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Billboard

86th YEAR

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Tribunal Ups Mechanicals To 4¢

Radio's Flux Mixed Blessing

By RICHARD M. NUSSER

NEW YORK—Radio's move toward mass appeal formats is proving a mixed blessing to label promotion executives, who recognize its crossover potential but sometimes find themselves wistfully yearning for the days when AOR meant AOR, and not a combination of AOR, Top 40 and pop adult.

However, at least one promotion specialist thinks the swing toward homogenized formats has reached its limit, and a return to structured formats is likely after the fall Arbitron book comes out.

"There will always be mass appeal formats," says John Betancourt, RCA's divisional vice president of promotion. "But I think the mass appeal trend will eventually turn back (Continued on page 17)

Yearly Adjustment Plan

By JEAN CALLAHAN

WASHINGTON—With less than two weeks to meet Congress's deadline for establishing a mechanical royalty rate by the end of 1980, the Copyright Royalty Tribunal finalized new regulations on Friday (19).

The new rate increases mechanical royalties from 2¼ cents to 4 cents per tune (or from ½ cent to ¾ cent per minute of playing time on extended compositions). The new regulations will take effect on July 1, 1981.

The increase to 4 cents will represent \$55 million additional expense to record companies each year, says Recording Industry Assn. of America counsel, Jim Fitzpatrick, not including the impact of annual inflationary adjustments also proposed by the Tribunal.

Attorneys for the National Music Publishers' Assn. and the American Guild of Authors and Composers question the validity of RIAA's figures.

"RIAA has always overstated mechanical royalty payments," says NMPA counsel, Richard Zuckerman.

"The compulsory rate is a ceiling," says AGAC attorney Fred Greenman, "and we expect negotiations to take place below that ceiling. So the effect of a new rate... is not easily arrived at..."

In an effort to provide NMPA, RIAA and AGAC an opportunity to comment on the new regulations before they became final, the Tribunal had requested written submissions from the parties involved by Friday (19) and subsequently it incorporated some of the suggestions made by NMPA & AGAC into the final regulations. (Continued on page 10)

C'feit Issue To Air At NARM?

By IRV LICHMAN

NEW YORK—The lack of a formal counterfeit product seminar at the upcoming convention of the National Assn. of Recording Merchandisers is seen as once more raising the issue of merchandiser willingness to confront manufacturer pleas for diligence in the matter.

The recently announced NARM agenda, though yet to be officially firmed up, does not specifically allot time to the counterfeit problem, which some observers see as accounting for only slightly less than the \$400 million in estimated sales lost to legitimate manufacturers in 1979.

While Joe Cohen, executive vice president of NARM, says that time will "definitely be allocated to counterfeiting," he admits that he'd (Continued on page 68)



Lennon Is Remembered; Tributes Held Worldwide

By ROMAN KOZAK

NEW YORK—Two weeks after his assassination, news about John Lennon began to fade from the headlines and news broadcasts, but not from the hearts of fans both inside and outside the music business.

Psychiatrists reported that many fans were still despondent over Lennon's senseless murder outside his home here Dec. 8. Newspaper letters to the editor were still filled with a unanimous chorus of praise for Lennon, the man and the artist. Lennon's music still dominated the radio, though not to the extent it did the week of his death.

Retailers reported strong sales of Lennon product (see separate story), and the two touring "Beatlemania" shows both reported standing room business. There were also attempts (Continued on page 68)

\$2.1 Million Awarded In LP Bootleg Case

By JOHN SIPPEL

LOS ANGELES—In a precedential LP bootlegging suit in Federal District Court here, Bruce Springsteen was awarded \$2,150,000 in damages from Andrea Ellen Waters by Judge Malcolm Lucas last week.

Judge Lucas found Waters, also known as Andrea Brown and Vicki Vinyl, guilty of 43 infringing separate musical composition copyrights, imposing a \$50,000 award for each. In addition, Springsteen was awarded \$10,750 damages from Jim Washburn, identified as manager of Beggar's Records, an Anaheim. (Continued on page 9)



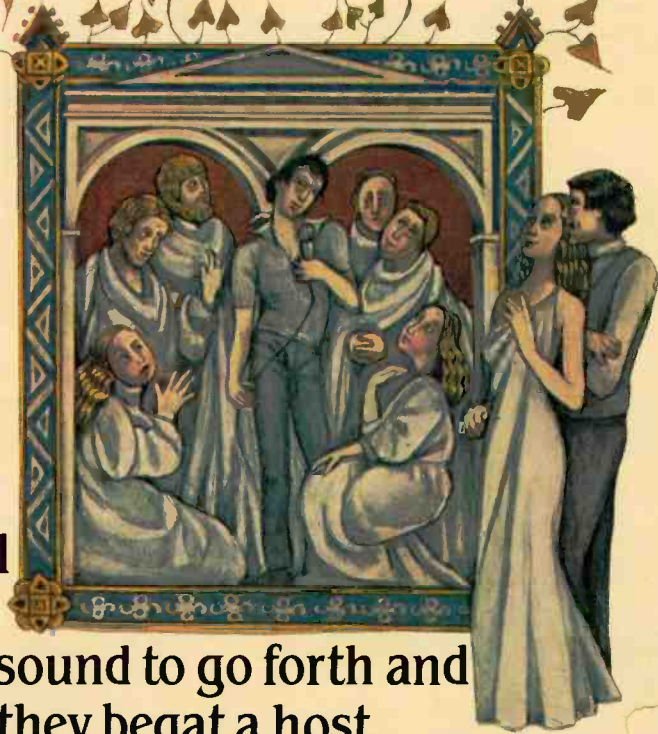
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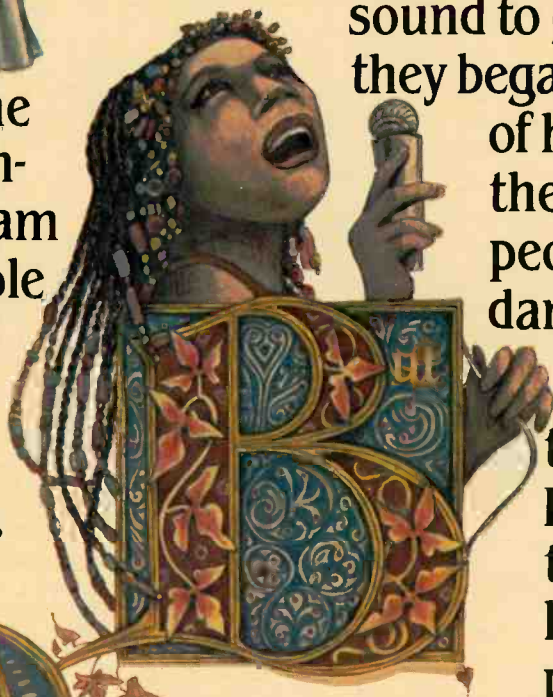


and they were fruitful and multiplied and begat associated labels. And they caused a joyous



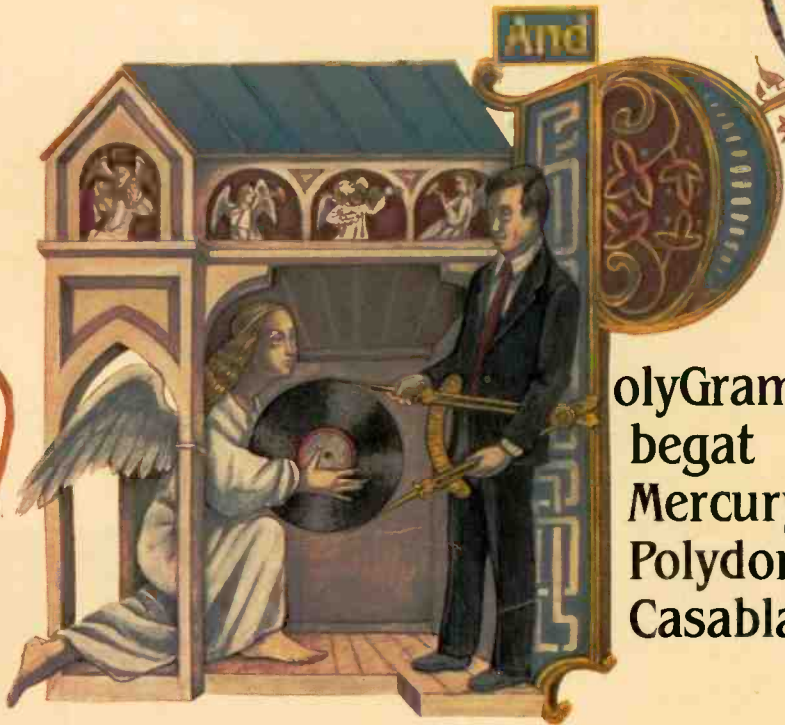
sound to go forth and they begat a host of heavenly **D**its. And they caused the people to sing and dance.

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RECORDS





Billboard photo by Chuck Pulin

FINAL TRIBUTE: A crowd estimated at 100,000 persons, gathers in front of the bandstand in Central Park in New York for a 10-minute silent vigil in memory of John Lennon.

Lennon, Beatles Still Sell Strong 'Double Fantasy,' 'Imagine' Top Buyers' Preferences

LOS ANGELES—Demand continued strong for Lennon and Beatles product for the second straight week, though dealers say it's not running as high as sales did immediately after Elvis Presley's death in Aug. 1977.

Retailers attribute this to a lesser number of solo albums, the continuing disposable dollar drought and already heavily-stocked holiday season browser bins.

The current "Double Fantasy" hit album and "Imagine" on Capitol are the prime movers across the counter less than a fortnight after Lennon's demise. U.S. mass merchandisers agree. Buyer accent continues on Lennon and Beatles' LPs. Alan Wolk of United, Miami, the major Southeast rackjobber, and Lou Lavinthal of Roundup Music, Seattle, which serves the Fred Meyer and Music Market stores, agree the sales ratio is three LPs to one cassette. Both agree that the record collector is buying in.

But Lennon album sales will perk 1980 holiday sales. Pickwick distribution company's rack division will do more than \$1 million in combined Lennon catalog during the current surge. Senior vice president

Jim Moran explains it would have been bigger coming at a time of year when racked departments are less stocked than Christmas. Bulging retail general inventories has lightened Pickwick's ordering, Moran agrees.

Metropolitan area rack locations have experienced far greater Lennon consumer response than hinter-

This story prepared by John Sippel in Los Angeles, Irv Lichtman in New York and Alan Panchansky in Chicago.

land departments. Moran notes, a fact borne out by retail chains. Mass merchandisers in the main, too, find that replenishment of product to outlet during the hectic Christmas buying season takes up to 10 days after goods are received at a central warehouse.

Angela Singer of Circles/Hollywood stores, Phoenix, estimates 1,200 pieces of the Geffen album have been sold thus far since the tragedy. Joe Bressi of Stark Record Service, North Canton, Ohio, supplier to the Camelot chain, finds, like his peers, that backorder fill is still spotty, with the shipments being rushed same day to stores.

Bressi and John Shulman of Laury's, Chicago, volunteer that the Presley product demand was stronger. "Lennon and Beatles albums are still selling at a higher rate than usual, but there's no huge crush, no fabulous demand. The Elvis thing lasted longer," Shulman opines.

Rick Lawrence of Big Daddy's, Chicago, disagrees. "It's just as strong as Elvis. I still see people coming up to the register with handfuls of Beatle and Lennon albums," the Chicago chain vice president states.

Mike Wyner of Elroy Enterprises, Freeport, L.I., which services the 31 TSS/Record World stores, sells out as fast as he gets "Double Fantasy" sets and Beatle catalog. He estimates he sold 10,000 of the Geffen albums in seven days. Individual stores limit each customer to no more than two copies. An import from Japan. "The Lennon Wedding Album," on Apple Records was going for \$20 a copy in his stores.

Reports from the Midwest and Texas indicate that the collectors' item Tetragrammaton album. "Twin Virgins" (Billboard, Dec. 20, 1980), were going for up to \$100 where available.

Ticket Scalping Bill In California Senate

By CARY DARLING

LOS ANGELES — Legislation was introduced into the California state senate Thursday (18) that would make the selling of tickets over 50% of face value a misdemeanor. Spearheaded by state senator Mel Levine (D-Los Angeles), the measure is an outgrowth of an uproar over tickets for the recent Bruce Springsteen shows here (Billboard, Nov. 8, 1980).

Titled AB162, the measure is designed to "eliminate the most excessive abuses in the ticket scalping area," notes Levine. "For Bruce Springsteen, the best tickets were going for \$200 to \$250 per person. We are anticipating the Olympics here. If there is not a scalping law, I seriously doubt if the consumer will be able to see the more popular events of the Olympics."

However, it is the Springsteen shows which have caused the most consternation with consumers. Promoter Jim Rissmiller, who sponsored the four Springsteen shows at the Sports Arena, put an ad in the local papers seeking consumer support for the Levine measure. "We got 15,000 responses," says Rissmiller. "At every concert we do, people are going to be able to register their support for the bill."

Levine says he has gotten more correspondence of support for this legislation than any other he has been involved with in his four years in office.

The ordinance itself has two criteria: the tickets have to be proven to have been bought with the intention for resale and that resale cannot be more than 50% of face value. Therefore, a broker could sell a \$20 ticket for \$30. The extra \$10 being the broker's service charge. In the case of the Bruce Springsteen show, all seats were set at \$12.50 but some brokers were getting as much as \$200 per ticket.

"It would be enforced as any other misdemeanor is being enforced," says Levine. "It would be at the option of the local enforcement agencies. It's up to the independent prosecutorial arm of government."

He also feels the law is workable as there aren't that many in-demand events every year. Such hot scalping events as Bruce Springsteen, the Olympics or the King Tut exhibit do not come around very often. "The

law hasn't worked in New York," he continues, "because New York is just a stone's throw away from New Jersey and Connecticut where there are no laws. The major metropolitan areas of California are far enough away from other jurisdictions to make this more enforceable."

An anti-scalping measure went down to defeat in the California legislature two years ago but Levine says his measure is different. The earlier bill allowed for only a \$2 markup which Levine says is too rigid. Also, local rock stations KMET-FM and KLOS-FM have endorsed the measure.

Currently, it is not against the law to resell tickets at high prices as long as it is not done on the grounds of the event.

COUNTRYITES INTO FASHION

By KIP KIRBY

NASHVILLE—Country music has become fashionable business—and more country artists are making fashion their business.

It won't replace recording, and it takes a back seat to performing, but there's definitely a boom in clothing lines being launched by major-name country acts. From Gilley to Willie, Kenny to Crystal, these artists are stitching their logos on a myriad of merchandised apparel, endorsing everything from jeans to jumpsuits, blazers to belt buckles.

Most often listed as motivations behind country headliners jumping onto the fashion bandwagon are monetary benefits and accompanying image reinforcement.

"It's a great business investment and a steady means of income," says Ken Kragen & Co. spokesperson Betty Bose, explaining why super-

(Continued on page 42)

DECEMBER 27, 1980 BILLBOARD

PolyGram's Braun Goes After Heavyweights

By IRV LICHTMAN

NEW YORK—PolyGram Records Inc., a new centralized-services unit, will attempt to reestablish a strong product position for the company in the marketplace.

The promise by David Braun, president and chief executive officer of the unit, and two key executives Bob Sherwood and Russ Regan, is financial support by the European parent to compete heavily in established artist signings and to engage in expanded marketing and promotion activities.

The new setup, effective Jan. 1, also sees, for the immediate future, at least, a "trademark" rather than autonomous identity for PolyGram's three label divisions, Polydor, Phonogram/Mercury and Casablanca. RSO, not completely owned by PolyGram, is not part of the new structure, but continues to be PolyGram-distributed.

Also, notes Braun, a highly-successful industry lawyer who took the plunge as a record man within Poly-

Gram in November, the reorganization represents a "concerted effort to loosen ties of direct involvement in day-to-day activities" in the U.S. by the firm's European parent.

In assessing product input at PolyGram over the past two years, Braun cites a "critical misjudgement to go for the fast sale, not artist development. For the long-pull, a company requires artistic elements that can

maintain success for at least a five-year period."

Braun suggests that he'll be "signing heavyweights early on," an approach, he adds, that can quickly "energize a company."

"These signings also attract other artists," maintains Russ Regan, veteran music man who is West Coast vice president and general manager, reporting to Bob Sherwood, executive vice president and general manager. Also reporting to Sherwood is newly named a&r director, Chip Taylor.

Sherwood, reporting directly to Braun, reports that a system of "target marketing" will expand regional and local staffs, including additional personnel in country music marketing and promotion. Latter will include a marketing manager out of Nashville who will report to the New York office. Jerry Kennedy is vice president of country music operations.

(Continued on page 8)

TELDEC DISK ON SHOW

By GEORGE KOPP

NEW YORK—An optical vs. capacitance battle is heating up in the compact digital audio disk field. Telefunken/Teldec last week brought its prototype capacitance digital audio disk player here to show to the press and selected record labels, including CBS, RCA and WEA.

Telefunken officials claim that its system is the only other one being considered by the Japanese Digital Audio Disk Standardization Committee. The Committee recently approved the Philips/Sony optical system as an industry standard while

leaving itself open to approve other systems.

Telefunken claims several advantages for its system, called MD, particularly in the ease of converting conventional record pressing equipment to the manufacture of MD software.

The technology used by Telefunken is almost identical to the RCA SelectaVision videodisk. Both use grooved PVC disks read by a diamond stylus. In addition, both systems allow for direct cutting of the metal master. The laser optional

(Continued on page 50)

In This Issue

CLASSICAL.....	38
CLASSIFIED MART.....	33, 35
COMMENTARY.....	12
COUNTRY.....	42
DISCO BUSINESS.....	25
INTERNATIONAL.....	54
JAZZ.....	24
PUBLISHING.....	40
RADIO.....	15
SOUND BUSINESS.....	50
TALENT.....	22
VIDEO.....	53

FEATURES	
Counterpoint.....	56
Disco Action.....	26
Inside Track.....	70
Lifelines.....	68
Rock'n'Rolling.....	20
Stock Market Quotations.....	8
Vox Jox.....	20

CHARTS	
Top LPs.....	66, 69
Singles Radio Action Chart.....	14, 16, 18
Album Radio Action Chart.....	21
Boxoffice.....	23
Bubbling Under Top LPs/Hot 100.....	20
Disco Top 100.....	27
Jazz LPs.....	24
Hits Of The World.....	57, 59
Hot Soul Singles.....	31
Latin LPs.....	40
Soul LPs.....	29
Hot Country Singles.....	44
Hot Country LPs.....	46
Hot 100.....	64
Top 50 Adult Contemporary.....	38

RECORD REVIEWS	
Album Reviews.....	63
Singles Reviews.....	63

\$5 Million Haul Ends FBI's Year

Raids in Four States See 32,000 Tapes, LPs Seized

NEW YORK—The FBI has capped off its antipiracy drive for the year with raids in four different states, seizing more than 32,000 allegedly counterfeit and pirate tapes and LPs, as well as mastering and manufacturing equipment. The Feds value the haul at \$5 million.

In three coordinated raids early this month in Oklahoma, the FBI confiscated two bin loop duplicators, five slave units, six winders, a graphics camera, and more than 300 master tapes, among other equipment. The FBI put the value of the equipment seized and the estimated economic loss prevented by the raid at an estimated \$4.2 million.

The raids at Screen Creations and two other locations in Oklahoma City were followed by another one at Roysales in Brentwood, Texas, where 4,000 allegedly counterfeit and pirated tapes were seized.

In New Kensington, Pa., the FBI seized about 25,000 tapes and manufacturing equipment in a raid on Sound Theatre. David Russick, a/k/a Rusty Star, was arrested on a federal warrant charging him with copyright violations. Seized were 25,000 8-track tapes, 500 prerecorded pancakes, 25,000 unassembled 8-track cartridges, two 8-

track winders, a shrink-wrap tunnel and L-sealer, and 100,000 labels, plus books and records pertaining to the manufacturing and sale of the tapes.

In the Los Angeles area two record pressing plants were raided by the FBI. Seized at Globe Records in Bellflower were eight automatic record presses, four sets of metal parts, and one set of lacquers for the A and B sides of "Rod Stewart's Greatest Hits." Also seized were 2,200-finished copies of the LP.

In nearby Alhambra, Calif., Virco Processing and Pressing Inc. was hit, and three presses, two sets of stampers, one set of lacquers, and 1,000 Rod Stewart LPs were seized.

In both California raids, business

records were also taken by the FBI. While no arrests were made, the investigation continues. It would cost \$400,000 to replace the 11 seized presses.

The San Francisco FBI office also swept the San Jose Swap Meet, where at least 11 vendors were found to be selling allegedly counterfeit and pirate Spanish and English language tapes. At least one seizure was made. The other vendors and Swap Meet director George Bunb were put on notice by the FBI that sale of counterfeit or pirated tapes is against Federal laws, and periodic checks for illegal activity will be conducted. Hosting 2,000 vendors daily, the San Jose Swap Meet claims to be the largest flea market in the world.

Goody Trial Nears: Court Upholds RIAA

By RICHARD M. NUSSER

NEW YORK—An accord over the admissibility of confidential reports concerning allegations of counterfeit traffic in retail stores has been reached by the principals in the Sam Goody case, which could now come to trial as early as next month. The Recording Industry Assn. of America calls it a "major victory."

The controversial reports, prepared by the RIAA's antipiracy unit, have been the subject of a legal wrangle that began last August, when the Goody defense subpoenaed the documents to bolster its claim that Goody and its top executives could have unknowingly pur-

chased bogus product as a result of intensive penetration of counterfeits into the marketplace. The government says it will prove that isn't possible.

After prolonged legal skirmishing by Goody's lawyers, much confusion over the difference between "counterfeit" and "pirated" product on the part of U.S. District Court Judge Thomas C. Platt, and a review of the RIAA's argument before a federal appeals court, the Goody defense and the judge agreed to severely limit the number of documents that could be used as evidence without jeopardizing other RIAA investigations.

RIAA attorneys and the court are now collating those documents that are now pertinent to the defense theory, paving the way for a trial date once Judge Platt rules on several other issues.

Platt has indicated he might rule against a defense motion to dismiss the major portion of the Goody indictment on the grounds that the government reneged on its initial stipulation of fact by slightly changing the wording of the original indictment.

The defense claims the government erred when it drew up the first charge, and could only prosecute Goody for possessing illegal "labels," rather than the stiff felony stolen goods charge filed against them. Platt has indicated in court that he doesn't buy that argument.

Platt also owes the defense a written opinion on its claim that the government lawyers are guilty of misconduct for allegedly misusing the grand jury in its effort to prosecute Goody. Platt has responded favorably to the government's reply to this charge in open court, and it appears likely he'll dismiss the motion.

Meanwhile, an attorney for unindicted coconspirator Spencer Pearce, accused of selling bogus product to the Goody firm, appeared before Platt Friday (19) to oppose defense subpoenas calling for Pearce's lawyers to turn over notes and documents pertaining to conversations regarding the Goody matter.

Platt upheld Pearce's claim of attorney-client privilege in relation to certain statements and notes, but ordered copies of statements made to the government by Pearce to be turned over to the defense. Platt says he'll review other internal memos to assess their admissibility.

among other duties. This programming unit weighs 2 pounds and is 8 inches long, 8 inches wide and 3 inches high.

The Vertx system is applicable for small stores and for large mass merchandisers where the checkout counter may not be in the line of sight from the merchandiser.

The difference is in the cashier programmer's function. For a small retail operation where the merchandiser is situated close to the cash register, the customer goes to the merchandiser unit, looks at the 40 tapes displayed in racks through lexan glass (bullet proof and sledge hammer proof), notices the price of each tape and chooses his/her tape or tapes by the number identifying each tape from 1-40.

The customer goes back to the cash register and tells the clerk the number of the tape he/she wants. The cashier pushes the appropriate number on her cashier's programming unit and the price lights up on a digital counter on the unit. Once the customer pays the price quoted, the cashier presses that tape num-

(Continued on page 50)

Hostages Disk

CHICAGO—The Iran hostage theme has resurfaced on record in "Stranded In The Middle Of No Place," a 45 release by Carl Bonafede's Chi-Town label and packaged as a "Message To The Ayatollah Khomeini: Free The Hostages Now." Performance is by Mickey and Larry.

VERTX PROTOTYPE

Field Testing For Tape Merchandiser

By ELIOT TIEGEL

LOS ANGELES—A computerized store fixture for dispensing prerecorded and blank audio tape has been developed here by the Vertx company and will go into local area test stores in February. The merchandiser will also be shown at the National Assn. of Recording Merchandisers' convention in Florida next April.

