturers. "We have a motto here," says Krebs, "that any artist endorsing blank tape is like Marie Antoinette advertising the guillotine."

However, record companies themselves came in for their share of criticism at the press conference Monday (27) because of the poor quality of the prerecorded records and tapes they sell.

"The quality of prerecorded tapes

is so bad that it is better to take the music off the radio. Kids can make better cassettes at home than they can buy," says Lourie.

"Artists in the studio spend \$200 an hour trying to get every little noise off their recordings, and then the records are released and they are full of noise," adds David Sonenberg, who notes that the record companies could probably recoup the "few cents per record" it cost to upgrade quality through fewer returns. Krebs says he will even recommend to his artists to accept slightly lower royalties in order to have better quality product released under their names.

In terms of counterfeit merchandise, Krebs says an individual manager could "go broke" going after the counterfeiters alone, but he has had good success with combined efforts with other managers. This could be carried out through the new organization.

The managers add that their group is a reaction to the current recession, and an important function will be to cut touring costs, possibly by forcing the major arenas which consistently book rock acts to buy their own sound systems, which each band coming in could rent.

The arenas could make money from the rentals while the acts would be spared the tremendous cost of lugging around, setting up, and taking down every night tons of equipment that could remain permanently in place.



GOOD SHOW—Yes guitar player Steven Howe receives congratulations from Atlantic chairman Ahmet Ertegun after a recent date at the L.A. Sports Arena. The Yes tour coincides with the release of the group's 12th album, "Drama."

Survey For Week Ending 11/8/80

Billboard Hot Latin LPs™

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NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EL GRAN COMBO Unity Combo 2018	1	VICENTE FERNANDEZ 15 exitos mas grandes CBS 20422
2	CUCO BALOY Y LOS VIRTUOSOS Tiza Discolor 30020	2	CHELO Puros boleros Musart 1790
3	LA CRITICA Oscar de Leon Presenta TH 2097	3	JULIO IGLESIAS Hey CBS 50302
4	SANTIAGO CERON Tumbando puertas Salsa 722	4	RAMON AYALA Ensename a olvidar Fredy 1165
5	CELIA, JOHNNY, & PETE Vaya 90	5	JOSE LUIS RODRIGUEZ Atrevete TH 2095
6	ORQUESTA LA TERRIFICA Casa pobre casa grande Artomax 623	6	JUAN GABRIEL Recuerdos Pronto 1076
7	HECTOR LAVOE El sabio Fania 558	7	LUPITA DALESIO Inocente pobre amiga Orfeon 16044
8	SONORA PONCENA Inca 1074	8	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
9	ANDY MONTANEZ Salsa con cache LAD 341	9	CARLOS Y JOSE Chubasco TH 2099
10	FANIA ALL STARS Commitment Fania 564	10	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594
11	WILLIE ROSARIO El de a 20 de Willie TH 2103	11	JOE BRAVO Fredy 1187
12	WILFREDO VARGAS El jeque Karen 52	12	ESTELA NUNEZ Lejania Pronto 1079
13	LUIS PERICO ORTIZ One of a kind New Generation 715	13	ROCIO DURCAL Con mariachi Pronto 1078
14	CONJUNTO QUISQUELLA Liznel 1394	14	SUPER ESTRELLA Sorpresas musicales Viza 1031
15	HENRY FIOLE Fe esperanza y caridad SAR 1012	15	VERONICA CASTRO Norteno Perless 2146
16	LALO RODRIGUEZ Simplemente Lalo Tierra 004	16	JIMMY EDWARDS Romantico SRP 209
17	RALPHY SANTI Son caliente Combo 2017	17	GUALBERTO CASTRO Que mal amada este CBS 20394
18	DIMENSION LATINA Velvet 3015	18	LOS DOS GILBERTOS Volando alto Hacienda 7919
19	JOHNNY VENTURA Yo soy el merengue Combo 2016	19	LOS HUMILDES Mas de lo que merecias Fama 595
20	OSCAR DE LEON El mas grande TH 2063	20	RAMON AYALA Fredy 1178
21	LA CREMA SAR 1011	21	LOS HERMANOS BARRON 16 toneladas Joey 2080
22	W. COLON & I. MIRANDA Doble energia Fania 559	22	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050
23	ORQUESTA HARLOW El dulce aroma del exito Fania 566	23	NELSON NED Primavera de una vida Al 10501
24	OSCAR DE LEON Llego actuo y triunfo TH 2079	24	EMMANUEL Grandes exitos Arcano 3504
25	TITO ALLEN Unique Alegre 6023	25	RIGO TOVAR 14 cumbias de oro Profono 2003

NOVEMBER 8, 1980 BILLBOARD

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General News

NEGOTIATIONS CONTINUE

AFM Strike Gets Good & Bad News

By CARY DARLING

LOS ANGELES—The American Federation of Musicians strike against film and television producers, a week into renewed negotiations without a federal mediator, received support from overseas but suffered a setback in the courts last week.

John Morton, president of the International Federation of Musicians Union, and British Musicians Union president John Patrick were in Los Angeles last week lending support to the AFM strike.

Their support is significant in that producers are taking their projects to be scored overseas. "This support insures that British musicians won't be

helping to break our strike," asserts Mike Melvoin, AFM Local 47 strike cochairman. "But the producers have so-called free cities where they can have productions scored."

Melvoin cited three cities—Rome, Paris and Munich—as hotbeds of strike breaking activity. "The structures of the unions vary from country to country," he says of why unions in these locales can't or won't clamp down. "In these cases, the situation is difficult to control and abuse is easy."

This availability to foreign musicians, according to Melvoin, is affecting negotiations here. "The producers feel they can ride roughshod over us," he states.

Producers and musicians went back to the negotiating table Monday (27) after having broken off talks Oct. 1. The issue involved is the payment for the reuse of music in subsequent productions. The AFM originally went out on strike Aug. 1.

Scoring with previously recorded music was the subject of a lawsuit brought against Universal Studios by the AFM. A restraining order was issued in Federal District Court here until a hearing could be conducted on the matter. The restraining order was subsequently lifted but Federal District judge Manuel L. Real invoked the "adequate remedy at law" procedure. This means the union can charge Universal double applicable scale for the scoring of the "Quincy" episodes in question.

"This has set us back in one area," acknowledges Melvoin, "but producers will be reluctant in the future to score with old tracks because of the expense."

According to Victor Fuentealba, AFM president, Universal admitted in the hearing to using old tracks for new productions. The AFM plans to appeal the Federal District Court decision.

So far, more than 60 independent producers have signed interim agreements with the union. "Assuming the worst," continues Melvoin, (Continued on page 68)

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Cream-Hi Signs Global Licenses

LOS ANGELES—Cream-Hi Records and its publishing wing have signed additional global licensing agreements.

The Shung Cheong Trading Co. will represent the label in Hong Kong. A&W International in the Philippines, the American Recording Co. in Argentina and Arts International in Korea.

International vice president Bobby Weiss will be in Korea the latter part of this month to help in the initial launching of Cream product.

On the publishing side for East Memphis, Deerwood and Birdees Music are these new subpublishers: EMLASA-Mexico for Mexico and Central America; Reveille in South Africa; Chappell International for Argentina, Brazil, Chile, Peru, Ecuador, the Bahamas, Bermuda, India, Portugal; and Melodie der Welt for Germany, Austria and Switzerland. The latter is a renewal of an existing contract.

Weiss notes he has discussions going for record distribution in Spain, Greece, India, Brazil and Chile. He also needs representation for publishing in Spain and Greece.

NOVEMBER 8, 1980 BILLBOARD

Jazz

TOKYO UNION Japanese Jazz Band's Album Guests Hancock, Cole, Hampton

By JACK McDONOUGH



Billboard photo by Jacqueline Sallow

SAX APPEAL—Elektra/Asylum saxophonist John Klemmer confers with the label's artist development director Mark Hammerman, right, following the first of four recent shows at the Roxy in L.A.

SAN FRANCISCO — Tatsuya Takahashi & the Tokyo Union Orchestra, the first all-Japanese jazz band ever to do a multiple-date tour of the U.S., has cut an LP at David Rubinson's Automatt here titled "Black Pearl" that features guest performances by Herbie Hancock, Richie Cole and Slide Hampton. It is scheduled for release on the Zen label in Japan by Japan Victor Nov. 20.

Producer Conrad Silvert says that first option on U.S. distribution will go to Fantasy, whose product is distributed in Japan by Victor.

The album was engineered by Fred Catero with Ken Kessie the second engineer. Silvert terms the album a "direct-to-disk type" with no overdubs and with all recording done live in the studio on a 2-track Dolby tape, with simultaneous recording done on 24-track "as a safety backup."

Silvert praises Catero "for setting everything up so perfectly that he was able to mix it right onto the 2-track. The musicians were very nervous about doing it this way. They thought they'd have to take the tapes back to Japan for mixing, but I was able to convince them that Fred was capable of getting it all as we went and that the end result would have more feeling and presence."

Side one features Hancock on three numbers: the title track, "Black Pearl," which Silvert commissioned the pianist to write for the album; "Speak Like A Child," originally recorded by Hancock on a 1968 Blue Note album; and "Darts," from the recent "VSOP" package.

"The idea," says Silvert, "was to show Herbie off in a big band setting. These are his first recordings ever with a bona fide big band." The Union Orchestra is a 19-piece aggregation, with five saxophones, five trumpets and four trombones.

Side two features three tunes written and arranged by trombonist Slide Hampton, whose work was likewise commissioned by Silvert especially for the project. "Soul Eyes" features Takahashi on tenor; "With the Force of Nature" features Cole on alto; and "Life Is More Precious Than Diamonds" features Hampton. Silvert says there is "a strong possibility" Cole and Hampton will

tour with the band in Japan in February.

Cole toured on all the recent dates with the band, which included two nights at Keystone Korner; an afternoon at the Bach Dynamite & Dancing Society in Half Moon Bay; two nights at the Maiden Voyage in Los Angeles; an evening at the Kuumbwa Jazz Center in Santa Cruz; and an appearance at the Monterey Jazz Festival.

"The main idea," says Silvert, "was to record the band in California, so we helped them book as many dates as we could so they could take advantage of their time here."

"Other Japanese groups have played perhaps two or three dates in the U.S., but this is the first time a band has done an entire tour, even if it was a mini-tour."

"The record company had nothing to do with the tour. The band did it completely on its own."

OLD-TIME MUSIC

Illinois Fest Hopes For 50% Gate Jump

By ALAN PENCHANSKY

CHICAGO—A 50% attendance increase is being predicted for this year's Festival of Traditional Jazz, sponsored by the Preservation Jazz Fest Society, a Chicago-based group.

According to Dean Peaks, the non-profit group's president, fans of old-time jazz from every state in the union will congregate for the 1980 festival, Friday through Sunday (7-9). The festival is held in Rosemont, Ill., at the O'Hare Holiday Inn.

Peaks says the festival's gate might top 3,500 this year, up from the reported 2,000 attendance of the 1979 inaugural edition.

Long-time Louis Armstrong drummer Barrett Deems will receive the 1980 award of the Society and is the festival's honored musical guest.

The lineup also includes Art Hodes, Johnny Mince, Bob Wilber, Billy Butterfield, Franz Jackson, John Ulrich, the Original Salty Dogs with Carol Leigh, the Magnolia Jazz Band, Jim Beebe's Chicago Jazz, Don DeMichael/Chuck Hedges Swingtet and the Bald Eagles Jazz Band.

Advertisements in the Mississippi Rag, a publication for traditional jazz buffs, have helped spread the festival's reputation. Peaks says.

"It has started to make its mark in the traditional jazz field," he explains. "We feel it's going to get better every year."

"Traditional jazz to me and to a lot of us means the oldtime black New Orleans jazz," comments Peaks. "We just want to keep the younger generation interested. There are a lot of people who don't know this kind of music is still around."

One performance Friday and Sunday will be joined by two Saturday performance sessions. Advance tickets are priced at \$9 per session, \$50 for the entire weekend including a patron banquet honoring Deems, Saturday.

The Society will donate proceeds from the festival to Chicago area jazz member groups, including the Jazz Institute of Chicago and to jazz educational programs, Peaks indicates.

HORIZONS IS LAUNCHED

PHILADELPHIA — The after-dark scene has lost a supper club and in its place has spawned a jazz room in another hotel. The Burgundy Room at the recently-opened Fairmont Hotel shut down Oct. 18 after a fortnight with Jose Feliciano—occurring just four days short of the room's first anniversary. Hotel manager Herman D. Wisner cited lack of support for the closing along with the inability to attract names which prefer to play the casino hotel clubs in nearby Atlantic City.

With a policy of two-week stands, Lena Horne and Mel Torme were the biggest names to play the room. After a summer hiatus, this season opened with the Pointer Sisters, with Leslie Uggams in before the closing act.

The entertainment fee ranged as high as \$17 per person, and attending the dinner show meant another \$25 per person.

Entertainment at the soon-to-be-opened Horizons in the new Franko Plaza Hotel will emphasize jazz. When the plush roof-top room lights up by the end of the month, it will be cornetist Jonah Jones and his band providing the entertainment.

Jet Danger Bows 2 Autumn Albums

LOS ANGELES—Jet Danger Records of Anaheim has two LPs out in its fall release: "Feji Alive" and "Don Rader Anemone."

"Feji Alive" was cut at the Keystone Korner in San Francisco and features Steve Bartek, Jim Cox, Dave Crigger, Jeff Donley, John Patitucci and Tom Ranier.

The Don Rader LP was cut at the Great American Music Hall in San Francisco also. It features Ron Eschete, Kevin Brandon and John Perrett.

Pickwick International handles distribution. The label is owned by Rader and Donley.

Jazz Beat

LOS ANGELES—Donte's celebrated its 14th anniversary Monday (27) with the Tommy Newson band on the bandstand, musicians tending bar and jazz critics serving as waiters. It's owner Cary Leverette's way of celebrating one more year of keeping jazz alive in the San Fernando Valley.

LMS Records of Plano, Tex., has come up with its own version of crossover jazz: it's dixieland to mainstream all in the same package—"Ron Lawrence & Sazerac Jazz." The label is presently setting up national distribution. "We have attempted to bridge a gap between traditional jazz listeners and bebop and swing fans," says Lawrence.

Pianist Rio Clement has cut "Antigua" for Reality Records of Elizabeth, N.J. Playing on the date are Vinnie Cutro, Rick Laird, Vic Juris and Joe Verrusio. Hank Strasser owns the label which plans to record North New Jersey jazz players. "Jazz Chronicles" is a new weekly two-hour show produced by Syndicate It, Inc. of Hollywood. Show is hosted by Jim Gosa of KKG0-FM in L.A. and written by Harvey Siders. The first show is devoted to Duke Ellington.

Helen O'Connell makes her first appearance in New York in six years at Marty's, opening Monday (10) through Nov. 22. The Herb Pomeroy band plays Duca's Steak and Spirits in Framingham, Mass., outside Boston Nov. 23. The club has introduced jazz on Sunday eve-

nings after an exclusive rock policy. . . . Pianist vocalist Frankie Randall plays Pasquales in Malibu, Nov. 19-22. Jack Sheldon and Plaz Johnson will appear in addition to other jazzmen. . . . Benny Goodman plays the 92d St. Y's "Jazz Alive" series Nov. 23 in Manhattan.

Palsos has opened in Manhattan on W. 72d St. as the city's newest club. Upcoming attractions include the John Scofield Trio with Steve Swallow and Adam Nussbaum, Marion Cowings with Eddie Gomez, Al Foster and John Hicks, Junior Mance, Muhl Richard Abrams, JoAnne Brackeen and Eddie Gomez, Ted Curson and Ron Carter. The room is managed and booked by Sandy Borcom and Balise DiDio, former owner of Sweet Basil, a Greenwich Village jazz club who later worked at Fat Tuesday's, another Gotham jazz room. Borcom was a waitress at Fat Tuesday's.

Soundscape, a room in Manhattan at 500 W. 52d St. has begun a Tuesday series of Afro-Cuban nights. Admission is \$5. Pianist Jorge Dalto launched the series Tuesday (28) working with a local quintet. . . . Bill Holman does a tribute to Charlie Parker with the Cologne, Germany, Radio Band Nov. 28. He is writing six arrangements for the Cologne aggregation. Soloists will include Dizzy Gillespie, Sonny Stitt and Tony Scott.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Survey For Week Ending 11/8/80					
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☆	3	3	28	27	26
☆	4	4	29	28	26
☆	5	5	30	30	7
☆	6	6	31	26	30
☆	14	4	32	32	22
☆	21	3	33	34	6
☆	9	9	34	33	16
☆	35	2	35	31	8
☆	11	10	36	29	10
☆	12	12	37	36	24
☆	22	3	38	38	5
☆	16	5	39	37	14
☆	24	4	40	40	50
☆	19	7	41	40	50
☆	18	18	42	42	NEW ENTRY
☆	19	20	43	43	8
☆	20	11	44	45	2
☆	21	8	45	44	21
☆	22	7	46	46	NEW ENTRY
☆	23	13	47	48	2
☆	24	15	48	49	2
☆	25	17	49	49	NEW ENTRY
☆			50	39	5

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Pacific Hits Boost Sales Ahead Of '79

TOKYO—Pacific Music Publishing recently had four songs in the top five of the Japanese charts, reportedly a first for a music publisher in this market.

Leading the pack was teenage singer Seiko Matsuda, with "Kaze wa Aki-Iro," which topped the charts after only one week of release.

Notes Ichiro Asatsuma, director and production manager for Pacific, "Matsuda's first single, 'Aoi Sang-oshō,' rose to No. 2 on the Hot 100, and sold more than 500,000 copies. 'Kaze wa Aki-Iro' has gone to 200,000 copies already, and we're confident that it will also top the half-million mark."

Other Pacific entries in the top five included Junko Yagami with "Purple Town," Chiharu Matsuyama with "Jinsei no Sora-kara" and Mizue Takada with "Watashi wa Piano."

Also placed in the top 10 was the Nolans' "Dancing Sister," published by Pacific. Group comprises four sisters from Britain, whom Epic/Sony brought in for promotion last month. It's unusual for a foreign act to place so highly on the charts here, observes Asatsuma.

Other Pacific songs which have placed prominently include Monta & Brothers' "Akai Umbrella," follow-up to the group's chart-topping "Dancin' All Night" smash, which has sold 1.8 million copies (Billboard, Aug. 30, 1980).

The publishing firm's strong showing this year leads Ichiro Asatsuma to predict that its sales for 1980 will turn out to be 40% ahead of 1979.

"We'll continue to contract new composers and singers who are able to come up with fresh ideas and songs," he says. "We'll also be sending our artists overseas, such as Off Course and the Plastics."

FACING IFPI CHIEF

Video Rates, Piracy Are Austrian Issues

• By MANFRED SCHREIBER

VIENNA—Peter Mampell, newly installed as president of the Austrian branch of the International Federation of Producers of Phonograms and Videograms (IFPI), faces a seemingly endless series of problems at the start of his five-year term in office.

He is managing director of EMI Columbia, Austria, and took over the IFPI job because Gerald Jacobs, managing director of Phonogram, quit the PolyGram group and so was ineligible to serve.

Now Mampell says: "Key problems for our organization relate to copyright questions over private video recordings. Then other problems relate to piracy and to rates of Value Added Tax. This year, we've had an amendment to the copyright laws here in Austria, but even so the difficulties with copyright in the video field have not reached any satisfactory solution.

"But we also have to work to prevent piracy. We've started by funding our own antipiracy battle to the tune of \$80,000. Each IFPI member has paid into the kitty, and 25% has come from the Austro-Mechana mechanical copyright society.

Label Quits PBI Over Hyping

Riva Records Says Committee Report Is 'Whitewash'

By NICK ROBERTSHAW

LONDON—Rod Stewart's Riva Records label has resigned from the British Phonographic Industry in protest against what it calls a "whitewash" over the chart hyping issue (Billboard, Nov. 1, 1980).

Says Riva managing director, Bill Stonebridge, "We're sick and tired of the situation over hyping. Everyone knows it's been going on for ages and ages. The 'World In Action' television program proved it without a doubt, and it's still going on at this very moment.

"Yet all the BPI committee of inquiry says is 'yes, it's going on, naughty boys.' They should take some legal action: it's the only way it will be stopped.

"A lot of independent labels, and particularly those who rely on their own marketing, feel the same way that we do.

"The whole investigating committee is a joke. We sent a letter to the BPI back in August saying 'how do you expect members to re-

port their own companies for hyping? You have to have people with no vested interest. We never even had an acknowledgement to that letter."

A spokesman for the BPI says the organization has written to Riva, accepting its resignation with regret. The report on hyping was a real step forward, it says, in that it represents the first time that the industry has admitted in public that a problem exists.

There has also been, for the first time, a public declaration that certain practices are unacceptable and must stop.

No stronger action can be expected, observes the BPI, because evidence submitted to the committee of inquiry was far from conclusive.

Much of this evidence was given in confidence, claims the BPI, hence the much-criticized decision to publish the committee's findings and conclusions, but not the facts

that led to them.

Cynics here say the BPI has adopted no sanctions because if it started expelling members for chart hyping, it would soon find itself with no members.

Riva Records' contention that its stand has some support among independents is confirmed by Iain McNay, head of diminutive Cherry Red Records, who observes that the BPI should circulate a full report on the committee of inquiry's findings to the full membership. "It's a cover-up," he says. "If it had been an independent which had been caught hyping, they would be the first to make it a scapegoat."

Comments Paul Conroy, general manager of Stiff Records. "How can people in the industry, which is obviously up to tricks, sit in judgment on themselves? We should have had a committee from outside the business, headed by somebody important."

IFPI: Containing Piracy's Threat

• Continued from page 1

vid Gibbins, director of antipiracy operations for IFPI. But others, notably Italy, Portugal and Greece, remain major trouble spots.

However, even in these countries progress is being made that bodes well for the future, adds Gibbins, here last week for consultations with Jules Yarnell, his counterpart at the Recording Industry Assn. of America, and members of the FBI as well as the Royal Canadian Mounted Police.

Gibbins also reported on progress in Asian territories. He had just come from meetings in Singapore mounted jointly by IFPI's Asian &

Pacific Regional Council and the Asian Music Industry Assn.

In Europe, monitoring of raids, disclosure of spurious material and duplicating facilities provide local IFPI offices with data on the extent of piracy.

The 1979 figures, the latest available, show some 2 million phoney disks sold in the U.K. (or 2% of all records sold), and 1.5 million cassettes (7% of the tape total).

Piracy statistics for other EEC countries in 1979 are given as:

West Germany—3 million disks (between 2% and 3% of the disk market), 4 million tapes (8%-10% of total); France—700,000 disks (1% of total), 2.6 million tapes (12% of total); The Netherlands—2.5 million disks (7% of total), 500,000 tapes (10% of total); Belgium—600,000 disks (3% of total), 400,000 tapes (15% of total); Italy—2.8 million disks (6%-7% of total), 7 million tapes (30% of total); and Ireland—50,000 disks (3% of total), 150,000 tapes (20% of total).

No figures have been furnished for Luxembourg and Denmark, says Gibbins. Nevertheless, in the case of Denmark, unit piracy sales are estimated to be less than 1% of total sales.

An example of the dramatic way in which legislative action can impact on piracy comes from Greece, says Gibbins. Industry turnover there is said to have risen by 25% since just this past August, when a new antipiracy law went into effect.

That law requires that appropriate stickers be affixed to legitimate product as proof of authenticity. Penalties for violators can run as high as two years in prison.