The machine is totally different, it's claimed, in operation and concept from what are today's standard type vending machines where the customer drops in a coin and the product becomes available.

The Vertx cassette merchandiser is the result of five years of research and development, notes Rod Pierce, the firm's president, and a former record industry and tape hardware manufacturer.

The system consists of two pieces of equipment, the actual steel-built merchandiser which stands 4 feet wide, 2 feet deep and 5½ feet high, weighs 275 pounds and holds 10 each of 40 different titles for an initial maximum inventory of 400 titles, and a counter top cashier's unit which helps dispense the tapes.

Executive Turntable

Record Companies

Sam Sutherland takes over as Billboard's West Coast bureau chief effective Jan. 1, according to **Gerry Wood**, who becomes editor-in-chief on the same day, based in New York. Sutherland comes from Record World magazine, where he has been West Coast editor since 1976. Previous to that, he was manager of West Coast relations for Elektra/Asylum/Nonesuch Records in Los Angeles, and, in 1972, a reporter in Billboard's New York bureau.

Record Companies

David A. Braun takes over as president and chief operating officer for PolyGram Records Inc., the new subsidiary of PolyGram Corp. He was president and chief operating officer of PolyGram Record Operations (PRO). **Bob Sherwood**, formerly the president of Phonogram/Mercury and cochairman of PolyGram East, is now executive vice president and general manager. **Chip**



Mitchell

Taylor, an artist and composer, takes the position of a&r vice president. . . . **Gail F. Lieberman** advances to staff vice president for financial reporting and capital planning in RCA's corporate finance organization in New York. She was performance reporting and forecasting director. . . . **Cheryl Mitchell** is upped to vice president/international manager for Atlantic in New York. She was international manager since April 1980. . . .



Ratner

Marc Ratner takes over as associate director of national singles promotion for Elektra Asylum Records in Los Angeles. He was RSO's associate director of national promotion. . . . **Jon Birge** moves into the newly created post of p&d labels sales director for CBS Records in New York. His responsibilities include providing direction to the CBS Field organization on all records released by those labels that have pressing and distribution agreements with Columbia Record Productions. He was Columbia local promotion manager in Cleveland. . . . **Bob Clark** is upped to regional pop promotion director for Atlantic Records in Cleveland. Most recently, he was the local promotion representative in Pittsburgh. . . . **Louk de Mol** moves to the post of international creative promotion manager for A&M International in Los Angeles. He joined the label in 1977 in the international promotion area.

Marketing



Birge

Mark Goldstein is now marketing coordinator for the Los Angeles branch of WEA. He was a sales representative. . . . **Paul Newnham** takes over as financial planning manager for WEA in Burbank, Calif. He was an auditor/financial analyst. Also at WEA in Burbank, **Coleman Rehn** moves into the post of programmer/analyst. Rehn was a programmer.



Clark

Related Fields

Gerry Block takes over as general manager of the New York recording complex of Sigma Sound Studio. Block is a studio engineer and inventor of the CompuDisk disk mastering computer. **Jay Mark**, who has helmed the operations for the last two years, steps out of his management role to concentrate on engineering and producing. . . . **Jason Farrow** moves to advertising manager for the Sony Video Products Co. in New York. He was advertising manager for



de Mol

the high fidelity and digital audio products division of Sony. . . . **Reed McIlroy** is named national field sales manager of Craig Corp. in Compton, Calif. He was Western sales vice president for the International Merchandising Assn. (IMA), a Craig company. . . . At Ampex Corp. in Redwood City, Calif., **David R. Bunker** and **Geoff S. Woffindin** take over as controller and general manager of the camera products group of the audio-video



Goldstein

systems division respectively. Bunker, who replaces Robert McAdams Jr., was controller of the data products division and the audio-video systems division. McAdams is now finance vice president and chief financial officer at Ampex. Woffindin was vice president/general manager of Ampex Pan American Co. . . . **Rani Stoler** joins the Michael Gershman Communications office in Los Angeles as a publicist. Stoler has produced and hosted several television public affairs shows for local Los Angeles television. . . . **Laura Rosario** joins Mad Monkey Management in New York as r&b division director. She was head of artist development for Aria Productions and director of club promotion for ProMedia Motion.

Settle Reversionary Case

NEW YORK—Eight British old-line music publishers have reached a negotiated settlement with Redwood Music, a division of Carlin Music, arising out of the historic reversionary rights dispute. The parties to the settlement, however, have agreed to withhold public access to the terms.

After eight years of litigation, the House of Lords decided July 24 that songs with music by one writer and lyrics by another should revert to the estates of the original copyright owners 25 years after their deaths (Billboard, Aug. 2, 1980).

Also, a High Court judgement decided that the British publishers had an implied license to continue to exploit the song after reversion, with

the judge holding that ownership could be retained in an arrangement. It's believed that the settlement, in part, involves this issue.

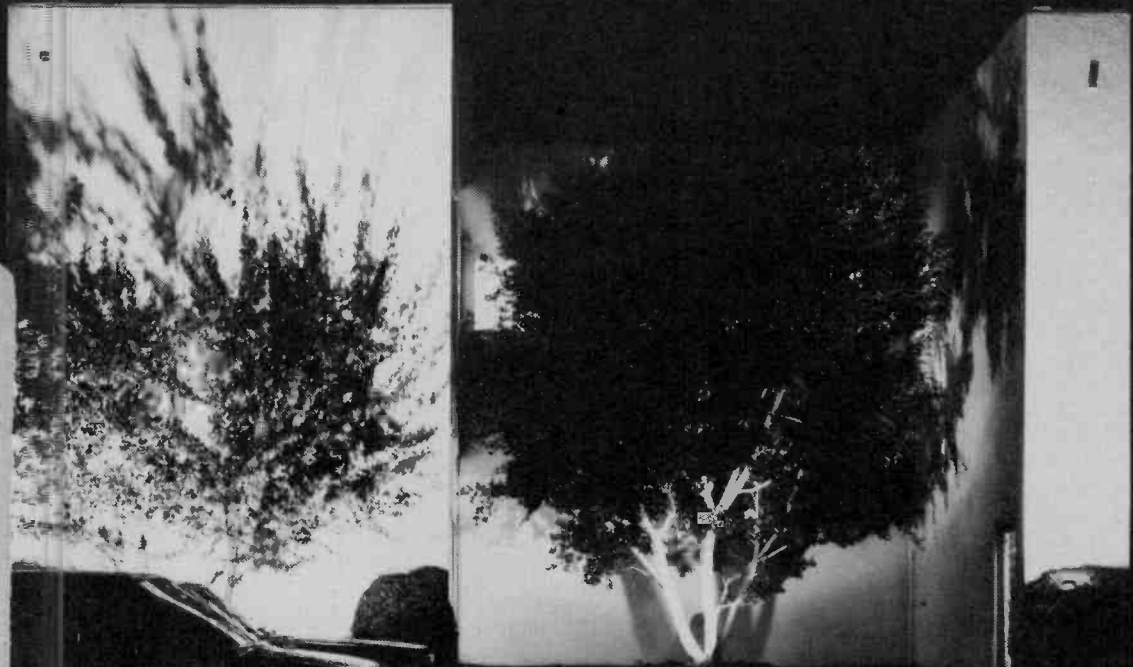
Redwood has amassed at least 70,000 copyrights under the revisionary provisions of the Copyright Act of 1911. While this provision was omitted from the 1956 Copyright Act, it was allowed to stand for copyrights created before that date.

The publishers making the agreement with Redwood include EMI, Chappell, ATV, Boosey & Hawkes, Campbell Connelly, Belwin-Mills, Dominion and Southern Music.

"It is to avoid further judicial battles that both sides have come to terms," declares a press statement.

Billboard (ISSN 0006-2510) Vol. 92 No. 52 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.

1015



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Phoenix, Arizona 85019

Big State Distributing Corporation
Dallas, Texas 75247

Malverne Distributors, Inc.
Long Island, New York 11106

Malverne Distributors, Inc.
Boston, Massachusetts 02110

M.S. Distributing Company
Morton Grove, Illinois 60053

M.S. Distributing Company
Clayton, Missouri 63105

Pickwick Distribution
Minneapolis, Minnesota 55426

Pickwick Distribution
Sun Valley, California 91352

Pickwick Distribution
Opa Locka, Florida 33054

Pickwick Distribution
Atlanta, Georgia 76011

Pickwick Distribution
San Francisco, California 94108

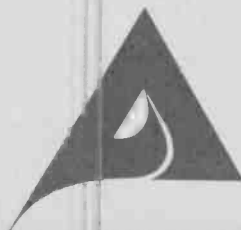
Piks Corporation
Cleveland, Ohio 44114

Piks Corporation
Southfield, Michigan 48076

Schwartz Brothers, Inc.
Lanham, Maryland 20801

Schwartz Brothers, Inc.
Cherry Hill, New Jersey 08002

W. M. Distributing, Inc.
Denver, Colorado 80216



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SURPRISE MOVE?

Sansui Showing VHD Prototype At CES

NEW YORK—Japanese hi fi maker Sansui says it is "committed" to the VHD format videodisk, but leaves open the possibility that it may also market a CED player. Sansui will show a prototype VHD player at the upcoming Winter Consumer Electronics Show in Las Vegas.

The VHD format, developed by Matsushita, will be marketed here by a joint venture involving that company, its affiliate JVC, Thorn-EMI of the U.K. and General Electric. Hardware and software are not expected to be on the market until late 1981.

The Sansui move is considered a surprise in many respects. Sansui is already a licensee of RCA's CED videodisk technology. In addition, the VHD system is regarded by many in the industry to be a long-shot in the marketplace.

But Sansui's plans, as outlined at a

press conference here on Thursday (18) by sales and marketing vice president Tom Yoda, are vague. Yoda declined to project sales figures, and would say only that the unit would be on the market "after September, 1981."

Yoda also stated that Sansui would review the market constantly, emphasizing that it could opt for any and all videodisk technologies. As to software availability, Yoda said there would be a "plethora" of VHD software on the market by the time the player was introduced. The software will be manufactured at JVC's Irvine, Calif. plant, which is not yet in operation.

Price for the player will be "about \$200 less than the laser system" according to Yoda. This would put it at between \$550 and \$600 suggested list.

Sansui will also introduce a VCR
(Continued on page 63)



Billboard photo by Chuck Pulin

ANTISCALPING CAMPAIGN: Top New York area promoters answer listener questions about ticket scalping during a special broadcast on WNEW-FM. Seen, from left, are: WNEW newsman John Ogle; John Scher, promoter in New Jersey; Jack Anfang, accountant for New York promoter Ron Delsener; Delsener; and Scott Muni, WNEW-FM program director.

N.J. 'Lobby' Stymies N.Y. Ticket Clean Up

By ROMAN KOZAK

NEW YORK—Ticket scalping in New York cannot be curbed until a strong "scalpers' lobby" is overcome and the state of New Jersey adopts strong anti-scalping legislation.

This was the conclusion of a panel discussion sponsored and broadcast by WNEW-FM here Monday (14). The panel was in response to listeners' queries on the subject after allegations appeared in the media that a significant portion of tickets to four SRO Bruce Springsteen concerts here were diverted to ticket scalpers (Billboard, Dec. 6, 1980).

Robert Abrams, New York State attorney general, who took part in the forum, said a major investigation of the allegations is under way. He said he launched the investigation after receiving "several hundred complaints, including several from our own office."

He added that his office was "prepared to go all the way" with the investigation, and that witnesses have been questioned under oath and box office records of the concerts have been subpoenaed.

Abrams said he was willing to "lead a crusade" against scalping, not just of concert tickets, but also of duets to major sporting and theatrical events. But it was pointed out that "it takes two to tango," and as long as there are people willing to pay exorbitant prices for tickets, and as long as there are brokers who can legally sell them in New Jersey, then the problem will not be solved.

"Many ticket outlets in New Jersey sell counterfeit tickets," charged John Scher, New Jersey promoter, who took part in the session with New York promoter Ron Delsener. Delsener's accountant Jack Anfang, N.J. State Assemblyman Dean Gallo, and Ticketron executives Pat Hyland and Richard Beatty.

"If the ticket brokers are not regulated by the government, they have no fear of reprisals. They do what they want. Some of them are already taking reservations for Led Zeppelin and Who concerts, even if there are no plans for such concerts. They are taking the money, putting it in the bank, and collecting interest on it," said Scher.

Transfer Special

CHICAGO—PBS television stations will air a one-hour Manhattan Transfer special Jan. 6 as part of the network's "Soundstage" series. The vocal quartet was taped live at Chicago's Park West night club and at WTTW studios in Chicago.

"The scalpers hide behind legitimate businesses found on the highways and malls. And there is so much money made in scalping that they have been successful in lobbying in the state senate against an anti-scalping bill that passed in the Assembly two years ago by a 65-0 vote," said Scher.

The measure has been bottled up in the Senate Labor Committee. Assemblyman Gallo said he has sent a letter to State Sen. Eugene Bedell, chairman of that committee, suggesting that the bill be modified to allow legitimate ticket agents to charge \$3 per ticket, or 10%, whatever is higher.

New York promoter Ron Delsener said he was thinking about organizing a ticket club, where for a \$200 yearly fee, proven and legitimate fans would be able to get first choice of the best concert tickets, thus keeping those tickets out of the hands of the scalpers.

Mulligan Tour

NEW YORK—Jazz saxophonist Gerry Mulligan is now working on plans for his 1981 winter European tour.

The tour, arranged by Mulligan's new management, O'Gilvie Management Assoc., headed by Victor O'Gilvie, will include appearances in France, Germany, Belgium, Netherlands and Switzerland.

Mulligan has two new albums out on DRG, both released last month: "Walk On The Water" and "Introspect."

O'Gilvie also manages these other jazz musicians: Chico Hamilton, Art Farmer, Jimmy Owens and Monty Alexander.

CBS Signs To Distribute Curb Records

NEW YORK—Curb Records, the label owned by California Lt. Gov. Mike Curb, now has distribution agreements with both Warner Bros., as Warner/Curb Records, and with CBS, where it is part of the CBS Records Associated Labels.

Curb's agreement with CBS was signed more than two months ago, but was never announced. First release via the agreement was the single, "Goodbye Marie," by Bobby Goldsboro, which has reached 18 on the country singles chart. An LP has just been released.

Other artists on the CBS/Curb label are Phil Everly, and the Burrillo Brothers. Top artists on Warner/Curb are the Bellamy Brothers, and Debby Boone. Leif Garrett is licensed to Atlantic via Scotti Bros.

The deal with CBS will be like any other associated label deal, says Tony Martell, vice president and general manager of the CBS Associated Labels. Under such agreements, CBS manufactures, distributes and promotes the product as if it was its own usually for three years. CBS also has different deals, as with Handshake and Boardwalk Records, where it just presses and distributes the product.

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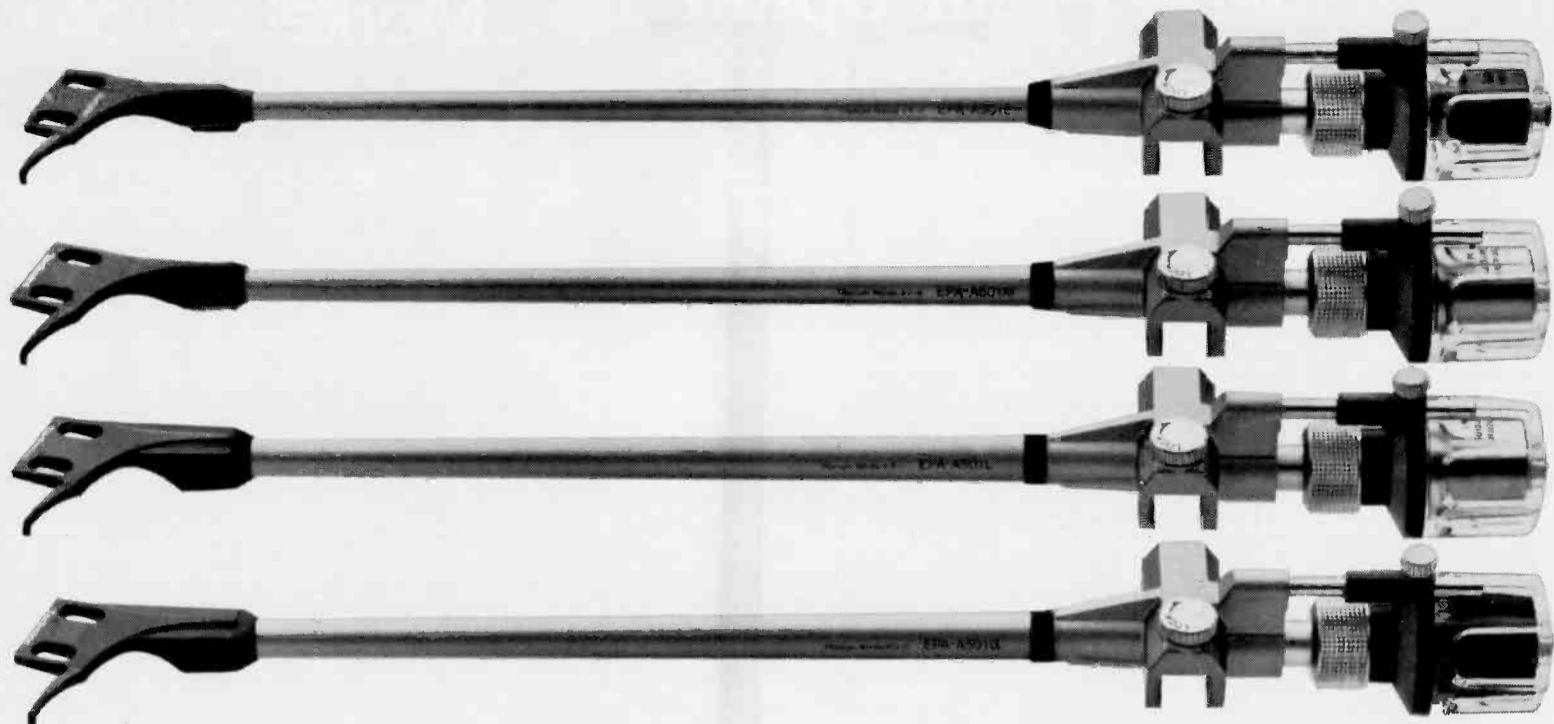
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Integrity Sustains Profit Upturn

Vidtape, Videodisk Vital To Firm's Growth—Hartstone

By JOHN SIPPEL

LOS ANGELES—By melding overhead-slashing economies with the biggest non-holiday quarter's sales in its 10-year history, Integrity Entertainment Corp. here continues its profit upturn in first quarter fiscal 1981.

The nation's only publicly-held solely records/tapes/accessories/video software retailer chain reported earnings of \$24,476 or 1 cent

per share for the period ended Sept. 30, 1980 on sales of \$17,736,854. For the same period in 1979, the industry's second largest retailer showed a net loss of \$1,156,138 or 39 cents per share on sales of \$15,022,341.

Impacting, too, on 1981's start was a LIFO valuation increasing cost of sales by \$890,000 as compared with a similar increase of 1979 of \$500,000. Integrity in 1980's first

three months operated 134 locations as opposed to 135 outlets the prior year, with average sales per store for 1980's first quarter up by more than 19% and overall up 18% comparatively.

Integrity's annual stockholders' meeting, held here Monday (15), was far more placid than 1979's, when disgruntled stockholders personally projected outlandish schemes to stimulate a then unprofitable year. They were heartened in late October by an annual report in which a good last quarter resulted in a yearly profit of \$271,500 as opposed to a loss of \$1,233,219 in fiscal 1979.

Chairman of the board, Lee Hartstone, forecast optimistically for fiscal 1981. Prudent store openings and closings during the past three years have bulwarked Integrity's potential. Hartstone noted 26 openings and three closings in fiscal 1978; 35 openings and 10 closings in 1979; and 20 openings and 25 closings in 1980, resulting in 136 locations today. "A few more stores before June" were predicted by Hartstone.

He termed Integrity "probably the biggest videocassette retailer in the U.S." with 86 stores handling home video product. He said the balance of the stores will stock video software as circumstances warrant. He described current software sales as "minimal" and profits as "non-existing" but emphasized that retail leadership of tomorrow depends on establishing Integrity's Warehouse and Big Ben's stores today as videocassette/videodisk centers.

Integrity is actively studying mail order video software marketing and rentals. Hartstone stressed that market research indicates a \$5 billion 1985 market for video software, far outdistancing records and tapes. Integrity stores serve a marketplace of 30 million Americans, he estimated.

Lou Kwiker, who joined Integrity as president in January, reflected Hartstone's bullishness, pointing up internal changes that perked profitability. Utilizing computerization, Integrity now orders more frequently, reducing returns and inventory and increasing turnover. Kwiker noted. Monthly promotions that "are timely and unique," such as a recent Capitol Records discount program based on the pertinent theme of elections, and four specially-pressed demo LPs that were played continually in stores for the holidays, spark consumer interest, he said.

Variable pricing was instituted in the chain, which has stores in seven Western states. The number of items on discounted special and the period of time they were run as special has been slashed, further accenting profitability. Stores staff overhead was cut despite a 10% cost of living raise provided employees. Kwiker said.

Senior vice president Paul Case, who supervises real estate for the chain, stated 27 locations were "terminated" in fiscal 1980, with 23 closings, one store lease that expired and two locations that never opened. Case said Integrity showed a \$400,000 gain in this area prior to the writeoff of leasehold improvements, which, when included, showed a net loss of \$185,000. He said two terminations are still to be resolved.

Present among the approximately 20 stockholders were Jim Greenwood, president of Licorice Pizza, a Southern California chain, and David Marker, financial principal in Show Industries, a local industry conglomerate.

PolyGram's Braun Planning To Ink 'Heavyweight' Acts

• Continued from page 3

Sherwood says "target marketing" is a method by which certain records—"they all don't break the same way"—can have custom-tailored support.

Returning to the "trademark" concept for the three labels, Braun suggests that they are now less competitive on an internal basis as far as U.S. operations are concerned and they exist "from this point forward as an identifying mark to supply product to the market."

How will newly signed acts be assigned to the labels? Braun says the basic approach for new acts will be to "equalize the strengths of each of the trademarks, unless an artist desires to be on a trademark with another artist." However, the direction for established acts would mean assignments to Polydor here and abroad, where Braun declares there's a "much clearer distinction of label identity."

While Braun admits to "substantial losses" at PolyGram over the past two years, he emphasizes that it's been made "perfectly clear to me that I won't have to run an inexpensive, cut-rate operation. They've told me not to rush, to build wisely and turn it all around."

Another area of concern conceded by Braun is accounts receivable. "Some accounts are not treating us

as fairly as they should. I think we've devised the most intelligent returns program around, but it was put into effect when we couldn't enforce it properly. We want to be treated fairly, but can't be too arch in dealing with our accounts."

According to Sherwood, December has proved one of PolyGram's "healthiest." "We set realistic targets and we're delivering on them. We've got some clear directions and financial tools to break records."

In naming Regan, Braun stresses the importance of a strong West Coast operation. "No company in this industry has as strong a second office. Artists and managers on the coast are entitled to talk to responsible people. Russ could easily run his own company."

Braun says PolyGram's product lackings have tended to hide "an enormous wealth of middle management and field force."

With several months on the job, Braun offers his newly gained "insider's" view of the music industry: "How unsure everyone is about making decisions and facing realities. How inefficient it is in so many areas."

Working on no "particular timetable," Braun indicates he's got a good deal of time to substantially alter PolyGram's fortunes for the good.