Hope that a recent law passed in Portugal directed at protecting rights in recordings will inhibit piracy in that country is also expressed by industry observers.

In Italy, says Gibbins, current estimates that 30% of all cassettes are illegal yet represents an improvement of the situation over the past few years. Not long ago the piracy rate was 50%, he notes.

While political conditions and lax courts in Italy do not provide a climate of enforcement, some 2,000 prosecutions against small-time

violators over the past several years have cut into the practice.

Unlike the situation in most other countries, much of the record product pirated in Italy is on 7-inch disk.

In the Mideast, a recent government decree in Egypt has made record piracy subject to stringent penalties. Gibbins reports that search and seizure actions have already succeeded in cutting down the volume of piracy on local repertoire, with the hope that a similar strict stance will carry over into the area of international material.

This pattern of countries first taking action to prevent piracy of indi-

(Continued on page 55)

No Rush To Name Fruin's Successor, Notes Ertegun

By PETER JONES

LONDON — Despite industry-wide speculation about John Fruin's successor to head WEA Records U.K., no decision is expected for some weeks.

WEA International president Nesuhi Ertegun, who is overseeing the company until a new managing director is appointed, comments, "There's really no hurry about finding a successor to Fruin. If it takes two months or three, it has to be the right decision. Some of the names mentioned as being in the running are of people I don't even know."

"At company level, things are going very well," continues Ertegun. "Morale and sales are good. You hear people knocking the U.K. market but, while it's silly to be a dreamy optimist, things are fine if you have good product.

"Our second quarter was bad, the third only so-so, but the fourth will be truly fantastic, with product from Rod Stewart, John Lennon and the Eagles, plus other big names."

He says he will miss Fruin as friend and business partner, but they "didn't share the same opinion about how to hit the marketplace."

As for the recent controversy over alleged chart hyping (Billboard, Nov. 1, 1980), and the emphasis which has fallen on WEA and Fruin, Ertegun says, "I accept the British

Mexican Move To Introduce Sales Charts

• Continued from page 1

The idea of creating official industry charts was approved before a meeting of the general assembly of AMPROFON held in mid-October. It was introduced by the board of directors, whose members are Guillermo Infante (RCA), president; Armando de Llano (CBS); Ignacio Morales (Melody); Javier Migoya (Musart); and Alejandro Parodi (PolyGram), all of whom had previously agreed unanimously with representatives of EMMAC on the urgency for industry charts based on accurate sales data.

Until now, the Mexican industry has basically depended on popularity charts compiled by a few radio networks, but these reports are generally considered inadequate and often inaccurate.

The first step being taken to put the project into action has been a search for a prominent, independent research organization to make an initial market study and recommend to AMPROFON and EMMAC how the charts can best be compiled here.

The recommendation will include a specific outline on which areas of the country must be covered to obtain a representative profile, what product categories should be included, how the project can be implemented, and what the cost estimate is for this type of market research.

According to AMPROFON president Infante, who is also director general and vice president of RCA in Mexico, "There is much enthusiasm in the industry for finding a formula that will allow us to have a chart system based on actual sales. Nevertheless, we must think seriously and frankly about the cost factors."

(Continued on page 54)

Phonographic Industry's findings. I hope people will sell records in the U.K. in the right way.

"My ruling is that WEA follows the code of conduct all the way, and anyone on my staff who doesn't will be out immediately.

"If your records are good, you don't need to infringe the code. If the product is bad, it'll fail anyway. The focus on WEA and on Fruin has been unfair. Maybe some of the salespeople were over enthusiastic, but I'm sure nobody working for Fruin consciously did wrong."

Meanwhile, Ertegun has announced two new WEA U.K. appointments below the level of managing director, namely Peter Ikin to director of marketing and sales, and Dave Young to director of operations. Both are former WEA Australia executives.

On other matters, Ertegun says WEA is thinking about repackaging prerecorded cassettes with full liner notes, production credits, better cases and improved sound quality.

This, he thinks, allied with a levy on blank tape sales, could help cut back on "astronomical losses" sustained through home taping at worldwide level. And Ertegun adds, "If it improved things by just 50%, think what it would do for all the companies involved."

Industry In India Tackles Piracy

Labels Report Some Progress; Cooperation Is Critical

Billboard's Australian correspondent, Glenn A. Baker, has recently been traveling through Asia, and will be filing a series of reports from the region's music markets. This is his first dispatch, from India.

BOMBAY—Though the light at the end of the piracy tunnel has been flickering a little brighter in recent months, the Indian recording industry is literally fighting for survival in its war against the vast Asian piracy cartels.

As a significant originator of repertoire (more than 70% of the local market is indigenous product), India is cut far deeper by piracy than Thailand, Singapore, Indonesia or nearby Asian countries.

Its susceptibility is greatly enhanced by a 4.5-to-one ownership ratio of cassette players to phonographs, and a 30% growth rate of the former.

Indian recorded product, notably Hindi film music, is turning up in pirate stalls in Malaysia, Fuji, Indonesia, Algeria, Guyana, all the Middle East, Russia and a great many European nations.

As pirated Western material flows in from Indo China (often via Nepal), indigenous product is plundered mercilessly from within, and exported in bulk. It is a situation where everybody loses—international companies, local companies and, particularly, Indian performers.

Piracy is rampant in Nepal, Sri Lanka, Pakistan and Bangla Desh.

The Gramophone Co. of Pakistan, part of the EMI group, is reportedly on the brink of liquidation, having suffered huge losses over the past few years.

The problem has effectively galvanized a traditionally fragmented Indian recording industry, uniting the three major companies against a common enemy. Sovan Saha, director of Indian Record Manufacturing Co. (Inreco), third in line with just a 4.2% market share, says, "We have to cooperate with all those in the industry, in the context of a market which is expanding as a result of the rising standard of living of the people."

"A small company such as ours is especially vulnerable to piracy. Within 15 days of the release of a new record, we invariably find that a pirate version has appeared in Delhi and Bombay."

"Record piracy is not even a cognizable offence in India. The manufacturer has to first move a court to establish his copyright. There he has to obtain a court order for the police to take action."

"All these procedures take time, and there is the strong possibility that news of the impending action will be leaked out by the time a court order is obtained."

"Even in the few cases where convictions have been secured, the culprit gets away by paying a few thousand rupees as a fine. The forging equipment is not seized, and the racketeer is free to start operating again."

However, not all the pirates get away, according to the Gramophone Co. of India (EMI). Bombay manager, Virendra Bhatnagar explains, "In April 1979, we engaged private detectives and located one of the biggest manufacturers. We filed a petition with a magistrate and secured a 'search and seize' order. Accompanied by five police officers, we seized 1,500 cassettes and duplicating equipment."

"Recently, a pirate in court on a second offence was sentenced to three months' imprisonment on a charge of exporting cassettes to Indian communities abroad. He was also fined 1,000 rupees (around \$135). So the situation is not quite as dark as it was last year."

Polydor assistant manager, Mahendra Shah, expands, "Quite a lot of raids began a year ago, and there were about four major raids on multiple stores in August."

"At the moment, there are more than 20 cases pending in Bombay and Delhi, and we confidently expect fines, imprisonment and confiscation of equipment in each case. The copyright law is adequate for action, it just has to be understood and implemented properly."

"Both Polydor and GCI have come down heavy on legitimate dealers who stock illegal product, with threats of suspension of supply. This has certainly cut down the number of pirate outlets."

Pirate product is undoubtedly at
(Continued on page 56)

Warner-Pioneer Pushes Geffen

TOKYO—Warner-Pioneer is going all out to promote Donna Summer's new Geffen single and album in Japan, to the extent of releasing the 45 on Oct. 10 and the album Nov. 10.

Generally in this market, records are issued on the 21st of the month, but Warner-Pioneer gave the disks the rush-release treatment to capitalize on the fact that it now handles Summer product.

Initial pressings for the single were 40,000 disks, while the album's first run will be 50,000 copies.

Kohji Kobayashi, international repertoire sales manager at Warner-Pioneer, points out, "We're looking to promote and sell more Summer product than Polystar, which handled her Casablanca repertoire."

We're using posters and ads, and also giving away posters with the album."

Other Geffen product, specifically John Lennon's "Starting Over" single, will be released Nov. 10, followed by his album, "Double Fantasy," on Nov. 28.

"And Elton John's records on Geffen will probably be released in Japan in February of next year," continues Kobayashi.

"This is the first time that Warner-Pioneer has had such a strong lineup of international repertoire to promote here, including the Eagles, Rod Stewart, Linda Ronstadt, Queen and Fleetwood Mac."

"We're aiming to win between 25% and 30% of the international repertoire market in Japan."

Mexican Industry Charts

• Continued from page 53

The "cost factors" could be a key point in how the industry will decide to pursue the idea. A plan is being discussed on how the research expenses can be divided most equitably among the various enterprises that are sponsoring the project, and all those who will share in its benefits.

Although the cost-sharing is still being worked out, everyone participating or involved in the concept agrees on the need for complete and reliable chart data. "Valid charts are just as important for the music publishers as for the record companies," comments Jose Cruz, president of EMMAC, and administrator of

Beechwood music publishing company in Mexico.

"I believe we are at the right moment for making this move, for the greatest benefit in our industry to both publishers and manufacturers," he adds.

Interest and support for the new chart system is likely to be further reflected in other industry organizations not affiliated with AMPROFON or EMMAC, according to Cruz.

Among these are PROFOMEX, an association whose membership includes some 25 independent record companies which are not part of AMPROFON, and all of whom have interests in the improvement of Mexican chart information.

SOCIEDAD GENERAL DE AUTORES DE ESPAÑA

(General Society of Spanish Authors)

WORLD-WIDE HOMMAGE TO MAESTRO MORENO-TORROBA, PRESIDENT OF S.G.A.E. AND ALSO OF THE ROYAL ACADEMY OF FINE ARTS.

HIS OPERA "EL POETA" ("The Poet") AN IMPORTANT EVENT AND QUITE A HIT.

The series of hommages that all along the year of 1980 have been paid to the illustrious Spanish composer Maestro Moreno-Torroba had its climax in the Theatre of the Fine Arts Circle in Madrid where he received three albums containing about three thousand signatures of v.i.p. people in the field of Arts, Literature, Politics, Music and from all the social layers, as a tribute to one of the most universal Spaniards. Maestro Moreno-Torroba develops a manifold activity other than his normal music composition, conduction, etc. He is at the same time the President of the Spanish Society of Authors (S.G.A.E.) and President of the Royal Academy of Fine Arts. He is as well the composer of the music in zarzuelas so well-known as "LUISA FERNANDA", "LA CHULAPONA", "LA CARAMBA", "MARAVILLA", "CONCIERTO IBERICO" and just added recently the Opera "EL POETA" that had its premiere in the Theatre of la Zarzuela in Madrid with a major cast led by Plácido Domingo.

The homage and contributions to it, which are still arriving at S.G.A.E. have been led by the words and signature of His Majesty King Juan Carlos I.

Unable to extend his appreciation for the endless tokens of affection received from all over the world in a direct manner, our President wants to convey through these pages to everybody his everlasting gratitude on this occasion.



Maestro Moreno-Torroba is acclaimed by the audience at the premiere of "EL POETA" and he bows on the stage. Photo: Gyenes



Maestro Moreno-Torroba, President of S.G.A.E. receives from the President of the Fine Arts Circle, the sculptor Mr. Juan de Avalos, the three albums with the signatures of contributors to his homage. Photo: Agencia Efe

Kenya Case Tackles Contractual Fidelity

NAIROBI—The contractual fidelity of recording artists in Africa is up for legal scrutiny via the current case between AIT Records (Kenya) and POK Music Stores.

AIT has been granted an interim injunction against POK, the Hon. P.O. Kanindo, M.P., and East African Records, restraining them from manufacturing, distributing, promoting or selling two records, "Kanindo Parts I & II" and "Bakende Bokila Parts I & II," pending final determination of the suit.

AIT, which claims to have an exclusive worldwide contract with the Orchestra Super Mazembe, cites wrongful interference with their contract, piracy of their artist and breach of copyright vested in all recordings made by Super Mazembe during the currency of the agreement.

The records in question were recorded with the aid of Orchestra Super Mazembe, although the artist stated on POK's release was Orchestra Bakoka. This action follows a long dispute between Mazembe's company and POK Music Stores, which has reportedly released several records by AIT's act.

The court ruling is expected to serve as a useful precedent in a market which has suffered for many years from the flagrant violation of

companies' contractual rights with their artists.

The sole factory in Kenya, East African Records, has reportedly often continued to press records despite notice of the fact that they violate the rights of some companies, relying instead on indemnities given by producers or companies precluding it from blame.

The problems of contractual fidelity are compounded by irregularities within the record industry itself here, with some firms and producers keeping no adequate record of sales, nor paying full royalties to artists.

These problems lead to minimal rewards for the artists themselves, who therefore look to other companies or producers to take more recordings from them. Recording fees are also low.

All of these problems add up to difficulties for record companies, which lose sales through the glut of releases and through the loss of artists.

The Super Mazembe affair is expected to set a precedent which, together with the crackdown on cassette pirates, will ensure that the rights of both producers and artists are safeguarded in Kenya, in a way that no other country in Africa has yet to prove or offer.

IFPI Antipiracy Campaign

Continued from page 53
genous product, and later turning their attention to international repertoire is also common in Southeast Asia, says Gibbins.

What frequently happens, he adds, is that prices of domestic recordings rise as protective measures are applied. Pirated international recordings, on the other hand, tend to fall in price. As the disparity in price between the two categories of recordings grows the likelihood of carrying over protective policies to international material grows.

"We're meeting with some success" in Malaysia, Thailand and the Philippines, says Gibbins, although much still remains to be done to improve laws and their enforcement. He notes that in Malaysia the law is clear on local repertoire and police action is vigorous. The Thailand situation is described as "similar in many ways."

"There are well-formed plans to improve the situation with respect to international repertoire," asserts the IFPI executive. "It's moving in our direction."

Gibbins says the industry hopes to counter the deleterious effect of piracy on the development of local talent in the area via sponsorship of a song contest covering the nations affiliated with the Asean Music Assn.

Local competitions will be held in Thailand, Singapore, Malaysia, Indonesia and the Philippines over the next six months, with the finals to be staged in Manila in June 1981, or before the end of summer at the latest.

Gibbins, a former trial lawyer who specialized in copyright cases,

joined IFPI last year. His responsibilities include helping coordinate antipiracy activities among IFPI's 30 national groups and cadres in an additional 38 countries. He also maintains an active liaison with the RIAA, the South American industry association FLAPP, and the Australian association ARIA.

Of his reluctance to reveal details of raids and campaigns still to be held, he says: "Piracy is a covert activity; so is antipiracy."

IS HOROWITZ

Retailer Tries TV Promotion

LONDON—A U.K. retail chain is buying television advertising for its shops, but the promotion is exclusively for heavily discounted WEA albums.

Behind the scheme is Philip Ames, a controversial figure in the retail trade here, who is co-founder of the British Independent Record Dealers (BIRD) group, formed to get better terms from manufacturers, and who hit the headlines with his North country album library schemes.

Ames has bought tv time for his 12 shops, spreading the time over several weeks, and using the spots for top-title WEA LPs offered at £2.99 (roughly \$7.20).

He says: "John Fruin, until recently managing director of WEA in Britain, was right to give big discounts so that dealers would buy in bulk. But that's only half the story, for the dealer then has to shift the product out to the public, and that means going for the best means of publicizing it."

He adds: "I've stocked up with top WEA product and can offer it at this price, even at this time of the year. It's this kind of promotion, when trade really seems to be picking up after a terrible summer, which our BIRD organization could work on, at national level, with the record companies."

New Appointment

NEW YORK—Helga Moslener has been appointed general manager of PolyGram Venezuela, replacing managing director, Harry Alex, who is retiring. Moslener becomes the first female chief executive at PolyGram Record Operations; she headquarters in Caracas.

Deluxe Delivers Three Hit Acts Aussie Independent Scores With New Wave Talent

By GLENN A. BAKER

SYDNEY—Thinking big and acting the same way has paid off sizable dividends for Michael Browning, former manager of AC/DC, who is soon to celebrate the first birthday of his independent label, Deluxe Records, distributed here by RCA.

The candles on Browning's cake? The occupancy of no less than three positions on the national Kent top 100 chart, and the achievement of same with three brand new acts, playing undiluted new wave music.

Browning leapt into the deep end immediately, by importing Bob Andrews (formerly of the Rumour) to produce an album by new Perth outfit, the Dugites.

This expensive venture covered itself within a month of release, as the LP leapt straight on to the national charts.

Impressing radio with their diverse quality, the Dugites have gone gold with an album that's so far yielded three singles, and remained on the national top album chart for more than four months.

Deluxe's second album, by Sydney trio the Numbers (sounding not at all unlike England's Pretenders), debuted at No. 36 in the first week of release, moving into the top 30 the second week. Such performance for a new, domestic act is exemplary, and testimony to the level of respect being directed towards Deluxe and its roster of acts.

The small company's third charting album features InXs, while number four is due from New Zealand band, Toy Love, next month.

"I spent the first six months establishing four brand new acts in this

market," says Browning. "Now I'm adopting an aggressive posture towards the international market. I'm going to Los Angeles in November, and I have no intention of coming back without good deals for each act."

"InXs have already gone out in Europe, and RCA America is showing interest in some of the others. All I know is that talent like this cannot be contained within Australia."

Having established his first set of signings, Browning has recently issued singles by two more relative unknowns, the XL Capris and the Voices.

He has also launched a subsidiary label, Luxury Records ("I believe in opulence"), to carry a novelty single by popular young television compere, Jonathon Coleman.

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BRITAIN

(Courtesy of Music Week)
As of 11/1/80
SINGLES

This Week	Last Week	
1	1	WOMAN IN LOVE, Barbra Streisand, CBS
2	4	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
3	2	D.I.S.C.O., Ottawa, Carrere
4	6	WHEN YOU ASK ABOUT LOVE, Matchbox, Magnet
5	15	SPECIAL BREW, Bad Manners, Magnet
6	7	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA
7	5	BAGGY TROUSERS, Madness, Stiff
8	12	ENOLA GAY, Orchestral Manoeuvres In The Dark, Dindisc
9	9	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
10	3	DON'T STAND SO CLOSE TO ME, Police, A&M
11	20	ALL ABOUT LOVE, Air Supply, Arista
12	10	LOVE TIMES LOVE, George Benson, Warner Bros.
13	19	DOG EAT DOG, Adam & Ants, CBS
14	8	AND THE BIRDS WERE SINGING, Sweet People, Polydor
15	13	CASANOVA, Coffee, Mercury
16	26	ARMY DREAMERS, Kate Bush, EMI
17	38	ONE MAN WOMAN, Sheena Easton, EMI
18	17	YOU'RE LYING, Linx, Chrysalis
19	27	WHAT'S IN A KISS, Gilbert O'Sullivan, CBS
20	NEW	FASHION, David Bowie, RCA
21	37	LOVING JUST FOR FUN, Kelly Marie, Calibre
22	24	WHY DO LOVERS BREAK EACH OTHER HEARTS, Showaddyaddy, Arista
23	16	AMIGO, Black Slate, Ensign
24	14	MASTER BLASTER, Stevie Wonder, Motown
25	NEW	SUDDENLY, Olivia Newton-John, Jet
26	33	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
27	18	KILLER ON THE LOOSE, Thin Lizzy, Vertigo
28	11	MY OLD PIANO, Diana Ross, Motown
29	NEW	LOVELY ONE, Jacksons, Epic
30	32	PARTY LIGHTS, Gap Band, Mercury
31	NEW	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
32	28	I NEED YOUR LOVE, Teena Marie, Motown
33	31	TOWERS OF LONDON, XTC, Virgin
34	NEW	EARTH DIED SCREAMING, UB40, Graduate
35	29	LET ME TALK, Earth, Wind & Fire, CBS
36	21	SEARCHING, Change, WEA
37	NEW	PARTY IN PARIS, UK Subs, Gem
38	NEW	ACE OF SPADES, Motorhead, Bronze
39	22	THREE LITTLE BIRDS, Bob Marley & Wailers, Island
40	25	TROUBLE, Gillan, Virgin

34	22	MORE SPECIALS, Specials, Chrysalis
35	13	MOUNTING EXCITEMENT, Various, K-tel
36	32	FLESH AND BLOOD, Roxy Music, Polydor
37	35	BORDER LINE, Ry Cooder, Warner Bros.
38	36	READY, Blues Band, Arista
39	NEW	KILLING JOKE, Polydor
40	NEW	LIVE DATES II, Wishbone Ash, MCA

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 11/1/80
SINGLES

This Week	Last Week	
1	1	ANOTHER ONE BITES THE DUST, Queen, Elektra
2	3	REAL LOVE, Doobie Bros., Warner Bros.
3	2	UPSIDE DOWN, Diana Ross, Motown
4	6	WOMAN IN LOVE, Barbra Streisand, Columbia
5	7	HE'S SO SHY, Pointer Sisters, Planet
6	4	LATE IN THE EVENING, Paul Simon, Warner Bros.
7	11	THE WANDERER, Donna Summer, Geffen
8	8	I'M ALRIGHT, Kenny Loggins, Columbia
9	9	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
10	5	ALL OUT OF LOVE, Air Supply, Wizzard
11	12	JESSE, Carly Simon, Warner Bros.
12	17	HIT ME WITH YOUR BEST SHOT, Pat Benatar, Chrysalis
13	16	DREAMING, Cliff Richard, EMI
14	15	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs, Columbia
15	19	SHE'S SO COLD, Rolling Stones, Rolling Stones
16	NEW	DREAMER, Supertramp, A&M
17	10	ALL OVER THE WORLD, Electric Light Orchestra, Jet
18	20	TOUCH AND GO, Cars, Elektra
19	14	DRIVIN' MY LIFE AWAY, Eddie Rabbitt, Elektra
20	NEW	LADY, Kenny Rogers, United Artists

ALBUMS

1	1	THE GAME, Queen, Elektra
2	3	PARIS, Supertramp, A&M
3	2	CRIMES OF PASSION, Pat Benatar, Chrysalis
4	5	GUILTY, Barbra Streisand, Columbia
5	4	XANADU, Soundtrack, Jet
6	7	PANORAMA, Cars, Elektra
7	NEW	ZENYATTA MONDATTA, Police, A&M
8	NEW	THE RIVER, Bruce Springsteen, Columbia
9	8	ONE STEP CLOSER, Doobie Bros., Warner Bros.
10	NEW	BACK IN BLACK, AC/DC, Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/3/80
SINGLES

This Week	Last Week	
1	2	SANTA MARIA, Roland Kaiser, Hansa
2	1	SANTA MARIA, Oliver Onions, Polydor
3	3	MATADOR, Garland Jeffreys, A&M
4	4	UPSIDE DOWN, Diana Ross, Motown
5	5	TEN O'CLOCK POSTMAN, Secret Service, Strand
6	7	FEELS LIKE I'M IN LOVE, Kelly Marie, Pye
7	8	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
8	6	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
9	10	DREAMIN', Cliff Richard, EMI
10	11	ASHES TO ASHES, David Bowie, RCA
11	12	CHILDREN OF PARADISE, Boney M, Hansa
12	9	ANOTHER ONE BITES THE DUST, Queen, EMI
13	21	WEIL ES DICH GIBT, Peter Maffay, Metronome
14	17	MASTER BLASTER, Stevie Wonder, Motown
15	13	JOHNNY AND MARY, Robert Palmer, Island
16	15	EL DORADO, Goombay Dance Band, CBS
17	18	THE WINNER TAKES IT ALL, Abba, Polydor
18	16	ES GEHT UM MEHR, Howard Carpendale, EMI
19	14	BOBBY BROWN, Frank Zappa, CBS
20	23	COULD YOU BE LOVED, Bob Marley & Wailers, Island
21	20	MIDNITE DYNAMO, Matchbox, Magnet
22	25	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
23	19	LATE AT NIGHT, Maywood, CNR
24	NEW	BABOOSHAKA, Kate Bush, EMI
25	NEW	FOR YOUR LOVE, Peter Kent, EMI
26	22	CAN'T STOP THE MUSIC, Village People, Can't Stop