Market Quotations

As of closing, December 19, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1/2	3/4	Altec Corp.	—	59	7/8	7/8	7/8	Unch.
39	25 1/2	ABC	5	2417	26 1/4	25 3/4	26	— 1/4
36 1/2	27	American Can	6	410	28 1/2	27 3/4	28 1/2	+ 3/4
35 1/4	14 1/2	Ampex	14	395	32 1/4	32	32	Unch.
5	2 1/2	Automatic Radio	6	38	3 1/2	3	3	Unch.
65 1/2	42 1/2	CBS	7	206	47 1/2	45 1/4	46 1/2	— 1 1/4
43 1/4	27	Columbia Pictures	9	89	44 1/2	43 3/4	44 1/2	+ 3/4
8 1/4	4	Cralg Corp.	—	29	4 1/4	4 1/4	4 1/4	Unch.
53 1/2	40 1/2	Disney, Walt	11	357	47 3/4	47 1/2	47 3/4	+ 1/2
9 1/4	7	Electrosound Group	13	7	7 1/2	7 1/4	7 1/2	+ 1/2
12	3 1/2	Filmways, Inc.	—	1090	6 1/4	4 1/4	5 1/4	+ 1 1/2
20 1/2	11	Gulf + Western	4	2178	15 1/4	15 1/4	15 1/4	+ 1/2
14 1/4	7 1/2	Handleman	8	81	13 1/2	13	13 1/2	Unch.
14 1/4	5 1/2	K-tel	9	24	11 1/4	10 3/4	11 1/4	+ 3/4
45 1/4	25 1/2	Matsushita Electronics	10	3	40 1/4	40	40	— 1/2
57 1/4	44 1/2	MCA	8	47	50 1/2	48 1/4	49	— 1 1/2
19 1/4	10	Memorex	—	157	12 1/2	12 1/2	12 1/2	Unch.
62 1/2	46 1/4	3M	10	583	57 1/2	55 1/2	56	+ 3/4
84	41 1/2	Motorola	12	1208	71	70	70	— 3/4
39 1/2	23 1/2	North American Philips	7	66	37	36 1/4	36 1/2	— 3/4
8 1/4	4 1/4	Orrox Corp.	32	22	7 1/2	6 1/2	6 1/2	— 1/4
23 1/4	13 1/2	Pioneer Electronics	16	—	—	—	22 1/4	Unch.
33	18 1/4	RCA	8	1596	27	26 1/4	26 1/4	+ 3/4
16 1/2	6	Sony	13	8864	15 1/2	15 1/2	15 1/2	+ 1/2
36	20 1/2	Storer Broadcasting	12	290	30	29	29 1/4	— 3/4
7	3	Superscope	—	65	3 1/2	3 1/4	3 1/2	Unch.
35 1/4	25 1/4	Taft Broadcasting	8	290	25 1/4	24 1/4	24 1/4	— 3/4
58 1/2	29 1/4	20th Century-Fox	10	115	51 1/2	51	51	— 1/4
79 1/2	34 1/2	Warner Communications	16	523	74 1/2	72 1/2	73 1/2	+ 1 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/4	2	Koss Corp.	8	51	5 1/2	5 1/4
Certron Corp.	8	21	1	1 1/4	Kustom Elec.	—	—	1	1 1/4
Data Packaging	5	8	7 1/2	7 1/4	M. Josephson	8	50	10 1/2	10 3/4
First Artists	—	—	—	—	Recoton	13	—	2 1/2	2 1/4
Prod	11	18	3 1/2	3 1/4	Schwartz	—	—	—	—
Integrity Ent.	31	270	2 1/4	2 1/2	Bros.	—	8	1 1/2	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.

Cash Relinquished To Feds

LOS ANGELES—Approximately \$42,000 in cash and checks, confiscated by Fresno, Calif. police in mid-September in connection with the arrest of four alleged pirated tape makers and distributors there has been turned over to Federal District Court.

The Fresno city custodian Sam Soghoian turned over the money after a complaint was filed in Federal District Court, Fresno, in which the defendants, Leonel Sosa Ramirez, Luisa Gonzales Ramirez, Luis Jesse Ramirez and George Gonzales were accused of recorded performance copyright by a group of Latin labels. The labels plaintiffs are: Discos Latin International Inc.; Fama World Circles, Inc.; Mar Inter-

national; Musica Latina Inc.; Musical Tapes, Inc.; Profono International Inc.; Ramex Records and Orfeon Records.

The city of Fresno and Soghoian were also named defendants because they held the money confiscated when the defendant persons were arrested for violating California laws covering manufacture and distribution of copyrighted recorded performances. Fresno and Soghoian were dismissed as defendants when they surrendered the loot to Federal Court here.

The civil suit by the labels asks that the remaining defendants be required to pay damages to the labels, in addition to all profits from their alleged pirating.

Cox Sees 23% Revenue Increase

NEW YORK—Cox Broadcasting president Clifford Kirkland Jr. told security analysts here that Cox will finish this year with revenues up approximately 23% and income from continuing operations up 14%.

Revenues from the broadcasting division, which includes five AM and seven FM stations, should be up about 15% over 1979, Kirkland said, with radio showing a stronger gain than television. Operating profits

are expected to be 12% over the 1979 figure.

The broadcasting division also includes Schulke Radio Productions, a beautiful music syndicator; five television stations; and national television and radio sales representation firms.

Broadcasting results will be overshadowed by cable operations, which Kirkland said will be up 37% in revenues.

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Springsteen Awarded \$2.1 Million In Federal LP Bootlegging Case

• Continued from page 1

Calif. retail store owned by Brown at one time, in the civil suit.

CBS Inc., a co-plaintiff with Springsteen in a civil suit filed in 1979 alleging bootlegging of Springsteen and Cheap Trick LPs and infringement of Springsteen musical copyrights, received \$1,500 damages from Waters, representing damages from five CBS albums. Waters violated California unfair competition law in that the bootleg albums used the names and likenesses of Springsteen and Cheap Trick without authorization, Judge Lucas ruled. FBI agents destroyed

12 tons of LPs and materials utilized in manufacture confiscated in a 1979 premise where Waters collated materials into finished bootleg LPs.

An undated U.S. district court search warrant in the case file disclosed that FBI agents hit storage area E1 at 1835 Whittier Blvd., Costa Mesa, Calif. sometime in 1979. In another reference in the dossier, June 8 and 9, 1979, are specified for a raid in which 12 tons of bootlegs were seized, among which were 26,000 LPs. Springsteen bootlegs represented a large part, estimated at 20% of the haul.

Included in the exhibits was an

"import order form," taken during that raid, which showed LPs available on Aerosmith, Beatles, Boston, David Bowie, Jackson Browne, Eric Clapton, Elvis Costello, the Clash, the Eagles, the Electric Light Orchestra; Emerson, Lake & Palmer; Fleetwood Mac, Peter Dinklage, Genesis, Grateful Dead, Heart, Jimi Hendrix, Kiss, Steve Martin, Led Zeppelin, Nazzy, Tom Petty, Pink Floyd, Iggy Pop, Elvis Presley, Queen, Linda Ronstadt, Todd Rundgren, Sex Pistols, the Rolling Stones, the Who, the Yardbirds, Neil Young, the Yes and Frank Zappa. The Stones had nine LPs listed for sale and there were numerous acts with multiple catalog listings.

Waters, described only as a blonde female somewhere in her twenties, according to court files, was questioned by Isla Vista police in August 1975, when they noted her selling LPs out of the trunk of her car. At that time, she said she had purchased about 1,000 underground LPs from Rare Records, Chapel Hill, N.C. She turned over 492 of the LPs to the police at that time.

In April 1976, Aaron Wall, president, PDQ Promotions, 14853 NE, 20th Ave., North Miami, admitted to the FBI that he bought bootlegs from Andrea Waters, PO Box 4457, Irvine, Calif., doing business as Idle Mind Productions. He had bought \$1,210 worth since Oct. 1975, he added.

FBI agent Ed Romanoff stated he had purchased underground LPs on four occasions at Beggar's Banquet, with Waters selling him personally one time.

FBI agents at the Beatles Fan Club Convention in Nov. 1976 at the Marriott Hotel here checked Booth 1 and found that the entrepreneur was Waters. That booth stocked several hundred illegal Beatles LPs. Waters business card showing her as owner of Beggar's Banquet and "Ibane Guitars" at the same address was pocketed by an agent.

Stuart Sackley of Apollo Electronics, 315 Broadway, Santa Monica, informed agents in January 1977 that he purchased approximately 200 bootlegs from Waters monthly. He said he paid \$1.50 for single pocket and \$2.50 for dual pocket LPs to Waters. In the same month, the FBI queried Kathleen May Jones, office manager of Lewis Record Manufacturing, 307 E. Beach Blvd., Inglewood, who admitted pressing Waters' bootlegs for 18 months. She said Waters told her to destroy all records of their business transactions, which, as a friend, she did.

Roger James Slager, doing business as Record Paradise, 6507 Hollywood Blvd., Hollywood, told agents in December 1976 that he bought undergrounds from Waters from June to November 1975, with Waters personally delivering merchandise. Slager's wife later on went and picked up the LPs at Waters' apartment and garage, he told the FBI.

Waters ordered 2,500 jackets for David Bowie's "Thin White Duke" LP and 1,500 Ramones jackets from Steve Guy of Location Recordings, 2201 Burbank Blvd., Burbank. Guy told the agents in February 1978. The FBI surveillance noted Waters operated a mail-order business as "S. Upton" from 177 "F" Riverside, Newport Beach, Calif. around June 1978. The agent wrote "she received thousands of record deliveries from all over the U.S."

A Canadian Pacific Air traffic

(Continued on page 60)



TURNING SPANISH—Elektra/Asylum's Robbie Dupree, second from left, discusses upcoming release of his LP with all the vocals done in Spanish. Coordinating the project is, at left, Jose Silva—a specialist in Spanish language productions. Also taking part in the discussion are E/A vice president of international George Steele and E/A international administrative assistant Suzanne Olson.

Europe Gets Live Country

NASHVILLE — Breaking precedent, Radio Luxembourg was scheduled to initiate a direct feed country music broadcast live from the Exit/In here Saturday (20).

The show is a pilot venture for a six-week series on the world's largest commercial radio station in terms of audience reach. Titled "Country Music Spectacular," the show stems from Radio Luxembourg's successful live airing of the "Grand Ole Opry" from Nashville in April and will consist of six two-hour programs, airing onsite the third Saturday of each month through May 1981.

Each program will be done before a club audience in the Exit/In and airs live starting at 4 p.m. featuring top-name U.S. country entertainment. This is the first time any show has been beamed internationally from this club. Air time is slated for

10 p.m. in Great Britain, 11 p.m. in Europe.

The venture is a joint effort between Nashville Radio Workshop, owned by Wes Green, and Radio Luxembourg. The programs will be produced by Nick Archer, vice president and production director of the Nashville radio firm, in cooperation with John Prince, program director for the European broadcasting company.

The shows will be beamed simultaneously via landlines to New York, carried on satellite to Paris, then picked up by landlines on to Radio Luxembourg for broadcast through the U.K., Europe, western Russia and North Africa. Broadcasting power on Radio Luxembourg is 1,300,000 watts and the estimated audience for the country show could range as high as 4 million listeners.

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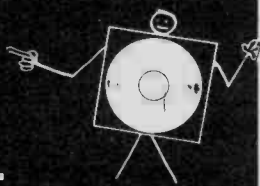


GAMMA TALK—Ronnie Montrose, seated right, talks to WNEW-FM program director Scott Muni about the new Elektra/Asylum album "Gamma II" by his band, Gamma. The interview was carried to 20 East Coast stations by D.I.R. Broadcasting

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Broad Base For Jazz Into 1981 Labels Will Continue To Offer Variety Of Repertoire

By ELIOT TIEGEL

LOS ANGELES—Jazz fans need not fear: there'll be ample music in the fusion and pure areas to satisfy their taste buds in 1981. Neither style threatens to eradicate the other.

The trend toward providing a broad-based sampling of jazz product continues into the new year. Those companies devoted to fusion music are continuing along those lines. Those labels pursuing the purist product will remain unsullied by desires for 400,000 copy sellers in the mass market.

Ralph Kaffel, president of Fantasy, Prestige and Milestone out of Berkeley, Calif., is involved in a little of this, a little of that. Yet he sees a trend reverting back to acoustic, small combos.

"The emphasis on strings, voices and ultra electronic devices is diminishing," he says. Why? "It's been overdone. And nothing new has happened in that area since 1977."

Fantasy's mainstay artists are McCoy Tyner, Sonny Rollins, Ron

Carter and Art Pepper. Tyner has come out with a new LP, "4 By 4" and Pepper with a string section is due next March or April. Carter is due with a new LP next spring.

Rollins and Tyner, notes Kaffel, are experimenting with elements to make their LPs not just combo blowing sessions. But, emphasizes the executive, the feeling will still be for the pure jazz buff, not the crossover person. Still, Fantasy has tasted the taste of crossover success with tenorman Stanley Turrentine, now on Elektra/Asylum.

Tyner is phasing away from his overemphasis on big productions, notes Kaffel. The shifting away by jazz artists from big productions is "for the better," Kaffel notes. The movement created "elevator music," Kaffel believes.

Fantasy's Galaxy label will have purist LPs by Philly Joe Jones, Dewey Redman, Stanley Cowell, Roy Haynes, Ira Sullivan, Johnny Griffin and Red Garland next year.

The fusion music of Jeff Lorber, Spyro Gyra and the artists on the GRP label represent the cream of the fusion crop which is doing well. Kaffel points out.

Larry Rosen, co-owner of GRP which Arista distributes, says the three-year-old label's emphasis is on a rhythm and blues flavored type of jazz. In fact, trumpeter Tom Browne, whose third LP, "Magic" is due in January, has added three r&b-drenched songs to this LP which the company hopes will get it played on black radio. Browne's second LP, "Love Approach," had one strong r&b cut which got him broad recognition.

And 16-year-old pianist Bernard Wright's debut LP is heavy into r&b phrasings and sounds. Rosen points out. Wright's acoustic piano is augmented by Buster Williams on standup bass and Roy Haynes on drums.

Of Browne and Wright, Rosen says optimistically: "It's interesting to see these young guys who have a tremendous fusion feeling. They grew up listening to Kool & the Gang but they also listened to Coltrane and Miles."

Asked to comment about an embryonic school of punk-jazz players in Manhattan, both Kaffel and Rosen turn the other cheek.

Arista itself, which no longer has Steve Backer heading its jazz operation, continues with its wide ranging release program. Jerry Griffith, newly named director of r&b and a&r is now the label's eyes and ears for jazz product, according to Sherry Winston, the label's manager of jazz and progressive music promotion.

Griffith passes along meaningful jazz music he's heard during his travels to label president Clive Davis. Arista's roster includes the Brecker Brothers (crossover), Anthony Braxton (avant-garde) and Harvey Mason (r&b/crossover). Winston says there will more reissues on Savoy, the label with the historical catalog of evergreen performances.

Norman Granz's Pablo label seems to spew forth evergreen performances all the time. Upcoming is a double LP by Ella Fitzgerald in which she interprets material by Antonio Carlos Jobim. It is due for release next March, according to Granz. Ella sings half the LP in Portuguese and includes a Portuguese chorus on all the other tunes. The sextet backing may be boosted with some sweetening.

Granz emphasizes he's staying away from electronic devices, preferring to remain unsullied in his approach to music. Next month he releases the debut LP by Loren Lofsky, a Toronto pianist discovered and produced by Oscar Peterson.

Peterson's influence is also the result of Granz's financing a new LP by Matrix, a former WEA act. The

(Continued on page 24)

Tribunal Increases Mechanical Royalty

• Continued from page 1

The new regulations call for annual adjustments of the mechanical royalty rate to be made in direct proportion to any change in the average suggested list price of records, as determined by Tribunal studies.

On each Dec. 1, beginning in 1981 and continuing until 1987 when the basic rate is up for adjustment again, the Tribunal plans to publish a notice of any rate change in the Federal Register. The adjusted rate will take effect on Jan. 1 of the following year. Should list price be phased out, the system will substitute wholesale figures.

RIAA's Jim Fitzpatrick calls this scheme an "absolute administrative morass." He predicts that the Tribunal's plan for annual adjustments will become a "nightmare" as records released before the adjustment date but pressed after it will be subject to the new rate while older records pay mechanicals at the old rate.

The Tribunal adopted its final regulations with the support of all commissioners except former chairman Mary Lou Burg, who voted no, citing "reservations about the workability" of the proposed system.

Commissioner Tom Brennan, while voting for the final regulations, also expressed "some reservations regarding the mechanism by which annual adjustments are established."

Of all the plans submitted during the months of mechanical royalty rate adjustment hearings, the Tribunal's final regulations most resemble the plan submitted by RIAA in October 1980. While maintaining the current 2½ cents rate, that plan called for automatic adjustments to be made in 1982 and 1985 based on changes in the list price of records.

The difference between RIAA's proposed adjustments and the Tribunal's appears to be that the RIAA adjustments would not require action by the Tribunal between 1980 and 1987. RIAA claims that the Tribunal lacks authority to alter the rate between adjustments in 1980 and 1987 which are ordained by Congress.

NMPA and AGAC have hoped for a mechanical royalty rate based on a percentage of the list price of records. NMPA has advocated 6% while AGAC has called for an 8% of list mechanical rate.

Throughout the proceedings, both publishers and songwriters have

complained that the mechanical royalty rate has risen very little since 1909 when it was established at 2 cents per tune. In 1978, the current 2½ cents was adopted by Congress as an interim rate until the Tribunal could determine an appropriate adjustment.

In turn, RIAA has argued throughout the proceedings that the record industry has fallen upon hard times economically and that the role of the publishers in the music business has decreased significantly since the mechanical royalty rate was established. RIAA had hoped that the Tribunal would maintain the current mechanical rate with minor adjustments to account for inflation between now and 1987.

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Sponsor Concerts

NEW YORK—Columbia Records will sponsor two concerts, one here and one in L.A., featuring jazz keyboard artists. Among the stars will be Herbie Hancock, Ramsey Lewis, Bob James and Eubie Blake. The West Coast gig, at the Dorothy Chandler Pavilion, will be held Jan. 12. Carnegie Hall hosts the New York concert on Jan. 20. Columbia will record both events for a live album to be produced by Jay Chataway.

CABLE TV RATES GO UP

WASHINGTON—An industry-wide increase in cable television royalty rates, upping the fees by 21% of the current rate, goes into effect for the first accounting period of 1981. Music licensing societies share 5% of the total cable royalties collected each year.

Recognizing copyright holders' claims that inflation and improvements in cable technology and marketing techniques have increased the value of secondary transmissions of copyrighted programs, the Copyright Royalty Tribunal voted 4 to 1 Wednesday (17) to set the new rate.

Lennon Tribute Records Heading For The Marketplace

LOS ANGELES—Within a week of John Lennon's death, four tributes to the slain former Beatle had been recorded. The first one, on Shelby Singleton's Sun label, was written, recorded and shipped within 48 hours of the murder.

Three of the four songs came from Nashville. The fourth, "We Won't Say Goodbye, John," has been recorded in Los Angeles, and has already been reportedly released on 15 labels in 25 countries.

First of the Nashville songs was "John," by Baxter, Baxter & Baxter. Lennon was killed late Monday night, Dec. 8. By Dec. 11, 5,000 DJ copies, and 15,000 commercial copies of the "John" single had been shipped. According to Singleton, who produced the record, the song is receiving airplay on both country and pop formats.

As of Monday (15) "John" was released in every major world market including Germany, Canada, Great Britain, Australia, Japan, and Scandinavia. The song was released on the Sun label in the U.S.

On Thursday (18), 1,000 copies of "John Would Agree," another Lennon tribute, shipped. Containing "Beatles-flavored tracks," the song was written and recorded by Bob Farnsworth, president of Hummingbird Productions, a Nashville jingle company, best known for McDonald restaurant commercials.

"Elegy For The Walrus," a pop tribute was recorded by Sid Bradley for VMS Promotions. Acetate copies were mailed to 15 major markets Monday (15).

Release of the "We Won't Say Goodbye" record in Los Angeles was made possible by Bart Van De Laar of TTR Records of Holland, and Christian De Walden of Father/Zebra Music Groups, U.S.

The song was written on Dec. 9, the day after Lennon's death by artist/producer Iren Koster. Music Grinder Studio, musician friends and a group of about 20 singers recorded and mixed the song on Saturday (13).

De Walden brought the record to the attention of Van De Laar, who happened to be in Los Angeles. Telexes went out to independent record companies with which Van De Laar had relationships with throughout the world and requested a reply within 24 hours.

By Sunday (14), the following labels had committed to rush releasing the record in their territories: Mariann Records, Sweden, Norway and Denmark; Bluebird Records, Finland and Iceland; TTR/RCA, Germany, Austria, and Switzerland; TTR/WEA, Netherlands, Belgium and Luxembourg; Barclay Records, France; CGD Records, Italy; RCA, Spain and Greece; Imavox Records, Portugal; Red Bus Records, U.K. and Ireland; Image Records, Australia and New Zealand; Transistor Records, S. Africa and W. Africa;

ASCAP Grants

NEW YORK—ASCAP has set Jan. 15 as the deadline for receiving applications for the 1981 ASCAP Foundation Grants to Young Composers.

Ranging from \$500 to \$2,500, the grants are given to composers who have not reached their 30th birthday by Jan. 15. After a screening panel judges musical works by applicants, a selection committee will make individual grants on April 1.

For applications and further information, interested composers can contact Martin Bookspan, Director, ASCAP Foundation Grants to Young Composers, ASCAP Building, One Lincoln Plaza, New York, New York 10023.

Melodiya Records, U.S.S.R.; CBS/Sony Records, Japan; and Som Discos, Brazil.

At presstime, four major U.S. labels were reportedly contemplating domestic release.

Early Monday (15), a courier, carrying master tapes, was dispatched to Paris via Concorde and on to the TTR offices in Amsterdam, where staff worked around the clock repackaging tapes for the various

countries where the release is scheduled for Monday (21). Additional help was provided by members of the International Beatle Fan Club in Amsterdam, which approved the record. From there an individual

courier was sent to each country with tapes and label copy.

Koster has donated all publishing proceeds from the song to Lennon's favorite charity, the Spirit Foundation.

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ADVERTISING DEADLINE: January 9, 1981



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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: Billboyl 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. 52

Editorial

Nobody's Perfect

When the John Lennon tragedy struck us all last week, Billboard immediately marshalled its worldwide news gathering organization to provide as comprehensive a report as possible on the impact of Lennon's death.

Copy started to stream in from all corners, and the weekly publication's staff swung into gear as if it were a daily newspaper. Every possible aspect and facet of the artist's life, career and contributions to the world of music received full coverage in some 17 articles.

Among these was an article written by staff member Dave Dexter Jr. headed "Nobody's Perfect." It was based upon his personal recollections when he had served as Capitol Rec-

ords international artists & repertoire director and was involved with the label's release of Beatles product.

A number of Billboard readers have protested the content of the Dexter article. This publication and Dave Dexter Jr. had no intention of offending anyone. It was our desire to provide as complete and well-rounded a report as possible, and to take advantage of a staff member who had known and worked with a great artist whom we join the world in mourning.

We profoundly regret that some readers found it objectionable. We had no such intent and we apologize to those who were offended.

Nobody's perfect—not even Billboard.

Memories Of a Special Man

By SID BERNSTEIN

The first time I saw John Lennon is still a most memorable experience for me. It was early February, 1964. I was standing in front of the Plaza Hotel on the Fifth Ave. side. Waiting for his arrival from Kennedy airport, with about 1,500 fans waving signs and banners, welcoming his group on their first visit to America.

Brian Epstein and the group came in four separate limousines spaced a minute or two apart. I believe John shared his ride with Brian.

As each one left his limo, the crowd cheered. John stood on those steps leading to the entrance of the hotel, turned and with those great eyes and smile acknowledged us.

'Above all, his gentleness completely won me over'

Capitol records sponsored a reception that afternoon and I was invited. We took pictures together, we talked between hors d'oeuvres, we laughed, and I sensed I was in the presence of a very special young man. His wit, his charisma, his total awareness of every one around him, his energy, and above all his gentleness, completely won me over.

A few days later I met him again in his dressing room at Carnegie Hall. We now were friends. He asked me about New York; he thanked me for bringing him to New York, asked about my family and were they here with me, I said my wife was home, almost ready to present me with my first child (Adam). The date at Carnegie Hall was Wednesday, Feb. 12, 1964, Lincoln's Birthday!

At intermission time I brought two young fans to his dressing room. One was the 10-year old daughter (Wendy) of the Governor (Rockefeller) of our state, and the other was a 13-year-old, that I picked at random, who had a huge cast on her leg, and was walking up the aisle with the aid of her crutches, and her name was Suzy from Wilton, Conn.

How beautifully he treated these two young fans. It was clear he loved young people.

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:

Last week we joined the world in mourning one of the greatest and most gifted musicians the world has ever known, John Lennon.

It came as somewhat of a shock, therefore, to read an article entitled, "Lennon's Ego & Intransigence Irritated Those Who Knew Him" by Dave Dexter Jr. in the Dec. 20 issue of Billboard.

Without questioning the verity of the content, it clearly demonstrates the poor taste of Billboard's editorial staff to have included this story. It is an understatement to say that this tasteless, poorly timed article has outraged me as well as the entire industry. Therefore, I am asking for a formal apology from Billboard to the Lennon family and the industry.

Sal Licata
President, Chrysalis Records
Los Angeles

Dear Sir:

Amidst the clouds of sorrow and despair, the article on John Lennon by Dave Dexter Jr. (Billboard, Dec. 20, 1980), stands alone in its pettiness and total disregard for a man who filled the world with such positive ideals. Did Mr. Dexter have to wait almost 15 years to vent his minor frustrations?

In the course of history, many great artists had their "Dexters" to put up with. If Beethoven had listened to his "well meaning" patrons, we would not have his music as we know it today. Surely someone would have complained his symphonic works were too long, not suitable for court-play, his lyrics too controversial.

Beethoven, Wagner and others listened to their consciences and the world benefited.

As John matured as an artist he took more control of his works in order to present them to the world as he saw fit. This angered some of the second-stringers at Capitol who felt a loss of control. By the tone of the Dexter article, that anger has festered all these years.

Most disturbing is Billboard's lack of discretion in allowing this singularly negative and tasteless article to grace its pages. Billboard's reputation as a publication of honesty and reliability is without question, and while I certainly do not endorse censorship, I believe the editorial responsibility of your publication in the spirit of compassion, respect and love for this man was totally non-existent.

I certainly hope that this grievous lapse in taste was caused by the shock and loss that is so completely overwhelming all of us at this time.

Allan H. Steckler
ABKCO Industries Inc.
New York City

Dear Sir:

Your handling of the death of John Lennon was in your usual tasteful Billboard manner. Thank you for directing the majority of your pieces to those of us in the industry.

I was waiting for someone to publish, once again, the list of those in "Rock and Roll Heaven," as it were, with bated breath. The reason is that there usually is a death or two where the information given is not quite accurate.

While Gram Parson died under a shroud of mystery, his death was believed due to a heart condition, not drugs. In Gram's memory please bring this to your readers' attention.

Nancy Olmstead
Los Angeles

Dear Sir:

Dave Dexter Jr. stated in his John Lennon article that Lennon didn't care for Capitol's sound on the American Beatle LPs. Dexter cannot fault him for that! All one has to do is to compare any early Capitol Beatle LP or single with an English Parlophone pressing of the same era.

Capitol's excessive compression and reverb (especially on the "Second Album") make the Parlophone disks sound like digital recordings! Some of Capitol's shocking electronic stereo versions have not been corrected to this day.

I remember Lennon being furious with Capitol for issuing the "Help" LP with only seven Beatle songs and the rest soundtrack filler. The lucky Englanders (and the rest of the world) got seven extra Beatle songs in addition to the "Help" songs.

It is no wonder that true Beatle fans collect and hoard the early Capitol LPs but actually play and enjoy the English ones. The difference is like night and day.

Steven Hoffman
Copyright Administration
MCA Records
Los Angeles

13 Specials from Watermark for the 13 weeks of Winter

Watermark and its Special of the Week network proudly announce a shiny new 13-week package of one hour artist profiles on "The Robert W. Morgan Special of the Week," starting the first weekend of 1981 and taking you right into Spring.

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TAPE BREAK—Phonogram/Mercury artist Kurtis Blow, left, with Bill Brill at KGFJ-FM Los Angeles after taping an interview with Brill about rapping records and Blow's new album and single, "Throughout Your Years."

Labels May Give To College Station Fund

ATLANTA—New competition to commercial radio from college stations may get a substantial boost from record labels. That's the story from WCLK-FM program director J.C. Sutrell, who reports record labels are considering donations of up to \$10,000 into WCLK's fund raising drive.

WCLK, which is owned by Clark College here, launched a \$50,000 fund raising campaign in September in anticipation of a power boost from 54 watts to 25 kw. The power increase has been urged upon college stations by the Federal Communications Commission (Billboard, Dec. 20, 1980).

Sutrell says the new power level will permit the station to fully cover the Atlanta market with its signal for the first time. Sutrell says WCLK offers the market's only jazz format. "We do play some blues and run gospel on Sunday," he adds.

Sutrell says some of the donations would go toward publicity for the station. He added some label people are concerned about the implications of payola.

Sutrell says the station gets good

support from the labels, even with its current 54 watts. "We get all the stars coming to us. In the past few weeks, we've had Patrice Rushen (who's on Elektra/Asylum), Peabo Bryson (Capitol) and Ramsey Lewis (Columbia)."

The station has a goal of \$50,000 and all sorts of businesses are being approached. "We're going to talk to Coca-Cola," Sutrell says. "We've gotten \$1,500 from a local health food store, which keeps us on in the store all the time."

Sutrell says the station also received a grant from the Corp. for Public Broadcasting, which covered part of the \$200,000 that has been spent for new equipment and studios. The station also expects to affiliate shortly with National Public Radio, which carries a number of jazz programs. "And we'll be able to feed programming to them too when we have the satellite equipment," Sutrell says.

Sutrell also notes some interesting public affairs programming from the station, like a phone-in show with a Klu Klux Klan member as a guest.

Californian Puts Country In A Can 'Real Radio Allows You To Stay Live, Automatically'

NEW YORK—An enterprising California syndicator has lined up four top jocks for a canned country "Foremat" that seems to do everything except appear at Rotary Club luncheons.

John Price, who was sales manager for automator Schafer Electronics in the 1960s and was associated with the voice-tracked Big Country format for several years, has signed KLAC-AM's Gene Price, Harry Newman and Don Hinson, as well as former KHJ-FM jock Bob Shannon for the new show. Price says he has eight stations lined up so far. Price heads a firm called Real Radio. The country format is called Real Country. Price doesn't want to reveal the participating stations until the format is on the air.

The format can be offered without jocks, and may be assembled without automation equipment. Music only rates start at \$250, with a charge for each additional jock. For stations without automation equipment, he'll pre-assemble a voice and music track on one tape, ready for airplay.

For non-automated stations, Price's system requires "three or four" normal cart machines and four tape decks of any make so long as they can take 10½-inch reels.

What Price hopes to avoid with Real Country is the "sterile sound" associated with music tapes.

To get around this problem he brings his jocks into the studio once a week for an intensive four-hour session that results in seven, five-hour shows.

First order of business at such sessions is production of daily content reels, music tracks with intros and outros and occasional brief interviews with country personalities. These are keyed to a particular day. "Local tracks" are next, prepared from station notes and individualized for each station. These are carted.

"Wild track" carts are prepared next, relating to weather conditions, sports and "other predictable conditions." In the case of the weather, the jocks read innocuous sounding "forecasts" that are labeled on the

carts. These can also be tailored to fit local conditions. Time checks and routine temperature checks are also carted.

Localized IDs, billboards, hand-offs, intros, outros and image carts are all supplied in each voice. No production is necessary at the station.

Price says the jocks don't usually work from a script, although he makes sure there's an oversized calendar bearing the target date in front of the jock at the taping sessions.

"Otherwise it's up to them," he says. "That's why we've got to have real pros. My 'foremat' has to sound live otherwise it doesn't sell."

Price hopes to expand into a rock "foremat" next, when Real Country starts to fly. Real Radio is based in Pasadena.

"Our 'foremat' is for stations that want to be live and professional, but can't find or pay a satisfactory local staff. Real Radio allows you to stay live, automatically."

RICHARD M. NUSSER

WCFL-AM CHICAGO

Mutual Pushes Music Format With Outdoor Signs, TV Blitz

By ALAN PENCHANSKY

CHICAGO—WCFL-AM's re-entry into a music format has left the starting blocks with a massive promotional push from parent Mutual Broadcasting. Support takes the form of a saturation television ad campaign and an outdoor display advertising investment believed to be one of the heaviest radio has ever made in this market.

Mutual has selected Dave Martin, a top research school program director, to design the new product. The essence of Martin's approach is a carefully researched oldies playlist that has been scientifically matched to the adult listenership profile in this market. It's estimated to be a 70% oldies or "favorite hits," format, Martin explains.

Hard information about audience acceptance of the new format is not expected until mid-winter ratings publications. Martin said the station is going after the 25-49 age group, and hopes to position itself between WMAQ-AM's allegedly male-dominated country audience and the younger pop music audience targeted by WLS-AM.

"No one is really catering to the music of the largest group of people in Chicago," Martin explained. "I'm homing in on the 25 to 49 year olds and records that are important to them. I'm not going after the teens."

Martin said census figures show that more than 41% of all Chicagoans are in the 25-49 age bracket. A study of radio usage further shows this bracket still listening most of the time on the AM band, Martin maintained. Martin also claims that only three Chicago FMers are focused on WCFL's target: demographic today.

According to Martin, Mutual is committed to 52 weeks of outdoor advertising for the changeover. The station is using an unadorned "Music, News, Weather" slogan without any emphasis on creative programming aspects or on-air personalities.

According to the program executive, there is extensive tailoring of the station's sound to day segments. This strategy calls for the weekend

programming to be entirely oldies.

Martin termed the belief that AM radio is no longer a potent medium a "generalization and misconception."

Martin says song selection is determined according to research showing what age group is most likely to comprise the listening audience at various day hours. Songs are weighed according to the strength of the response they elicit from various age brackets. The hourly song count is between 12 and 18, Martin said.

"Each day part has its own significant goal in who it's trying to reach," Martin explained. However, overall station targeting is at the 35 median age, he adds.

Backing up Martin is an 11-person off-air programming staff. "I have the largest off-air support staff of any radio station in the city of Chicago," Martin claims.

"We're dedicated to having one of the best research departments in the country. We have a weekly monitor of behavior and attitudes within our target audience that we can use in positioning the radio station."

Martin compared the station's tv ad campaign to media investments made by major durable goods manufacturers. "We are as big as any brand marketer using the medium when we do run on tv," he explains.

"The 18- to 49-year-old is seeing

our spots as much as those of any major retail merchandiser."

A study of more than 10 years of past radio ratings and listener behavior patterns preceded the format's construction. Says Martin, "We initiated an 11-year track of behavior in the marketplace in terms of patterns of usage. We went back 11 years and looked at every bit of research."

Martin said final air staffing might not be completed until the end of the first quarter of 1981. One key personnel addition is veteran Chicago morning man Fred Winston, currently at WFYR-FM, Martin's former programming charge.

Dean Richards, WCFL's current morning announcer, will be shifted to 7 to 11 p.m. slot with Winston's arrival. Martin said Winston has signed a multi-year pact with the Mutual station and is seeking an early release from his WFYR commitment.

The line-up also includes Bob Craft, 10 a.m. to 3 p.m., Dave Kramer, 3 to 7 p.m. and Jhani Kaye, assistant program director, 7 to 11 p.m. Mutual's Larry King show takes over at 11 p.m.

Martin said he expects to automate the station's programming formula. "Right now it's manual but I'm currently in the process of writing software programs to facilitate computer usage in the system."

N.J.'s WIBG Goes From Rock To Country Format

OCEAN CITY, N.J.—The WIBG call letters, which have been identified with rock music both here and in Philadelphia for more than three decades, have switched to country.

On Dec. 8, the sun-up to sundown WIBG-AM here became the first station along the Jersey shore to dump the rock sound in favor of easy-listening country music.

When WIBG in Philadelphia dropped the call letters almost three years ago, they were picked up immediately by the local station here in hopes of attracting the rock crowd familiar with the musical meaning of such letters. However, station executives explained, marketing surveys indicated area listeners in the 24 to 49 age brackets were hungry for the mellow sounds of Kenny Rogers, Dolly Parton, Crystal Gayle, Oak Ridge Boys, Tanya Tucker, Mel Tillis and the like.

As a result, the new WIBG format will now be "cross over country or mellow country." And while the station will stay with its WIBG call letters, the station deejays instead refer

to the station as "1520 Easy Country." The call letters were dreamed up in the early days of radio to stand for "I Believe in God" since the station first went on the air as a religious station.

After failing to restore its supremacy in the rock field, the call letters were dropped in Philadelphia in favor of WZZD (Wizzard). Last year, the new owners of WZZD changed the rock formula to all-religious.

WIBG's sister FM station, WSLT, which is on the air 24 hours, will stick with its "beautiful music" format, which has been successful. For the AM outlet, WIBG, hopes to attract the many transplanted Nevada residents who now work in the gambling casino hotels in neighboring Atlantic City, as well as developing new country music fans out of its current listening audience.

N.Y. FMer Ends Full New Album Tracking

BABYLON, N.Y.—WBAB-FM program director Bob Buchmann has discontinued full tracking of new albums. Music director Marc Coppola says, "We feel that by moving away from tracking new albums to a format mixing an artist's new and old material, we can discourage home taping."

WBAB's special programming of new music includes "The Sampler" show, which highlights individual tracks from the best new releases each week and "The Rock Special," which weekly focuses on one major new album mixed together with tracks from the artist's previous records.

Tuesday Markets Holiday Special

NEW YORK—Tuesday Productions of San Diego is marketing a 12-hour holiday special featuring contemporary and rock artists.

"A Christmas Album" is available in automated and non-automated formats and is entering its fourth year in syndication. Interviews, skits and features are interspersed with contemporary and traditional holiday music by artists ranging from Paul McCartney to Andy Williams.



BACKSTAGE MEETING—Donnie Van Zant, center, of .38 Special, greets A&M East coast operations vice president Michael Leon, left, and WNFV-FM New York program director Scott Muni with a mutual hug. The three got together after .38 Special performed several numbers from its A&M "Wild-Eyed Southern Boys" album at the Capitol Theatre in Passaic, N.J.

Ingenious Promotion Required For Radio

• Continued from page 1

around." Betancourt and others believe that the demands of the marketplace will encourage a return to tighter formats, since too many mass appeal outlets in one market fractionalize the cumulative audience to the extent that audiences can't be targeted to satisfy a broad range of advertisers.

For the time being, radio's fragmentation has paved the way for greater movement into pop adult and Top 40 if a record proves itself a hit in country or r&b, for example.

"It gives us greater alternatives when we talk to a station," notes Arista's director of national promotion, Glen Lajeski. "There's more diversity in their programming, and that is of some benefit to the labels. It's a sign that people are sick of listening to the same old music all the time, for one thing." Lajeski points to Alan Parsons and the Outlaws as examples of AOR-oriented artists who have accumulated enough popularity to gain Top 40 acceptance. And, he adds, "Barry Manilow has just been added to Cincinnati's WKRC-FM, which is regarded as an AOR station."

Columbia, for one, has been enjoying a successful crossover pattern with r&b acts such as the Manhattanans and Earth, Wind & Fire, both of which spun off black-oriented formats to top 40 and adult contemporary.

A similar shift is evident with groups such as Rockpile and new Columbia entry, Lover Boy, both of which have proved themselves an AOR and are now heading for top 40 airplay. Lover Boy, a Canadian group, is debuting here, and the quick cross from AOR to top 40 is indicative of radio's swift contemporary currents.

"Boz Scaggs is a good example of an artist crossing from AOR into r&b, adult pop and top 40," adds Columbia's director of national promotion, Vince Pellegrino.

"It used to be impossible to get a hard rocker on top 40," he recalls. "Now it's not as tough, although we tried with Judas Priest, who proved to be a bit heavy."

"The point is that the station don't care who the artist is, they are open to the sound of the record, and if the sound fits they use it," says Pellegrino.

RCA's Betancourt notes that labels helped "divide formats and radio accepted that." Now, he says, radio is after the advertisers' goal of

snaring 18-34 years olds, in as great a cume as possible.

"Crossing black to pop has never been a problem," he says. "But you very rarely see teen stuff getting played anymore." He cites recent Andy Gibb releases as an example.

"I'm concerned about the amount of new product we can break if it doesn't fit the mass appeal format," he adds.

Several programmers cite Kenny Rogers' hit, "Lady," as the "perfect" mass appeal song, capable of breaking in country, black, Top 40 and adult contemporary formats. Several programmers raised the spectre of the radio band programming only "Lady-like" sounds, since women 18-34 are a prime target for advertisers. This could limit rock's appeal to radio.

"Mass appeal makes certain things easier," concludes Betancourt, "but I'd rather see a greater variance in programming."

Elektra's director of singles promotion, Bill Smith, is happy with what he calls "adult contemporary's acceptance of country."

"A song doesn't have to cross from country to pop before the A/C stations go on it anymore," he says, using Johnny Lee's "One In A Million" as an example of a disk that topped the country chart and was immediately accepted on adult contemporary formats, even those with an AOR, or rock-oriented, slant.

"There's no doubt that adult contemporary stations are now helping us break records," he adds. "Especially with so many top 40 outlets, such as the RKO chain, leaning to adult contemporary sounds."

"Of course top 40 AM doesn't really program to teens anymore, and it's hard getting a hard rocker on adult contemporary," he says.

Charley Lake, Warner Bros.' national promotion director, notes that Devo, a new wave act, got a tremendous boost via airplay on Miami's WHYI-FM, which he describes as top 40. Larry Graham, a former Sly Stone sideman, scored with his recent "One In Million You" single via airplay on Washington's WPGC-AM/FM, a pop adult station which went on the record before it became an r&b smash.

"We see similar things happening with Rod Stewart, Blondie, Devo, Leo Sayer, and Christopher Cross," he says, adding: "It's a two-sided coin: we couldn't break Van Halen's 'The Cradle Will Rock' because although it was top 10 single, it was too heavy for adult pop."

LAS VEGAS—KVEG-AM program director Doug Shane is counting on a combination of heavy promotions and heavy community involvement to keep the station at the 15.0 share market-leading Arbitron ratings it's achieved in the two years it's been on the air.

Shane, who has been with the station since its inception, is a 14-year broadcaster who previously was a consultant with Century 21 programming. A "Super Country" format that he helped create there is also part of the 1,000 watt station's success formula.

"We have been very successful with a country music bingo game," he reports, "which is a repeat from six months ago. Players visit a neighborhood 7-11 to pick-up playing boards; instead of a number, each square has the name of an artist." Players win by covering five in a row of artists played during any given hour.

"Sometimes we have a cover-up game," he adds, "and instead of clearing the cards each hour, we play until someone has completely filled a board. The prize is \$1400 cash." Shane reports the station has an average distribution of 24,000 new playing boards each week without benefit of in-store promotion at the convenience stores. Customers must ask for the boards. Boards are also color coded, good only for the week of distribution.

Prizes range from household items like skillets, mixers, can-openers and radios to 10-speed bikes, CB radios and merchant certificates in the \$300 to \$500 range. \$140 cash prizes are also used.

Another popular game is the "Country Quickie." Two-second segments of seven songs are spliced into a 14-second demo. The tape is played once an hour with a cash prize of \$140 to the listener who correctly names the seven titles and artists in order. Shane says that takes "3 or 4 days to beat." The promotion runs for four-week periods twice a year.

Supertramp Show Definitive Super 2 Hours

"Supertramp Special," NBC Source Network, Dec. 19-20-21. Two hours. Producer: Denny Somach.

NEW YORK—Anyone who has any liking for Supertramp should not miss this show. It is probably the most definitive program ever assembled on the group.

Somach has done an outstanding job interviewing Supertramp members Dougie Thompson and Roger Hodgson about how the group was formed and developed, from a Paris concert in 1973 when only eight showed up, six on comp tickets, to the most recent concert, which had much better attendance.

The show is extremely candid. Hodgson is open about the failings he sees in the "Crisis, What Crisis" album. "It didn't turn as well as we thought," he says. "It was a lesson well learned. We only had a month to prepare."

As the group is traced through the 1970s, one can see it develop from an experimental unit looking for an identity to a polished, successful organization. **DOUG HALL**

IN LAS VEGAS

Promotions, Community Work Keys To KVEG-AM's Success

By TIM WALTER

The station has a continuing traffic-oriented promotion encouraging listeners to report speed traps and radar detectors. "Tipsters names are put into a drum for a monthly drawing," chuckles Shane, "so we end up with the largest reporting force of traffic conditions of any station in town!"

KVEG gives away plastic Country Club Cards, similar to a credit card. That promotion started in January of 1980 with distribution of about 200 cards each week. In addition to on the air drawings, cards can be used for free drinks and discounts on auto repairs, clothing and recreation at participating merchants. To receive a card, listeners must attend an "I Love You Las Vegas" party.

Shane reports the "I Love You" parties have been one of the station's biggest boosters, in use for two years. Based on a syndicated promotion started by "Hot Dog" Hal Moore of Denver's KHOW, KVEG ties in with a local tavern or restaurant for a free beer and food spree every Thursday. The party lasts for exactly two hours.

"The jocks broadcast live, put on a show," claims Shane, "and we average 700 to 800 people. Sometimes as many as 3,000. In addition to giving out club cards, we have bumper stickers and trucker hats and other giveaways." A major event will be

on Saturday when the Frontier Hotel & Casino will sponsor the weekly party and the hotel's headliner, Mel Tillis, will attend.

Among community involvements, the station is active in promoting a rehabilitation center, Fitzsimmons House, the Blue Grass Society annual festival, Easter Seals, St. Jude's Ranch for Children and Toys for Tots. "We'll help any reputable charity that calls us and asks for help," Shane concludes.

The station's format varies by day parts, changing from a 70/30 evening mix of new to old to 50/50 during the day. Another aspect of programming is to use "rotating clocks." Shane explains "we don't want the guy who gets in his car after work at 5:05 to hear the same song every Tuesday. By using rotating clocks, one time he'll get a current hit, on another day, an oldie. He'll get some variety in his life and we'll keep him from turning the dial."

The station has "a good library of 1500 songs," notes Shane, but the active playlist is about 40. In addition to Billboard, he relies on store reports, listener reactions and trade reports for making selections. The station has recently installed a four-line rotary system to replace the request line in order to minimize caller frustrations. The new number? 733-KVEG.

“What’s new on the charts?”

Billboard continues to expand and improve its chart features to better serve its readers.

Singles Radio Action

Stations now reporting have been increased to include more than 130

★★ For each station reporting, Billboard now publishes 5 prime movers, with the top 2 being specifically identified.