27	24	ROM, Dschinghis Kahn, Jupiter
28	28	DON'T STAND SO CLOSE TO ME, Police, A&M
29	NEW	FIRE ON THE WATER, Orlando Riva Sound, Ariola
30	29	RUN TO ME, Smokie, Rak

ALBUMS

1	2	BEAUTIFUL MOMENTS, Carpenters, Arcade
2	1	REVANCHE, Peter Maffay, Metronome
3	NEW	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
4	NEW	JAMES LAST SPIEL ROBERT STOLZ, James Last, Polydor
5	7	ROM, Dschinghis Khan, Jupiter
6	3	THE AMERICAN SUPERSTAR, Kenny Rogers, Arcade
7	4	XANADU, Soundtrack, Jet
8	14	ZANYATTA MONDATTA, Police, A&M
9	5	PARIS, Supertramp, A&M
10	NEW	TRAEUMEREIEN 2, Richard Clayderman, Telefunken
11	6	BACK IN BLACK, AC/DC, Atlantic
12	8	SUEDSEE MELODIEN, Islanders, Arcade
13	10	UPRISING, Bob Marley & Wailers, Island
14	13	EINE STUNDE FUER DICH, Howard Carpendale, EMI
15	9	DIANA, Diana Ross, Motown
16	11	NEVER FOREVER, Kate Bush, EMI
17	15	TRAEUMEREIEN, Richard Clayderman, Telefunken
18	12	SCARY MONSTERS, David Bowie, RCA
19	18	WONDERLAND BY NIGHT, Bert Kaempfert, Polydor
20	16	THE GAME, Queen, EMI

JAPAN

(Courtesy Music Labo)
As of 11/3/80
SINGLES

This Week	Last Week	
1	1	KAZE WA AKIHO, Seiko Matsuda, CBS/Sony (Sun)
2	2	PURPLE TOWN, Junko Yagami, Discmate (Yamaha/PMP)
3	4	HATTOSHITE GOOD, Toshihiko Tahara, Canyon (Janny's)
4	3	JINSEI-NO-SORA KARA, Chiharu Matsuyama, North (STV Pack)
5	5	SAYONARA-NO-MUKOUGAWA, Momoe Yamaguchi, CBS/Sony (Tokyo)
6	6	WATASHI WA PIANO, Mizue Takada, Teichiku (Burning/PMP)
7	8	KOIBITO YO, Mayumi Itsuwa, CBS/Sony (People/PMP)
8	7	DANCING SISTER, Nolans, Epic (PMP)
9	9	JENNY WA GOKIGEN NANAME, Juicy Fruits, Columbia (P.H. Amuse)
10	12	SEXY NIGHT, Junko Mihara, King (Burning)
11	10	AKAI UMBRELLA, Monta & Brothers, Philips (PMP)
12	17	AI WA KAGERO, Gamu, Teichiku (Yamaha)
13	16	SAKABA DE DABADA, Kenji Sawada, Polydor (Watanabe)
14	14	SANTA MARIA-NO-INORI, Hideki Saijo, RVC (Geiei)
15	11	CALIFORNIA DREAMIN', Mamas & Papas, Dunhill (Victor)
16	13	HOW MANY II KAO, Hiroimi Go, CBS/Sony (Burning)
17	NEW	HITORI JOUZU, Miyuki Nakajima, Aard Vark (Yamaha)
18	15	WAKARETEMO SUKINA HITO, Los Indios & Sylvia, Polydor (Tokyo)
19	NEW	NAMIDA NAMIDA NO CAFETERAS, Juicy Fruits, Columbia (JCM)
20	NEW	FUTARI ZAKE, Miyuki Kawanaka, Teichiku (OBC/JCM)

ALBUMS

1	1	INSHOUHA, Masashi Sada, Free Flight
2	NEW	THE BEST, Junko Yagami, Discmate
3	2	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
4	NEW	THIS IS MY TRIAL, Momoe Yamaguchi, CBS/Sony
5	4	SOYOKAZE-NO-ANGEL, Cheryl Ladd, Toshiba-EMI
6	3	RISE ON TIME, Tatsuro Yamashita, RVC
7	5	LOVE, Naoko Kawai, Columbia
8	7	XANADU, Soundtrack, Jet
9	6	CHIKASHITSU-NO-MELODY, Kai Band, Toshiba-EMI
10	8	KAMPAI, Tsuyoshi Nagabuchi, Toshiba-EMI
11	9	DRINK, Juicy Fruits, Columbia
12	10	SQUALL, Seiko Matsuda, CBS/Sony
13	NEW	DANCING SISTER, Nolans, CBS/Sony
14	11	VIII, Alice, Polystar
15	13	TINY BUBBLES, Southern All Stars, Victor
16	14	ONE STEP CLOSER, Doobie Brothers, Warner Bros.
17	12	UTAKATA-NO-OPERA, Kazuhiko Kato, Warner Pioneer
18	19	FUSE ONE, Fuse, King
19	15	MOMOE DENSETSU, Momoe Yamaguchi, CBS/Sony
20	NEW	SASHEI, Asami Kado, Teichiku

International

Focus On Singapore Pirates At Meeting

SINGAPORE—Though there was widespread record industry approval through Asian territories at the promise given here of a concerted antipiracy drive (Billboard, Nov. 1, 1980), there was also an aura of self-flagellation as industry figures accepted Singapore's blame for worldwide music business ills.

One speaker at the joint meeting held by the International Federation of Producers of Phonograms and Videograms and the ASEAN Music Industry Assn. observed, "Singapore has earned the reputation of being the major source of pirate cassette tapes distributed all around the world, to the detriment of the music industry."

This followed the pledge by Singapore's minister for culture, Ong Teng Cheong, that a working committee has been formed to study the republic's copyright law, which dates back 10 years, and that there are strong prospects of a revision in that law to permit substantially stronger punishment of convicted pirates.

"Singapore, which earned some \$200 million last year in the pirated cassette trade, is in fact exporting trouble. The damage done to the republic as a trading center is much more than what the pirates have earned." That was the view of another official, just one forthright admission in a lengthy closed-doors piracy session.

But at a joint press conference of the two organizations involved, it was pointed out that not less than a dozen countries have protested or complained to Singapore embassies or high commissions around the world about the impact and damage of the republic's pirate tape trade.

And, surprisingly, one of the countries registering a formal and strong complaint was the Soviet Union. James Dy, of the Philippines, and chairman of AMIA, told delegates that his own government had taken issue with the Manila-based Singapore high commission over the pirate trade. He said: "The works of our local musicians and composers in the Philippines are reproduced in tens of thousands in Singapore and then exported back to our country."

"The effect on local talent is both serious and virtually inestimable. Our government now is making an

all-out effort to stop pirated tapes entering the country."

Another key official claimed that this year alone Singapore had exported at least 10 million pieces of pirated tapes to Saudi Arabia, predominantly music from Arabian and Indian musicians. He added: "At least a half a million similar tapes are with the Customs authorities awaiting stringent checks because of complaints from record companies in Saudi Arabia."

"These figures are from official Customs declaration forms. But we have to remember that many more tapes are being sent by different methods."

He added that if this kind of wholesale trafficking is allowed to go on unchecked, the music industry just can't exist.

"What's more, it is cozy for an exporter of pirated tapes in Singapore to build his trade because he can readily obtain certificates of origin for pirated product from local authorities."

But the admission that the existing copyright law had not been enforced as vigorously as it should, and the hoped for changes, helped restore delegates' optimism for the future.

There is to be an Asian music festival in Manila in June 1981, to help popularize indigenous music, with each of the member countries of AMIA (Malaysia, Singapore, Thailand, Indonesia and the Philippines) picking three entrant acts.

And the next full meeting of AMIA was fixed for April next year in Jakarta.

Indian Industry

• Continued from page 54 •

tractive to the Indian public. Tapes usually contain a selection of the most popular songs from Hindi film soundtracks—compilations which the legitimate companies are unable or unwilling to issue.

At 25 to 30 rupees each (\$3-\$4), pirate tapes are around half the price of legitimate product, and quality is certainly not an issue in a country where the 78 r.p.m. record was a predominant sound carrier until the second half of the '60s.

One plus for pirates is their ability to secure musical tracks from unsold films, through spurious means.

AMERICAN-MADE LP

Aguilar Goes Worldwide

• Continued from page 3

release shortly. Bobby Hart wrote the English lyrics for this tune.

Aguilar's smooth tenor voice helped catapult his single of "Anak" to reported sales of six million copies in the Philippines and Europe. His native land accounted for 4½ million units sold, according to de Walden, who claims that Aguilar is the first Asian performer to crack the European market significantly.

If he has had some success in Europe and at home why has Aguilar chosen to record in the U.S.? "Because you have the best musicians," he replies. Won't the Filipino musicians who have backed him on his earlier five LPs for his own Vicor-label take exception to that comment? "The Filipino musicians will learn something by hearing these players."

The forthcoming LP includes reggae and rock but mostly mellow tunes. Three studios here were used

for the project: Excalibur, Davlen and Conway. Davlen was used for the 24 strings utilized; Conway for the mixing.

Aguilar is accustomed to strings. There is a lush, beautiful sound to his "Anak" or "Child" single which is built around a full string section.

The three cuts in the LP which are not by the headliner are by Peter Maffay, a German artist, Steve Kerry, an American and Paolo Conte, an Italian lawyer.

Aguilar visits Holland Nov. 15 to host a 30-minute television special for Veronica Television. He will remain in Europe for three weeks and go to Germany to do three tv shows there.

De Walden claims "Anak" has gone gold in Holland. It has yet to be released in Spain, Australia, New Zealand, South America and the U.S.

Why has the ballad about youth sold in Europe? Parries Aguilar: "Music is universal."

West Germany

SOFTWARE MARKET SOFT Video Rights Issue Deadlocked

By MIKE HENNESSEY

HAMBURG—A protracted and bitter battle over video rights is forecast by many key people in the German music industry—and it is a conflict which could delay still further the development of this over-publicized segment of the entertainment industry.

For a country which has, reportedly, the highest degree of video recorder penetration—700,000, representing about 1.5% of households—West Germany has a remarkably underdeveloped software market, if one exempts the pornographic and piracy segments.

A recent check of major department stores, audio dealers, photographic shops and large record retail outlets in Hamburg and Munich revealed very unimpressive inventories of prerecorded videotapes and nobody was reporting brisk business in software—an indication that most video recorders in Germany are being used to tape television programs.

GEMA, the West German mechanical and performing right society, is looking for a royalty for music use in videograms of 10% to 12%, depending on length and content. But the record industry rejects this as being too high a figure.

Conciliation might be more in prospect if there were a bustling prerecorded software market, a clear emergence of one predominant hardware system and a general feel-

ing of optimism about the future prosperity of the record industry. But since none of these three conditions obtains, the prevailing situation is one of deadlock which no one seems in too much of a hurry to solve.

Hans Sikorski, vice president of the German music publishers' association and a vice chairman of the board of GEMA, is quite emphatic that the proposed GEMA tariff is fair and realistic. "You don't hear too much complaint about the fact that the record industry's oil-based raw material has gone up by 400% in the last two years—but because we seek a reasonable return for copyright owners, we are charged with demanding extravagantly high fees. The record industry wants lower rates simply to try to ease its own desperate economic problems—but this is unfair on the artist and composer."

Behind the thinking of GEMA members is the fact that many consider the 8% mechanical royalty on phonograms to be too low; furthermore, there is the fact that music copyright owners get relatively low fees from films.

"In Italy," Sikorski points out, "the music owners get 10% of box-office receipts; in France, the rate is 8%. But in Germany we get so much per thousand meters of film—and the return works out to be considerably lower."

To record industry arguments that there should be no difference in the mechanical fee for music use between phonograms and videograms, Sikorski counters that videograms contain both audio and optical elements and therefore merit higher compensation. "If we license our music to a television company," he says, "we get not only synchronization rights but also a telecast fee. So why should we not get a two-part fee for videograms?"

Other publishers argue that the increasing use of music for home video use may diminish copyright owners' income from public performances and this factor must be allowed for in the video mechanical right.

Expanding on his dissatisfaction with the mechanical royalty rate for phonograms at 8%, Sikorski points out that record prices have declined substantially over the past few years, bringing mechanical income down with them, whereas performance royalties have increased regularly each year by a steady 10%.

"The creative impulse is the most precious thing the nation has and it should not be sold short," Sikorski says. "If the creators do not get a fair reward for their work, then we are diminishing the vital element on which the entire music industry depends."

Hans-Georg Baum, managing director of RCA Germany, while accepting the need to give the creators their just reward, offers a pragmatic defense of the record industry's plea for a lower mechanical royalty for videograms.

"If we are going to sell prerecorded software, we must offer it at a competitive price; we simply cannot do this if GEMA insists on too high a royalty. The result will be simply to play into the hands of the pirates. As it is, you can buy every new Hollywood movie on the black market for 70 or 80 marks. If GEMA insists on so high a royalty, the legitimate producers of music videocassettes will be priced out of the business."

To which Sikorski replies, unabashed: "If the record industry thinks the tariffs are too high, then it can go to arbitration."

Mechanical royalty problems apart, record industry opinion as to the benefits that might flow from the video market are infinitely varied, ranging from the highly positive attitude of Jupiter Records' general manager, Werner Schueler, who believes that videograms will revolutionize the music business, to the quietly skeptical Wilfried Jung, EMI's director for central Europe, who says: "My expectation is that, at best, video software sales will give the record industry an additional 10% of volume."

Oskar Drechsler, managing director of Deutsche Grammophon, says the record industry should not entertain extravagant expectations as to the possibilities afforded by the video market, and warns that the industry should not compromise its concentration on the pure audio element "which still has an enormous future."

Roland Kommerell, managing director of Phonogram, shares with Jupiter's Schueler the view that the video dimension will see the development of a new generation of creative people—artists and producers—with the ability to create an exciting blend of the audio and the visual for the new mass medium.

Concert Venues Criticized; Report Upsets Promoters

By WOLFGANG SPAHR

BERLIN—A report from a German consumer-slanted, product-testing organization, turning its eyes and ears on local concert halls and what they offer the public, has created uproar among top promoters here.

At the heart of the controversy is Stiftung Warentest, a company specializing in testing various marketplace activities, and it has found much to condemn about German concert venue acoustics, services and performance values.

It found, having checked out 33 venues for service, technical equipment and ticket prices, that many were of "a very bad standard." Pop concert fans were, says the company, paying out around \$50 million a year to owners of concert halls and promotion agencies, and in return often getting too short performances, too long intermissions, bad

service and "miserable" sound reproduction.

What's more, the market-test company named names. Listed as "bad" halls were: Metropol Neue Welt (Berlin), Markhalle (Hamburg), Aschwarzwaldhalle (Karsruhe), Festsaal (Munich), Haemmerlein Halle (Meuenkirchen) and Messehalls (Sindelfingen).

The "best" halls were listed as: Freiheitshalle (Hof), ICC (Hamburg), Philipshalle (Duesseldorf), Olympiahalle (Munich) and Stadthalle (Braunschweig).

Criticisms varied from hall to hall as did the praise. But German concert promoters are already up in arms about the report because, they say, the test organizers compared the wrong halls, so obtaining inaccurate summaries of what is good and what is bad.

There is also a firm dispute about the turnover from pop fans in ticket sales, Mama Concerts in Frankfurt insisting in a tough letter to the test company that the figure is nearer \$30 million.

One of the most repeated criticisms was that the amplification in halls was too loud for comfort. But the promoters vehemently deny this, emphasizing that in contemporary pop/rock it is a "must" to have full volume reproduction.

Big Seller

HAMBURG—Sales of Oliver Onions' "Santa Maria," which has been at No. 1 in the German charts for six consecutive weeks, have topped the 250,000 mark. Disk features Italian brothers Guido and Mauricius de Angelis under the Onions pseudonym.

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SOUTH AFRICA

(Courtesy Springbok Radio)
As of 11/1/80
SINGLES

This Week	Last Week	Title	Artist
1	1	THE WINNER TAKES IT ALL	Abba, EMI
2	2	UPSIDE DOWN	Diana Ross, Motown
3	5	FAME	Irene Cara, RSO
4	4	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
5	3	CAN'T STOP THE MUSIC	Village People, CCP
6	8	MAN ON THE MOON	Ballyhoo, Trutone
7	6	D.I.S.C.O.,	Ottawan, Carrere
8	9	LITTLE JEANIE	Elton John, Rocket
9	7	MAGIC	Olivia Newton-John, Jet
10	10	SAMANTHA	David London, Bullet

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/27/80
SINGLES

This Week	Last Week	Title	Artist
1	2	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
2	4	BABOOSHKA	Kate Bush, EMI
3	1	UPSIDE DOWN	Diana Ross, Motown
4	3	ASHES TO ASHES	David Bowie, RCA
5	5	FAME	Irene Cara, RSO
6	8	DREAMIN'	Cliff Richard, EMI
7	14	WOMAN IN LOVE	Barbra Streisand, CBS
8	6	ECHO BEACH	Martha & Muffins, Dindisc
9	NEW	MASTER BLASTER	Stevie Wonder, Motown
10	7	THE WINNER TAKES IT ALL	Abba, RCA
11	9	YOU SHOOK ME ALL NIGHT LONG	AC/DC, Albert
12	15	HE'S SO SHY	Pointer Sisters, Planet
13	10	GIVE ME THE NIGHT	George Benson, Warner Bros.
14	11	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis, Rialto
15	13	LIFE AT THE OUTPOST	Skatt Bros., Casablanca
16	16	SINGING IN THE '80S	Monitors, Festival
17	12	ALL OUT OF LOVE	Air Supply, Big Time
18	18	IT'S HARD TO BE HUMBLE	Mac David, Casablanca
19	NEW	THE WANDERER	Donna Summer, Geffen
20	NEW	WE CAN GET TOGETHER	Flowers, Regular

ALBUMS

1	1	SCARY MONSTERS	David Bowie, RCA
2	9	GUILTY	Barbra Streisand, CBS
3	3	PARIS	Supertramp, A&M
4	2	BACK IN BLACK	AC/DC, Albert
5	5	EAST	Cold Chisel, WEA
6	4	FAME	Soundtrack, RSO
7	6	GIVE ME THE NIGHT	George Benson, Warner Bros.
8	10	NEVER FOREVER	Kate Bush, EMI
9	7	XANADU	Soundtrack, Jet
10	NEW	ZENYATTA MONDATTA	Police, A&M
11	8	THE BOYS LIGHT UP	Australian Crawl, EMI
12	14	LIVING IN A FANTASY	Leo Sayer, Chrysalis
13	11	STARDUST	Willie Nelson, CBS
14	NEW	THE RIVER	Bruce Springsteen, CBS
15	NEW	ICE HOUSE	Flowers, Regular
16	12	GLASS HOUSES	Billy Joel, CBS
17	15	CAN'T STOP THE MUSIC	Soundtrack, RCA
18	13	WILD PLANET	B-52s, Warner Bros.
19	17	ONE TRICK PONY	Paul Simon, Warner Bros.
20	18	ONE STEP CLOSER	Doobie Bros., Warner Bros.

ITALY

(Courtesy Germano Ruscitto)
As of 10/28/80
SINGLES

This Week	Last Week	Title	Artist
1	1	AMICO	Renato Zero, Zerolandia/RCA
2	2	OLYMPIC GAMES	Miguel Bose, CBS/CGD-MM
3	3	LUNA	Gianni Togni, Paradiso/CGD-MM
4	10	MANY KISSES	Krisma, Polydor/Polygram
5	17	UPSIDE DOWN	Diana Ross, Motown/EMI
6	4	COBRA	Rettore, Ariston/Ricordi
7	6	DOLCE URAGANO	Gianni Bella, CGD-MM
8	8	CANTERO PER TE	I Pooh, CGD-MM
9	13	FIRENZE (CANZONE TRISTE)	Ivan Graziani, Numero Uno/RCA
10	9	TO CHIAMI AFRICA	Enzo Avallone, WEA
11	20	COULD YOU BE LOVED	Bob Marley & Wailers, Island/Ricordi
12	16	BACIAMI	Marcella, CBS/CGD-MM
13	7	NON SO CHE DAREI	Alan Sorrenti, EMI

14	15	IN ALTO MARE	Loredana Berté, CGD-MM
15	5	STELLA STAI	Umberto Tazzi, CGD-MM
16	14	INNAMORATI	Toto Cotugno, Carosello/Ricordi
17	12	BACIAMI	Marcella, CBS/CGD-MM
18	NEW	YOU AND ME	Spargo, Baby/CGD-MM
19	NEW	IL VENTO CALDO DELL'ESTATE	Alice, EMI
20	NEW	I'M ALIVE	Electric Light Orchestra, Jet/CGD-MM

HOLLAND

(Courtesy BUMA/STEMRA)
As of 10/28/80
SINGLES

This Week	Last Week	Title	Artist
1	1	WOMAN IN LOVE	Barbra Streisand, CBS
2	2	MASTER BLASTER	Stevie Wonder, EMI
3	9	MY OLD PIANO	Diana Ross, Motown
4	5	SOME BROKEN HEARTS NEVER MEND	Telly Savalas, Papagayo
5	6	WHAT YOU'RE PROPOSING	Status Quo, Vertigo
6	10	FEELS LIKE I'M IN LOVE	Kelly Marie, Inelco/VIP
7	3	DON'T STAND SO CLOSE TO ME	Police, A&M
8	7	GIVE ME BACK MY LOVE	Maywood, EMI
9	4	ONE DAY I'LL FLY AWAY	Randy Crawford, Warner Bros.
10	NEW	THE KISS	Babe, WEA

ALBUMS

1	1	GUILTY	Barbra Streisand, CBS
2	2	ZENYATTA MONDATTA	Police, A&M
3	3	PARIS	Supertramp, A&M
4	5	GREEN VALLEYS	BZN, Mercury
5	NEW	HOTTER THAN JULY	Stevie Wonder, Motown
6	4	NEVER FOREVER	Kate Bush, EMI
7	NEW	DE VOGELJESWDANS	Electronicas, Telstar
8	6	STORY STERREN GALA	Various, K-tel
9	7	NOW WE MAY BEGIN	Randy Crawford, Warner Bros.
10	NEW	DIANA	Diana Ross, Motown

SWEDEN

(Courtesy GFL)
As of 10/21/80
SINGLES

This Week	Last Week	Title	Artist
1	1	UPSIDE DOWN	Diana Ross, Motown
2	2	ONE MORE REGGAE FOR THE ROAD	Bill Lovelady, Charisma
3	3	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
4	7	SOMMARNATT	Snowstorm, Mariann
5	5	SIX RIBBONS	Jon English, Frituna
6	10	ASA BODEN	Byfanarna, EMI
7	NEW	MASTER BLASTER	Stevie Wonder, Motown
8	4	THE WINNER TAKES IT ALL	Abba, Polar
9	6	ASHES TO ASHES	David Bowie, RCA
10	NEW	KOM OCH VARM DIG	Lasse Lindbom Band, EMI

ALBUMS

1	1	XANADU	Soundtrack, Jet
2	3	LANGRE INAT LANDET	Ulf Lundell, Parlophone
3	2	DIANA	Diana Ross, Motown
4	7	PALSTERNACKA	Dag Vag, Silence
5	4	SCARY MONSTERS	David Bowie, RCA
6	5	UPRISING	Bob Marley & Wailers, Island
7	6	MOT ALLA VINDAR	Jon English, Frituna
8	NEW	ZENYATTA MONDATTA	Police, A&M
9	9	DEN LJUSNANDE FRAMTID	Magnus Uggia, CBS
10	NEW	FAME	Soundtrack, RSO

FRANCE

(Courtesy Videomusic Actualite)
As of 10/25/80
SINGLES

This Week	Last Week	Title	Artist
1	1	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis, Rialto
2	11	UPSIDE DOWN	Diana Ross, Motown
3	4	FOOD FOR THOUGHT	UB40, Graduate
4	NEW	AMOUREUX SOLITAIRE	Lio, Arabella
5	NEW	DON'T STAND SO CLOSE TO ME	Police, A&M
6	3	IL JOUAI DU PIANO DEBUT	France Gall, Atlantic
7	17	GABY OH GABY	Baschung, Philips
8	14	L'ENCRE DE TES YEUX	Francis Cabrel, CBS
9	5	LA GROUPE DU PIANISTE	Michel Berger, Warner Bros.
10	NEW	MASTER BLASTER	Stevie Wonder, Motown
11	7	REVIENS	Herve Villard, Trema
12	12	GIVE ME THE NIGHT	George Benson, Warner Bros.