●● Now includes all additions for each station's weekly playlist—with indicators for (MD/PD) Names are identified for Music Director and/or Program Director

Billboard®

The #1 Music Trade Publication with the most comprehensive charts in the industry.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/16/80)

● *Continued from page 16*

WKBO—Harrisburg (B. Carlson—MD)

- ★★ THE POLICE—De Do Do Do, De Da Da Da 18-12
- ★★ EDDIE RABBITT—I Love A Rainy Night 28-21
- ★ STEELY DAN—Hey Nineteen 19-15
- ★ ROD STEWART—Passion 16-10
- ★ TIERRA—Together 29-24
- KOOL & THE GANG—Celebration—D-23
- BOZ SCAGGS—Miss Sun—D-25
- CLIFF RICHARD—A Little In Love—D-30
- DAN FOGELBERG—Same Old Lang Syne—D-28

WQXA (W-106)—York (S. Gallagher—MD)

- ★★ KOOL & THE GANG—Celebration 4-3
- ★★ JOHN LENNON—Starting Over 3-1
- ★ BARRY MANILOW—I Made It Through The Rain 19-15
- ★ ROD STEWART—Passion 14-10
- ★ BLONDIE—The Tide Is High 9-6
- ALAN PARSONS PROJECT—Games People Play
- DAN FOGELBERG—Same Old Lang Syne
- DELBERT McCLINTON—Giving It Up For Your Love—D-28
- EDDIE RABBITT—I Love A Rainy Night—D-22
- REO SPEEDWAGON—Keep On Loving You—D-24
- DOLLY PARTON—9 To 5
- BLUES BROTHERS—Who's Making Love

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

- ★★ JOHN LENNON—Starting Over 7-1
- ★★ BLONDIE—The Tide Is High 26-8
- ★ THE POLICE—De Do Do Do, De Da Da Da 15-9
- ★ AIR SUPPLY—Every Woman In The World 8-5
- REO SPEEDWAGON—Keep On Loving You
- DAN FOGELBERG—Same Old Lang Syne
- CLIFF RICHARD—A Little In Love
- MICHAEL STANLEY BAND—He Can't Love You
- STEVIE WONDER—I Ain't Gonna Stand For It
- JOHN LENNON—Woman—X
- JOHN LENNON—Watching The Wheels—X

WPGC—Washington (D. Geronimo—MD)

- ★★ BLONDIE—The Tide Is High 13-7
- ★★ THE JACKSONS—Heartbreak Hotel 21-17
- ★ BOZ SCAGGS—Miss Sun 18-16
- ★ ANDY GIBB—Time Is Time 16-11
- ★ BARRY MANILOW—I Made It Through The Rain 4-2
- STEVIE WONDER—I Ain't Gonna Stand For It—24
- REO SPEEDWAGON—Keep On Loving You—25

WCAO—Baltimore (S. Richards—MD)

- ★★ EDDIE RABBITT—I Love A Rainy Night 22-17
- ★★ ABBA—The Winner Takes It All 24-20
- ★ BETTE MIDLER—My Mother's Eyes 23-18
- ★ DAN FOGELBERG—Same Old Lang Syne 28-22
- ★ ANDY GIBB—Time Is Time 25-21
- CHARLES FOX—Seasons
- DOLLY PARTON—9 To 5—D-26
- TEDDY PENDERGRASS—Love T.K.O.—D-24
- FRED KNOBLOCK/SUSAN ANTON—Killing Time—D-29
- CLIFF RICHARD—A Little In Love—D-30

WFBR—Baltimore (A. Szulinski—MD)

- ★★ JOHN LENNON—Starting Over 2-1
- ★★ ROD STEWART—Passion 10-5
- ★ BLONDIE—The Tide Is High 16-8
- ★ STEELY DAN—Hey Nineteen 21-12
- ★ BARRY MANILOW—I Made It Through The Rain 12-7
- CLIFF RICHARD—A Little In Love—29
- REO SPEEDWAGON—Keep On Loving You
- EDDIE RABBITT—I Love A Rainy Night—D-26
- TIERRA—Together—D-30
- OUTLAWS—Riders In The Sky
- THE EAGLES—Seven Bridges Road—D-28

WYRE—Annapolis (J. Diamond—MD)

- ★★ DOLLY PARTON—9 To 5 21-17
- ★ DELBERT McCLINTON—Giving It Up For Your Love 23-16
- ★ BOZ SCAGGS—Miss Sun 24-15
- ★ EDDIE RABBITT—I Love A Rainy Night 29-21
- ★ ANDY GIBB—Time Is Time 17-12
- ALAN PARSONS PROJECT—Games People Play
- MICHAEL STANLEY BAND—He Can't Love You
- THE JACKSONS—Heartbreak Hotel—D-22
- STEVIE WONDER—I Ain't Gonna Stand For It—D-23
- BETTE MIDLER—My Mother's Eyes
- DAN FOGELBERG—Same Old Lang Syne—D-18
- MANHATTAN TRANSFER—Trickle Trickle—X

WGH—Hampton (B. Canada—MD)

- ★★ BLONDIE—The Tide Is High 11-7
- ★★ JOHN LENNON—Woman D-23
- ★ HEART—Tell It Like It Is 22-16
- DAN FOGELBERG—Same Old Lang Syne
- ABBA—The Winner Takes It All
- BLUES BROTHERS—Who's Making Love
- BRUCE SPRINGSTEEN—Hungry Heart—D-15
- DIANA ROSS—It's My Turn—D-20

WQRC (Q-FM)—Norfolk (D. Davis—MD)

- ★★ STEELY DAN—Hey Nineteen 10-4
- ★★ THE POLICE—De Do Do Do, De Da Da Da 27-22
- ★ SPINNERS—I Just Want To Fall In Love 33-25
- ★ DAN FOGELBERG—Same Old Lang Syne 26-19
- ★ BLONDIE—The Tide Is High 29-24
- TEDDY PENDERGRASS—Love T.K.O.
- JOHN LENNON—Woman
- REO SPEEDWAGON—Keep On Loving You—LP
- BLUES BROTHERS—Who's Making Love

WRVQ (Q-94)—Richmond (B. Thomas—MD)

- ★★ JOHN LENNON—Starting Over 2-1
- ★★ BLONDIE—The Tide Is High 13-4
- ★ ALAN PARSONS PROJECT—Games People Play 17-7
- ★ BARBRA STREISAND/BARRY GIBB—Guilty 14-10
- ★ STEELY DAN—Hey Nineteen 19-12
- ★ THE BABYS—Turn And Walk Away 18-11
- STEVIE WONDER—I Ain't Gonna Stand For It
- BLUES BROTHERS—Who's Making Love

WSGF (95-SGF)—Savannah (J. Davis—MD)

- ★★ JOHN LENNON—Starting Over 6-2
- ★★ BLONDIE—The Tide Is High 13-8
- ★ KOOL & THE GANG—Celebration 16-12
- ★ BRUCE SPRINGSTEEN—Hungry Heart 2-1
- DOLLY PARTON—9 To 5
- BLUES BROTHERS—Who's Making Love
- QUEEN—Flash
- THE JACKSONS—Heartbreak Hotel
- REO SPEEDWAGON—Keep On Loving You

WAYS—Charlotte (L. Simon—MD)

- ★★ JOHN LENNON—Starting Over 13-4
- ★★ EAGLES—Seven Bridges Road 27-22
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 28-24
- ★ EDDIE RABBITT—I Love A Rainy Night 24-20
- ★ BOZ SCAGGS—Miss Sun 22-19
- TIERRA—Together
- JOHN LENNON—Woman
- THE JACKSONS—Heartbreak Hotel—D-29
- REO SPEEDWAGON—Keep On Loving You—DP
- TEDDY PENDERGRASS—Love T.K.O.—DP
- DAN FOGELBERG—Same Old Lang Syne—D-21
- MANHATTAN TRANSFER—Trickle Trickle—D-30
- ARETHA FRANKLIN—United Together—DP

WFLB—Fayetteville (L. Cannon—MD)

No List

WISE—Asheville (J. Stevens—MD)

- ★★ DELBERT McCLINTON—Giving It Up For Your Love 36-30
- ★★ JOHN LENNON—Starting Over 3-1
- ★★ KOOL & THE GANG—Celebration 21-18
- ★ STEELY DAN—Hey Nineteen 24-21
- ★ BOZ SCAGGS—Miss Sun 23-20

WKIX—Raleigh (R. McKay—MD)

- ★★ JOHN LENNON—Starting Over 8-5
- ★★ KOOL & THE GANG—Celebration 7-4
- DIONNE WARWICK—Easy Love
- DELBERT McCLINTON—Giving It Up For Your Love
- ROD STEWART—Passion—D-24
- STEELY DAN—Hey Nineteen—D-23
- DIANA ROSS—It's My Turn—D-26
- ANDY GIBB—Time Is Time—D-25

WSEZ—Winston-Salem (B. Ziegler—MD; J. Michael—PD)

- ★★ THE JACKSONS—Heartbreak Hotel 30-27
- ★★ ANDY GIBB—Time Is Time 27-23
- ★ KOOL & THE GANG—Celebration 8-5
- ★ ROD STEWART—Passion 20-18
- DOOBIE BROTHERS—One Step Closer 18-16
- BOZ SCAGGS—Miss Sun
- TIERRA—Together
- THE EAGLES—7 Bridges Road—D-32
- BLUES BROTHERS—Who's Making Love—D-34

WANS—Anderson (J. Evans—MD)

- ★★ ROD STEWART—Passion 15-8
- ★★ EAGLES—Seven Bridges Road 10-3
- ★ DELBERT McCLINTON—Giving It Up For Your Love 38-23
- ★ STEVIE WONDER—I Ain't Gonna Stand For It 24-13
- ★ REO SPEEDWAGON—Keep On Loving You 26-15
- ★ JOHN LENNON—Starting Over 3-1
- OUTLAWS—Riders In The Sky—D-35
- JOHN LENNON—Woman
- CLIFF RICHARD—A Little In Love
- SUPERTRAMP—Breakfast In America—D-32
- ALAN PARSONS PROJECT—Games People Play—D-36
- SPINNERS—I Just Want To Fall In Love—D-33
- QUEEN—Need Your Loving Tonight
- DIRE STRAITS—Skateaway—D-38
- DOLLY PARTON—9 To 5

WBBQ—Augusta (B. Stevens—MD)

- ★★ JOHN LENNON—Starting Over 6-1
- ★★ HEART—Tell It Like It Is 13-8
- ★ STEELY DAN—Hey Nineteen 16-11
- ★ BLONDIE—The Tide Is High 15-10
- ★ ANDY GIBB—Time Is Time 19-14
- CLIFF RICHARD—A Little In Love
- BLUES BROTHERS—Who's Making Love
- MICHAEL STANLEY BAND—He Can't Love You—D-27
- REO SPEEDWAGON—Keep On Loving You—D-29
- BOZ SCAGGS—Miss Sun—D-28
- DAN FOGELBERG—Same Old Lang Syne—D-30
- ROCKPILE—Teacher Teacher

WWSA—Savannah (J. Lewis—MD)

- ★★ KOOL & THE GANG—Celebration 7-4
- ★★ JOHN LENNON—Starting Over 10-1
- ★ DONNA SUMMER—Cold Love 26-22
- ★ AIR SUPPLY—Every Woman In The World 11-9
- ★ TEDDY PENDERGRASS—Love T.K.O. 15-12
- REO SPEEDWAGON—Keep On Loving You—D-32
- DAN FOGELBERG—Same Old Lang Syne—D-31
- DELBERT McCLINTON—Giving It Up For Your Love—D-35
- EDDIE RABBITT—I Love A Rainy Night—D-36
- THE STARWARS INTERGALACTIC DROID CHOR & CHORALE—What Can You Get A Wookie For Christmas—D-33
- JOHN LENNON—Woman—D-34

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

- ★★ JOHN LENNON—Starting Over 4-1
- ★★ THE POLICE—De Do Do Do, De Da Da Da 16-10
- ★ STEELY DAN—Hey Nineteen 22-18
- ★ ROD STEWART—Passion 11-8
- ★ BLONDIE—The Tide Is High 10-7
- BLUES BROTHERS—Who's Making Love
- TEDDY PENDERGRASS—Love T.K.O.
- DELBERT McCLINTON—Giving It Up For Your Love—D-26
- EDDIE RABBITT—I Love A Rainy Night—D-28
- REO SPEEDWAGON—Keep On Loving You—D-27

DAN FOGELBERG—Same Old Lang Syne—D-29

- DOLLY PARTON—9 To 5—D-30

WHBQ—Memphis (C. Duvall—PD)

- AIR SUPPLY—Every Woman In The World 14-9
- BARRY MANILOW—I Made It Through The Rain 21-15
- ROD STEWART—Passion 23-16
- JOHN LENNON—Starting Over 10-6
- BLONDIE—The Tide Is High 16-11
- THE POLICE—De Do Do Do, De Da Da Da—D-29
- KENNY LOGGINS—Celebrate Me Home
- EDDIE RABBITT—I Love A Rainy Night
- BOZ SCAGGS—Miss Sun
- LTD—Shine On
- TIERRA—Together
- BLUES BROTHERS—Who's Making Love

WNOX—Knoxville (S. Majors—MD)

- ★★ ROD STEWART—Passion 15-10
- ★★ RONNIE MILSAP—Smokey Mountain Rain 20-15
- ★ EDDIE RABBITT—I Love A Rainy Night 24-20
- ★ BARRY MANILOW—I Made It Through The Rain 26-19
- ★ TIERRA—Together 27-23
- ★ CLIFF RICHARD—A Little In Love
- BLONDIE—The Tide Is High
- THE JACKSONS—Heartbreak Hotel
- REO SPEEDWAGON—Keep On Loving You—D-28
- BOZ SCAGGS—Miss Sun—D-25
- DAN FOGELBERG—Same Old Lang Syne—D-26
- THE STARWARS INTERGALACTIC DROID CHOR & CHORALE—What Can You Get A Wookie For Christmas—X
- WILLIS THE GUARD—Christmas In The NFL—X

WRJZ—Knoxville (F. Story—MD)

- ★★ JOHN LENNON—Starting Over 6-1
- ★★ ROD STEWART—Passion 5-3
- ★ BLONDIE—The Tide Is High 10-8
- ★ NEIL DIAMOND—Love On The Rocks 8-5
- ★ RONNIE MILSAP—Smokey Mountain Rain 12-10
- CLIFF RICHARD—A Little In Love—D-37
- KOOL & THE GANG—Celebration—D-38
- DON WILLIAMS—I Believe In You—D-39
- REO SPEEDWAGON—Keep On Loving You
- DAN FOGELBERG—Same Old Lang Syne
- TIERRA—Together—D-40

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

- ★★ STEELY DAN—Hey Nineteen 14-8
- ★ KOOL & THE GANG—Celebration 27-16
- ★ EDDIE RABBITT—I Love A Rainy Night 20-14
- ★ REO SPEEDWAGON—Keep On Loving You 22-17
- ★ BLONDIE—The Tide Is High 7-3
- OUTLAWS—Riders In The Sky
- TIERRA—Together—25
- KENNY LOGGINS—Celebrate Me Home
- AC/DC—Back In Black
- DELBERT McCLINTON—Giving It Up For Your Love—D-27
- DAN FOGELBERG—Same Old Lang Syne—D-26

WERC—Birmingham (M. Thompson—MD)

- ★★ STEELY DAN—Hey Nineteen 21-14
- ★★ LTD—Shine On 24-18
- ★ DELBERT McCLINTON—Giving It Up For Your Love 25-22
- ★ EDDIE RABBITT—I Love A Rainy Night 16-10
- ★ ROD STEWART—Passion 11-7
- JOHN LENNON—Woman
- THE EAGLES—Seven Bridges Road
- DOLLY PARTON—9 To 5
- KENNY LOGGINS—Celebrate Me Home
- TIERRA—Together—D-25
- DAN FOGELBERG—Same Old Lang Syne—D-26
- STEVIE WONDER—I Ain't Gonna Stand For It—D-28

WKKX (KX 106)—Birmingham (L. O'Day—MD)

- ★★ STEELY DAN—Hey Nineteen 12-7
- ★★ DAN FOGELBERG—Same Old Lang Syne 26-19
- ★ ALAN PARSONS PROJECT—Games People Play 30-24
- ★ DOOBIE BROTHERS—One Step Closer 11-6
- ★ ROD STEWART—Passion 9-2
- BLONDIE—Rapture
- TEDDY PENDERGRASS—Love T.K.O.
- MICHAEL STANLEY BAND—He Can't Love You—D-29
- STEVIE WONDER—I Ain't Gonna Stand For It—D-26
- BETTE MIDLER—My Mother's Eyes—D-30
- ROCKPILE—Teacher Teacher
- BLUES BROTHERS—Who's Making Love—D-25
- JOHN LENNON—Woman

WWSN—Birmingham (W. Brian—MD)

- ★★ JOHN LENNON—Starting Over 4-1
- ★★ BARRY MANILOW—I Made It Through The Rain 11-8
- ★ STEELY DAN—Hey Nineteen 17-10
- ★ EDDIE RABBITT—I Love A Rainy Night 22-14

LTD—Shine On 14-9

- DOLLY PARTON—9 To 5
- BLUES BROTHERS—Who's Making Love
- REO SPEEDWAGON—Keep On Loving You—D-23
- DAN FOGELBERG—Same Old Lang Syne—D-24
- RONNIE MILSAP—Smokey Mountain Rain—D-22

WAAY—Huntsville (J. Kenricks—MD)

- ★★ KOOL & THE GANG—Celebration 10-6
- ★★ JOHN LENNON—Starting Over 3-1
- ★ STEELY DAN—Hey Nineteen 22-18
- ★ DAN FOGELBERG—Same Old Lang Syne 28-23
- ★ LTD—Shine On 17-10
- TEDDY PENDERGRASS—Love T.K.O.
- JOHN LENNON—Woman
- CLIFF RICHARD—A Little In Love—D-30
- ABBA—The Winner Takes It All—D-29
- OUTLAWS—Riders In The Sky

WHHY—Montgomery (R. Thomas—MD)

No List

WJDX—Jackson (L. Adams—MD)

No List

WBWJ (BJ-105)—Orlando (T. Long—MD)

- ★ THE POLICE—De Do Do Do, De Da Da Da 24-19
- ★ AIR SUPPLY—Every Woman In The World 19-14
- ★ PAT BENATAR—Hit Me With Your Best Shot 10-6
- ★ DOOBIE BROTHERS—One Step Closer 22-18
- ★ ROD STEWART—Passion 16-9
- BARRY MANILOW—I Made It Through The Rain—D-36
- EAGLES—Seven Bridges Road—D-35
- CLIFF RICHARD—A Little In Love—D-37
- KOOL & THE GANG—Celebration—D-38
- DON WILLIAMS—I Believe In You—D-39
- REO SPEEDWAGON—Keep On Loving You
- DAN FOGELBERG—Same Old Lang Syne
- TIERRA—Together—D-40

WRBQ (Q-105)—Tampa (P. McKay—MD)

- ★★ JOHN LENNON—Starting Over 5-1
- ★★ TEDDY PENDERGRASS—Love T.K.O. 30-14
- ★ STEELY DAN—Hey Nineteen 25-18
- ★ HEART—Tell It Like It Is 14-10
- ★ DAN FOGELBERG—Same Old Lang Syne 28-24
- THE JACKSONS—Heartbreak Hotel—19
- BLUES BROTHERS—Who's Making Love
- EDDIE RABBITT—I Love A Rainy Night—D-28
- DOLLY PARTON—9 To 5—30
- THE EAGLES—Seven Bridges Road—D-29

WLKY—Tampa (M. Weber—MD)

- ★★ RITA COOLIDGE—Fool That I Am 21-13
- ★★ RONNIE MILSAP—Smokey Mountain Rain 26-20
- ★ EDDIE RABBITT—I Love A Rainy Night 18-12
- ★ DOOBIE BROTHERS—One Step Closer 14-10
- ★ BOBBY GOLDSBORO—Goodbye Marie 17-11
- BLONDIE—The Tide Is High—D-24
- DOLLY PARTON—9 To 5—D-26
- CLIFF RICHARD—A Little In Love—D-22
- DELBERT McCLINTON—Giving It Up For Your Love—D-29
- STEELY DAN—Hey Nineteen—D-27
- BOZ SCAGGS—Miss Sun—D-25
- DAN FOGELBERG—Same Old Lang Syne—D-23

WAPE—Orange Park (P. Sebastian—MD)

- ★★ ROD STEWART—Passion 14-3
- ★★ JOHN LENNON—Starting Over 7-1

- ★ STEELY DAN—Hey Nineteen 19-13
- ★ DOOBIE BROTHERS—One Step Closer 22-16
- ★ LTD—Shine On 25-18
- STEVIE WONDER—I Ain't Gonna Stand For It
- JOHN LENNON—Beautiful Boy
- DELBERT McCLINTON—Giving It Up For Your Love—D-23
- MCGUFFEY LANE—Long Time Loving You
- DAN FOGELBERG—Same Old Lang Syne—D-24
- ANDY GIBB—Time Is Time—D-20
- THE BABYS—Turn And Walk Away—D-22
- DOLLY PARTON—9 To 5—D-25
- EDDIE MONEY—Toccata—D-21
- BLUES BROTHERS—Who's Making Love

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

- ★★ ROD STEWART—Passion 16-10
- ★★ ABBA—The Winner Takes It All 20-16
- DELBERT McCLINTON—Giving It Up For Your Love 38-30
- ★ STEELY DAN—Hey Nineteen 31-21
- ★ TEDDY PENDERGRASS—Love T.K.O. 36-26
- RONNIE MILSAP—Smokey Mountain Rain
- TIERRA—Together
- CLIFF RICHARD—A Little In Love—D-38
- RITA COOLIDGE—Fool That I Am
- ALAN PARSONS PROJECT—Games People Play—D-39
- REO SPEEDWAGON—Keep On Loving You—D-37
- DAN FOGELBERG—Same Old Lang Syne—D-36
- DOLLY PARTON—9 To 5—D-40

WKXY—Sarasota (T. William—MD)

- ★★ JOHN LENNON—Starting Over 8-3
- ★★ BRUCE SPRINGSTEEN—Hungry Heart 2-1
- ★ REO SPEEDWAGON—Keep On Loving You 26-19
- ★ OLIVIA NEWTON-JOHN/CLIFF RICHARD—Suddenly 29-21
- ANDY GIBB—Time Is Time 25-17
- BOZ SCAGGS—Miss Sun
- ALAN PARSONS PROJECT—Games People Play
- KOOL & THE GANG—Celebration—D-24
- DONNA SUMMER—Cold Love
- DELBERT McCLINTON—Giving It Up For Your Love—D-26
- EDDIE RABBITT—I Love A Rainy Night—D-25
- TIERRA—Together
- DOLLY PARTON—9 To 5—D-28
- BLUES BROTHERS—Who's Making Love—D-30
- PATRICIA JOHNS—Look Up

WAXY—Ft. Lauderdale (R. Shaw—PD)

- ★★ KOOL & THE GANG—Celebration 11-6
- ★★ JOHN LENNON—Starting Over 4-1
- ★ THE POLICE—De Do Do Do, De Da Da Da 21-17
- ★ PAT BENATAR—Hit Me With Your Best Shot 10-7
- ★ BARRY MANILOW—I Made It Through The Rain 24-19
- THE JACKSONS—Heartbreak Hotel
- BOZ SCAGGS—Miss Sun
- STEVIE WONDER—I Ain't Gonna Stand For It—D-24
- EDDIE RABBITT—I Love A Rainy Night—D-26
- EAGLES—Seven Bridges Road

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A WORLD OF SERVICES • USO — A WORLD OF SERVICES • USO — A WORLD OF SERVICES • USO — A WORLD OF SERVICES •

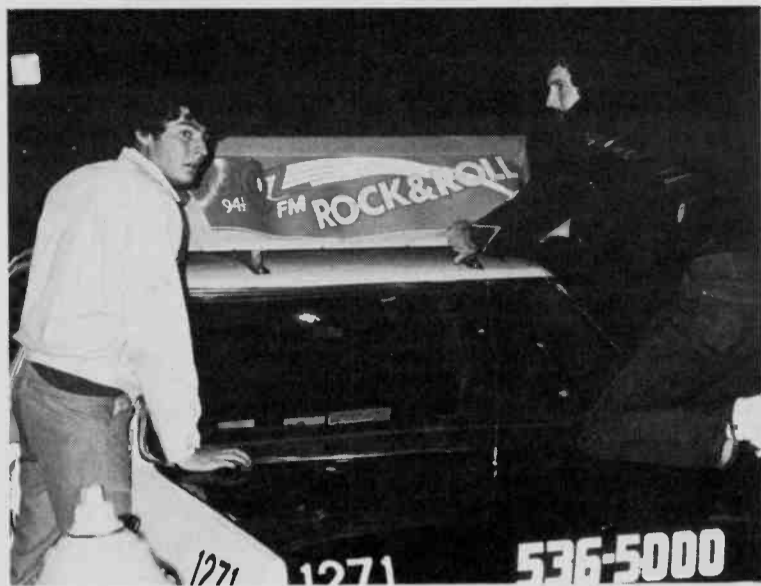
SHIRLEY JONES
for

Our servicemen and women are fortunate to have happy memories. Why? Because the USO has been there to help make their lives a little easier. The many USO volunteers are around the world listening to a problem, offering assistance, and letting these young people know we care.

HANK WILLIAMS, JR.
for

Stateside and overseas—wherever American servicemen and women are stationed—you'll find the USO... making home as close as the nearest USO.

USO — A WORLD OF SERVICES • USO — A WORLD OF SERVICES •



STOP THIEF!—Two unidentified Boston youths are caught in the act of swiping a coveted promotion poster for WCOZ-FM that is part of a "taxi top" campaign launched by the station. The taxi firm reported that the cards were being stolen, so WCOZ promo director Jane Morris sent a photographer to document the theft.

Mike Harrison

Passion And Immediacy

LOS ANGELES—It's not always easy to discuss the "magic" of radio in concrete terms (often referred to in programming circles as the "X" factor). Quite often, the difference between a mediocre station and a great one, regardless of rotation, mechanics or musical boundaries, can be traced to a simple, intangible element that baffles all scientific methods of explanation.

Most times, attempts to bottle this element lose something in the translation and wind up diffused into the old A-B-C-red-yellow-blue plane of format construction where they are left out on the dial to grow stale.



As a result, pragmatism and formalization have contributed to making "magic" a rather rare commodity in commercial radio.

The John Lennon murder, however, inspired more "magic" in radio across the nation during the past week than, perhaps, has been heard in all of the past decade.

The spontaneous specials and tributes, the outpouring of personal recollection and emotion, the bending of formats, the breaking of schedules, the 10 minutes of silence and the general display of passion and immediacy gave radio the edge over all other mass mediums during the bulk of what quickly escalated into a multi-media event.

Perhaps the reason for radio's excellence during these sorrowful, introspective days can be boiled down to one single, observable factor—radio cared the most.

I point this out with the same level of fervor that one points to a brilliant but fleeting shooting star. "Magic" is something that must be summoned up from within the human spirit. It cannot be formulated.

Of course, the Lennon situation was (and certainly still is) extraordinary on the scale of current events. It provided one of those rare instances in which the world of the "industry" and the world of "reality" met head on.