13	NEW	XANADU	Olivia Newton-John/ Electric Light Orchestra, Jet
14	8	LES JARDINS DU CIEL	Jairo, Garima
15	NEW	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
16	NEW	K7	Michael Sardou, RCA
17	NEW	BAGGY TROUSERS	Madness, Stiff
18	9	CALL ME	Blondie, Chrysalis
19	10	MA KEEN DAWN	Five Letters, Atropa
20	13	ELLE	Didier Barbelivien, Picabou

ALBUMS

1	NEW	ZENYATTA MONDATTA	Police, A&M
2	1	BACK IN BLACK	AC/DC, Atlantic
3	7	FRAGILE	Francis Cabrel, CBS
4	NEW	SCARY MONSTERS	David Bowie, RCA
5	NEW	SIGNING OFF	UB40, Graduate
6	2	PARIS	France Gall, Atlantic
7	10	CRIMES OF PASSION	Pat Benatar, Chrysalis
8	3	BEAUSEJOUR	Michel Berger, Warner Bros.
9	NEW	PARIS	Supertramp, A&M
10	8	REPRESSION	Trust, CBS
11	NEW	SANS ENTRACTE	Julien Clerc, Pathe-Marconi
12	15	DIANA	Diana Ross, Motown
13	6	SENTIMENTAL	Julio Iglesias, CBS
14	NEW	FAME	Soundtrack, RSO
15	9	MOUTH TO MOUTH	Lipps Inc., Casablanca
16	NEW	LIVE	Bernard Lavilliers, Barclay
17	20	VA OU LE VENT TE MENE	Angelo Branduardi, Arabella
18	18	WILD PLANET	B-52s, Warner Bros.
19	11	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
20	4	UPRISING	Bob Marley & Wailers, Island

NORWAY

(Courtesy Verdens Gang)
As of 10/30/80
SINGLES

This Week	Last Week	Title	Artist
1	2	UPSIDE DOWN	Diana Ross, Motown
2	1	HUN ER FROELSKED I LAEREREN	Kids, CBS
3	3	GI MEG FRI IKVELD	Vazelina Bilophoegggers, Philips
4	8	MASTER BLASTER	Stevie Wonder, Motown
5	6	D.I.S.C.O.,	Ottawan, Carrere
6	5	ONE MORE REGGAE FOR THE ROAD	Bill Lovelady, Charisma
7	4	BABOOSHKA	Kate Bush, EMI
8	7	ASHES TO ASHES	David Bowie, RCA
9	10	FUNKYTOWN	Lipps Inc., Casablanca
10	9	LIVET ER FOR KJIPT	Lars, New Voice

ALBUMS

1	1	NORSKE JENTER	Kids, CBS
2	10	24 TIMES SERVICE	Vazelina Bilophoegggers, Philips
3	NEW	MAKIN' MOVIES	Dire Straits, Vertigo
4	9	THE RIVER	Bruce Springsteen, CBS
5	2	NEVER FOREVER	Kate Bush, EMI
6	3	SCARY MONSTERS	David Bowie, RCA
7	6	DIANA	Diana Ross, Motown
8	NEW	GUILTY	Barbra Streisand, CBS
9	8	BORDERLINE	Ry Cooder, Warner Bros.
10	NEW	RAMP	Aage Aleksandersen, Arctic

SPAIN

(Courtesy El Gran Musical)
As of 10/25/80
SINGLES

This Week	Last Week	Title	Artist
1	2	XANADU	Olivia Newton-John/ Electric Light Orchestra, Jet
2	4	CAN'T STOP THE MUSIC	Village People, RCA
3	1	TE AMARE/DON DIABLO	Miguel Bose, CBS
4	3	SUN OF JAMAICA	Goombay Dance Band, CBS
5	6	GOING BACK TO MY ROOTS	Richie Havens, Hispavox
6	5	HEY	Julio Iglesias, CBS
7	NEW	MY TURN TO LOVE YOU	Eddy Grant, Ice
8	7	SANTA LUCIA	Miguel Rios, Polydor
9	NEW	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
10	8	COULD YOU BE LOVED	Bob Marley & Wailers, Island

ALBUMS

1	1	HEY	Julio Iglesias, CBS
2	5	GIGANTISIMO	Various, Ariola
3	3	UPRISING	Bob Marley & Wailers, Island
4	2	CAN'T STOP THE MUSIC	Soundtrack, RCA
5	4	MIGUEL	Miguel Bose, CBS
6	7	ROCANROL BUMERANG	Miguel Rios, Polydor
7	6	GRACIAS POR LA MUSICA	Abba, Columbia
8	8	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
9	NEW	EL DISCO RE ORO DE EPIC VOL. III	Various, Epic
10	9	UN ENCUESTRO	Triana, Movieplay

Canada

Dispute Keeps Acts From Montreal Clubs

By DAVID FARRELL

MONTREAL—Members of the British Musicians Union touring in name bands such as the English Beat and Fingerprintz are finding it next to impossible to play Montreal rock clubs, because the American Federation of Musicians local is in an apparent dispute with a promoter here.

Many think the local, in fact, is attempting to block non-AFM bands from playing clubs, period. They fear it could be a part of the province's growing introspection and chauvinism towards the rest of the world.

So far, promoter Ruben Fogel has been thwarted in his attempt to bring in the English Beat. Split Enz, Fingerprintz and Gong to Le Club Montreal, one of this city's few live entertainment rock clubs and certainly one of the better-known and frequented rock haunts.

Club owner Jean Daoust hasn't encountered any problems when booking AFM acts such as American Pat Benatar or Canadian bands Goddo and Downchild Blues Band. According to Claude Landry from local 406, the AFM hasn't honored Fogel's contracts because he hasn't followed standard procedure, and has attempted to use a U.S. agency that isn't recognized by the union.

Fogel charges the local with pettiness and says the agency to which it refers is Frontier Booking International (FBI) in New York, which is recognized but has yet to be issued an authorization number.

Frontier's Pam Burton claims having several discussions with a woman at the AFM local here, but says they have bogged down in ill feeling and senseless argument. She

says their contact at the local has been "offensive, rude and arbitrary."

Topping this, Burton claims the AFM spokesperson more or less told the agency, "If we knew who your bands were, okay. If we had heard of them, we'd want them."

The implication here, Burton notes, is that the union is saying "we haven't heard of your bands, so we are not letting them play in the clubs."

She asks rhetorically, "Has your mother heard of Martha and the Muffins, or the English Beat?"

Frontier is now thinking of bypassing Quebec when touring its numerous new wave bands in North America, which include acts like the Police and Joe Jackson.

To add a twist to the saga brewing here, promoter Donald Tarlton of Donald K. Donald was successful in booking British act Steve Hackett into Le Club Montreal several weeks ago, without any problem.

When Tarlton was asked how he managed to do it when Fogel couldn't, Tarlton responded by stating that perhaps he had filed the contract before the local took up its new position.

The AFM here says it has no new position, however, and that Hackett's appearance was okay because "perhaps he had a contract." Landry at 406 wouldn't elaborate on this point.

The problem is far from resolved, but the damage may already be done if Frontier does, in fact, decide to route its bands around Quebec's border and if other agencies follow suit.

Teddy Boys Collect Disk Deal With WEA; LP Due

TORONTO—Winnipeg band the Teddy Boys think they have a blueprint for success and, so far, it seems to work.

Moving to Toronto several years back "because nothing was happening there and the media and record companies are all in this city," the quintet channeled all of its excess money into demo tape productions," says guitarist Paul Asgeirson.

According to him and keyboardist George Marian, the emphasis needed to attract record company attention had to be in a strong stage performance and some commercial tunes on tape.

Interpreter:
Richard CLAYDERMAN

delphine
PUBLISHING

BALLADE POUR ADELINÉ

Musique: Paul de Senneville

Slow

The image shows a page of musical notation for the piece 'Ballade pour Adeline'. The score is written in treble and bass clefs with various chords and notes. A circular portrait of Richard Clayderman is overlaid on the center of the page. The tempo is marked 'Slow'. The score includes several measures with chords like C, G7, F, G, C, Am, Em, F, and G7.

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delphine
PUBLISHING

Composer:
Paul de SENNEVILLE

Création Danièle Pinot - ADOLARC

Billboard's Top Album Picks

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Survey For Week Ending 11/8/80

Number of LPs reviewed this week **40** Last week **55**

Spotlight



DIRE STRAITS—Making Movies, Warner Bros. BSK3480. Produced by Jimmy Iovine, Mark Knopfler. The title of this long-awaited album is concisely apt as each of the seven compositions here is akin to a mini-film. Mark Knopfler's intensely personal lyrics, full of urban watercolors, and his identifiably crisp guitar playing tell stories of stranded love and humorous situations. The band (pared to a trio with Bruce Springsteen's keyboards player Roy Bittan sitting in) and Iovine have responded to criticism that the Dire Straits sound was becoming too predictable by upping the rock quotient significantly. Pick Withers' punchy drumming kicks the songs into high gear without masking the fragile edges and lyrical subtleties. "Expresso Love" and "Solid Rock" are deft rockers but it is the building "Tunnel Of Love" which should earn the band a place in rock lore. Band is on tour and has a loyal following so they know this LP is out.

Best cuts: Those mentioned plus "Romeo And Juliet."

THE ALAN PARSONS PROJECT—The Turn Of A Friendly Card, Arista AL9518. Produced by Alan Parsons. Yet another concept album from Parsons who in the past has told us about robots and Adam & Eve. This one deals with a card game that is a metaphor for the gamble of life itself. The center piece is the 16-minute, four-part "The Turn Of A Friendly Card" with its alternating rock and classical influences. Parsons stays in the background as the vocals are capably handled by Parsons' veterans Eric Woolfson, Lenny Zakatek, Chris Rainbow and Elmer Rainbow. Though Parsons never tours here, his albums always do well.

Best cuts: "Games People Play," "May Be A Price To Pay," "The Turn Of A Friendly Card."

PRINCE—Dirty Mind, Warner Bros. BSK3478. Produced by Prince. From the album cover and graphics, it is obvious Prince has only one thing on his mind. This leads to some tracks ("Head," "Sister" and "When You Were Mine") being totally unplayable on radio despite their appealingly funky dance rhythms. The best of the set deals basically with partying and having a good time though some may object to the general tone of the LP. Musically, this set is more rock oriented than "Sister," "When You Were Mine" and "Gotta Broken Heart Again" having overt rock influences. Again, this set features Prince on all instruments and the sound is good. The only questionable aspects is his narrow-mindedness concerning one topic and his choice of album art.

Best cuts: "Uptown," "Gotta Broken Heart Again," "Partyup."



STRAUSS: ALSO SPRACH ZARATHUSTRA—Philadelphia Orchestra, Ormandy, Angel DS37744. Forget food and drink and life's other physical pleasures—happiness demands only to be able to hear the Philadelphia Orchestra in a recording such as this. This great ensemble has never sounded fresher, more luxuriant in tone, or more exultant in its prowess than in this superb digital recording. This seems to be a minimally edited performance, and that adds a lot to the excitement and spontaneity. Of course, collectors have been waiting for a digital "Zarathustra" since their awareness of the new technology first dawned.

VERDI: REQUIEM—Ricciarelli, Verrett, Domingo, Ghiaurov, La Scala Chorus & Orchestra, Abbado DG 2707120. Abbado's vocal quartet is outstanding, and the La Scala forces contribute a performance that is unmatched in its highlighting of the score's inner beauties. These features alone would make it a great "Requiem," but DG's production is another reason for acclaim. For deep emotional sincerity and vocal writing as beautiful as any in opera this work is an enduring source of the highest pleasure in art.



GROVER WASHINGTON JR.—Winelight, Elektra/Asylum 6E305. Produced by Gover Washington Jr., Ralph MacDonald. Things are grooving smoothly here because Washington plays beautiful, pristine tones on his saxes and Bill Eaton has a superb ear for arranging music to blend jazz for a broad based jazz/pop audience. The beat is subtly infectious because ace studio percussionist MacDonald is working alongside ace drummer Steve Gadd and Eric Gale, Richard Tee and Marcus Miller are among the technicians making this LP work. Bill Withers adds his voice to one cut, "Just The Two Of Us." This is hip swaying music; the six tunes are a journey into gossamer entanglements.

Best cuts: "Winelight," "In The Name Of Love," "Just The Two Of Us."

STANLEY TURRENTINE—Use The Stairs, Fantasy F9604. Produced by Stanley Turrentine. Tenorman Turrentine has found the right formula for developing crossover music and this LP maintains that formidable task. The basis sextet is augmented by reeds and brass for a rich background sound. The eight cuts are an amalgam of Tin Pan Alley and jazz cuts, all done with extreme verve and enthusiasm. Supporting players include Cedar Walton, Ron Carter, Grady Tate, Gene



EARTH, WIND & FIRE—Faces, Arc/Columbia KC236795. Produced by Maurice White. The veteran pop/soul group turns in one of its most impressive outings yet with this tasty double-album of unobtrusive pop/funk. The theme of the album is the optimistic union of all people, gracefully stated in the uplifting arrangements, the penetrating lyrical message and the joyous sound of the music. White's production, as usual, is meticulous and crisp. The group is ambitiously supported by a huge orchestra consisting of violins, horns, strings, cellos, tuba and harp, all of which gives the material a full-bodied rich flavor and White and Phillip Bailey's vocals are rendered sincerely.

Best cuts: "Let Me Talk," "Turn It Into Something Good," "Sparkle," "You Went Away," "Faces," "And Love Goes On."

CHEAP TRICK—All Shook Up, Produced by George Martin. Epic FE36498. The pairing of Cheap Trick with producer Martin is a natural with Martin being the ex-Beatles producer and Cheap Trick being a utilizer of the Beatles' hard rock but harmonic style. Side one is a mixture of styles which shows that the quartet is willing to experiment. "Just Got Back" has an almost African rhythm track, "Stop This Game" and "Can't Stop But I'm Gonna Try" are epic, midtempo rockers and "World's Greatest Lover," is a ballad. Only "Baby Loves To Rock" falls into the category which is fun-filled hard rock. Side two, with the exception of the humorous "Who D'King," are all uptempo rockers which should please the group's many fans.

Best cuts: "High Priest Of Rhythmic Noise," "Stop This Game," "World's Greatest Lover," "Just Got Back."



Bertoncini and Reubens Bassini. There is a light feeling to the tunes, a free spirit under control as one the swinging big band flavor to "The Lamp Is Low."

Best cuts: "Tomorrow," "The Lamp Is Low," "Till The Very End," "Pay The Price."

SONNY ROLLINS—Love At First Sight, Milestone M9098. Produced by Orrin Keepnews. Rollins' warm tenor has a romantic, laidback feeling to it on much of the six cuts. Rollins has penned half the tunes, relying on Ray Noble ("The Very Thought Of You"), Stanley Clarke and George Duke for the other inspirations. The sextet sessions are first-rate jazz, crisp and clean in their tonation, with Duke on electric and acoustic piano; Clarke playing electric bass, Al Foster handling the drums and Bill Summers the percussion. Other than one Latin tempo, the emphasis is on mainstream moods and orthodox times. Delicacy and intensity go hand-in-hand on this package.

Best cuts: "Little Lu," "The Very Thought Of You," "Cares."



First Time Around

JOHN FARRAR—Columbia JC36475. Produced by John Farrar. Olivia Newton-John's longtime producer and writer has a way with words and melodies that fall within the adult contemporary vein. The songs are pop tunes that rock and the production is catchy. Farrar comes along at a time when his moderately paced ballads are in vogue on a variety of formats, from A/C to pop country, so he should find an audience.

Best cuts: "Tell Someone Who Cares," "Recovery," "Can't Hold Back," "It'll Be Me Babe."

MICHAEL WYCOFF—Come To My World, RCA AFL13823. Produced by Steve Tyrell. Former sideman for D.J. Rogers and Natalie Cole, among others, Wycoff boasts a telling tenor that's reminiscent of the styles of Stevie Wonder and Donny Hathaway. He's also a talented songwriter, evidenced by the seven thoughtful songs on this album. Highspots include two sensuous duets with Merry Clayton, "Just As Long" and "One Alone," plus the jazz-tinged "Love Makes Me Sing" and the perky title track. Package is topped off by some fine, fulsome orchestrations.

Best cuts: Those cited.

Billboard's Recommended LPs

pop

XTC—Black Sea, Virgin VA13147 (RSO). Produced by Steve Lillywhite. Last year, this British quintet enjoyed some mod-

est success with its effervescent brand of pop-rock. This should build its cult following as the songs here are consistently appealing and more accessible than last year's collection. The vocals of Andy Partridge and Colin Moulding have an attractive breeziness and the instrumentation is tight. **Best cuts:** "Generals And Majors," "Respectable Street," "Towers Of London," "Living Through Another Cuba."

HEAD EAST—U.S. 1, A&M SP4826. Produced by Roger E. Boyd. This is Head East's seventh album for A&M, with only songwriter/keyboard player Roger Boyd and songwriter/drummer Steve Huston remaining from earlier days. Some stellar musicians, such as violinist David Darling, guest on the LP, but even their efforts can't elevate the hard-driving boogie material from the mediocre to the sublime. "Susan" is the best cut, moved along by Mark Boatman's infectious basswork. **Best cuts:** "Susan," "Love Me Now."

MUSIC FROM THE MOTION PICTURE SOUNDTRACK—It's My Turn, Motown M8947M1. Various producers. With the exception of Diana Ross' marvelous vocal on the title track, the remainder is mostly instrumental filler with no less than six versions of "It's My Turn." The other vocal performances are by Ozone on "Walk On" and Tony Travilini on "This Is My Love." **Best cuts:** Diana Ross' "It's My Turn."

HUDSON—Damn Those Kids, Elektra 6E299. Produced by Michael Lloyd. Hudson, formerly the Hudson Brothers, plays music that in 1975 would have been considered new and progressive. As it is, it is still pretty. The five man band's strongest suit is the singing ability of its principals. The vocal harmonies combined with clear ringing guitars make for an overall pleasant LP. With better than average songwriting, here is a case where a skill and execution triumph over lack of originality. **Best cuts:** "Low Rider," "Anytime At All," "Afraid To Love," "Lonely."

BREATHLESS—Nobody Leaves This Song Alive, EMI America SW17041. Produced by Michael Verdick. Backed by a slick production, power riffs, and catchy choruses, this sextet explores the back alleys of the teenage mind. The music is formulaic but well-executed and should fare well in the FM hard rock derby. Mark Avsec's keyboards add some interesting undertones and colorations. **Best cuts:** "Hearts In Hiding," "Hardest Part," "Can Yo Feel It."

BILL WITHERS—The Best Of, Columbia JC36877. Various producers. Withers' comfortably gruff vocals have been on the scene since 1972 telling stories of love relationships and black life. His best moments are preserved here in all their spare style and soulful reserve. Obvious highlights are, of course, such tracks as "Ain't No Sunshine" and "Use Me," though non-chart hits like "Harlem" and "Grandma's Hands" pack as great a punch. Though he hasn't had a large pop hit in a while, many of the 10 songs here attracted a good amount of pop airplay. **Best cuts:** "Grandma's Hands," "Ain't No Sunshine," "Use Me," "Lean On Me," "Harlem."

DONNIE IRIS—Back On The Streets, MCA MCA3272. Produced by Mark Avsec. Iris is perhaps best known as the writer and lead vocalist on the Jagger's "The Rapper." Here Iris showcases his textured vocal within a diverse collection of hot rock tunes. Iris handles all vocals and harmonies with ease and his lyrics and conceived with a polished touch of irony and sarcasm, all encased by the intense rock rhythms of his band. **Best cuts:** "Ah Leah," "Joking," "Back On The Streets," "Agnes."

ATHLETICO SPIZZ '80—Do A Runner, A&M SP4838. Produced by Dave Woods, Athletico Spizz '80. Like fellow Englishmen Gang Of Four and early Clash, this quintet mixes angry leftist lyrics with sonic dissonance. The sound is often haunting or just aggravating. There is nothing commercial here but there is an audience for this kind of musical anarchy. Pitch to fans of Gang Of Four, Sex Pistols, Buzzcocks or the Clash. **Best cuts:** "Red And Black," "Effortless," "Energy Crisis," "The Rhythm Inside."

TAXXI—Day For Night, Fantasy F9603. Produced by Phil Kaf-fel, Taxxi. This trio comes on like a latter day Free though the emphasis here is more on electronics. Still, David Cummings' vocals have that raspy edge which Paul Rodgers had in Free. The music is basic, taut hard rock while Colin Payne's keyboard work saves this set from being just another battle of the fastest or loudest guitar. Mainstream rock is not Fantasy's mainstay but this might show some action for the label. **Best cuts:** "Stranger," "Cold Night," "Walking Wounded," "Sax And Suburban Suicide."

THE SIR DOUGLAS QUINTET—Best Of, Takoma TAK7086 (Chrysalis). No producers listed. Doug Sahn is best known for his "Mendocino" and "She's About A Mover" hits from the '60s, but as this album shows there is a lot more to Sahn's music. It is a truly original sound, combining Tex Mex, country, swing, blues and rock'n'roll. On the various cuts here Sahn has four to seven musicians behind him, yet the sound is always his, thanks in large part to that Farfisa organ behind him. **Best cuts:** Those mentioned above and "Texas Me," "Wasted Days And Wasted Nights," "Down."

KEVIN MOORE—Rainmaker, Chocolate City CCLP2015. Produced by Holden Alan Raphael. Singer-songwriter Moore comes across rather like a male Joan Armatrading, displaying the same sort of sensitivity with a lyric and the same thoughtful repertoire. There's variety on show here, too, instanced by the mellow title track, the reggae-tinged "Rainy Day People" and the brassy "I Intend To Love You." Instrumentation is economic, with the emphasis on guitar, piano and strings. **Best cuts:** Those mentioned.

DAVID POMERANZ—The Truth Of Us, Pacific PC4302 (Atlantic). Produced by David Pomeranz, Roy Halee. Pomeranz has been around the business as a songwriter for many years, and his songs have been recorded by Barry Manilow and Bette Midler, among others. He's indeed talented as a composer and lyricist, but his songs cry out for more convincing vocal treatment. His own high-pitched plaintive style is too soulless and precious. This is an album his most devoted fans will love, distinguished by some excellent material. **Best cuts:** "The Old Songs," "The Truth Of Us."

DAVE VAN RONK—Somebody Else, Not Me, Philo PH1065. Produced by Mitch Greenhill. Van Ronk's music isn't like mom's apple pie, it's more like grandpa's corn liquor. It's all-natural but fights back. He's not the greatest singer and he's not the greatest guitar player, but he knows what music is all about. The album features songs by Bert Williams, Scott Joplin, Tom Paxton, Woody Guthrie and Bob Dylan. It's pure and simple, just Van Ronk and his guitar, and it's a gem. **Best cuts:** "Somebody Else, Not Me," "Old Hannah," "The Entertainer."

URANIUM SAVAGES—Trust Us, Roy ED9963. Produced by Bill Blachly. Austin is the new center of creativity for an entire trainload of new Southern bands. One of them is the Uranium Savages who combine a Frank Zappa/1960's penchant for weirdness and obscenity with a new wave penchant for abrasion. The humor here is of the college variety and may be questionable to some. **Best cuts:** "Surfer Girl," "Dance With Me," "China Rocks."

TOM PAXTON—The Paxton Report, Mountain Railroad MR52796. Produced by Bob Gibson. The coming elections, Afghanistan, Chrysler Corp., Three Mile Island, woman's lib, the Arabs, and the energy shortage are all topics for songs in this collection by Tom Paxton. The melodies and arrangements are contemporary folk. The songs are good humored, and you can sing along if you want to. **Best cuts:** "We All Sound The Same," "All Clear In Harrisburg," "Be A Sport, Afghanistan," "Mary Got A New Job."

ERIC VON SCHMIDT—And The Cruel Family, Philo PH1052. Produced by Eric Von Schmidt. Von Schmidt was an entertaining contemporary of Bob Dylan's who was often more spoof than seriousness. He continues in that vein, with a very good update rock'n'roll backing that should be heard. He's wierder than ever, too. The backup band is excellent. **Best cuts:** "Champagne Don't Hurt Me Baybe," "Debt I Owe," "Sweet Margarita."

ROGER WHITTAKER, With Love, RCA AFL13778. Produced by Eric Robertson, John Mackswith. Release of this album apparently waited until a winning song was named in a UNESCO songwriting contest for youngsters, with Whittaker making the final choice of a lyric to set to music. The song, "I Am But A Small Voice" by a girl from the Philippines is performed by Whittaker with assistance from a children's chorus. It appears on a side with other peace-and-harmony songs by Whittaker, while Side 2 gets down to "adult" folkish love themes. **Best cuts:** The UNESCO winner and "I Would If I Could."

(Continued on page 62)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Dave Dexter Jr., Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Interpreter:
Jean Claude BORELLY

delphine
PUBLISHING

DOLANNES MELODIE

Musique de Paul de SENNEVILLE

The image shows a sheet of musical notation for the song "Dolannes Melodie". The score is written in treble and bass clefs with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It includes two main sections, A and B, marked with letters in boxes. A circular inset photograph shows the performer, Jean-Claude Borelly, smiling and playing a trumpet. The score includes various musical notations such as notes, rests, and dynamic markings like "Eb7M".

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PUBLISHING

Composer:
Paul de SENNEVILLE

Création Danièle Pinot - ADOLARC

Billboard's
Survey For Week Ending 11/8/80

Number of singles reviewed
this week **90** Last week **112**

Top Single Picks

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CHEAP TRICK—Stop This Game (3:50); producer George Martin; writers: R. Zander, R. Nielsen; publishers: Adult/Screen Gems-EMI. BMI. Epic 1950942 First single from Cheap Trick's new "All Night Long" LP starts off on a mellow note before some thunderous guitar licks take charge and the tune becomes a forceful rocker. Lead vocals are full of gut level intensity.

BOB SEGER—The Horizontal Bop (3:20); producers: Bob Seger Punch; writer Bob Seger; publisher Gear, ASCAP Capitol P4951. Fourth single from Seger's "Against The Wind" LP is a change of pace rocker from the three preceding ballads. The track is graced by sterling guitar work, a hot sax solo and Seger's gruff rock vocal.

STEPHEN BISHOP—Send A Little Love My Way (Like Always) (3:44); producers Mike Mainieri, Tommy Lipuma; writer Stephen Bishop; publisher: Stephen Bishop, BMI. Warner Bros. WBS49595 Bishop offers a classy pop ballad that has pop and adult contemporary possibilities. The creamy production gives the disk the soft aural touch of velvet.

recommended

PETE TOWNSHEND—Rough Boys (4:00); producer Chris Thomas; writer: Pete Townshend; publisher: Eel Pie Pub. Ltd., BMI Atco 7318

ROBBIE DUPREE—Nobody Else (3:38); producers: Rick Chudacoff, Peter Bunetta; writer: R. Dupuis; publisher: Camex, BMI. Elektra E47065.

HERB ALPERT—The Continental (3:58); producers: Herb Alpert, Randy Badazz, Andy Armer; writers: Andy Armer, Randy Badazz; publisher: Badazz, ASCAP. A&M 2289.

YELLOW MAGIC ORCHESTRA—Tighten Up (3:06); producer: Haruomi Hosono; writers: Billy Butcher, Archie Bell; publisher: Cotillion, BMI. A&M 2286S.

PEACHES & HERB—One Child Of Love (3:53); producers: Freddie Perren; writers: Dino Fekaris, Freddie Perren; publisher: Perren-Vibes, ASCAP. Polydor 2140.

FRED KNOBLOCK & SUSAN ANTON—Killin' Time (3:34); producer: James Stroud; writers: Jeff Harrington, Jeff Pennig; publisher: Flowering Stone, ASCAP. Scotti. Brothers SB 609.

FRANNE GOLDE—The Natives Are Restless (3:12); producer: Peter McIan; writer: P. McIan; publishers: Mac's Million/Modern American, ASCAP. Portrait 1270043. (Epic).

ERIC CARMEN—Foolin' Myself (3:24); producer: Harry Maslin; writer: Eric Carmen; publisher: Camex, BMI. Arista AS0567.

TEMPTATIONS—Take Me Away (3:57); producer: Teddy Randazzo; writers: Fred Karlin, Dean Pitchford; publishers: Adamsongs, ASCAP/L.T.-Pzazz, BMI. Motown M1501F.

AMERICA—Hangover (3:40); producers: Matthew McCauley, Fred Mollin; writer: Dewey Bunnell; publisher: Poison Oak, ASCAP. Capitol P4950.

McGUINN/HILLMAN—Turn Your Radio On (3:04); producers:

Jerry Wexler, Barry Beckett; writers: R. McGuinn, C. Hillman; publisher: McGuinn/Bar None, BMI. Capitol P4952

KINKS—You Really Got Me (3:07); producer: Ray Davies; writer: Ray Davies; publisher: Edward Kassner (P.R.S.), Arista AS0577

CODE BLUE—Face To Face (3:01); producers: Code Blue, Nigel Gray; writer: Dean Chamberlain; publisher: Hybridesign, ASCAP. Warner Bros. WBS49614

DONNIE IRIS—Ah! Leah! (3:41); producer: Mark Avsec; writer: M. Avsec; D. Ierace; publisher: BEMA, ASCAP MCA 51025

PASSION—I Need The Music (5:10); producers: James Pike, Ed Cobb; writers: E. Cobb, B. Andersen, M. Fleetwood; publisher: Equinox/Whole Wheat, BMI. AVI 320.

PETER GABRIEL—I Don't Remember (3:23); producer: Steve Lillywhite; writer: Peter Gabriel; publisher: Clotfene/Hidden, BMI. Mercury 76086

LORY BIANCO—Teenager In Love (2:55); producer: Bullets; writers: Doc Pomus, Mort Shuman; publisher: Rightsong, BMI. RCA JH12125.



JERMAINE JACKSON—Little Girl Don't Worry (3:54); producers: Berry Gordy, Hazel G. Jackson; writers: J. Jackson, P.M. Jackson, Jr.; publishers: Jobete, ASCAP/Boots Bay, BMI. Motown M1499F. Like "Let's Get Serious" this is a highly charged uptempo number. Horns and synthesizer are effectively utilized to make this a memorable track.

recommended

RAY PARKER JR. & RAYDIO—It's Time To Party Now (3:37); producer: Ray Parker Jr.; writer: Ray Parker Jr.; publisher: Raydiola, ASCAP. Arista AS0575.

ROCKIE ROBBINS—After Loving You (4:08); producer: Bobby Martin; writer: Sam Dees; publisher: Irving/Medad, BMI. A&M 2287S.

LOLETTA HOLLOWAY—I've Been Loving You Too Long (3:41); producer: Floyd Smith; writers: Otis Redding, Jerry Butler; publishers: East Time/Curom, BMI. Gold Mind G74025. (Salsoul).

ONE WAY—You're The One (3:16); producers: Kevin McCord, Dave Roberson, Al Hudson, Richard Becker; writers: Kevin McCord; publisher: Perk's/Duchess, BMI. MCA 51021.

BRASS CONSTRUCTION—How Do You Do (4:00); producer: Jeff Lane; writers: M. Grudge, J. Wong; publishers: Big Boro/Desert Rain, ASCAP. Liberty 1387.

Z.Z. HILL—Please Don't Make Me (Do Something Bad To You) (3:46); producers: Tommy Couch, Wolf Stephenson; writer: B. Lexing; publisher: Malace, BMI. Malaco 2069.

DEE EDWARDS—Put Your Love On The Line (3:00); producer: Michael Zager; writers: Frank Fuchs, Adam Ippolito; publisher: Sumac, BMI. Cotillion 46005.

WILTON FELDER—Inherit The Wind (3:52); producers: Wilton

Felder "Stix" Hooper; Joe Sample; writers: W. Felder, W. Felder Jr., D. Ray Nix; publisher: Four Knights, BMI. MCA 51024

LOCKSMITH—Far Beyond (3:30); producer: Harvey Mason; writer: Locksmith; Harvey Mason; publishers: Locksmith, ASCAP/Nirvana, BMI. Masongs, ASCAP. Arista AS0571.

KENNY DOSS—We'll Be Together (3:59); producer: Willie Mitchell; writers: James Fuller, Willie Mitchell, Michael Toles; publishers: Poppa Willie/Fiction, BMI. Bearsville BSS49586

SHO NUFF—It's Alright (3:43); producers: J. Veal, P. Callo; way: J. Shamwell; writers: L. Chamber, L. Lewis; publisher: Malace, BMI/Sho Nuff, BMI. Malaco 2066

DAVIS IMPORT—You're The One (4:10); producers: Davis Import Tom Tom "84"; writers: Glen Bruce, Cameron Doug Davis; publisher: Kiman, ASCAP. AVI PRO318S

FREDDIE GORMAN—Love Has Seen Us Through (3:49); producer: Freddie Gorman; writers: L. Harrington, P. Harrington, F. Gorman; writer: Edotha, ASCAP. Rene RR901



RAZZY BAILEY—I Keep Coming Back (3:30); producer: Bob Montgomery; writers: Johnny Slate/Jim Hurt; publisher: House of Gold, BMI. RCA JB 12120. A beautiful ballad which has the potential of taking this artist straight across the pop borders at the radio level. It's backed with "True Life Country Music," an appealing country tune which finds Bailey showing his fine vocal strengths against strong production.

JOHNNY CASH—The Last Time (3:12); producer: Earl Poole Ball; writer: K. Kristofferson; publisher: Resaca, BMI. Columbia 1111399. This Kristofferson tune evolving around the severing of a love affair is given powerful treatment by the low-pitched Cash. Rhythmic production, spiced by accordion licks, builds to a dramatic, abrupt ending.

JOHN ANDERSON—1959 (2:55); producer: Norro Wilson; writer: Gary Gentry; publisher: Taylor and Watts, BMI. Warner Bros. WBS49582. Anderson's vocals are edged with poignancy on this nostalgic ballad of first love. Instrumentation is led by gentle guitar chords which blossom into full orchestration.

DON GIBSON—Love Fires (2:56); producer: Ronnie Gant; writer: Kenny Walker; publisher: Acuff-Rose, BMI. Warner-Curb WBS49602. An ecstatic undercurrent flows through this uptempo selection. Gibson's baritone lends itself well to a fresh, innovative production, featuring rippling guitars and driving percussion.

recommended

GLEN CAMPBELL—Any Which Way You Can (3:13); producer: Snuff Garrett; writers: M. Brown/S. Dorff/S. Garrett; publishers: Peso/Warner-Tamerlane/Wallet, BMI. Warner Bros. WBS49609.

SHEILA ANDREWS—Where Could You Take Me (2:47); producer: Brien Fisher; writers: Skippy Barrett/Gene Dobbins; publishers: Intersong/Chappell, ASCAP. Ovation OV1160.

DAVID ALLAN COE—If You'll Hold The Ladder (I'll Climb To

The Top) (2:38); producer: Billy Sherrill; writers: R. Rabin/Sara B. publishers: Screen Gems-EMI. BMI. Columbia 1111397

JIM REEVES—There's Always Me (2:21); producer: Chet Atkins; writer: Don Roberson; publisher: Gladys, ASCAP. RCA PB12118

SLIM WHITMAN—That Silver-Haired Daddy Of Mine (3:08); producer: Pete Drake; writers: G. Aury/J. Long; publisher: Duchess, BMI. Epic (Cleveland International) ZSS167084

LINDA NAIL—Nobody's Fool (3:21); producer: Herb O'Mell; writers: Dan Penn/Bobby Emmons; publisher: Press, BMI. Churchill Records Ltd. CR7763

BOBBY HOOD—Pick Up The Pieces Joanne (2:31); producer: Gary Lamb; writers: J. Macrae/B. Morrison; publisher: Southern Nights, ASCAP. Chute CR016

JIM OWEN—Ten Anniversary Presents (3:12); producer: Shelby Singleton; writer: Jim Owen; publishers: House Of Love/Shelby Singleton, BMI. Sun SUN1157

DAVE KIRBY—The Great All American Good Timin' Honky Tonk Man (2:46); producer: Ray Pennington; writers: Dave Kirby/Warren Robb; publishers: Baray, BMI/Cross Keys, ASCAP. Dimension DS1013

BUCK BOARD—Beulah And The Bull (3:44); producer: Tex Nobody; writers: B.J. Wright/Ronnie McDowell; publishers: Hitkit/Strawberry Lane, BMI. Crummy PU1



recommended

CHARLES FOX—Seasons (3:00); producers: Ed Newmark, Charles Fox; writers: C. Fox, E. Newmark; publishers: Live Music Pub./Charles Fox Prod., BMI. Handshake WS85307.

ELOISE LAWS—Strength Of A Woman (3:38); producer: Linda Creed; writers: P. Brown, J. Curiel; publisher: EMI, ASCAP. Liberty 1388.



TIERRA—Together (4:24); producer: Rudy Salas; writers: Gamble & Huff; publisher: Mighty Three, BMI. Boardwalk 5702. Already a major hit in Los Angeles since its release on a local label, this is a graceful pop/r&b ballad enhanced by a lush arrangement and orchestration. Lead vocal and harmonies are sincerely rendered. This has across-the-board potential.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 60

soul

ROY AYERS—Love Fantasy, Polydor PD16301. Produced by Roy Ayers. Ayers is celebrating 10 years with Polydor, and this six-tune album shows how the ace drummer/percussionist has refined his brand of funk-jazz into a snappy, sophisticated package. He shares vocal chores with Dyan Venter and Sylvia Striplin to good effect on the upbeat "Funk And Roll" and the mellow title track. Other highspots include the atmospheric "Sigh," distinguished by some multi-textured keyboard work. **Best cuts:** Those listed.

PEOPLE'S CHOICE—Casablanca NBLP7246. Produced by Tom Moulton. A very classy album with a solid disco beat on most of the cuts. People's Choice, however, ascribes to higher musical values than most mainstream disco records produced today. The lyrics are sexy without being raunchy, as in "Special Things For You" and the magnificent slow finale, "Warm Nights, Soft Lights," beautifully sung by Frank Brunson. **Best cuts:** Those mentioned.

KING ERISON, Erisong EFF879A&B. Produced by Keg Johnson, Errison. Drummer/percussionist Errison has a svelte vocal which he puts to good use on this collection of calypso/reggae material. Accompanying bass, guitar, keyboards, horns and backing vocalists support Errison's vocal. **Best cuts:** "Don't Make Me Wait Too Long," "Baby Come Back," "Ain't No Mountain."

PHILLY CREAM—No Time Like Now, WMOT JW36840. Produced by Butch Ingram, Larry James. The Philadelphia sound, with its lush arrangements and melodic grace, is exemplified here. Most of the cuts here are uptempo dance numbers with the fingersnapping "Cowboys To Girls" being the standout. The two ballads, "Slow Down" and "Devil,"

though are quite good and provide a nice change of pace. **Best cuts:** "Cowboys To Girls," "Slow Down," "No Time Like Now," "Devil."

jazz

AHMAD JAMAL—Night Song, Motown M7945R1. Produced by Lee Young Sr. This is the second Jamal LP to be issued within a two-week span. Jamal is an entertaining, skillful pianist regardless of his label affiliation. Here he offers eight tunes, backed effectively by a large band with strings. A lot of younger keyboardists could learn by studying this man's technique. **Best cuts:** "Touch Me In The Morning," "When You Wish Upon A Star."

ARNETT COBB—Is Back, Progressive 7037. Produced by Gus P. Stataras. Cobb's old-timey Texas tenor can still purvey moving, emotional patterns, even though his backup is limited to a mere trio. Cobb sets aside his crutches to blow beautifully on seven tracks, all good standards. It's all simple, straight ahead music, accomplished without AC/DC current. **Best cuts:** "Cherry," "Ghost Of A Chance."

ALL STAR TENOR SAX SPECTACULAR—Progressive 7019. Produced by Gus P. Stataras. A capable rhythm section backs six tenor saxists in this unusual romp through seven ASCAP evergreens. Soloists are Scott Hamilton, Peter Loeb, Bennie Wallace, Flip Phillips, Frank Sokolow and Ray Turner. And that's only the A side. Reverse is an original, "Gus's Flower" which runs almost 17 minutes and shows off all six tenor men, ending in a wild final chorus with everyone blowing together. It's a bit mad, and a bit delightful. **Best cuts:** "Time After Time," "Talk Of The Town," "Gus's Flower."

JACK DEJOHNETTE—New Directions In Europe, ECM1157. Produced by Manfred Eicher. The leader's four tracks all run

much too long, the shortest going 9:33 minutes. Nor are the tunes particularly intriguing. But DeJohnette ranks today as one of the world's premier drummers commanding a substantial following. **Best cuts:** "Where Or Wayne."

IRA SULLIVAN—The Incredible, Stash ST208. Produced by Bernard Brightman. Seven cuts display Sullivan's virtuosity on several instruments, including overdubs. Backup by Hank Jones, Eddie Gomez and Duffy Jackson is first rate all the way. The leader, no youngster, may finally be getting long deserved recognition with his Stash output. **Best cuts:** "Satin Doll," "Kim's Lament," "Lonely Moments."

BRUCE CAMERON ENSEMBLE—Jetaway, Jazzworks JW9801. Produced by Carroll Coates. Cameron, a local name who plays a clean cornet and flugelhorn, acts as the point man for this program of 10 works which offer a bit of fusion and some blues to the jazz. A vocal quartet adds some trills but it's a weak element. The crisp instrumental playing on the rather short length cuts (3:30 to 5:12) offer the enthusiasm of such guests as Ray Pizzi, Bob Magnusson and Patrice Rushen. **Best cuts:** "Keystone Cop Out," "A Tribute To Chuck," "Jamaica Blue Mountain," "Discalypso."

STEVE REICH—Octet, Music For A Large Ensemble, Violin Phase, ECM1168 (Warner Bros.). Produced by Manfred Eicher. Though considered an avant-garde classical composer, Reich has been an influence on such pop artists as Robert Fripp, Mike Oldfield, Brian Eno plus he's on a jazz label. The music itself is just as hard to define. He takes a hypnotic, repeating rhythm and overlays various melodic and harmonic structures. Though there are no electronic instruments used, Reich utilizes some of the techniques of electronic music such as the inventive use of prerecorded tape tracks. There are only three compositions here though this single disk has 48 minutes of music. **Best cut:** "Music For A Large Ensemble."

classical

MARTINU: PIANO CONCERTO NO. 5, CONCERTO FOR TWO PIANOS—Various artists, Supraphon 11102338. Czech composer Bohuslav Martinu (1890-1959) could be the 1980's "in" composer, and his propulsive, brilliantly orchestrated music certainly is deserving of wider recognition. This is the newest installment in the Czech Supraphon label's definitive Martinu recording project, volumes of which have been avidly scooped up by U.S. collectors hungry for new repertoire.

MOZART: PIANO CONCERTOS NOS. 20 & 22—Ax, Dallas Symphony, Mata, RCA ARL13457. Mozart packed high drama into his mature piano concertos, but some interpretations smooth over the powerful contrasting emotions. Happily, these are full-blooded accounts, further evidence of pianist Emanuel Ax' full artistic stature. The Dallas Symphony winds also contribute some strong licks.

SIBELIUS: SYMPHONY NO. 2—Philharmonia Orchestra, Ashkenazy, London Digital LDR10014. Digital recording and the great tonal outpouring of the heroic Sibelius Second Symphony. It's a combination that beckons to the collector strongly. Best of all Ashkenazy's powerful rendition fully lives up to the promise as does the wonderful presence and fullness of the record's sound.

EPs

BLOTTO—Across And Down Blotto, EP1002. Produced by J. Hood Blotto III, Farnsworth Blotto. Easily one of the cleverest bands on the new wave circuit, this group spun off the Star Spangled Washboard Band is now one of the more popular bands on that circuit. This indie EP contains four tunes that are perfect followups to last summer's "I Wanna Be A Lifeguard." **Best cuts:** All.