But, the attitude it dredged up is worth hanging on to. People are talking about it sparking a new wave in the post-war baby social consciousness raising movement, which seemingly has been dormant for far too many years now. This opens the door to an entire new and vital period of radio broadcasting.

Events of this particular magnitude don't happen every day—but there's always something "special" going on. Society is a constant hotbed of action and emotion.

All radio has to do is to know what to care about and, then—care about it with a sense of non-pretentious, non-intimidating credibility.

* * *

No doubt, enough interesting activities took place during radio's coverage of the Lennon tragedy to fill a few volumes. Here are but a couple more worth mentioning...

Beautiful Music And The Beatles: Here in Los Angeles, KBIG-FM is the perennial ratings leader in the

beautiful music/easy listening category (not to mention one of the highest-rated stations overall) and has long been the darling of the over-40 set.

Station management, however, displayed astute sensitivity to the importance of Lennon and the Beatles. (It even played an actual Beatles record for the first time in the station's history—"All You Need Is Love" as bed music for station consumer affairs reporter Wina Sturgeon's touching tribute.)

Here's the text of the station's editorial which ran during the days immediately following Lennon's death. It was written by editorial writer Joel Bellman and delivered by operations director, Rob Edwards.

"The world still grieves today over the tragic and senseless murder last Monday of former Beatle John Lennon. Predictably, those who favor gun control, as well as those who oppose it, are using the attack as just one more statistic to prove their case.

"But reducing the discussion to that level completely missed the crucial point, and we don't wish to trivialize his death by invoking the shooting in that fashion. John Lennon was no icon or saint, and of course he wouldn't have wanted to be remembered that way.

"But, he was an enormously talented popular composer whose songs with Paul McCartney brought happiness to millions of people the world over. The overwhelming tragedy is that all of us who enjoyed the music of the Beatles, in a wide variety of forms, have suffered a tremendous loss.

"His influence was profound; a lot of us aren't even aware that many of the tunes we enjoy today were written by John Lennon. Lately, he devoted himself to his wife and son, avoiding the standard rock star traps of drugs, alcohol and reckless living. At its best, his work set a shining example of the power of music to uplift and inspire. KBIG notes his passing with sorrow, and he will be greatly missed by all of us."

And, on the rock 'n' roll front...

The Lonely Surfer In Central Park: You've got to know (or at least listen to) KMET-FM, Los Angeles news director (and Westwood One nationally syndicated commentator) Ace Young to fully understand the relationship he has forged over the years with his Southern California listeners. They don't call him "Brother Ace" for nothing.

With that in mind, KMET sent Ace on a one-day mission to New York's Central Park, to attend the Sunday vigil for John Lennon, not just to cover the story—but to actually "represent" the station and its listeners at the mass display of respect.

Ace roamed around the crowd and the park calling in (or rather, "shivering" in) phone reports from various vantage points in the Central Park area. What stands out in my mind was his opening remarks, "I feel sort of lost in this crowd..."

It was a shining example of representative journalism. The next day, Ace was back at his post at the station, further sharing his experience with his loyal, appreciative listenership.

* * *

Best wishes for a happy and healthy holiday. I can be reached, as always, at the Goodphone Communications Center here in L.A. (213) 997-8816.

Goodphone Commentaries

WNEW-FM's 'Finest Hour'

By RICHARD NEER

NEW YORK—At 11:30 p.m. the staff of WNEW-FM descended into the chorus room of Avery Fisher Hall in triumph. We had just presented our second successful Christmas concert in less than a week, raising thousands of dollars for charity and gathering hundreds of gifts for needy children.

Program director Scott Muni received an emergency phone call. His immediate reaction was that something might be wrong at home. Accepting the call, he was told by Vin Scelsa, who was on the air at the time, that John Lennon had been shot.

Bearing the bad tidings to a celebrating room of radio and music professionals had an immediate and profound effect—the room was plunged into a ghostly silence followed by the buzz of whispers as the rumor spread. Someone switched on a portable radio and the grim reality was confirmed; John Lennon had, indeed, been shot and killed outside his residence at the Dakota less than 10 blocks from the concert site.

The room emptied within minutes as the stunned assemblage made the lonely trek back home. The radio station staffers moved quickly, hastily arranging transportation to the station's studios. No one was quite sure what he would do once he arrived, but our communal reaction was to gather together around the mike.

The two newspeople present, Robin Sagon and John Ogle, took to different directions—Ogle to the Dakota and Sagon to Roosevelt Hospital with New York Times staffer Kevin Goldman. Later, they would be joined by reporter Mona Rivera.

Upon arriving at the studio, the air staff rummaged through its memories—most obviously, Dennis Elsas, who in 1974 had spent an electric afternoon on the air with Lennon as guest DJ and who, more recently, had obtained excerpts of the Newsweek interview with John for exclusive airing on his evening program.

We all had memories of the former Beatle. Muni shared stories of his first glimpse of the band at Idlewild Airport; how Lennon had dressed as a granny to escape the hotel and take in the delights of the Big Apple; and later, a more private moment in which his daughter was born on the same floor as John's son,

Sean, as the two nervous fathers discussed their newborn children.

The rest of us probed our personal lives—where we were when we heard our first Beatles song, the changes the group effected in us all... the changes the man, himself, had been through from being the intellectual, wise guy leader to the Walrus, the primal screamer, the man of peace, Dr. Winston O' Boogie, house-husband and father, millionaire investor to "Starting Over."

The radio station immediately terminated its commercial schedule and remained unsponsored for 12 hours. The phones were opened and all the metropolitan area shared its grief on the public airwaves. Reports were filed by Ogle, Sagon, Rivera and Goldman from the hospital, the Dakota and, finally, the precinct house.

Dave Herman's morning audience awoke to news and, again, the phone lines provided an on-air forum of communal anguish.

At 10 a.m., I recreated Lennon's most recent interviews and Dennis Elsas re-aired his classic 1974 tapes that evening at 8 p.m.

The news department prepared a 30-minute, non-narrated reconstruction of the past 24 hours that evening at 11:30 p.m. Then, all-night DJ Tom Morra tried to play music to uplift the spirits, but sank into sad Lennon songs—they all seemed sad, even the most ebullient rockers.

When Yoko Ono asked for the 10-minute vigil the following Sunday, the station prepared the tape of classical selections and Beatles songs for the 100,000 mourners in Central Park.

The picture of Lennon in a New York City T-shirt stood alone on the barren stage. WNEW-FM commissioned David Sanscious to compose a tribute to John's memory and after a moment's silence on the airwaves, Sanscious poured his emotions into the keyboard of the grand piano at the empty Capitol Theatre. He softly played a delicate lament that became "Across The Universe" built into a painful crescendo and then died silently on the lonely stage.

Another moment's silence passed and then the haunting chords of "Imagine" simultaneously played over the airwaves and to the Central

Park mourners. The station then recalled a happier time with a two-hour retrospective on Lennon's life—again, unnarrated using only the words of the Walrus himself.

This ended what many have called WNEW-FM's finest hour. We all only wished that it hadn't been necessary, that we never had to compose tributes to this gentle man who even in his angry and bitter years was a man of peace.

At the Spectrum, Bruce Springsteen interrupted his performance to say, "If it wasn't for Lennon, I wouldn't be here. Neither would you. The first song I ever learned was the Beatles' version of 'Twist And Shout.'" The tearful E Street Band then launched into "Born To Run."

Rock has lost its heart and soul, its most lasting influence, its most daring pioneer. Ono lost her husband. Sean and Julian lost their father. And the world lost one of its few great citizens that fateful Monday night. A loss it can ill afford.

(Richard Neer is associate program director of WNEW-FM, New York and a former contributing editor to the Goodphone Letter.)

Hostage Tribute Growing

MILWAUKEE—What began as an idea at WMKE-AM/WBCS-FM here to light up America for 417 seconds on Christmas Eve in remembrance of the U.S. hostages in Iran has spread across the country to stations in large and small markets alike.

With the help of the National Radio Broadcasters Assn., which reproduced his "Fellow Broadcasters" letter in its weekly Monday Morning Memo, WMKE-WBCS general manager Terrell Metheny convinced broadcasters to run public service announcements urging listeners to "leave the comfort of their homes to go outside—into the front yard, onto the patio or terrace, into the streets or parks, into the snow, rain or moonlight and light up a candle, flashlight, torch or porch light and spend 417 seconds (a second for each day the hostages have been held) praying, meditating or hoping for the rapid release of these Americans."

Metheny reports that he has won the support of state broadcasters in New Jersey, Utah, Montana, Tennessee, Ohio, Texas, Arkansas, as well as New York City broadcasters. WMAQ-AM Chicago program director Bill Hennes spearheads the drive in Chicago.

"It will be a big event in Milwaukee," Metheny says. Every station in town is participating and the churches have sent out notices and the churches will be ringing their bells.

The observation is set for 10 p.m. EST, 9 p.m. CST, 8 p.m. MST and 7 p.m. PST.

Jazz Band On Air

CHICAGO—WCLR-FM's live New Year's Eve broadcast from McCormick Place will feature the 17-piece Jazz Members Big Band. The event is being staged to help kick off the Wednesday (31) to Jan. 4 Chicago Boat, Sports & RV Show.

Vox Jox

By DOUG HALL

NEW YORK—John Randolph, program director of WMPS-AM Memphis, has resigned to become co-owner and general manager of country-formatted WKLO-AM Danville, Ky., a brand-new daytime station.

Randolph says, "Even with this once in a lifetime opportunity and station ownership, it is extremely difficult to leave WMPS and Plough, Inc. (the owner of WMPS)."

Ironically, one of Randolph's first jobs in radio was as a DJ at the old WKLO when it was licensed to Louisville.

WFYR-FM Chicago p.d. Dick Bartley has named Chuck Benson as midday personality and Bob Bateman as the 7 p.m. to midnight jock. Benson is returning to Chicago after working two years in Denver. He previously worked in Chicago at WIND-AM. Bateman comes from WDAE-AM Tampa. Dan Spice is the new p.d. at WYDE-AM Birmingham. He comes from WDXI-AM Jackson, Tenn.

Pete Porter has submitted his resignation as Plough's WJJD-AM Chicago p.d. and operations manager. He will continue as music director and on-air personality and will hold all four positions until a successor can be found. Porter says

plans for the station to go to a 24-hour operation will create a work load too heavy to handle with the four titles.

Scott Foster has joined KJR-AM Seattle to work weekends and do music research. Joyce Hammond has been promoted to promotion director at the station. She had been promotion manager. Bill Ward has been promoted to executive vice president of MetroMedia Radio. The former general manager of MetroMedia's KLAC-AM Los Angeles will make his office in Secaucus, N.J.

KATZ-FM Sierra Vista, Ariz., has gone from an automated operation to live and has a new program director. Harry Alexander. Bob Jones is the music director of both KATZ and sister station KTAN-AM. Bob "Dr. Jazz" Cohen, jazz DJ on WRUV-FM Burlington, Vt., has been hired by Philo Records to head up their national jazz promotion. Richard Hayes, former vocalist with Arthur Godfrey who had the hit single "The Old Master Painter" in the 1950s, has joined WWDB-FM Philadelphia as a talk host. Former WMAL-AM p.d. Marc Kuhn, has joined the station as p.d.

Tom Mix and Billy Vega celebrated five years on the air at San

Jose's KSJO-FM last month. Mix is music director and morning man from 6 a.m.-10 a.m. while Vega serves as production director and afternoon drive between 3 p.m.-7 p.m.

New On The Charts

SWEAT BAND
"Sweat Band"—★

The Parliament-Funkadelic aggregation keeps growing and growing. One of the latest additions is the Sweat Band which now has a hit, "Freak To Freak," on the soul charts and now has its first album on the pop charts. It is the first act on George Clinton's Uncle Jam Records.

The three member Sweat Band played in Bootsy Collins' Rubber Band, an offshoot of Clinton's P-Funk, before teaming as their current lineup. Saxophonist Maceo Parker is renowned for his work with James Brown. Such songs as "Cold Sweat," "There Was A Time" and "I Got The Feelin'" have the indelible stamp of Parker on them.

In the late 1970s, Parker joined Collins' Rubber Band. During this time, he started jamming with Rubber Band keyboardist Joel "Razor Sharp" Johnson, a classically trained pianist. Drummer Carl "Butch" Small joined Bootsy after stints with the Undisputed Truth and the Dramatics.

The three realized they shared a common musical vision and began working on the album in between their Bootsy obligations.

The album itself is a mix of styles. "Hyper Space" is a dream instrumental while "Freak To Freak" is a strong dance tune. "Jamaica" has a distinct island flavor.

Currently, the Sweat Band is booked and managed by World Funk Headquarters, 23077 Greenfield Rd., Southfield, Mich. 48075. The phone number is (313) 559-0222.

Drake-Chenault Year-End Show Good, Solid Mix

"The Weekly Top 30 Best of 1980," Drake-Chenault, Dec. 31 or Jan. 1. Three-hour special. Produced by Bill Watson. Executive producer: Bill Drake.

NEW YORK—This year-end special of the weekly count down show from the West Coast syndicator lists the year's 30 top hits based on Drake-Chenault's own computer calculations drawing on various sources.

The result is a solid mix of the past year's music, but with some bias that seems to lean toward AOR and away from r&b and adult contemporary. For example, where is "Funkytown" by Lipps Inc. (number eight on Billboard's Year End Charts) and "The Rose" by Bette Midler (number 10 in Billboard)?

But it's a well done production that's hosted by Mark Elliott. And it includes a last minute inclusion of a tribute to the late John Lennon. There is a montage of his music, a review of his career, some quotes from Lennon himself and the playing of his 1971 hit, "Imagine."

To include this segment, Drake-Chenault recalled its shows and issued a new version. DOUG HALL



GAME TIME—KTRH-FM Los Angeles morning team John London, left, and Ron Engelman check the action of the station's birthday game contest as assistants sort incoming mail.

IN MODESTO, CALIF.

KTRB-AM Stays On Top With Innovation

By ROBYN WELLS

NASHVILLE—Innovative programming plays an important role in KTRB-AM's efforts to maintain its top position in a competitive Modesto, Calif. country market which includes neighboring KCEY-FM and KRAK-AM in Sacramento.

Reportedly the first radio station between Sacramento and Fresno, KTRB laid down roots in 1933, experimenting with a variety of formats before converting to country about five years ago. According to program director Ron Stevens, the latest Arbitron ratings indicate that KTRB's audience includes a growing number of listeners under 18 years of age.

"We get listeners as young as 10 years of age calling in after school to hear a contemporary artist like Ronnie Milsap or a novelty record," says Stevens, noting that traditional tunes receive the heaviest airplay before 3 p.m.

KTRB vamps up a tightened playlist of 35 songs with a "New Music Program." Monday-Friday at 7:15 p.m., the deejay segues three previously unplayed selections. Without knowing the title of the song or the artist, listeners call in and vote on their favorite tune. A random caller wins a six-pack of country singles. Tallying up the votes serves as an aid for future programming.

On Sundays, KTRB runs a "Country Gold" program from 2 p.m.-9 p.m. Other regular features include "Country Spotlight," a thirty-minute program spotlighting an artist. Another popular show is the "Dedication Hour," which runs from 9 p.m.-10 p.m., Monday-Saturday. During this time, requests are played, preceded by dedications to listeners.

For the Christmas season, KTRB is running a "Home For The Holidays" promotion. Included in the \$2500 package are a wood stove, furniture, several lamps and a holiday turkey. Each day, a clue is given concerning the whereabouts of the package, supposedly hidden somewhere in the listening area. The prize goes to the person guessing the correct site.

In an effort to broaden its image within the community, KTRB hosted a station birthday party in June at the North 40, a local country nightspot. The event was so success-

ful, that the station sponsors a "KTRB Night" at the club on a Wednesday evening bimonthly. During band breaks, deejays lead games and contests.

For its upcoming birthday celebration, KTRB is planning a nostalgia weekend, playing old 78s, including selections by Glenn Miller, Bing Crosby and Bob Wills' original "Cotton-Eyed Joe."

Bubbling Under The HOT 100

- 101—SILVER EAGLES, Atlanta Rhythm Section, Polydor 2142
- 102—LONG TIME LOVING YOU, McGuffey Lane, Atco 7319 (Atlantic)
- 103—WATCHING YOU, Slave, Cotillion 46006 (Atlantic)
- 104—PEOPLE WHO DIED, The Jim Carroll Band, Atco 7314 (Atlantic)
- 105—TAKE ME AS I AM, Carly Simon, Warner Bros. 49630 (Warner Bros.)
- 106—LOOKING FOR CLUES, Robert Palmer, Island 49620 (Warner Bros.)
- 107—FREEDOM OF CHOICE, Devo, Warner Bros. 49621
- 108—I YAM WHAT I YAM, Robin Williams, Boardwalk 8-5701 (CBS)
- 109—TURN OUT THE LAMPLIGHT, George Benson, Warner Bros. 49637
- 110—SOMEBODY'S KNOCKIN', Terri Gibbs, MCA 41309

Bubbling Under The Top LPs

- 201—JIMMY CLIFF, I Am The Living, MCA MCA-5153
- 202—GANG OF FOUR, Gang Of Four, Warner Bros. Mini 3494
- 203—ERIC GALE, Touch Of Silk, Columbia JC 36570
- 204—CARRIE LUCAS, Portrait Of Carrie, Solar BXL 1-3579 (RCA)
- 205—THE BLACKBYRDS, Better Days, Fantasy F-9602
- 206—J. GIELS BAND, Best Of The J. Geils Band Two, Atlantic SD 19284
- 207—NEW ENGLAND, Explorer Suite, Elektra 6E-307
- 208—DEE DEE SHARP GAMBLE, Dee Dee, P.I.R. JZ 36370 (CBS)
- 209—MOTORHEAD, Ace of Spades, Mercury SRM-1-4011
- 210—IAN MATTHEWS, Spot Of Interference, RSO RS-1-3092

ON NBC, MUTUAL

Anne Murray Hosts Two Appealing Shows

"A Very Special Christmas," NBC Radio Network, Dec. 19, 20 or 21. Two-hour special. Produced by Narwood Productions. Executive producer: Ted LeVan.

NEW YORK—This show, hosted by Anne Murray, is a warm appealing program filled with the sounds and memories of Christmas past.

The music covers a wide range extending to the edges of middle of the road. All of the stars (Perry Como, Melissa Manchester, Andy Williams, Carly Simon, Johnny Mathis, Dionne Warwick, Captain & Tennille to mention a few) give special warmth to the show as they recall Christmases of their past.

Manchester recalls how her grandmother died one year, and Williams recalls a special pair of shoes. Como recalls a lonely Christmas in the past eating a bowl of soup in Chicago.

Warwick, Mathis, Glen Campbell and others comment on their beliefs in Santa Claus. Natalie Cole recalls Christmas as a child as her late father, Nat Cole, sings "The Christmas Song." Then Mel Torme recalls how and he and Bob Wells wrote the song on a hot day in California.

The show wraps up with a reading of "A Visit From St. Nicholas" by Murray, Mac Davis, Steve Lawrence and Eydie Gorme, Bobby Vinton and others.

Of course, the program ends by "saving the best for last" as Murray puts it, with Bing Crosby's "White Christmas." This part of a whole range of Christmas standards that include Bobby Helms' "Jingle Bell Rock" and Elvis Presley's "Blue Christmas." DOUG HALL

"Country Music Countdown '80," Mutual Broadcasting System, Dec. 31 or Jan. 1. Three-hour special. Produced by Ed Salamon. Associate producer: Pam Green.

NEW YORK—Anne Murray, with some help from WHN-AM New York jock Mike Fitzgerald, hosts Mutual's countdown of the top 30 country singles for 1980.

The show is particularly entertaining because Salamon has taken the trouble to get extensive interviews with the artists, who explain how they came to record this or that hit and any particular circumstances of these recording dates.

For example, David Bellamy of the Bellamy Bros. explains that he was inspired to write "Sugar Daddy" by an argument he observed between a couple in Knoxville, Tenn., when the woman's car broke down. Her male friend said, "What you need is a new car." She replied, "No, what I need is a sugar daddy."

Kenny Rogers recalls his long influence by r&b that led him to ask Lionel Richie of the Commodores to write "Lady" for him. Rogers says that in his early career he was influenced by Ray Charles and Sam Cooke.

There are a few added touches beyond the countdown. The show opens with a selection from the eight-disk deluxe package, Elvis Aron Presley, which was taken from a television show.

Murray and Fitzgerald discuss which records crossed over to the pop charts and the number of records that came from movie soundtracks, such as Willie Nelson's "On The Road Again" from "Honey-suckle Rose" and Johnny Lee's "Looking For Love" from "Urban Cowboy." DOUG HALL

Blondie Works On Breaking Musical Barriers

By ROMAN KOZAK

NEW YORK—With "Autoamerican" on the LP chart at 15 and climbing, and the single, "The Tide Is High," nudging into the top 10. Blondie, whose "Call Me," was this magazine's top single of 1980 (Billboard, Dec. 20, 1980) has reached the superstar plateau.

The most successful act to emerge



Billboard photo by Chuck Pulin
Stein Says: Blondie's Chris Stein awaits another question in conjunction with a recent interview.

from the new wave, Blondie is believed to be the first to forge a successful fusion between rock and disco with "Heart Of Glass" more than two years ago. With its new album, the band is exploring new musical areas once again. Beyond its dance rock, "Autoamerican" draws from rap records, European orchestrations and even a touch of Gershwin.

"We wanted to expand. The whole thing about Blondie is its expansion," says Chris Stein, who as musical and personal partner with Debbie Harry form the heart of the band. "'Eat To The Beat'" and even "Parallel Lines" (Blondie's last two LPs) had their own sound and forged their own niche, but that was not exactly what we wanted to do.

"We got tired of the narrowness and the limitations imposed by the press, by the people, the record company and radio, as to what we are allowed to do, and what we can't do. It is at every level of the record business, these crazy restrictions. It's like black people can only play a certain kind of music," he continues.

With the new album, Stein says he tried to change what he calls the "classical punk syndrome" where fans of one particular musical genre

reject any other music. "You take a punk, with a safety pin through his cheek, and play him Haydn, and he gets nervous, and uptight. It is a purely intellectual reaction, not based on the music," he says.

"But it is ridiculous," he continues. "It is only based on your perceptions, what you think, and who you think listens to that music. It is not based on the music itself. And I am against this kind of musical narrow-mindedness. It is like in England the critics could not understand our rapping song, because they are not close to that at all."

Stein says that he also finds "stupid" the polarization between new wave and mainstream rock audience, and blames the musicians themselves for creating the opposing camps. Blondie itself is one of the few groups—Roxy Music, David Bowie, the Cars, and the Police are others—that can attract both kinds of audiences.

Stein acknowledges a strong interest in black music which has influenced Blondie's own music. This has been reciprocated by black radio which is not loathe to play Blondie.

"I would like to break down the racial barriers that exist in music," says Stein. "They exist just as much

in the music business as in life, though superficially it is supposed to be one big happy musical family. Music is music and it is ridiculous to have any restrictions on anything that is just pure sound."

Blondie's own experimentation with sound is consciously in a commercial direction. Though Stein takes an interest in avant-garde new rock music, there is no Public Image Ltd. or Suicide in Blondie's music.

"I like a lot of that stuff, and we have a 15-minute song like that, which we may put on a B-side somewhere. But with Blondie, you also have to take a poll. There are some things Clem (Burke, the drummer) will not play," says Stein, who has produced experimental violinist Walter Steding, and who regularly appears on a wave rock show on Manhattan cable television. He is

(Continued on page 22)

Talent Tie-Up Hinders Booker In Memphis

By ROSE CLAYTON

MEMPHIS—"Rural areas around Memphis are starving for entertainment," claims Buddy Swords, owner of Southern Concerts. "They turn out to see it and they'll pay top dollar. The trouble is we can't get it."

According to Swords, his two-year-old firm would "pay top dollars for good rock acts but Mid-South Concerts has the market tied up. They (rock acts) have been using them (Mid-South Concerts) and they go back to them."

Because of the difficulty in competing against Mid-South, Swords is going with what he believes is this market's next best buy, outlaw country. Southern Concerts books Hank Williams Jr., Johnny Paycheck and David Allen Coe three or four times a year in a region that includes Arkansas, Louisiana, Mississippi and Tennessee.

"Outlaw country is big now in the 18-25 age group," claims Swords, and numerous colleges in the area make it a lucrative market. When Coe played here recently, Swords included Northeast Jr. College in Booneville, Miss. and the Univ. of Tenn. at Martin in the package and felt Coe was "pleased with what happened."