Billboard **HOT 100**

* Chart Bound

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FOOL THAT I AM—Rita Coolidge (A&M)
SEND A LITTLE LOVE MY WAY—Stephen Bishop (Warner Bros.)
SEE TOP SINGLE PICKS REVIEWS, Page 62

NOVEMBER 8, 1980 BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364	35	36	10	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang), Young, Young, Johnson, Atlantic 3761	68	55	8	LET ME TALK—Earth, Wind & Fire (Maurice White), M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey, ARC/Columbia 1-11366
4	6	6	LADY—Kenny Rogers (Lionel Richie Jr.), L. Richie Jr., Liberty 1380	36	40	5	SOMETIMES A FANTASY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11379	69	80	2	GIRLS CAN GET IT—Dr. Hook (Ron Haffkine), L. Pearl, Casablanca 2314
3	3	16	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	50	4	4	DEEP INSIDE MY HEART—Randy Meisner (Val Garay), R. Meisner, E. Kaz, Epic 9-50939	70	72	3	SHERRY—Robert John (George Tobin), B. Gaudio, EMI-America 8061
4	2	13	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031	48	5	5	EVERYBODY'S GOT TO LEARN SOMETIME—The Korgis (The Korgis & David Lord), J. Warren, Asylum 47055 (Elektra)	71	56	12	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294
6	8	8	THE WANDERER—Donna Summer (Giorgio Moroder & Pete Bellotte), G. Moroder, D. Summer, Geffen 49563 (Warner Bros.)	43	7	7	THIS TIME—John Cougar (Steve Cropper), J. Cougar, Riva 205 (Mercury)	72	57	22	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034
9	10	10	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491	40	41	8	HOLD ON—Kansas (Kansas), K. Livgren, Kirshner 9-4291 (CBS)	73	59	14	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884 ABP/BP
8	14	14	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	45	9	9	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910	74	75	4	PRIVATE IDAHO—The B-52's (Rhett Davies & The B-52's), F. Schneider, K. Strickland, R. Wilson, C. Silson, K. Pierson, Warner Bros. 49537
10	8	8	MASTER BLASTER—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54317 (Motown)	46	7	7	TURNING JAPANESE—The Vapors (Vic Coppersmith Heaven), D. Fenton, United Artists 1364	75	85	2	DON'T SAY NO—Billy Burnette (Barry Seidel), B. Burnette, Columbia 1-11380
9	5	10	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503	68	2	2	GUILTY—Barbra Streisand & Barry Gibb (Charles Koppelman), B. Gibb, R. Gibb, M. Gibb, Columbia 11-11390	76	78	3	WHEN WE GET MARRIED—Larry Graham (Larry Graham), D. Hogan, Warner Bros. 49851
10	7	18	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494	44	44	6	CRY LIKE A BABY—Kim Carnes (George Tobin), D. Penn, S. Oldham, EMI-America 8058	77	87	12	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamond, A. Zero, Elektra 47006
11	11	15	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	49	7	7	I BELIEVE IN YOU—Don Williams (Garth Funkis), R. Cook, S. Hugin, MCA 41304	78	88	4	BRITE EYES—Robbin Thompson Band (Ken Brown), R. Thompson, Ovation 1157
13	9	9	DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057	46	18	21	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	79	60	13	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band (John Boylan), C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921
15	7	7	LOVELY ONE—The Jacksons (The Jacksons & Greg Phillinganes), M. Jackson, R. Jackson, Epic 9-50938	63	3	3	IT'S MY TURN—Diana Ross (Michael Masser), M. Masser, C. Bayer Sager, Motown 1496	80	NEW ENTRY	1	TOGETHER—Tierra (Rudy Salas), K. Gamble, L. Huff, Broadwalk 8-5702 (CBS)
20	7	7	MORE THAN I CAN SAY—Leo Sayer (Alan Tarney), Curtis, Allison, Warner Bros. 49565	66	3	3	ONE TRICK PONY—Paul Simon (Phil Ramone & Paul Simon), P. Simon, Warner Bros. 49601	81	NEW ENTRY	1	COULD I BE DREAMING—Pointer Sisters (Richard Perry), A. Pointer, T. Lawrence, M. Henderson, Planet 47920 (Elektra)
17	8	8	DREAMER—Supertramp (Peter Henderson & Russel Pope), R. Davies, R. Hodgson, A&M 2269	53	5	5	WHO WERE YOU THINKIN' OF—Dandy & The Doolittle Band (Louis Lofredo), J. Glaser, P. Gauvin, C. Pelletier, Columbia 1-11355	82	62	13	WHO'LL BE THE FOOL TONIGHT—Larsen-Feiten Band (Tommy Lipuma), B. Feiten, Warner Bros. 49282
16	12	22	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	53	29	14	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511	83	73	8	HEROES—Commodores (James Anthony Carmichael & The Commodores), L. Richie, D. Jones, Motown 1495
19	11	11	WHIP IT—Devo (Devo), M. Mothersbaugh, G.V. Casale, Warner Bros. 49550	64	3	3	DE DO DO DO, DE DA DA DA DA—The Police (The Police & Nigel Gray), Sting, A&M 2275	84	NEW ENTRY	1	STOP THIS GAME—Cheap Trick (George Martin), R. Zander, R. Nielsen, Epic 19-50942
21	7	7	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall and John Oates (Daryl Hall & John Oates), P. Spector, B. Mann, C. Weil, RCA 12103	51	27	14	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285	85	NEW ENTRY	1	MORNING MAN—Rupert Holmes (Rupert Holmes), R. Holmes, MCA 51019
25	6	6	HIT ME WITH YOUR BEST SHOT—Pat Benatar (Keith Olsen), E. Schwartz, Chrysalis 2464	58	5	5	I COULD BE GOOD FOR YOU—707 (Norman Rater), McFadden, McLarty, Casablanca 2280	86	NEW ENTRY	1	BLUES POWER—Eric Clapton & His Band (Jon Astley), E. Clapton, L. Russell, RSO 1051
22	10	10	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351	52	58	5	I COULD BE GOOD FOR YOU—707 (Norman Rater), McFadden, McLarty, Casablanca 2280	87	NEW ENTRY	1	HELP ME—Marcy Levy And Robin Gibb (Robin Gibb, Blue Weaver), R. Gibb, B. Weaver, RSO 1047
23	13	13	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048	70	2	2	SEQUEL—Harry Chapin (Howard & Ron Albert), H. Chapin, Boardwalk 8-5700 (CBS)	88	91	4	LET'S DO SOMETHING CHEAP AND SUPERFICIAL—Burt Reynolds (Snuff Garrett), R. Levinson, MCA 51004
24	8	8	THAT GIRL COULD SING—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra)	71	3	3	EVERY WOMAN IN THE WORLD—Air Supply (Robie Porter & Harry Maslin), D. Bugatti, F. Musker, Arista 0564	89	NEW ENTRY	1	I LOVE A RAINY NIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 47066
32	2	2	LOVE ON THE ROCKS—Neil Diamond (Bob Gaudio), N. Diamond, G. Beaud, Capitol 4939	34	19	19	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505	90	NEW ENTRY	1	HORIZONTAL BOP—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4951
31	5	5	NEVER BE THE SAME—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49580	67	4	4	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (Rick Hall), M. Davis, Casablanca 2305	91	74	15	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289
25	26	14	LET ME BE YOUR ANGEL—Stacy Lattisaw (Marada Michael Walden), N.M. Walden, B. Hull, Cotillion 4601 (Atlantic)	69	3	3	SUDDENLY—Olivia Newton-John & Cliff Richard (John Farrar), J. Farrar, MCA 51007	92	76	16	NO NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527
28	7	7	SHE'S SO COLD—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic)	77	3	3	CELEBRATION—Kool & The Gang (Umur Deodato), R. Bell, Kool & The Gang, De-Lite 807 (Mercury)	93	79	16	YOU'LL ACCOMP'NY ME—Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904
30	9	9	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nicholls, Polydor 2121	60	37	11	MIDNIGHT ROCKS—Al Stewart (Al Stewart & Chris Desmond), A. Stewart, P. White, Arista 0552	94	82	15	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331
28	14	12	LOOK WHAT YOU'VE DONE TO ME—Boyz Scaggs (Bill Schnee & David Foster), B. Scaggs & David Foster, Columbia 1-11349	61	61	4	LOVE X LOVE—George Benson (Quincy Jones), R. Temperton, Warner Bros. 49570	95	95	11	CAN'T WE TRY—Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Kirsch, P.I.R. 9-3107 (CBS)
29	16	18	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317	62	42	9	LIVE EVERY MINUTE—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2260	96	83	20	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221
NEW ENTRY	NEW ENTRY	NEW ENTRY	HUNGRY HEART—Bruce Springsteen (Bruce Springsteen, Jon Landau), B. Springsteen, Columbia 11-11391	63	47	18	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	97	84	19	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)
31	7	7	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Norbert Putnam), E. Chase, A. Jacobson, W. Haberman, Epic 9-50931	64	51	17	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005	98	86	6	MORE BOUNCE TO THE OUNCE—Zapp (Roger Troutman & Bootsy), R. Troutman, Warner Bros. 49534
38	2	2	STARTING OVER—John Lennon (John Lennon, Yoko Ono, Jack Douglas), J. Lennon, Geffen 49604 (Warner Bros.)	65	65	4	LET'S BE LOVERS AGAIN—Eddie Money with Valerie Carter (Ron Nevison), E. Money, J. Lyon, Columbia 1-11377	99	89	21	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869
33	33	10	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920	66	52	9	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300	100	92	18	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia & Freddie Piro), D. Pack, Warner Bros. 49508
39	9	9	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067	67	54	10	TOUCH AND GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039				

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

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HOT 100 A-Z—(Publisher-Licensor)

All Out Of Love (Carrers/BRM, BMI/Riva, PRS)	16	Deep Inside My Heart (Nebraska/United Artists/Glasco, ASCAP)	37	I Love A Rainy Night (Debdave/Briarpatch, BMI)	89	Never Knew Love Like This Before (Frozen Butterfly, BMI)	7	Starting Over (Lenono, BMI)	32	Walk Away (Rick's/Rightsong, BMI)	66
All Over The World (Jet/Enart, BMI)	91	Don't Say No (Dorsey, BMI)	75	I'm Almost Ready (Kentucky Wonder/Vince Gill, BMI)	71	No Night So Long (Irving, BMI)	92	Stop This Game (Adult/Screen Gems-EMI, BMI)	84	When We Get Married (Big Seven, BMI)	76
Another One Bites The Dust (Queen/Beachwood, BMI)	91	He's So Shy (ATV/Mann & Weil/Brain Tree/Snow, BMI)	94	I'm A Millionaire (Milk Music, ASCAP)	29	On In A Million You (Irving/Medad, BMI)	96	Suddenly (John Farrar, BMI)	58	Whip It (Devo/Nymph/Unichappell, BMI)	17
Brite Eyes (Out There Music, ASCAP/Creative, BMI)	78	I'm Coming Out (Chic, BMI)	6	I'm Happy That Love Has Found You (ATV, BMI)	31	One Trick Pony (Paul Simon, BMI)	48	Switchin' To Glide (Diamond Zero, BMI)	77	Without Your Love (HG, ASCAP)	27
Blues Power (Skyhill/Casseroles, BMI)	86	Heroes (Jobette/Commodores, ASCAP)	83	Love On The Rocks (Stonebridge/EMA-Suisse, ASCAP)	23	On The Road Again (Willie Nelson, BMI)	20	Texas In My Rear View Mirror (Songpainter, BMI)	57	Who's Your Love (Thinkin' Of (Inmy, BMI)	49
Can't We Try (Stone Diamond, BMI)	95	Hit Me With Your Best Shot (ATV, BMI)	19	Lovely One (Ranjack/Mijac, BMI)	13	Out Here On My Own (MGM, BMI/Variety, ASCAP)	21	That Girl Could Sing (Swallow Turn, ASCAP)	22	Who'll Be The Fool Tonight (Buzz Feiten, BMI)	82
Celebration (Delightful/Fresh Start, BMI)	59	Hold On (Kirshner/Blackwood, BMI)	40	Love X Love (Rodsongs, ASCAP)	61	Private Idaho (Boo-Fant Tunes/Island, BMI)	74	The Legend Of Wooley Swamp (Hat Band, BMI)	79	Woman In Love (Stigwood/Unichappell, BMI)	51
Could I Be Dreaming (Brintree/Tira, BMI/Kerith, ASCAP)	81	Horizontal Bop (Gear, ASCAP)	90	Let's Do Something Cheap And Superficial (Peso/Duchess, BMI)	88	Real Love (Tauripin Tunes/Monster/April, ASCAP)	9	Theme From The Dukes Of Hazzard (Warner-Tamerlane/Rich Way, BMI)	34	Xanadu (Jet/Enart, BMI)	1
Could I Have This Dance (Vogue & Maple Hill/Welk/Onisown, BMI)	33	Hot Rod Hearts (Captain Crystal/Blackwood, BMI)	64	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/ASCAP)	70	Sequel (Chapin, BMI)	54	The Wanderer (Cafe Americana/Revelation/Ed Intersong, ASCAP)	5	You'll Accom'ny Me (Gear, ASCAP)	93
Cry Like A Baby (Screen Gems-EMI, BMI)	95	How Do I Survive (April/Paul Bliss, BMI)	38	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/ASCAP)	70	Sherry (Claridge, ASCAP)	70	This Time (HG, ASCAP)	39	You're The Only Woman (Rubicon, BMI)	100
De Do Do Do, De Da Da Da (Virgin/Chappell, ASCAP)	50	Hungry Heart (Bruce Springsteen, ASCAP)	73	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/ASCAP)	70	She's So Cold (Colgem-EMI, ASCAP)	26	Together (Mighty Three, BMI)	80	You Shook Me All Night Long (J. Albert/Marks, BMI)	35
		I Believe In You (Cook House, BMI)	45	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/ASCAP)	70	Someone That I Used To Love (Screen Gems-EMI, BMI/Prince St./Arista, ASCAP)	99	Touch And Go (Not Listed)	67	You Shook Me All Night Long (J. Albert/Marks, BMI)	35
		I Could Be Good For You (Good For You Music, ASCAP)	69	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/ASCAP)	70	Turnin' Japanese (Glenwood, ASCAP)	42	Upside Down (Chic, BMI)	10	You've Lost That Lovin' Feeling (Screen Gems-EMI, BMI)	18
		If You Should Sail (Third Story/Poorhouse, BMI)	41	Let's Be Lovers Again (Grajonca, BMI)	65						

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

Pickwick Splits Retail & Wholesale Divisions

• Continued from page 1

tional conference of more than 100 store executives.

Each wing has different marketing approaches, which will be fortified greatly in the separation. Eugster and Fred Traub, vice president of aural software, feel.

The split between the divisions extends from separate home office bases in the Minneapolis area right on down through four new regional retail distribution centers which will

handle product exclusively for the stores.

The first regional warehouse, a 60,000 square footer, opened in July in Los Angeles. An Atlanta warehouse and administrative office covers 40,000 square feet. There is a 80,000 square foot New York area location and a Minneapolis suburban stocking center of 250,000 square feet. The almost 450,000 square feet of warehousing space equals the size of the largest distribution firms in the U.S. industry.

Staffing the retail division are approximately 4,400 employees. Pickwick retail is believed to gross more than \$500 million annually, according to industry sources. It's 473 Musicland, Discount Records and Sam Goody stores make it almost four times as large storewise as the next largest U.S. chain, Integrity Entertainment Corp. of Los Angeles.

Both Eugster and Traub emphasize they are now creating a methodology designed to match the store chain's continuing growth and its resultant greater need for autonomy.

While each of the warehouses will carry duplicate inventory by title, Traub will continue to dropship new, hot frontline goods to individual stores from label distribution points.

Both executives see the split between Pickwick retail and wholesale improving procedures for both divisions. Traub, for example, sees his area, buying of records and tapes for the stores, as pinpointing his inventory departments, where before, orders for racks and stores were unified.

Returns, too, will be accelerated for the stores. Eugster envisions the possibility of markdowns at the retail level to halt some of the costly returns. Traub says an LP return costs Pickwick 40 cents in handling.

Traub and Eugster intend to de-

velop a far more personal liaison with labels. Both will travel regularly to label home bases in New York and Los Angeles to personally confer with manufacturers. Eugster, recalling his recent shift from a top executive post with the 450 store Gap clothing chain, notes a much closer working relationship is essential between the approximately nine key vendors with whom Pickwick retail deals and the many more different suppliers in the clothing field.

"We have a higher responsibility to one another," Eugster notes. "For example, we have a weekly readout of what's selling. We must be more oriented to our mutual needs. I recently read about the proliferation of barter companies. They profit from one firm relaying to another information vital to the other, so that they can deal more profitably.

"Our costs are continually mounting. We must calculate the percentage of extra inventory, for example, of stock that exceeds a given returns percentage. We need to help labels break new acts.

"We need advertising allowances in return for which manufacturers need strategic merchandising at our stores' level. Fred and I have even talked about elimination of list price in the future as a possibility for a stronger industry," the retail division topper continues.

Pickwick retail is all-out for mall stores, Eugster states. "We are interested in not only being a part of new malls, but there are many established malls in which there isn't a Musicland store." Eugster says Pickwick retail might slightly slow its new store count. Presently, he and Traub are stressing individual store profitability and volume.

Says Eugster: "How do we go forward? We must improve sales by smarter marketing, better presentation and generally being better merchants. We must work openly to do somethings mutually. We can't tolerate an attitude that is divisive. We can't afford an adversary position.

"I was pleased to see so many vendors present here during our annual convention," Eugster said about label participation during the 1980 confab. "I feel we are in a partnership position with them during this critical period of growth." Eugster points up. "I sense a real desire for closeness from our suppliers."

The break between the two Pickwick divisions represents a mammoth capital expansion for the industry giant. It comes a little more than a year after American Can Co., parent company of Pickwick, approved \$27 million in capital expenditures for the Minneapolis-based firm over an 18 month period (Billboard, Aug. 11, 1979).

VHD Videodisk Will Enter Market In 1981

NEW YORK—The third videodisk format, dubbed VHD for "very high density," will be on the market in late 1981 with a library of 200 titles.

This announcement was made jointly Wednesday (29) by General Electric Co., Matsushita, Victor Company of Japan and Thorn EMI of the U.K. These corporations have teamed up on three new joint ventures to effect the launch, including a software distribution and production company, a disk manufacturing company and a disk player manufacturing company.

The first two new companies, called VHD Programs, Inc. and VHD Disk Manufacturing Co., are both headed by Gary Dartnall, formerly of EMI Videograms, Management of the hardware arm, VHD Electronics, Inc., has not been announced.

The first disk mastering and pressing plant will be located in L.A. A second plant is now in the works. The original players will be manufactured in Japan. In the U.S. the

VHD system will be marketed by GE, JVC, Panasonic and Quasar.

In Japan, Toshiba, NEC, Sharp and Yamaha have announced their support of the system.

Toshiba will market RCA format CED disk players here. Sharp and Yamaha have not yet committed themselves to a disk format for the U.S.

The VHD system offers stereo sound and provides an option of digital audio playback with the use of a PCM adaptor. The disks themselves are smaller than RCA or MCA disks—10.2 inches. Playing time is one hour per side. VHD offers most of the features found on the Philips laser optical players, and it offers front loading similar to RCA.

Like the Philips player, the VHD stylus does not touch the grooves of the disk. Tracking is regulated by a laser beam. But like the RCA system, VHD's playback is capacitance. The stylus responds to changes in the electrical capacitance between groove and stylus.

'WALK THE BEAT'

Penetrators Cover Every Angle On EP

By TOM ARNOLD

SAN DIEGO—More and more bands these days are opting for self released singles and EPs on small local labels. The bands often have little involvement with the actual recording and various followup activities.

The Penetrators, San Diego's top rock band, has done most of the other bands one better, its latest venture—a five song, 12-inch EP titled "Walk The Beat" is a band effort in every sense of the word, from the actual recording to subsequent marketing and promotion.

And, three weeks after its release, the EP has already sold more than 1,000 copies, is reportedly stocked all over the US, and is getting airplay not just on San Diego stations but on stations in Phoenix, Los Angeles, and Denver.

The group is also the first San Diego band to have a 6 foot by 6 foot album cover reproduction gracing the walls of Tower Records on Sunset Blvd. (Even that, notes manager Paul Sansome, is a group effort—the image was painted by Jim Call, the band's keyboardist.)

To oversee the project, Sansome and the five band members—Call, drummer Dan McLain, guitarist Chris Davies, singer Gary Heffern and bassist Chris Sullivan—set up a corporation, Passion, Inc. to supervise operations of their company, E&M Records to release the record.

The band's previous single, as are most locally produced records, was released on World Records, a label started here last year by Randy Fuelle and Rick Bohlman.

"Originally we were going to release this on World, too, but as time went on, we all became more excited about being in control of it all, how the record looked, and how it sounded," says Sullivan.

Sullivan says the record was recorded over a three month period at Western Audio Recording Studios with the band, against the advice offered to it by nearly everyone, producing the LP itself.

"It was just at the time we felt nobody knew us well enough to produce it," adds Sullivan. "A lot of people, though, we're involved to a point; they'd come in and give us their opinion, and we'd just digest it all." The record was pressed at Award and mastered at Kendun in Hollywood.

As for marketing and promotion Paul Sansome was the only one of the six experienced in this area—he was the promotions director for KGB-FM, San Diego's top AOR station for almost two years before leaving to make the Penetrators his full time career last August.

"We've got JEM Distributing handling distribution across the States," says Sansome.

NARAS PANEL

Steinberg Gives Out Hard Dose Of Tough Facts

By ALAN PENCHANSKY

CHICAGO—A strong dose of the new record business economic reality was dispensed by PolyGram Records Group chairman Irwin Steinberg and other speakers at a Friday (31) NARAS-sponsored panel discussion that glimpsed the future of the business.

Cosponsor of the event was Chicago's Columbia College, and among those to whom the realistic hard-nosed assessment was delivered were many college students eyeing recording industry careers.

Steinberg, familiar here from his Mercury Records years, said "tremendous erosion" of record label gross profits had resulted from a combination of factors including shifting market demographics, soaring artist royalties, and home taping, making it much harder for labels to take risks in the future.

In general, the industry was pictured as a much tighter-belted business community today than it has been ever before. The panel also consisted of Ovation Records topper Dick Schory, Tony Dalesandro of MS Distributors and entertainment attorney Linda Mensch. Moderating was Chicago Tribune columnist Aaron Gold.

We're much more selective in size of artist rosters," said Steinberg. "We have cut artist rosters significantly."

One measurement of the squeeze is that gross profits 2½ times larger than today's figure were recorded a short while ago, Steinberg explained.

"We could afford to make mistakes, we could experiment with new artists," he noted.

"Lawyers have driven the royalty rate out of sight. We're paying the superstars amazing, amazing prices," commented Steinberg.

Despite a move toward centralization of industry power, Steinberg said tremendous opportunities in the creative field remain.



ARETHA'S GIFT—As part of the L.A. bicentennial, Aretha Franklin presents a copy of her new Arista album, "Aretha," to Mayor Tom Bradley.

"There's a hell of a lot of creative input that's needed by the record industry."

Also described was the struggle in breaking new records today, a result of spiraling costs, shifting consumer tastes and a radio ally that appears to be running scared.

"We used to count on AOR radio to break a new act," commented Ovation's Schory. "They don't anymore. FM stations have now become competitive from an ad dollar standpoint."

"AOR stations only add three or four cuts per week and that's a lot in some cases."

Schory said a minimum of \$100,000 promotional money was necessary to break a Top 40 single today.

Citing the necessity to coordinate radio and retail effectively, he added, "You can lose a record in a matter of a few days if you don't have your act together."

Steinberg also put a cost on act development: "To develop a new act in today's market it takes a minimum of a quarter of a million dollars to find out if you have an act of any merit."

Moderator Gold channeled the

discussion into promotion by asking why many records don't receive support at the local level.

Gold receives 200 promotional albums monthly but complained that there isn't any personal contact with promotion persons.

"There are only two good promotion men in the city," the gossip columnist charged. "We need 35."

Answers Steinberg. "I think the problem is that going to radio is a science, and very few promotional people understand what stations can do and how to start a record."

"There's not enough regard for training of national promotional people," he added.

Steinberg also said record labels make "delivery boys" of their own promotional staff when independents are brought in, advising against the practice.