Another major factor which Swords feels is hurting his company's revenue is the lack of a facility seating between 5,000 and 8,000 in the city. Swords says he had to book Coe into the 4,300-seat Dixon-Myers Hall in the auditorium because the next larger facility is the 12,000-seat Mid-South Coliseum.

While Swords' complaint is shared by other promoters, particularly those who are having difficulty in drawing for country acts, a spokesman at Mid-South Concerts does not feel the size of the city's facilities present a problem for them.

Mid-South Concerts has booked acts into the 2,500-seat Orpheum for two nights and has sectioned off the Coliseum to reduce the seating capacity to about 7,000 and enjoyed "good results."

Swords bases his opinion on the success of concerts he has promoted in towns such as Tupelo, Miss., Pine Bluff, Ark., and Monroe, La., where he says they have "fine facilities in the 6,000 to 8,000-seat range."

High advertising costs in the Southern market are also hindering promoters, Swords says. "We get no breaks. Stations think that promoters, major and small, make so much money they make us all pay top rate."

Co-promotional efforts on the Coe concert with WLVS-FM Memphis' only country stereo station, pleased Swords, however. "He (Coe) sold about 500 tickets more than he did last time. I thought WLVS did a good job for us."

Southern Concerts' biggest plan for the future includes an Outlaw Review with Hank Williams Jr., Coe, Waylon and Willie that Swords hopes to hold as part of Memphis in May, the city's month-long celebration which features five major music festivals.

Shea's Buffalo Theatre To Expand Bookings For '81

By HANFORD SEARL

BUFFALO — Shea's Buffalo Theatre For The Performing Arts, a major part of this city's emerging downtown theatre district, is expanding its bookings of concerts and musical events for the 1981 season.

Awarded national landmark status in 1976 the former Lowes Theatre showplace, which features ornate Victorian furnishings, paintings, chandeliers and carpeting, offers 75% musical attractions now.

"We book about three rock shows each month and all do very well here," reports L. Curt Mangel, managing director of the facility. "We look to expand with more concerts next year."

Ticket prices range \$9-\$10 for rock concerts, \$8 for black-music acts, \$15 for Broadway musicals and \$9-\$10 for operas and ballets. Mangel works closely with promoters Harvey & Corkey, Festival East and Alan Haymon Productions.

During the 1980 season, such groups as Ambrosia, Graham Nash, Chuck Mangione, Rufus and the Whispers appeared at the 3,178-capacity venue. Others include Peabo Bryson, Chicago, Ashford & Simpson, Maynard Ferguson and Prince.

Several national touring companies of Broadway musicals also have appeared at Shea's, including "Annie," "The Wiz," "Dancin'" and "A Chorus Line." The Buffalo Philharmonic stages its operas at Shea's as does numerous dance groups.

The city owned and operated facility contains a new stereo sound system, including two ceiling clusters, Gauss speakers, Yamaha amps and BGW's provide a 2000-watt output per channel.

The 55-year-old theatre also includes a TTI lighting system found

(Continued on page 24)

GAMBLERS DIG THE ACTS

Las Vegas Showrooms Hustle To Book Country Music Stars

By TIM WALTER

LAS VEGAS—Country music seems to have found a permanent home here.

The most recent breakthrough came last November when the Riviera Hotel inked a three-year pact with Waylon Jennings, but country acts can now be found everywhere up and down the once-MOR Strip.

The concentration of top country talent has never been greater. Marquee acts are or will be sporting the names of Kenny Rogers, Anne Murray, Mac Davis, Larry Gatlin, Roy Clark, Loretta Lynn, Dottie West, Crystal Gayle, Mel Tillis, Dolly Parton, Olivia Newton-John and Glen Campbell, not to mention the lounge acts and a host of lesser known country names booked as openers.

Roger Miller, who recalls opening with Vikki Carr at the Sahara in 1965, claims to be the first country act on the Strip. "I don't think the buyers quite knew what they were getting," he says of his early days, "I wasn't tuxedoed! It was the heyday for Jerry Vale and Vic Damone. But I had great acceptance and people lined up on the Strip to come and see me. I didn't come here with any preconceived notions about how I would be accepted, but it turned out good."

Sahara entertainment director Jack Eglash was the music director back then. "We really didn't think about the fact that he (Miller) was country or he wasn't. The only reason we buy an act is based on their track record in the business. Later we booked Boots Randolph, Chet Atkins, Floyd Cramer and Ray Price. Last year we had Tennessee Ernie Ford and Bobbie Gentry, although they haven't been signed

for 1981. We'd have a (Willie) Nelson or a (Waylon) Jennings, too, if we could get them. There aren't enough acts with their drawing power around."

Nelson has been signed for a minimum of four weeks in 1981 at Caesars Palace. "It's not your typical relationship," says entertainment administrative director Tom Willer. "It's warm. Of course, we've been using country acts at Caesars-Tahoe as well, Waylon Jennings, Hank Williams Jr., Donna Fargo, Mac Davis and we've scheduled Dolly Parton for next March. Nelson was a recent acquisition, July of 1979, but we're pleased with the results."

The Riviera, perhaps more than any other hotel-casino here, has made major commitments to contemporary country artists. "I've been keenly aware of the growing interest in country music," says Tony Zoppi, the Riviera's entertainment director. "Al Gallico, one of the best known publishers of country music, has been a friend for 15 years. He, probably more than anyone else, is responsible for my awareness and appreciation of country music as it is performed today."

Zoppi has put together an extensive stable of the best paid superstars in town, raising eyebrows in many casino boardrooms when he offered Dolly Parton an unheard of \$350,000 a week contract last year. "When Mesulam Riklis bought the Riviera in early 1979," explains Zoppi, "he said to me 'Why can't we do what Harrah's does? Let's treat our stars like royalty.' He's a hep guy." Riklis was the idea man behind a disco show last year that featured Wolfman

Jack and Peaches & Herb.

Zoppi recalls the Riviera's first country move in the early 1970s with then general manager Edward Torres. "Gallico saw Olivia Newton-John in London and called me at 2 a.m. to urge us to sign her. She was totally unknown. Before we could get her on contract, she signed with the Hilton as an opener. Luckily, it wasn't an exclusive deal and she went on to become one of our all-time superstars. I'm still hopeful she'll play out her contract; we still have a couple of weeks."

"You can spot a trend coming," notes Zoppi sagely, "but you've got to be able to sense it. It takes years of experience and good advice and you stay aware of Billboard, and the daily trades. When I took the reins two years ago, there was no doubt in my mind that country was going to become awfully strong. Kenny Rogers turned it all around. So I started buying country acts."

Evidently, country acts draw the gamblers the casinos depend on. After the opening night of Jennings' first Riviera engagement Dec. 5, Zoppi noted "after the fire department asked us to cut back on overflow seating, we were a little worried that we'd have to replace the dinner show with a cocktail-only show, but everything is working out fine." When a casino gets the results it wants, the entertainment director is left with a free hand.

Roger Miller says "it's really wonderful the world has opened up. There's a greater acceptance of the music and the performers are better. I always thought there would be a marriage of the musics... I never did like labels and categories."

Survey For Week Ending 12/14/80

Billboard® Top Boxoffice™

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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	BRUCE SPRINGSTEEN —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec. 8 & 9 (3)	54,819	\$10.50-\$12.50	\$614,230*
2	GRATEFUL DEAD —Bill Graham Presents/Avalon Attractions, Arena, Long Beach, Ca., Dec. 13 & 14 (2)	18,000	\$9.75-\$10.75	\$187,623*
3	BRUCE SPRINGSTEEN —Cross Country Concerts, Civic Center, Hartford, Ct., Dec. 12	16,057	\$8.50-\$10.50	\$155,002*
4	BRUCE SPRINGSTEEN —Don Law Co., Civic Center, Providence, R.I., Dec. 11	13,000	\$8.50-\$9.50	\$112,978*
5	STEVIE WONDER/GIL SCOTT-HERON —Brotherhood Attractions, Sports Arena, San Diego, Ca., Dec. 11	8,807	\$10.50-\$12.50	\$106,886
6	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Colis., Aimes, Iowa, Dec. 14	10,028	\$6.50-\$8.50	\$80,000
7	MOLLY HATCHET/HENRY PAUL —Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Dec. 13	8,051	\$7.50-\$8.50	\$62,326
8	GRATEFUL DEAD —Bill Graham Presents/Avalon Attractions, Swing Aud., San Bernardino, Ca., Dec. 12	7,300	\$8.75-\$9.75	\$59,672*
9	MOLLY HATCHET/MAX WEBSTER —Contemporary Productions/New West Presentations, Civic Aud., Omaha, Neb., Dec. 9	4,603	\$8-\$9	\$52,933
10	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Western Hall, Univ., McComb, Ill., Dec. 12	6,500	\$7.50-\$8.50	\$50,040
11	MOLLY HATCHET/HENRY PAUL —Entam Presents, Rupp Arena, Lexington, Ky., Dec. 14	5,558	\$8-\$9	\$47,875
12	MOLLY HATCHET/MAX WEBSTER —Contemporary Productions/New West Presentations, Municipal Aud., Kansas City, Mo., Dec. 11	5,345	\$7.50-\$8.50	\$45,433
13	MOLLY HATCHET/MAX WEBSTER —Contemporary Productions/New West Presentations, Colis., Wichita, Kan., Dec. 10	4,524	\$8-\$9	\$37,693
Auditoriums (Under 6,000)				
1	WILLIE NELSON —Ron Delsener, Palladium, N.Y.C., N.Y., Dec. 11 & 12 (2)	6,770	\$12.50-\$15	\$93,500*
2	MOLLY HATCHET/SHOOTING STAR/MAX WEBSTER —Contemporary Productions, Kiel Aud., St. Louis, Mo., Dec. 12	5,576	\$8-\$9	\$50,184
3	CHARLIE DANIELS/DIXIE DESPERADO —Fantasma Productions, Civic Center, Ft. Pierce, Fla., Dec. 10	4,537	\$8.50	\$38,565
4	STATLER BROTHERS/BRENDA LEE —Varnell Enterprises, Civic Arena, St. Joseph, Mo., Dec. 13	4,209	\$6.50-\$8.50	\$36,543*
5	THE POLICE/TAR & THE NICOTINE —Fantasma Productions, Sunrise Theatre, Sunrise, Fla., Dec. 8	4,086	\$9	\$36,090*
6	JACK BRUCE —Ron Delsener, Palladium, N.Y.C., N.Y., Dec. 13	3,000	\$9.50-\$10.50	\$30,150
7	ROCKPILE/MOON MARTIN —Bill Graham Presents, Warfield Theatre, San Francisco, Ca., Dec. 12	2,279	\$8.50-\$9.50	\$20,453*
8	PAT METHENY/CHARLIE HADEN/PAUL MOTIAN/DEWEY REDMAN —Feyline Presents, C.H. Program Council, Macky Aud., Univ., Boulder, Co., Dec. 8	2,132	\$8.50-\$9.50	\$19,887*
9	HUMBLE PIE/JACK GREEN —Brass Ring Productions, Music Theatre, Royal Oak, Mich., Dec. 11	1,654	\$10	\$16,540
10	HUMBLE PIE/707 —Contemporary Productions/New West Presentations, Uptown Theatre, Kansas City, Mo., Dec. 8	572	\$8.50	\$4,862
11	TORONTO/IAN GILLAN —Monarch Entertainment, Triangle Theatre, Rochester, N.Y., Dec. 14	599	\$7.50	\$4,385

Breaking Musical Barriers

• Continued from page 23

now scoring a soundtrack for "Eras-ahead."

Stein has also scored the "Union City Blues" film, and designed the cover of a Robert Fripp LP. Debbie Harry, the most visible member of the band, is reading film scripts and working with a new group, the B Girls.

But Chris and Debbie are not the only group members involved in outside projects. Keyboardist Jimmy Destri has produced Joey Wilson's "Going Up" for Atco, and the "Two By Five" compilation for Red Star Records. He has also formed a joint

New Wave Office

NEW YORK—Club 57/Irving Plaza, one of New York's pioneer new wave venues, has opened its own management office which will handle all club bookings directly, starting the first of the year. New address is 17 Irving Place, New York, 10003. (212) 477-5030.

production company with Hurrah Music Video Inc.

Bassist Nigel Harrison has recently played on and written material for the new Michael Des Barres LP on Dreamland Records. And Burke is producing and managing a new group, the Colors.

There are at present, no plans for Blondie to tour in support of the new LP, though the band may get out on the road in the summer.

"Winter tours are a drag, and we have played enough of them," says Stein. "Also somebody always gets a cold, and it goes from one to another, and it is real tough to go out there every night if you are feeling ill."

Blondie is big enough now to be able to play arenas, but Stein says he doesn't really like them, even if he has to play them. The band's music doesn't really translate well in such venues. Because of the ripple effect in the large arenas the band is forced to play slower than it usually does, or else everybody gets out of synch. Stein says.

Talent

Bannerman Brothers Builds Up A Competent Reputation In Miami

By SARA LANE

MIAMI—Bannerman Brothers Prods., concert promoters in this market, originally had two goals in mind: either buy a tour and make its mark that way, or—in a local vein—take over a venue and build it the way it should be built.

"That means if the Bannermans were going to do a show, it would be done right: competitive, competent and on time," claims Melvin Bannerman.

Melvin and the firm's founder, Paul Bannerman, have put on shows at the Miami Jau Alai Fronton and at college campuses across the state, and they are planning to produce shows at the Coconut Grove Exhibition Center and other Dade County venues.

But their favorite venue is the Joseph Caleb Auditorium, considered a well-designed and acoustically sound hall, where they have an exclusive. The 1,000-seat facility will be the scene of a dozen concerts produced by the Bannermans this year.

The fact that it only seats 1,000 and is located at the core of a black community has made it less than appealing as a venue to some managers and acts, concede the promoters.

"We think the press overreacted to an incident last May, but everything is peaceful here now," says Melvin. "And 1,000 seats is what you can make of them. We can give an act two days with two shows a night which adds up to 4,000 seats," he adds.

By consistently catering to the artists' needs and keeping ticket pricing at realistic levels, the Caleb is working, claims Melvin. When the Bannermans first opened the center, seats were priced at \$10 which some said was too high. But, the Bannermans contend people were paying the price, proving that it was right.

The first show featured Johnnie Taylor and a local group, Billion Dollar Band. The package pulled in 500 fans. The next concert, headlined by Johnny Guitar Watson and Latimore, showed a 10% increase.

"The formula of using a headliner and a local group has proved good for us. For the Randy Brown/Quick show we dropped prices to \$8.50 because Brown appeals to a younger crowd. We were close to sellouts on both nights," Melvin notes.

Although the Bannermans spend dollars on radio and newspaper ads,

they believe word-of-mouth advertising has been most effective, with every show indicating higher audience numbers yet with an ad budget that remains stationary.

"We're bringing the music to our people in their own environs," he continues. "They don't have to take buses or other transportation to get out of the area because it's right here."

The Bannermans are hoping to get a top name act in the future, explaining they need a main artist to appear at the facility.

Melvin recently went to Los Angeles to meet with booking agents, managers and other promoters and to introduce himself and his company. "I met and talked with some of the people out there. It was important to get our philosophy, our name, our location and what we're trying to do across to them," he says.

"We've tried to make the right relationships with radio stations and artist management," he continues. "We've conducted our business in a totally ethical way and we stand behind our reputation for doing things right. This is what is making the Caleb Center work for us. It's giving people in this community a quality place to go."

In addition to the Caleb Center, the Bannermans have produced shows across the state featuring such acts as Parliament, Bootsy's Rubber Band, the Brothers Johnson, Brick Mass Production, Cameo, Frankie Beverly & Maze, War, Rare Earth and the Average White Band.

Talent Talk

The "Teddy Pendergrass Celebrity Body Jeans" are now being test marketed in Philadelphia, Baltimore, and Washington. The jeans, with Pendergrass' name on the back pocket, are manufactured by One Industry International, a company formed by Kenneth Gamble, owner of Philadelphia International Records.

Jorma Kaukonen, former lead guitarist with Jefferson Airplane and Hot Tuna, has formed Vital Parts, a power trio, with Johnny & Hilary Stench, formerly with Pearl Harbor & the Explosions, on bass and drums.

The month-long Big Orange Festival in Southern Florida is set to begin Jan. 31. More than 40 events are scheduled, including classical, folk, country, bluegrass, jazz, international and popular music. John Hartford, the Dillards, and the Dixie Dreggs are some of the artists set to appear.

Fans who missed Black Sabbath and the Blue Oyster Cult on their last joint tour earlier this year, will have a chance to see the two metal bands on the screen, thanks to "Black And Blue," a concert film produced by George Harrison, Sandy Pearlman and Steve Schenck.

Carole Bayer Sager is recording a concept album for Boardwalk Records with composer Burt Bacharach, to be released in February. She has recently collaborated with Marvin Hamlisch on two songs for forthcoming films. They are the theme song for Neil Simon's "It Seems Like Old Times," and "Bread And Roses" for Walt Disney's "The Devil And Max Devlin."

Don Ho, the popular Hawaiian entertainer, had his equipment stolen

Dec. 11 in Boston. The van holding all the musical equipment and stage scenery for "The Don Ho Show" was stolen out of the garage at the Sheraton Boston where 26 members of Ho's entourage were staying during their engagement at Boston's Chateau D'Ville. With rented equipment, the show went on as usual.

Elvin Bishop is performing at the Bottom Line in New York with a new LP in the can, his first in three years when he was with Capricorn. He is label shopping. . . . Ovation act Citizen is producing a videotape for its song, "Sex And Society," from its debut LP.

Andy Gibb recently left for Mexico City where he will film five tv shows and participate in a press conference to support his forthcoming RSO album "Andy Gibb's Greatest Hits."

Genesis voted band of the year, live act of the year, producers of the year, top keyboardist, top drummer, and top bassist by the readers of Melody Maker.

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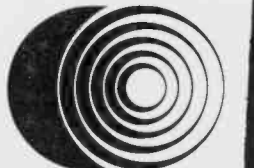
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Talent In Action

AVERAGE WHITE BAND

Exit/In, Nashville

Admission: \$7

A band with enough hits to fill more than one "best of" package, the Average White Band made a surprising one-night headliner for this 280-seat listening room. But the group, a near-casualty of the disco wave, is engaged in a comeback tour of smaller halls to support its debut Arista LP, "Shine."

The Nov. 10 sellout house got much more than its admission price in musical content. The band took the stage at 11:10 p.m. for its second show and stayed there until more than 90 minutes later, romping through a wall of past hits and neatly tucking in two or three new tunes.

By the third number, the Average White Band had swept up an enthralled audience already primed for its r&b groove. The group operates on layers of steaming, punctuated funk, derivative of the Isley Brothers, Otis Redding and James Brown. Its songs are built on hooks and grooves which the members ride in waves of instrumentation.

Singers Hamish Stuart and Alan Gorrie harnessed their smoky, soaring falsettos into perfectly-paired double leads, while the outstanding brasswork of the Dundee Horns (Roger Ball and Molly Duncan) commanded their share of the spotlight with impressive strength.

Stephen Ferrone hammered out a relentlessly fine drumbeat, and Onnie McIntyre's electric guitar gave the right partnering for Gorrie's bass and Stuart's guitar (sometimes alternated between the two).

The Average White Band trademarks were dressed up in style, kicking off with a firecracker version of "Cut The Cake," and on through "Person To Person," "If I Ever Lose This Heaven," "School Boy Crush" and "Pick Up The Pieces." The 10-tune set also featured a new instrumental, "Into The Night," "Let's Go Round Again" from the new album, and an inspired arrangement of the band's sultry ballad, "Cloudy," with its slow, mellow wash of vocal dynamics by Stuart.

The Average White Band is a serious, no-gimmick group. Yet its members seem infused with genuine excitement onstage, sparking the audience through its effortless funk, simmering r&b grooves and prismatic instrumental patterns of powerful intensity. Few bands work better in tandem or share more visible musical rapport. The double ovation and encore at the set's conclusion underscored the crowd's pleasure that the Average White Band is back from its enforced absence.

KIP KIRBY

SYLVESTER SYREETA

Louise M. Davies Symphony Hall
San Francisco

Tickets: \$30, \$23, \$20, \$16, \$13

Despite the fact that this was the first pop music event scheduled for the brand-new symphony hall, the proposed "Evening of Glamour & Glitter" (produced by David Bandy and Gary Roverana of Conceptual Entertainment) came off with a peculiar flatness.

It was due mostly to the fact that Sylvester—while still in command of a thoroughly remarkable and riveting voice—did not have an awful lot new or different to offer.

He opened strongly enough, with a topflight rendition of "With A Little Help From My Friends" that wrung as much high emotion from

the tune as Joe Cocker's older version. The remainder of the 80-minute, 15-tune set was more nondescript, with Sylvester doing seven full originals (emphasizing material from his latest LP, "Sell My Soul") plus three totally unexpected Supremes songs and a closing 10-minute medley of five of his more disco-oriented numbers.

The Supremes bit provided a strange interlude, with Sylvester and his two backing singers, Debbie Lawson and Jeannie Tracy, putting their heads through holes in a midway-like plywood frame upon which bouffant and gowned caricatures of the Motown trio were painted. It seemed at first take a good schtick, but after three tunes it wore off quickly, and Sylvester—who switched from one spangled outfit to another all night—compounded the strangeness to dash offstage to change into a Diana Ross outfit, leaving the stage dark for an uncomfortable two minutes.

The show ended strangely, with Sylvester using the medley—a device usually worked into the middle of a program—as an anticlimactic closer, and then returning for one brief encore.

Syreeta's ultra-gushy hour opening set was just as off-center, with the singer seeming to present her own revue rather than concentrating on putting herself across as an opening act. Her band Ozone took up 15 minutes at the top with some funk warmups, and in her nine-song set Syreeta introduced two different friends, Doc Holliday and Lynn Davis, who each did their own numbers. High point was the combination of the trio on "What A Fool Believes."

JACK McDONOUGH

Buffalo Theatre

Continued from page 22

amongst the lavish Louis XIV/rococo-type architecture. Nearly half the theatre's capacity can be seated in the balcony area.

"We're an integral part of Buffalo's downtown renaissance project which has been under way for several years," says Mangel. "The new, six-mile transit subway system will include a major station here in the Theatre District."

The Studio Arena Theatre, the Playhouse and Center For Theatre Research also are comprised in the immediate district area, which calls for at least four more theatres, according to Mangel.

The facility operates on a subsidized city/county budget of \$150,000 annually for operating costs.

Partial restoration of seating, roofing, new carpeting and better public safety features were included in a major fix-up campaign as well as an updating of the heating system.

A four-manual, 28 rank Wurlitzer theatre organ is next on the restoration agenda, says Mangel. Stage manager Kevin Ketcham heads a staff of eight from Local 10 of the stagehands union.

Friends of the Buffalo Theatre Society took over the struggling project, which had cost Lowes Theatre \$75,000 in losses prior to its selling out in 1976. Mangel and the city got operating control last October.

The Society offered membership discounts of 15% for any events with \$15 single and \$25 couple dues under a non-profit/half city owned setup. The present organization operates on a day-to-day basis.

George Burns and Cab Calloway reopened the complex in 1976. New York theatre consultants Brannigan & Lorelli have submitted feasibility study findings to the city, which at this time is still evaluating their results and recommendations.

"Not only is Shea's part of the new Buffalo image, but it's a recycling, lease-on-life for what was once a major showplace for the old Paramount Public Corp.," concludes Mangel.

Continued from page 10

group's piano player is a student/friend of Peterson who brought the band to manager Granz's attention.

At Contemporary, the veteran L.A. independent, president John Koenig is fascinated by the conceptual attempt by vibist Jay Hoggard to fuse various black rhythms into his upcoming "Rain Forest" LP. There are South African, reggae, bebop, gospel, Brazilian and Afro-Cuban moods on the LP. January sees the release of tenor man Joe Henderson with guest Chick Corea and volume two of a three volume "Art Pepper At The Village Vanguard" series. Contemporary's credo remains producing straight ahead jazz, Koenig emphasizes, noting the company has a formal program of four reissues a year. Upcoming titles are by Benny Carter, Leroy Vinnegar, Willie Smith and Lucky Roberts and Shelly Manne.

At Columbia, George Butler, vice president of jazz and progressive music a&r, is sitting on 14 tracks cut by sidemen in Miles Davis' new band. All the LP needs are Davis' solos which he hasn't come into the studio to record yet. When will that happen? Who knows? Responds Butler: "He's listening to all the tracks and rehearsing. He was supposed to come in to do his performances but he cancelled because he felt his lip wasn't strong enough."