Schory pointed out that the personal taste of promotion men can influence their work.

"It gets rough when it gets down to the street level," he noted. "A good artist gets lost in the shuffle."

And Steinberg added: "Our local people at a great distance from the head office are very hard to manage."

NOVEMBER 8, 1980 BILLBOARD

RSO Records is proud to announce
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music's most exciting groups

XTC

The album



XTC The tour

Nov. 3 San Diego
Nov. 5 Los Angeles
Nov. 7 Phoenix
Nov. 8 Tucson
Nov. 9 Albuquerque
Nov. 11 Austin
Nov. 12 Dallas

Nov. 13 Houston
Nov. 14 New Orleans
Nov. 15 Atlanta
Nov. 18 Minneapolis
Nov. 20 Madison
Nov. 21 Chicago
Nov. 22 Chicago

Nov. 23 Detroit
Nov. 24 Toronto
Nov. 25 Montreal
Nov. 27 Boston
Nov. 28 Philadelphia
Nov. 29 New York

GILLAN

The album

GLORY ROAD



VR-1-1001

**Virgin/RSO...We're committed to giving
our acts maximum exposure and support**



Records, Inc.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	4	2	BRUCE SPRINGSTEEN The River Columbia PC 236854		15.98		36	37	23	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	SLP 61	71	72	5	STEVE FORBERT Little Stevie Orbit Nemperor JZ 36595 (CBS)		7.98	
2	1	5	BARBRA STREISAND Guilty Columbia FC 36750		8.98		37	40	11	POINTER SISTERS Special Things Planet P-9 (Elektra)		7.98	SLP 19	72	56	14	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	SLP 52
3	3	5	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452		8.98	SLP 31	38	31	8	MOLLY HATCHET Beatin' The Odds Epic FE 35672		8.98		73	79	4	KURTIS BLOW Kurtis Blow Mercury SRM-1-3854		7.98	SLP 12
4	2	17	QUEEN The Game Elektra SE 513	▲	8.98	SLP 10	39	39	18	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98		74	82	13	THE VAPORS New Clear Day United Artists LT-1049		7.98	
☆	6	4	KENNY ROGERS Greatest Hits Liberty L00-1072		8.98	CLP 3	40	35	11	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)		7.98	SLP 14	75	85	3	UTOPIA Deface The Music Bearsville BRK 3487 (Warner Bros.)		8.98	
6	5	12	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	●	8.98		41	41	11	SPLIT ENZ True Colours A&M SP 4822		7.98		☆	97	6	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL 7403 (Mercury)		7.98	
7	7	22	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 8	☆	47	9	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 9	77	57	15	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 21
8	8	5	SUPERTRAMP Paris A&M SP-6702	▲	13.98		43	43	34	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		☆	92	9	GAMMA Gamma 2 Elektra 6E-288		7.98	
9	9	12	AC/DC Back In Black Atlantic SD 16018	▲	8.98		☆	52	7	SOUNDTRACK Times Square RSD RS-2-4203		13.98		79	81	7	CRYSTAL GAYLE These Days Columbia JC 36512		8.98	CLP 10
☆	12	4	THE JACKSONS Triumph Epic FE 36424		8.98	SLP 1	45	46	14	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571		7.98	CLP 9	80	69	15	MAZE Joy And Pain Capitol ST-12087		7.98	SLP 16
11	11	14	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	●	8.98	SLP 4	46	42	9	YES Drama Atlantic SD 16019		8.98		81	67	21	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	●	7.98	SLP 20
12	10	18	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98		47	38	6	JONI MITCHELL Shadows And Light Asylum BB-704 (Elektra)		13.98		☆	89	23	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 8
☆	15	6	KENNY LOGGINS Alive Columbia C2X 36738		11.98		48	50	10	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289		7.98		83	71	9	JETHRO TULL A Chrysalis CHE 1301		8.98	
☆	17	6	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		☆	70	2	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		☆	84	3	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 32
15	16	17	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98		50	45	26	AIR SUPPLY Lost In Love Arista AB 4268	●	8.98		85	55	26	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98	
16	13	10	THE CARS Panorama Elektra SE-514	▲	8.98		☆	63	4	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Mercury)		7.98	SLP 5	86	86	63	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	
17	14	17	THE ROLLING STONES Emotional Rescue Rolling Stones CDC 16015 (Atlantic)	▲	8.98	SLP 62	52	54	19	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)		7.98	SLP 11	87	87	30	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	
18	18	16	TOM BROWNE Love Approach Arista/GRP GRP 5008		7.98	SLP 3	53	44	18	EDDIE RABBITT Horizon Elektra 6E-276	●	7.98	CLP 3	☆	NEW ENTRY	→	JOE JACKSON BAND Beat Crazy A&M SP-4837		7.98	
19	19	7	ZAPP Zapp Warner Bros. BSK 3463		7.98	SLP 2	54	48	18	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	●	8.98		☆	89	6	DON WILLIAMS I Believe In You MCA MCA-5133		8.98	CLP 2
20	20	10	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98		55	49	20	THE KINKS One For The Road Arista A2L 8401		12.98		☆	90	4	BRUCE COCKBURN Humans Millennium BXL1-7752 (RCA)		7.98	
☆	23	12	TEDDY PENDERGRASS T.P. P.I.R. FZ 36745 (CBS)	●	8.98	SLP 7	☆	95	5	DONNA SUMMER Walk Away (The Best Of 1977 1980) Casablanca NBLP 7244		8.98	SLP 54	91	51	9	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520		8.98	
22	21	10	SOUNDTRACK Honeysuckle Rose Columbia S2-3672	●	13.98	CLP 1	☆	80	2	THE DOORS Greatest Hits Elektra SE-515		8.98		92	88	9	MELISSA MANCHESTER For The Working Girl Arista AL 9533		8.98	
23	24	13	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98		58	60	56	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98		☆	93	4	JEAN-LUC PONTY Civilized Evil Atlantic SD 16020		8.98	
☆	26	22	DEVO Freedom Of Choice Warner Bros. BSK 3435		7.98		-59	59	5	ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98		☆	94	6	RAY, GOODMAN & BROWN Ray, Goodman & Brown II Polydor PD-1-6299		7.98	SLP 22
25	25	35	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		60	58	21	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98		95	76	12	THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535		8.98	
26	27	6	KANSAS Audio Visions Kirshner FZ 36588 (CBS)		8.98		61	61	14	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 41	96	65	11	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)		8.98	SLP 25
☆	33	3	THE POLICE Zenyatta Mondatta A&M SP 4831		7.98		62	62	10	MINNIE RIPERTON Love Lives Forever Capitol S00-12097		8.98	SLP 17	☆	117	3	SEAWIND Seawind A&M SP 4824		7.98	SLP 40
28	29	5	ELVIS COSTELLO Taking Liberties Columbia JC 36839		7.98		☆	NEW ENTRY	→	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 46	98	84	25	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 18
29	30	8	B-52'S Wild Planet Warner Bros. BSK-3471		7.98		64	64	6	GARY NUMAN Telekon Atco SD-32-103 (Atlantic)		7.98		☆	156	2	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 60
☆	36	6	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110		8.98	CLP 4	65	53	20	COMMODORES Heroes Motown M8-939M1		8.98	SLP 18	100	104	8	THE MICHAEL SCHENKER GROUP The Michael Schenker Band Chrysalis CHE 1302		8.98	
☆	34	28	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 13	☆	NEW ENTRY	→	LINDA RONSTADT Greatest Hits Vol. 2 Asylum SE-516 (Elektra)		8.98		101	90	26	SOUNDTRACK The Empire Strikes Back RSD RS-2-4201	●	13.98	
32	32	39	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		67	66	21	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 24	102	78	14	EDDIE MONEY Playing For Keeps Columbia FC 36514		8.98	
33	22	26	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 6	68	68	4	MAC DAVIS Texas In My Rear View Mirror Casablanca NBLP 7239		7.98	CLP 22	103	75	34	JOURNEY Departure Columbia FC 36339	▲	8.98	
34	28	10	L.T.D. Shine On A&M SP-4819		7.98	SLP 6	☆	74	5	LIPPS INC. Pucker Up Casablanca NBLP 7242		7.98	SLP 43	104	94	41	THE B-52'S The B-52's Warner Bros. BSK 3355		7.98	
☆	NEW ENTRY	→	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)		8.98	SLP 48	70	73	34	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 26							

☆ 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.)

NOVEMBER 8, 1980 BILLBOARD

Closeup

DONNA SUMMER—The Wanderer, Geffen GHS2000 (Warner Bros.). Produced by Giorgio Moroder, Pete Bellotte.

Summer keeps getting better with each album. From a disco diva, she has evolved into contemporary music's most consistent performer, gathering new legions of fans with each release. To her credit, Summer is a gambler, and thus far she has been pulling pat hands.

With each release, the singer has chosen to experiment rather than stagnate, veering gradually in new directions and in doing so has progressed as a performer and a writer.

On her last studio LP, "Bad Girls," Summer moved into the rock mainstream with a snappy collection of uptempo rockers that proficiently fused rock rhythms with a danceable beat. Her version of "MacArthur Park," earlier allowed her to rework a pop epic into her own style and eventually gave it a new interpretation.

The first listen to the title track here signifies new territories Summer seems inclined to conquer. Her wispy vocals and the punchy rhythm work sets the tone for this continuation of rock stylings as Summer deviates further from her disco roots. It is why she is a survivor and why longevity these days is restricted to the few who are willing to experiment in new directions.

With the exception of "Breakdown" and "Grand Illusion," this album sustains itself throughout. Side two on the whole is stronger, more consistently contagious from the feisty pop sound of "Cold Love" to the magnificent born-again Jesus rock tune "I Believe In Jesus."

Summer's vocals take on a richer, gutsier tone throughout the album, especially on "Stop Me," a powerful rocker fused with a subtle r&b energy. She belts out the chorus with unreserved passion.

"Cold Love," with its catchy melody and lyrical charm, is an exten-

sion of "Bad Girls." Summer's shimmering delivery makes this a natural candidate for the next single.

"Who Do You Think You're Foolin'" is a tale of the rising star whose lust for fame gets in the way of personal relationships. Producer Bellotte's lyrics nails the song's theme on the head with the line "You're halfway up the ladder/Or are you really half way down/You never know in this town."

"Nighlife" is a Bellotte/Giorgio Moroder collaboration that conjures up a dark and forboding image. "Stop Me" is the showpiece for Summer's ever improving vocal as she cuts loose with the kind of abandon usually associated with belters like Joplin and Etta James. Backing vocalists add effective support.

"I Believe In Jesus," which ends the LP is not only a class piece of Jesus rock, but more importantly sets a new standard for this kind of song that incorporates a religion message within a rock framework. Summer wrote both lyrics and music with a keen awareness for secular appeal.

The two standouts on side one are "The Wanderer," with Summer's wispy tones set against a rock beat and "Running For Cover," another Summer composition sparked by blazing guitars and a dynamic vocal.

"Looking Up," "Breakdown" and "Grand Illusion" sound pale compared to the infectious throbbing of the other material. Each is not without merit yet lack the lyrical magic that is injected in the more rock-oriented material.

Credit should be given to Summer's long-time team of collaborators: Moroder, Bellotte and drummer Keith Forsey who continually come up with first rate material. Keyboards and synthesizer work by Harold Faltermeyer and Sylvester Levay permeates each piece while the guitar of Tim May, Jeff Baxter and Steve Lukather gives the material its rock base. **ED HARRISON**

General News Services Held For Poniatoff In Palo Alto

REDWOOD CITY, Calif.—The death of Ampex founder and chairman emeritus Alexander M. Poniatoff Oct. 24 will not effect the administrative lineup at the Ampex Corp. Richard J. Elkus retains his position as chairman of the board.

Poniatoff, 88, died at the Stanford Medical Center with memorial services held Monday (27) at the Russian Orthodox Church of the Protection of the Holy Virgin in Palo Alto, Calif. Flags will fly at half mast at the firm for the next week.

Born in Czarist Russia, he fled to China after the revolution in 1917. He left there for the U.S. and in 1940 went to work for the small California electronics firm of Dalmo Victor. In November 1944, the seeds of the modern day Ampex were planted when Poniatoff started his own electronics firm which manufactured Navy airborne scanners. After the war, though, there was no demand for such equipment and he began to look for something else to manufacture.

The making of magnetic tape and recorders fit the needs of the small Redwood City factory though there was no real market at the time.

Sparked by interest from film and radio personality Bing Crosby, who was searching for a better way to record his radio shows without doing them live, the tape recorder market began to open. Radio people found the Crosby shows had a much higher quality sound and tape recorders soon became more commonplace.

Later, the National Aeronautics and Space Administration and Defense Dept. used the machines in space and weapons programs.

Although Poniatoff retired as chairman of the board in 1970, he maintained an office at Ampex though he was no longer active in the company's management. Until very recently, he came into the office on a regular basis.

Today, Ampex is a corporation with annual sales of \$500 million.

Virgil Fox Perishes Of Cancer At 68

LOS ANGELES—Classical organist Virgil Fox died Oct. 25 in a Palm Beach, Fla., hospital after a four-year long battle with cancer.

Fox, 68, was known for his flamboyant concerts which featured light shows, incense and were popular with younger audiences. His last performance was two months ago in

Dallas at the season opening concert of the Dallas Symphony. He was hospitalized in Palm Beach last week.

Starting at the age of 14 in Cincinnati, he gave as many as 70 concerts per year but reduced this amount when cancer was discovered in 1976.

Stigwood Unleashes Counterclaim

• Continued from page 4

The Stigwood suit refers to no less than six different contractual documents related to the agreement between the various Stigwood companies and the Bee Gees, and says the reason for the periodic updates of those contracts were related to the Bee Gees' efforts to avoid English taxes, rather than an attempt by Stigwood to obfuscate or hinder future payments of royalties to the group.

Each time the contracts were amended, Stigwood says, the Bee Gees were represented by individual lawyers and tax consultants. This apparently refers to the Bee Gees' claim that they were "inexperienced in business affairs when they signed the principle contract with Stigwood in 1968."

In response to the Gibb's charge that Stigwood failed to pursue their interests sufficiently in accordance with their contract, the Stigwood suit goes into detail in attempting to refute those charges, listing a series of events that began when Stigwood first encountered the group in 1967. The suit claims that Stigwood played a crucial role in smoothing out differences of opinion among the three Gibb brothers, Barry, Robin and Maurice, and welcomed Barry Gibb back as a client after he had launched a solo career.

In addition to the other charges, the Stigwood suit alleges that the Bee Gees, directly or through their agents and attorneys, "falsely represented" that they were no longer under contract to Stigwood to, among others, Jerry Weintraub of Concerts West; CBS Records president Walter Yetnikoff; Neil Bogart, Charles Koppelman, BMI, and Charles Webber, president of Lucasfilms, the company that produces the "Star Wars" sagas.

The suit also charges that Barry Gibb's deal with CBS vis a vis the

current Barbra Streisand album violated existing contracts with Stigwood, and that the group has entered into merchandising deals in violation to existing agreements with Stigwood. It is alleged that the Bee Gees' sidestepped existing agreements in arranging with Concerts West for a 1978 U.S. tour, leaving one of the Stigwood companies liable for expenses incurred on the tour.

Regarding the films "Grease" and "Saturday Night Fever," Stigwood charges that the group wrote and produced music for those films at his behest, and at sums "far in excess" of the norm, pointing to an alleged \$3-million payment to Barry for the "Grease" title track alone.

Stigwood also says the group, at various times, threatened to pull out of the UNICEF benefit television special, and threatened "to renege" on a promise to assign rights to the hit, "Too Much Heaven," to the UNICEF effort.

"Under duress of these threats," the suit declares, Stigwood "had no choice but to accede to the Gibb's demands" for more money, which the suit claims provides the basis for the extortion charge, which allegedly has cost the Stigwood companies \$20 million over the past couple of years.

The suit also implies that Stigwood, as part of his defense, seeks to recoup all of the copyrights to Bee Gees songs, but a lawyer for Paul, Weiss, Rifkind, Wharton & Garrison, which represents Stigwood in the action, denies that however.

The Bee Gees are represented by John Eastman, brother-in-law of ex-Beatle Paul McCartney. It was the firm of Eastman & Eastman that represented the Beatles' in the group's successful attempt to dissolve its contracts with former manager Allen Klein. The Eastman firm could not be reached for comment.

Lifelines

Births

Boy, Jason Michael Deutsch to Jeffrey and Melanie Deutsch. Father is Pennsylvania and New Jersey salesman for Schwartz Bros.

Boy, Brett Craig, to Glenn and No-reen Gibson, Oct. 1 in Virginia Beach, Va. Father is manager of Mother's Record & Tape Co. in Norfolk.

Marriages

Tom Fogerty, former member of Creedence Clearwater Revival, to Tricia Clapper Oct. 19 in Castro Valley, Calif. Creedence played a 45-minute set at the reception.

Deaths

Patrick E. "Pat" Shevlin, 72, pianist for Jan Savitt and the Top Hatters during the big band era of the 1930s Oct. 16 at the Mercy-Catholic Medical Center in Philadelphia. He was active professionally until a month ago when he took ill. He began his career at the age of 16. He is survived by his wife Anna and two brothers.

Michael Dundas, 31, marketing and promotion vice president for Dreamland Records in an automobile accident Oct. 24 in Los Angeles.

Stephen Kirkpatrick, 76, musician who played with the old Paul Whiteman and Ben Bernie big bands, Oct. 15 in Miami. He toured for several years with Sonja Henie's ice show, played in orchestras and Broadway musicals. He made his home in Mountain Lake, N.J.

Albert "Fernandez" Walters, 75, who played cornet with New Orleans historic parade and stage bands for 54 years Oct. 20. Most recently, he performed with Hall's Society Jazz Band after 20 years as part of the George Williams' brass band.

Wycoff LP Launch

NEW YORK—RCA Records has a merchandising, promotion and publicity campaign surrounding the release of the "Come To My World" album by Michael Wycoff.

The album is set to be in stores this week.

The campaign, organized by RCA director of product management for black music Keith Jackson, includes a heavy radio blitz in support of the already released single, "Feel My Love." This will be followed by showcasings of the entire album in 29 cities.

Cable Performance

HOLLYWOOD—Shelia and B. Devotion perform "Spacer" and "King Of The World" from their self titled LP, produced by Chic's Bernard Edwards and Nile Rodgers, during November on Home Box Office for cable television audiences.

AFM Strike News

• Continued from page 51

"and the strike goes on for a couple of more months, somebody's going to have a chance of having Henry Mancini or someone like that for their project who didn't have a chance of getting him before."

"All the major producers will have are foreign scab musicians. This is one reason why the interim signers tend to be feature filmmakers. But, episodic television represents significant income for musicians."

ENTRY SCREENING

NARAS Holds 2-Day Grammy Meet

LOS ANGELES—The National Academy of Recording Arts & Sciences held a two day meeting at its Burbank headquarters (Oct. 24-25) to screen thousands of entries for the 23rd Grammy Awards.

The purpose of the meeting was to make sure that each of the entries were placed in its correct category, that titles and artists' names were correct, and that entries were released for the first time during the eligibility period of Oct. 1, 1979 through Sept. 30, 1980.

During the first day, a special committee of jazz experts reviewed entries that were previously pre-screened by a New York chapter committee in all of the field's six categories.

The main body of the committee listened to those recordings that had been submitted in more than one field to determine precisely which category each one should fit.

Before the meeting, pre-screening sessions had been held in Nashville for the country and gospel entries and in New York for jazz, Latin and spoken word. Final determinations in the classical field were made by a select committee in New York. All other pre-screening had been done in Los Angeles and coordinated by NARAS' national headquarters.

Before this year's entry lists are mailed to all of the Academy's voting members, national trustees as well as Boards of Governors in each

of the seven chapters will receive those lists for approval.

First round ballots along with the approved lists of entries will be mailed to all voting members Nov. 26.

Platinum Sound Brings D-Town Back To Life

LOS ANGELES — Platinum Sound Productions has reactivated D-Town Records, which was started in Detroit in the early '60s by Mike Hanks as an r&b label, says Kenneth Howard Smith, president of Platinum Sound Productions.

It ceased operating in the late '60s when Hanks passed away. Lee Rogers, an r&b artist who used to be with D-Town has been re-signed to the label. A single, "Rockin' Skates" backed with "It Must Be Love," is expected to be released by the beginning of December.

Although the company will concentrate on r&b and dance music, Platinum Sound has signed two new wave rockers, Debby Clinton and Jena Johnson, and a country pop artist, Terri Nutis. Singles from all three are due out by the beginning of December.

The production company has also moved to 538 N. San Vicente Blvd. Its phone number is (213) 851-9418.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	108	80	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 19	136	119	4	MTUME In Search Of The Rainbow Seekers Epic JE 36017	●	7.98	SLP 42
106	111	2	SUPERTRAMP Breakfast In America A&M SP 3708		7.98		137	106	42	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
107	112	4	NARADA MICHAEL WALDEN Victory Atlantic SD 19279		7.98	SLP 28	138	128	8	THE DOORS The Doors Elektra EKS-74007		7.98	
108	NEW ENTRY		THE SPECIALS More Specials Chrysalis/Two Tone CHR 1303		7.98		139	150	2	HARRY CHAPIN Sequel Broadwalk FW 36872 (CBS)		8.98	
109	77	30	AMBROSIA One Eighty Warner Bros. BSK 3368		7.98		140	101	15	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229		7.98	
110	83	8	VAN MORRISON Common One Warner Bros. BSK-3462		7.98		141	151	5	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
111	91	12	ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699		69.95	CLP 34	142	146	11	WILLIE NELSON Willie Nelson And Family Live Columbia KC-2-35642		11.98	CLP 42
112	110	17	ALABAMA My Home's In Alabama RCA AHL1-3644		7.98	CLP 15	143	102	29	GENESIS Duke Atlantic SD 16014	●	8.98	
113	183	2	RANDY MEISNER One More Song Epic NJE 36748		7.98		144	173	4	JACK GREEN Humanesque RCA AFL1-3639		7.98	
114	168	4	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98		145	113	8	BARRY GOUDREAU Barry Goudreau Portrait NJR 36542 (CBS)		7.98	
115	160	2	TWENNYNINE WITH LENNY WHITE Twennynine Elektra 6E-304		7.98	SLP 59	146	133	23	JOAN ARMATRADING Me, Myself, I A&M SP 4809		7.98	
116	118	13	THE KINGS Are Here Elektra 6E-274		7.98		147	114	10	SOUNDTRACK Smokey And The Bandit 2 MCA MCA-6101		9.98	CLP 21
117	153	4	THE JONES GIRLS At Peace With Woman P.R. JZ 36767		7.98	SLP 15	148	125	14	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	●	7.98	
118	136	3	RONNIE MILSAP Greatest Hits RCA AHL1 3772		7.98	CLP 7	149	NEW ENTRY		THE STYLISTICS Hurry Up This Way Again TSOP JZ 36470 (CBS)		7.98	SLP 23
119	96	6	TOM WAITS Heartattack And Vine Asylum 6E-295 (Elektra)		7.98		150	NEW ENTRY		ANGEL CITY Darkroom Epic JE 36543		7.98	
120	121	28	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98		151	130	15	CAMERON Cameron Salsoul SA-8535 (RCA)		7.98	SLP 50
121	131	2	LARRY GATLIN & THE GATLIN BROTHERS BAND Help Yourself Columbia JC 36582		7.98	CLP 23	152	115	6	SOUNDTRACK Shogun RSO Rx-1-3088		8.98	
122	122	2	KENNY ROGERS Ten Years Of Gold United Artists UALA-835		7.98	CLP 39	153	138	25	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	SLP 27
123	123	13	SOUNDTRACK McVicar Polydor PD-1-6284		8.98		154	120	5	PEACHES & HERB Worth The Wait Polydor 6298		8.98	SLP 51
124	124	5	EVELYN "CHAMPAGNE" KING Call On Me RCA AFL1-3543		7.98	SLP 58	155	NEW ENTRY		HEAD EAST U.S. 1 A&M SP-4826		7.98	
125	135	2	FATBACK 14 Karat Spring SP-1-6729 (Polydor)		7.98	SLP 53	156	132	48	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11098	▲	12.98	
126	126	6	AC/DC Highway To Hell Atlantic SD 192444		7.98		157	147	13	WHITESNAKE Ready An' Willing Mirage WTG 1976 (Atlantic)		7.98	
127	127	48	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98		158	NEW ENTRY		HUBERT LAWS Family Columbia JC 36396		7.98	
128	129	7	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98		159	166	2	ROY AYERS Love Fantasy Polydor PD-1-6301		7.98	
129	139	4	LATOYA JACKSON LaToya Jackson Polydor PD-1-6291		7.98	SLP 26	160	170	2	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 36
130	141	4	INSTANT FUNK The Funk Is On Salsoul SA 8536 (RCA)		7.98	SLP 66	161	172	2	DEEPEST PURPLE The Very Best Of Deep Purple Warner Bros. PRK 3486		7.98	
131	105	18	JEFF BECK There And Back Epic FE 35684		8.98		162	162	5	BOB WELCH Man Overboard Capitol SDO 12107		8.98	
132	161	2	PAT METHENY 80/81 ECM ECM-2-1180 (Warner Bros.)		14.98		163	171	3	OINGO BOINGO Oingo Boingo IRS SP 70400 (A&M)		7.98	
133	107	124	THE CARS Elektra 6E-135	▲	7.98		164	165	31	KENNY ROGERS Gideon United Artists UAO-1035	▲	8.98	CLP 43
134	109	22	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372		7.98		165	145	22	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476		7.98	CLP 11
135	116	7	THE ROLLING STONES Hot Rocks 1964-71 London ZPS-606/7		13.98		166	NEW ENTRY		WILTON FELDER Inherit The Wind MCA MCA-5144		8.98	SLP 44
							167	174	2	SKY Sky Arista AL 2-8302		9.98	
							168	143	10	DEVADIP CARLOS SANTANA The Swing Of Delight Columbia C2-36590		9.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC.....9, 126	Commodores.....65	Instant Funk.....130	Mtume.....136	Carly Simon.....39	The Jacksons.....10
Air Supply.....50	John Cougar.....76	Joe Jackson.....88	Anne Murray.....30	Paul Simon.....20	The Johnny Van Zant Band.....48
Alabama.....112	Elvis Costello.....28	LaToya Jackson.....129	Willie Nelson.....70, 142	Skyy.....167	The Jones Girls.....117
Ambrosia.....109	Christopher Cross.....32	Michael Jackson.....86	Willie Nelson & Ray Price.....165	Slave.....160	The Kings.....116
Angel City.....150	Rodney Dangerfield.....140	Bob James.....198	Gary Numan.....64	S.O.S. Band.....185	The Korgis.....55
Joan Armatrading.....146	Mac Davis.....68	Waylon Jennings.....82, 105	Oingo Boingo.....163	SOUNDTRACKS	The Michael Schenker Band.....100
Ashford & Simpson.....192	Deep Purple.....161	Billy Joel.....43	Robert Palmer.....59	Caddyshack.....170	The Motels.....189
Roy Ayers.....159	Devo.....24	Journey.....103	Teddy Pendergrass.....21	Fame.....36	The O'Jays.....96
Jeff Beck.....131	Doobie Brothers.....3, 197	Kansas.....26	Peaches & Herb.....154	Honeysuckle Rose.....22	The Police.....27
Pat Benatar.....6, 58	Dynasty.....77	Evelyn "Champagne" King.....124	Tom Petty & The Heartbreakers.....171	McVicar.....123	The Robbin Thompson Band.....181
George Benson.....11	Robbie Dupree.....184	Kool & The Generators.....51	Pink Floyd.....127, 186	Shogun.....152	The Rolling Stones.....17, 135
Black Sabbath.....134	Eagles.....125	Larsen-Feiten Band.....193	Poco.....194	Smokey And The Bandit II.....147	The Specials.....108
Black Sabbath.....134	Fatback.....125	Stacy Lattisaw.....52	Pointer Sisters.....37	The Empire Strikes Back.....101	The Talking Heads.....49
Billy Blauzelle.....73	Wilton Felder.....166	Hubert Laws.....158	Jean-Luc Ponty.....93	Times Square.....44	The Stylistics.....149
David Bowie.....14	Steve Forbert.....71	Lipps Inc.....69	Elvis Presley.....111	Urban Cowboy.....33	The Vagabonds.....179
Jackson Browne.....15	Aretha Franklin.....84	Kenny Loggins.....13	Pretenders.....137	The English Beat.....196	George Thorogood.....179
Tom Brown.....18	Peter Green.....60	L.T.D.....34	Prince.....63	THE ENGLISH BEAT	Peter Townshend.....85
Cameo.....153	Gamma.....78	Lynyrd Skynyrd.....156	Suzi Quatro.....178	I Just Can't Stop It	Billy Thorpe.....183
Cameron.....151	Larry Gatlin & The Gatlin Brothers Band.....121	Maze.....80	Queen.....4	Size SRK 6091 (Warner Bros.)	Jethro Tull.....83
Carlene Carter.....195	Crystal Gayle.....79	Melissa Manchester.....92	Eddie Rabbitt.....53	Slave	Twennynine with Lenny White.....115
Harry Chapin.....139	Genesis.....143	Teena Marie.....42	Ray, Goodman & Brown.....94	SOUNDTRACKS	Ultravox.....174
Eric Clapton.....120	Barry Goudreau.....145	McFadden & Whitehead.....176	Cliff Richard.....141	Caddyshack.....170	Tom Waits.....119
Linda Clifford.....199	Larry Graham.....81	Randy Meisner.....113	Minnie Riperton.....62	Fame.....36	Bob Welch.....162
Bruce Cockburn.....90	Jack Green.....144	Pat Metheny.....144	Kenny Rogers.....5, 122, 164, 200	Honeysuckle Rose.....22	Whitesnake.....157
Natalie Cole.....172	Peter Green.....125	Jon Mitchell.....47	Linda Ronstadt.....66, 173	McVicar.....123	Slim Whitman.....89
	Van Halen.....182	Stephanie Mills.....31	Diana Ross.....7	Shogun.....152	Yes.....46
	Daryl Hall & John Oates.....23	Edie Money.....102	Rossington Collins Band.....54	Smokey And The Bandit II.....147	Zapp.....19
	Emmylou Harris.....98	Molly Hatchet.....38	Devadip Carlos Santana.....168	The Empire Strikes Back.....101	
	Linda Clifford.....199	Van Morrison.....110	Leo Sayer.....114	Times Square.....44	
	Michael Henderson.....40		Boz Scaggs.....87	Urban Cowboy.....33	
	Amy Holland.....177		Seawind.....97	The English Beat.....196	
			Bob Seger & The Silver Bullet Band.....25		

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
 ● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

DIGITAL SIGNAL

3M Issues Report Aiding Compatibility

By JIM McCULLAUGH

NEW YORK—In an effort to help propel digital recording signal standardization worldwide—still a major roadblock for this new recording format—3M has issued a special report on its system to pro audio equipment manufacturers worldwide.

The report—entitled Information For Digital Audio Signal Compatibility—contains data, some of which had been proprietary.

“Hand delivered” to these manufacturers, the information is being made public, according to Marshall R. Hatfield, vice president, general manager, 3M minicom division, to provide necessary technical interfacing data to these potential suppliers of multi-track recorders and digital consoles so end users can transfer signals in the digital domain between audio recorders and consoles of different brands.

Hatfield acknowledges that the adoption of a universal machine format standard remains a “more distant possibility . . . but establishment of a signal standard at an early date would represent a major step forward and one which could head off potential future problems for studios around the world.”

Meanwhile, according to 3M, on

hand here for the four-day Audio Engineering Society convention at the Waldorf Astoria Hotel which ended Sunday (2), its system has mushroomed internationally.

There are now 39 3M digital recorders worldwide, 22 of which are available in the U.S., five are in the U.K., three in France, three in Germany and six in Japan. Facilities include: PolyGram, Germany; Grande Arme Studio, Paris; Roundhouse, Town House, London; 3M/U.K. (being utilized by RCA and CBS); and Alpha Studios and Victor Studios, Japan.

3M estimates that between 30-40% of all recording studios worldwide will be digitally equipped in the next five years.

The firm also estimates that it expects to see the first generation of home digital players before the end of 1982.

More and more pop/rock producers and artists are being exposed to digital systems of all types such as Sony and Soundstream (Billboard, Nov. 1, 1980), in addition to the classical and jazz camps.

Producer Phil Ramone reportedly has been on the road with Billy Joel cutting a live digital LP with 3M equipment.

view the case and make a decision. According to an NAB attorney that process could take from 6 to 18 months.

According to the Tribunal's final determination order issued in September, the cable royalties for 1978 were split among five groups of claimants. Program syndicators got the lion's share at 75%; joint sports claimants were awarded 12%; non-commercial broadcasters 5.25%; music performing rights societies 4.5% and commercial tv broadcasters, 3.5%.

Wednesday (29), the Tribunal announced that claimants to cable tv fees paid in 1979 must submit their evaluations as to whether a controversy exists concerning the distribution of those royalties by Nov. 15, 1980. **JEAN CALLAHAN**

Tribunal Freezes \$14 Mil In 1978 Cable Royalties

WASHINGTON—The Copyright Royalty Tribunal has put a hold on the distribution of cable television royalties for 1978, pending the outcome of appeals from the National Assn. of Broadcasters, ASCAP, major sports organizations, National Public Radio and the Canadian Broadcasting Corp.

The hold freezes approximately \$14 million in cable tv royalties collected for 1978 which will not be distributed now until the appeals process is completed.

Broadcasters, who received only 3.25% of the total cable fees when the Tribunal reached its determination Sept. 23, hotly contest the decision. NAB asked the Tribunal Friday (24) to stay distribution until the U.S. Court of Appeals here can re-

Warner Bros. Buys Sire

LOS ANGELES—Warner Bros. has bought Sire Records in a move that Sire head Seymour Stein calls a necessity because of the uncertainties of the industry today. Stein remains as president while also becoming a Warner Bros. Records vice president. No price is given.

Previously, Warner Bros. was a part owner and a distributor of Sire. All non-creative functions are assumed by Warner Bros. with the following staffers all remaining: executive vice president Ken Kushnick, promotion vice president Dan Kelley in Los Angeles and special projects vice president John Montgomery in New York, publicity director Audrey Strahl and former a&r coordinator Mike Rosenblatt returning as presidential assistant.

The U.K. branch, headed by managing director Elly Smith and Paul McNally, director of a&r/artist

development continues in London. Stein retains control of licensing Sire outside North America.

The label has two current LP releases, Madness' "Absolutely" and Talking Heads' "Remain In Light," and will have no others through the end of the year. Also, the Sire staff has moved to the Warner Bros. complex at 3 E. 54th St. in New York.

Rojac And Tayster

NEW YORK—Label president Jack Taylor announces the rebirth of Rojac and Tayster Records. The label was previously active from 1957 through 1972. First artists are Kim Tolliver, the Harlem World Crew and Tolbert. Joining Taylor are general manager Janet Oseroff, executive vice president Steve Lucas, national promotion director Jimmy "Heavy" Smith and label coordinator Jennifer Josephs.

Inside Track

If you want to see a new stratum of LP retailing in embryo, visit Phoenix and suburban Tempe, where small locations abound selling exclusively or large percentages of used and schlock record albums. Shops like Road To Moscow, the Record Hunter, Bird's Record Exchange and Zia Used Records either pay cash or give credit toward an exchange on LPs. The Tempe stores draw a major portion of its customers from the student body at adjacent Arizona State. Some 95% of these stores' stocks is in LPs more than a year old. Plenty of U.S. retailers have traded albums, but these stores have taken the trend as their total thrust.

Watch for Chris Veremis, industry wholesaling executive last with George Souvall's Southern California rack operation to pop up in Phoenix, probably working for Angela and Lenny Singer of wholesale and retail fame.

Among the many comments made by Jack Eugster, Pickwick retail chief, in a recent interview was the suggestion labels' ship important new album releases in advance of the release date, so all could be selling the new blockbusters on the same national release day. That industry practice was universal through the '50s but died in the '60s. . . . If that voice sounded familiar as you were dial sweeping in Chicago Thursday (30) about afternoon drivetime, it was Meat Loaf filling in for Mitch Michaels on Chicago's WLUP-FM. He dedicated his mike stint to the country's "meat packers."

Fans of John Denver get their first chance to ogle and perhaps purchase copies of his photographs, which will be shown from Dec. 2 through Jan. 7 at the Hammer Galleries in Manhattan. Denver's signed photos go for \$1,000 each. Proceeds will benefit the Windstar Foundation, established by the RCA dynamiter to foster the concept of harmony in nature. . . . John Phillips, founder of the Mamas and the Papas, has pleaded guilty to narcotics charges in Federal District Court in New York City and has agreed to testify against fellow defendants charged with selling pills and cocaine during a three-year period. Phillips was indicted in September.

Andy Warhol takes another flier as a record entrepreneur, forming Earhole Productions, which has issued a limited edition 12-inch single by Walter Steding and the Dragon People, produced by Blondie's Chris Stein. The man who made Campbell Soup cans nouveau art was involved in 1965 with the Velvet Underground. . . . Norby Walters dickering with tv producers Chuck Braverman and Craig Kellum for a new late music show on NBC-TV titled "Roadshow." Blondie would host. . . . WEVD-FM takes up some of the slack left when WRVR-FM abandoned jazz in the New York area to air country. Bob Orenbach of Jazz Media International has put together

N.Y. Panel Probes Industry Dilemmas

By ROMAN KOZAK

NEW YORK—Problems in the recording industry were discussed at a recent seminar here sponsored by the New York Music Task Force, moderated by Richard Broderick of NYU.

Panelists were Elliot Goldman, executive president and general manager of Arista-Ariola; Harry Anger, senior vice president for product development at Polydor Records and Mitchell Schoenbaum, East Coast Talent acquisition director for Capitol Records.

In his prepared statement Anger said that while black music was holding its own, it is now difficult to break new rock acts. Playlists are so restricted on radio, he said, new acts are all but shut out of radio.

He said companies are now forced to be more selective in signing new acts because they can't afford to support a new act through three albums before it finally gets mass exposure. Consequently, he said, new avenues of exposure and new customers are needed, citing the "Gift Of Music" industry campaign as a way of getting music to new audiences.

Arista's Goldman said that he sees no new explosion in music sales, but he did predict a gradual upturn. However, he said, as soon as there would be the "smallest sniff" of an upturn all the old bad habits of the industry would come back. And, he said, that is what is happening now with over priced independent promotion, advertising, free goods and placements in stores.

"Jazz Through The Night," a midnight to 5 a.m. seg six nights per week with a 10 p.m. start Fridays. Orenbach was once general manager of WRVR. . . . WEVD used to broadcast Symphony Sid's jazz shows in the '50s. After more than a decade of accompanying singers like Peggy Lee, Lou (the Count) Levy is reorganizing his small band.

The best district supervisors in Pickwick International's retail division were gifted with plaques and a choice of vacations for two in Fort Lauderdale or Lake Tahoe at the 1980 convention in Carefree, Ariz., last week. Winners for each division were: Region 1, Minneapolis. Brad Tait, Denver; 2, Atlanta, Dave Tovan, Atlanta; 3, Los Angeles, Mike Maul, Los Angeles; 4, Dallas, Gene Calhoun, Wichita; 5, Chicago, Curt Andrews, Chicago; 6, Detroit, Jim Kuether, Detroit; and 7, Boston, Paula Connerney, Boston. Year's best store managers who got "Rediscover America" junkets for two were: 1, Ben Beinke, Thornton, Colo.; 2, Ron Hurland, Clearwater, Fla.; 3, Steve Petr, Bakersfield, Calif.; 4, Fred Navarro, McAllen, Tex.; 5, Jeff Dickett, Madison, Wis.; 6, Chuck Fath, St. Clair Shores, Mich., and 7, Paul Kirchum, Hartford, Conn.

On The Publishing Front: Arista Music chief Billy Meshel asked to manager the affairs of Interworld Music until a decision is made around Nov. 15 to name a formal head. Meshel could be the choice to run the show for both companies, part of the Bertelsmann complex, now that Mike Stewart is taking his nameplate to April/Blackwood. . . . CBS has inked to air the Pierre Cossette-produced tv special, "Grammy Hall Of Fame" next April.

Some music industry and radio figures may be immortalized on film being taken by the L.A. police who have "Sherm Alley" under surveillance in South Central L.A. The local area is notorious as the center for purchases of PCP, better known as "Angel Dust." The gendarmes are filming those going into the area. Station KGFJ-AM and the Los Angeles Sentinel, a local black newspaper, are behind the clean-up attempt.

Entertainment director Dick Lane has signed Andy Williams to a two year, four weeks, non-exclusive pact for the Las Vegas Hilton. Williams was previously under contract to Caesars Palace, but played one week between contracts for Hilton in September. The agreement covers 1980-81. And Loretta Lynn has signed an exclusive 10 week package with the Riviera Hotel for 1981-82. First date is Aug. 6, 1981. She was last here at the Aladdin Hotel.

Legalities between MCA and Steely Dan have been settled clearing the way for the mid-November release of Steely Dan's long awaited followup to "Aja" called "Gaucho."

He said that people running the music business must realize that the margins are no longer there to spend excessive amounts of money to market a record. He said record companies must analyze the music they bring to the public and decide how much they can spend "and then let the marketplace tell you if you have a success."

Goldman attacked the concept that somehow record companies could "teach" the public as to what it wants. That only works in a few isolated instances, and with reduced margins that is now the way to operate, he said, noting that radio exposure is a "gift on a golden platter" to the record business.

"As long as you put the record in the stores and put it on the radio, in my judgment there is no reason to spend hundreds of thousands of dollars teaching the public to buy a record," he said, stressing again that the record business must be treated as a business.

In discussing a&r Schoenbaum said: "We virtually manage the managers and artists that we decide are worthwhile to bring in and give the opportunity to record."

He said the problem in the business is that there are far too many mediocre records being put out, and far too few radio stations programming enough music. He also warned of a future where a&r becomes "a few lawyers with tape machines in their hands."

With the record business now concentrated in five companies, Schoenbaum noted that the result has been that fewer chances are being taken on finding the different or unusual artist who stands aside from the rest.

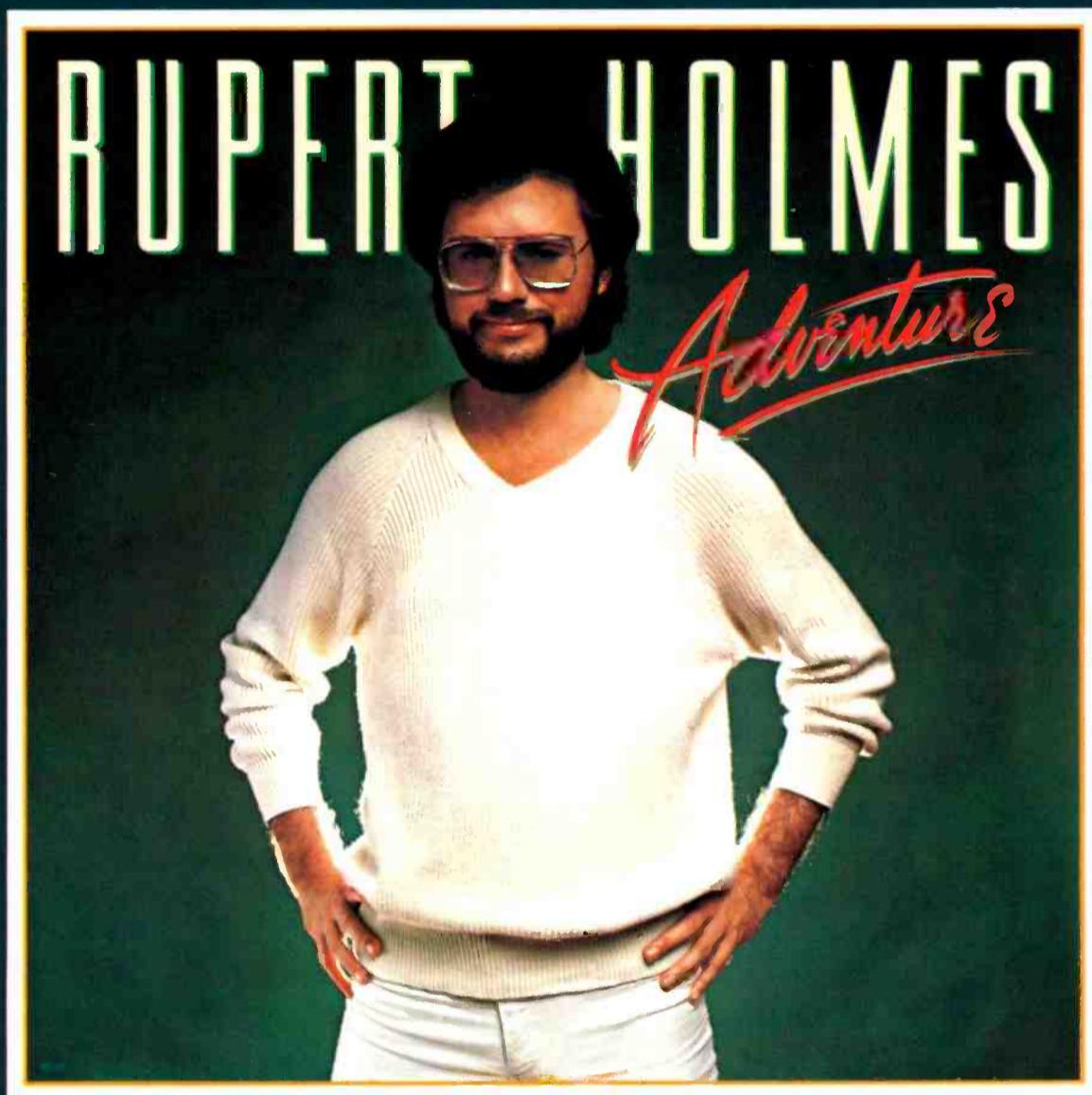
"You have to understand that about 90% of everything we put out loses money. So if I sit at my desk and I say 'no,' almost 99% of the time I will be right. So I am guaranteed to be right, almost always" (in rejecting anything new).

Executive Turntable

• Continued from page 4

manager at Sankyo Seiki. . . . John McPherson joins Sony Video Products Co. as special markets manager in New York. He was with Panasonic as national market development manager. . . . Billy McDonald, long-time agent with the Associated Booking Group in Dallas, has resigned effective December. His outside interests in Palm Springs, Hawaii and Mexico have made the move necessary. . . . Charles King is now marketing services manager of TV/VTR for the Sharp Electronics Corp. in Paramus, N.J. He was marketing services manager for tv.

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