The six musicians on the date are all from Chicago and include his nephew, drummer Vincent Welburn. Butler says the forthcoming LP is "like a contemporary 'Bitches Brew'" with voices on several cuts, a departure for Davis. Davis' last LP was released by CBS in 1974.

Upcoming for Butler is a taping of two concerts in L.A. Jan. 12 at the Music Center and Jan. 20 at Carnegie Hall featuring a number of pianists and guests. The keyboard focus LP will include Herbie Hancock, George Duke, Ramsey Lewis and Rodney Franklin. Guests will include Ron Carter, Roland Hanna, Arthur Blythe and Kenny Barron, among others.

The LP is designed to show off the pianist's improvisational skills and virtuosity. Butler explains, within newly formed rhythmic frameworks.

Butler is also working on a program to pair jazz and classical players. He's got Hubert Laws and Jean Pierre Rampal working on an LP and says he's talking with the managers of several classical musicians anent recording with jazzmen. (A recent Rampal-Claude Bowling jazz flavored collaboration on CBS Masterworks sold in excess of 400,000 copies, Butler claims).

Butler also finds a growing acceptance for pure acoustic jazz, noting he's signed 19-year-old trumpeter Winton Marsalis who is reminiscent in tone to the late Clifford Brown.

As for fusion jazz, blending rock rhythms into the improvisational pattern. Butler says fusion has hit its zenith and the music has started to sound alike. "It's so formula now," Butler comments, adding he feels there are signs that vocal jazz may have several new names to contend with. He says he's heard several female vocalists from such places as the Univ. of California at Berkeley, the Univ. of Miami and at several music conservatories who all have a "progressive approach."

SURVEY OF LABELS

Jazz Product Will Stay Broad-Based In 1981

Progressive music remains the hallmark at Warner Bros. where Chick Corea, Al Jarreau, David Sanborn and Larry Carlton lead the jazz parade. They're all adding other elements to their music, notes Charlie Lourie, director of progressive music. Tommy LiPuma is the a&r vice president of the department and he signs the artists such as vibist Mike Manieri and the Robben Ford led group the Yellowjackets.

Sanborn is adding lots of r&b rhythms to his music. Lourie notes. The saxophonist's next LP is due next March. Vocalist Jarreau continues to gain r&b airplay while guitarist Carlton expands into the rock idiom, adding vocals along the way. And Chick Corea's first group LP in three years is forthcoming.

George Benson? Lourie says he's not in the jazz category; he's outgrown that limitation. "To the vast majority of people," Lourie says, "he's known for his singing, not his guitar playing." Lourie likens Benson's status as a vocalist to that of Louis Armstrong and Fats Waller, both superb instrumentalists but known in mass circles for their warbling.

Instrumental music, rather than vocal jazz, is the keynote at Inner City, with fusion the password to the bank vault.

There is one vocalist, though, who is making inroads, according to Irv Kratka, Inner City's major demo. She's Judy Roberts, a pianist/vocalist with a crisp contemporary instru-

(Continued on page 60)

Survey For Week Ending 12/27/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE	This Week	Last Week	Weeks on Chart	TITLE
			Artist, Label & Number (Dist. Label)				Artist, Label & Number (Dist. Label)
☆	1	6	WINELIGHT Grover Washington Jr., Elektra 6E-305	26	21	6	LOVE AT FIRST SIGHT Sonny Rollins, Milestone M-9098 (Fantasy)
	2	3	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	27	28	19	NIGHT CRUISER Deodato, Warner Bros. BSK 3467
	3	2	CARNAVAL Spyro Gyra, MCA MCA-5149	28	29	44	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
☆	5	10	INHERIT THE WIND Wilton Felder, MCA MCA-5144	29	31	4	IN CONCERT, ZURICH, OCTOBER 28, 1979 Chick Corea and Gary Burton, ECM ECM-2-1182 (Warner Bros.)
☆	12	2	NIGHT PASSAGE Weather Report, ARC/Columbia JC36793	30	22	13	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
	6	4	MR. HANDS Herbie Hancock, Columbia JC 36518	31	26	7	NIGHT SONG Ahmad Jamal, Motown M7-945R1
	7	7	ODORI Hiroshima, Arista AL 9541	32	32	40	CATCHING THE SUN Spyro Gyra, MCA MCA-5108
	8	9	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	33	27	8	OUTUBRO Azymuth, Milestone M-9097 (Fantasy)
	9	10	LOVE APPROACH Tom Browne, Arista/GRP 5008	34	34	12	THE OTHER WORLD Judy Roberts Band, Inner City IC 1088
	10	6	80/81 Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	35	39	4	THE CELESTIAL HAWK Keith Jarrett, ECM ECM-1-1175 (Warner Bros.)
	11	8	FAMILY Hubert Laws, Columbia JC 36396	36	38	2	4 X 4 McCoy Tyner, Milestone M-5007 (Fantasy)
	12	11	TWENNYNINE Twenynine With Lenny White, Elektra 6E-304	37	36	26	SPLendid HOTEL Al DiMeola, Columbia C2X 36270
	13	13	RODNEY FRANKLIN Rodney Franklin, Columbia JC 36747	38	30	17	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590
	14	14	THIS TIME Al Jarreau, Warner Bros. BSK 3434	39	35	14	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818
	15	15	SEAWIND Seawind, A&M SP-3113	40	37	14	NEW YORK SLICK Ron Carter, Milestone M-9096 (Fantasy)
	16	16	TOUCH OF SILK Eric Gale, Columbia JC 36570	41	42	19	QUINTET '80 David Grisman, Warner Bros. BSK 3469
☆	18	19	LATE NIGHT GUITAR Earl Klugh, Liberty LT 1079	42	33	6	USE THE STAIRS Stanley Turrentine, Fantasy F-9604
	19	17	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	43	46	2	I'VE ALWAYS WANTED TO DO THIS Jack Bruce And Friends, Epic J36827
	20	18	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	44	45	2	DIGITAL AT MONTREUX Oscar Peterson, Pablo D 2308224 (RCA)
	21	20	VICTORY Narada Michael Walden, Atlantic SD 19279	45	NEW ENTRY		ZACA L.A. 4, Concord Jazz CI-130
☆	23	23	REAL EYES Gil Scott-Heron, Arista AL 9540	46	40	19	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3379
	24	24	BADDEST Grover Washington Jr., Motown M9-940A2	47	48	28	INFLATION Stanley Turrentine, Elektra 6E-269
	25	25	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)	48	43	3	SOLO CONCERT Ralph Towner, ECM ECM-1-1160 (Warner Bros.)
			ROUTES Ramsey Lewis, Columbia JC 36423	49	44	8	KANSAS CITY SHOUT Count Basie, Joe Turner, Eddie "Cleanhead" Vinson, Pablo 2310-859 (RCA)
				50	47	4	DIGITAL III AT MONTREUX Elta Fitzgerald, Count Basie, Joe Pass, Neils Pedersen, Pablo D-230 8223 (RCA)

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Signings

Kid Creole & The Coconuts to Jonny Podell of Norby Walters Associates for booking. The group is already signed to Tommy Mottola for management. . . . Singer/songwriter Roger Bowling to Phonogram/Mercury. . . . Jim Owen and Dave Dudley to One Nites Inc. in Nashville for exclusive booking representation. . . . Spider Kelly, a Los Angeles rock'n'roll band to K.G. Productions and is recording an album at Shangrila Studios in Malibu, Calif. Rob Fraboni, producer of Bob Dylan, the Band, Joe Cocker and others is producing. . . . Singer Sue Peters to J. Jaacovi for personal management. . . . Sylvia Woods, a renowned Celtic harpist, to Shelly Bauer public relations for worldwide publicity.

Disco Business

OVER COPYRIGHTS

ASCAP, BMI Suing Clubs

NEW YORK—In what appears to be a stepped-up campaign to enforce copyright infringement laws, ASCAP and BMI, the two major music licensing agencies in this country, have brought suit against a number of discotheques and night clubs in New York and Pennsylvania.

In one action, BMI is suing the Reflections Discotheque in Edwardsville, Pa., along with its operator Gary Stevens, on charges that copyrighted songs were performed at Reflections without authorization.

BMI alleges that the songs involved were "Mony, Mony" by Bobby Bloom, Ritchie Cordell, Bo Gentry and Tommy James; "Funkytown" by Steve Greenberg; "Last Dance" by Paul Jabara; "Get Funky" by Tom Fogerty; and "We Got The Funk" by Brenda Reynolds, Nate Edmonds and Albert Williams.

In the complaint, BMI, acting on behalf of the writers and publishers of the allegedly infringed songs, asks the court for statutory damages together with attorneys' fees and court costs.

ASCAP has filed two copyright infringement suits. The first is against Paul Corcoran, Jr., and the Cork N Bottle, of Waverly, N.Y. The second names as defendants the Jodon Club and its owners, Louis Cataldo and the Arcade of Ithaca, N.Y.

In the first case, ASCAP claims that Corcoran and the Cork N Bottle infringed such songs as "Running On Empty" by Jackson Browne; "Against The Wind" by Bob Seger; and "You May Be Right" by Billy Joel.

The songs allegedly infringed in the case against the Jodon Club, Louis Cataldo and the Arcade in-

clude "Rock N Me" by Steve Miller; "Jet Airliner," Paul Penna; "Heartache Tonight," Don Henley, Glenn Frey, Bob Seger and John David Souther; and "It's Still Rock And Roll To Me," Billy Martin.

Club Play Helps Prelude's 12-Inch Singles Sell Well

NEW YORK—The 12-inch dance single remains a vital sales factor at Prelude Records, particularly in the Northeast market.

In the New York Metropolitan area alone, the label is strongly moving 12-inch 33 $\frac{1}{3}$ r.p.m. disks with or without airplay, according to Marvin Schlachter, president of the company.

With concentrated airplay here, he's moved upwards of 40,000 releases of Unlimited Touch's "I Hear Music In The Streets" and Lax' "All My Love," while other product that has received scant airtime can still pull up to 20,000 in sales, Schlachter says.

"This area remains a concentrated market for dance music, and in some instances we've done 60% of our business in the Northeast alone," he says.

The executive maintains that the profile of the 12-inch single buyer continues to have a traditional thrust. "The seven-inch single doesn't offer him enough music, nor does he necessarily want 30 to 40 minutes on a regular album if all he's interested in is eight or nine minutes of a hit song. So he gets what he really wants at a price that's cheaper than a \$7.98 album."

FIRST PHASE OPEN

Crowds Cotton Up to Cowboys

By AL SENIA

TEMPE, Ariz.—The first phase of what is being billed as Arizona's largest disco has opened here and is well on its way to becoming the Phoenix area's hottest new night-spot.

In keeping with a growing trend throughout the country, the disco has a country twang.

Cowboys will span 30,000 square feet when the second phase of the club opens next summer. At present, about 15,000 square feet has been unveiled at the site of an abandoned discount department store.

Texas entrepreneur Robert Johnson, operating under the banner of Robert Johnson & Associates Inc. Entertainment Co., is the driving force behind Cowboys.

He is so pleased with the rousing success of the new club that he is mapping plans to open three other nightclubs in the Phoenix area.

Johnson describes Arizona as "a wide open market." The nightclub scene here is highly competitive, but Johnson feels success lies in stressing service, convenience and security.

"The reason I picked this location is that these people are starving for a good nightclub to go to," Johnson explains.

The club features three, 30-foot bars with five serving stations each, a reflection of Johnson's credo that customers should not have to wait for service.

Dozens of waitresses speedily convey drinks to small, Formica tables that surround a large 20 by 50-foot rectangular dance floor. The plexiglass floor is equipped with dozens of lights that can be activated to flash a dazzling show.

When completed, the club will be able to hold about 1,300 patrons.

Off to the side of the tables and dance floor are a game room with pinball and other diversions; a padded area dominated by a mechanical bucking bull that can simulate the speed and bucking motion of a rodeo champion; and a retail outlet for belts, hats and other western wear.

There is also a full service restaurant set apart from the nightclub that offers "Texas-size" portions of western fare ranging from tacos, chile and "campfire cooked beans" to chicken fried steak (a western favorite), 16-ounce hamburgers and large sirloins.

The club has a rather stringent dress code for country establishments. Football jerseys, T-shirts, "frayed or dirty" jeans and work uniforms are banned.

This seems to reflect Johnson's goal of attracting a relatively well-heeled, older clientele. Cowboys manager David Bridge concedes most of the crowd is of younger college age. Arizona State Univ. is located about four miles away and a local high school is right around the corner.

"We've created a nice enough atmosphere so that the (crowd) mix goes over real well," Bridge explains. "We keep good crowd control. And we don't let the place get jammed packed." Off-duty sheriff deputies have been hired to keep the peace inside and outside the club.

Music, played over an impressive system that is exclusively Cerwin-Vega, consists of recognizable crossover country material like Charlie Daniels, Eddie Rabbitt and Mickey Gilley. A deejay spins the records from an elevated booth that resembles an 1890 Nickelodeon.

Bridge says he may bring in live music. "But I wouldn't be booking any local bands," he says. "It would be top recording artists."

Occasionally, there is some bluegrass or fiddle music slipped into the musical rotation.

Johnson has pushed a variety of special promotions to launch the club. These include bull riding contests, Monday night football on large, color screens and even male go-go dancing during Tuesday's ladies night.

So far, Johnson's major problem has been too much success. Although he has relied on advertising on local country radio stations and in the college newspaper to attract new customers, simple word-of-mouth appears to be working better.

There are lines around the club most weekends, and officials of a neighboring supermarket and a drug store have complained about traffic congestion. The Tempe City Council may investigate its earlier approval of plans for the club. Home community members oppose the male dancers. And some school administrators are unhappy with Cowboys' location near a high school.

Johnson seems genuinely concerned with the problems caused by his new found success. He says he welcomes an investigation because he has nothing to hide. He has tried to soothe problems with the school by keeping the doors closed during class hours.

The club is open from 4:30 p.m. to midnight daily. The restaurant is open from 11 a.m.-11 p.m. There is a \$1 cover charge on weekdays; \$2 on weekends.

Sound Secrets Of Paradise Garage Unveiled

NEW YORK—The Paradise Garage, one of the more popular discos here, has long been credited with having one of the finest sound systems in the city—and maybe even in the entire country.

The club's state-of-the-art sound system was designed by Richard Long in association with acoustician Alan Fierstein of Acoustilog, Inc., of New York. The system has been cited with several top awards for sound quality, not least among them is the Billboard award for best sound system.

After years of keeping the secret of its success under carefully guarded wraps, Long and Fierstein have finally revealed the engineering techniques utilized in creating this much talked about and highly respected sound package.

Speaking at the 67th convention of the Audio Engineering Society held recently in New York, Long and Fierstein noted that "world class disco sound systems are engineered to fit each unique space with its own design criteria." They added that, "to achieve maximum impact, the system designer and the acoustician work in close harmony.

"The designer determines the equipment requirements, while the acoustician considers interior acoustics and noise isolation."

They say of the Paradise Garage, located in 20,000 square feet of space on the second floor of a two-story garage, "An attempt had been made to locate a disco in the space about two years before the current installation was designed. However,

at the time, the entire 20,000 square feet of space was utilized with no sub-division, no acoustical treatment, and an entirely inadequate sound system. The result was disastrous and that original club went out of business in a short time."

The current owners did not want to make the same mistakes. They sub-divided the 20,000 square feet into a number of smaller areas which included a 5,000 square foot dance floor, and a 2,000 square foot lounge.

The sound system was also constructed in stages, while "construction" parties were held in the lounge to help raise funds for the project.

Long and Fierstein's early involvement with the project was to design a system that would augment sound components transferred to the "Garage" from a previous club operated by the "Garage's" owners. These included four horn-loaded speakers passively crossed over, four scaled-up pseudo-Klipsch corner horns using 18-inch drivers for sub bass, crossed over electronically, and two tweeter arrays, also crossed over electronically.

The first part of Long and Fierstein's new system consisted of four Waldorf speakers with enclosures made larger to accommodate long, rear-ended horns.

The high-end of this system consists of large JBL horn lens "for smooth wide dispersion." The system is electronically crossed over at 800 Hz.

The next area to be improved, according to Long and Fierstein, was

the subbass Klipsch-type speakers. States Long, "We found these speakers to be incapable of clean bass reproduction, particularly the deep bass at the high sound pressure levels required. The problem was due to the exponential flare used in the design, the 18-inch driver installed in the cabinet, and the small mouth area of the cabinet."

To solve this problem, Long and Fierstein designed a special subbass horn which, according to Long, is now a standard in his firm's line of speakers.

The horn, known as the Levan horn, for Larry Levan, spinner at the Paradise Garage, consists of a main cabinet which is a large "W" type hyperbolic folded horn using two 500-watt custom-built 18-inch drivers and an extension which bolts on to the mouth of the "W" horn.

The mouth of the extension, according to Long and Fierstein, is 8 feet wide and 3 $\frac{1}{2}$ feet high. The horn is capable of what its designers call "awesome" reproduction at very high sound pressure levels down to 30 Hz.

Long and Fierstein retained the tweeter arrays of the original sound system.

Continue the designers: "The next consideration was given to creating a special full-range speaker system, for use in addition to the Waldorf units." The end result of their efforts was a unit called the Ultima with a bass section said to be similar to the Waldorf except that it is designed with a "W" type horn configuration.

Long and Fierstein disclose that

"as the main room of the disco was nearing completion and speaker locations were being chosen, it became obvious that there were serious acoustical problems.

"The reverberation was so pervasive that workmen could not communicate with each other across the room. It reflected on the space being previously a parking garage, and its mostly-concrete construction provided very little bass absorption.

A computer print-out of the recommended treatment to the room determined that the high exposed side walls would need broad band absorption to "tame" horizontally-traveling reflections above the dancers' heads.

One-inch-thick, three pounds per cubic foot density fiberglass was used "for near-perfect absorption down

to 500 Hz." To reduce low-end reverberation, an arrangement of V-shaped panels of the same fiberglass was hung from the ceiling. To achieve this, the concrete ceiling required the installation of over 1,000 shot in hooks with support wires.

The Paradise Garage uses a special electronic crossover designed by Fierstein. According to Long, it is a four way crossover with a subsonic filter at 20 Hz. The output impedance of the crossover is necessarily low as the amplifier racks are remotely located from the deejay's console, and the high cable capacitance could otherwise take its toll in high frequency rolloff.

Long explains that for the same reasons, stability considerations are also important. He adds, "All critical

(Continued on page 27)

DOWNSTAIRS

THE DISCO SOURCE

WE SHIP UPS WITHIN 24 hrs

HOT & NEW

12"—Kelly Marie; Pure Energy; Sylvia Stripland; Conversion; Sandy Steel; Final Edition; Positive Force; Salazar; La Flavour; Ramona Brooks; Bohannon; Rescue/Love Project; Linda Clifford; Slave; Instant Funk; Zapp; Taka Boom; Linx; Fred Wesley; Tom Brown/Thigh High; Kool & Gang; Wilton Felder; Whian Vee; Lipps, Inc.; Sylvester/Sell My Soul; Liquid Gold; Pete Richards; Latoya Jackson; Amy Bolton; Fantasy; Sabata; Breeze; Chill Factor; Forecast; Azoto.

LP's—Nightlife Unltd; Revelation; Patrice Rushen; Sweat Band; Tavares; Viola Wills; Harlow; Easy Going; T.S. Monk; Two Tons Of Fun; The Futures; Tantra; Shalamar; The Whispers; Gap Band; Millie Jackson; Tierra; The Tramps; Gibson Bros.

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Disco Business

DJs Request Takeover Protection

LONDON—The Disk Jockeys Federation of Great Britain has called urgently for tighter legal controls on the setting up of associations which it says are legally and constitutionally under the control of a single individual.

It is taking its plea to the Home Secretary and to various members of Parliament "to support a change in the law to prevent such abuses."

What has triggered off the action is an alleged takeover attempt on its membership, representing 19 local disk jockey associations in the U.K., by a Cambridge-based disk jockey and entrepreneur named Agawela.

Says Theo Loyla, DJF chairman: "It's outrageous that an individual can set up a so-called association which is in fact a commercial enterprise for profit. The founder and sole controller of this new outfit has said his intention is to make money, and he's trying to do so by offering incentives to our association secretaries to try to attract DJF members to join him."

Bill Forrester, federation secretary, says: "Our secretaries have been insulted and amazed by a complimentary membership offer from this new organization. We have spent four years building our federation and now someone thinks he can walk in and profit personally under the guise of being an 'association.'"

Billboard's Disco Action™

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ATLANTA

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 3 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 4 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 5 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 6 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 7 THE WANDERER—all cuts—Donna Summer—Geffen (LP/12-inch)
 - 8 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 TAKE OFF—Harlow—G.R.A.F. (LP/12-inch)
 - 10 COULD I BE DREAMING/HE'S SO SHY—The Pointer Sisters—Planet (LP)
 - 11 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 13 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
 - 14 I NEED YOUR LOVIN'—Teena Marie—Motown (LP/12-inch)
 - 15 VOICES INSIDE MY HEAD—The Police—A&M (LP)

BALT./WASHINGTON

- This Week**
- 1 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 2 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 3 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 4 VOICES INSIDE MY HEAD—The Police—A&M (LP)
 - 5 LOVELY ONE/CAN FEEL IT/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 8 THERE'S NEVER BEEN—Bobby Youngblood—West End (12-inch)
 - 9 UPTOWN/DIRTY MIND/PARTY UP/HEAD—Prince—Warner (LP/12-inch)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 11 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
 - 12 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 13 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 14 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 15 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)

BOSTON

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 3 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 4 LOVELY ONE/EVERYBODY—The Jacksons—Epic (LP)
 - 5 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 6 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 7 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 8 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 9 WHAT CHA DOIN'—Seawind—A&M (12-inch)
 - 10 NO WAY/CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 11 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 12 LOOKING FOR CLUES—Robert Palmer—Island (LP)
 - 13 CAREER GIRL—Carrie Lucas—Solar (LP)
 - 14 SETTIN' IT OUT—Enchantment—RCA (12-inch)
 - 15 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)

CHICAGO

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 3 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 4 MASTER BLASTER—Stevie Wonder—Tama (LP)
 - 5 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 6 UPTOWN/HEAD/DIRTY MIND/PARTY UP—Prince—Warner (LP/12-inch)
 - 7 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 8 WHAT CHA DOIN'—Seawind—A&M (LP)
 - 9 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 10 THE WANDERER/BREAKDOWN/COLD LOVE—Donna Summer—Geffen (LP)
 - 11 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 12 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 13 REMOTE CONTROL—The Reddings—Believe in a Dream (12-inch)
 - 14 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 15 ALL MY LOVE—L.A.X.—Prelude (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (LP/12-inch)
 - 3 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 4 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP)
 - 5 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 6 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 7 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 8 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 9 WHAT CHA DOIN'—Seawind—A&M (12-inch)
 - 10 MASTER BLASTER—Stevie Wonder—Tama (LP)
 - 11 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 12 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 13 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 14 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 15 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)

DETROIT

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 2 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 8 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 9 MASTER BLASTER—Stevie Wonder—Tama (LP)
 - 10 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP)
 - 11 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 12 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 13 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 14 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 15 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)

LOS ANGELES

- This Week**
- 1 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (LP/12-inch)
 - 3 CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 4 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP)
 - 5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 6 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 7 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 8 SET ME FREE—The Three Degrees—Disconet (Remix) Vol. 3/Prog. 11 (12-inch)
 - 9 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 10 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 12 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 13 TAKE OFF—Harlow—G.R.A.F. (LP)
 - 14 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)

MIAMI

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 3 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 4 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP/12-inch)
 - 5 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 6 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 7 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP)
 - 8 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 9 I HEAR MUSIC IN THE STREET—Unlimited Touch—Prelude (12-inch)
 - 10 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 11 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 12 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 13 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 14 8TH WONDER—Sugarhill Gang—Sugarhill (12-inch)
 - 15 EVERYBODY—Instant Funk—Salsoul (LP)

NEW ORLEANS

- This Week**
- 1 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 2 LOOK UP—Patrice Rushen—Elektra (LP/12-inch)
 - 3 THE WANDERER/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
 - 4 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 6 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 7 LOVELY ONE/WALK RIGHT NOW/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 8 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 9 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 10 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 11 TOUCH ME NOW—Bravo—Launch (12-inch)
 - 12 TOO TIGHT—Con Funk Shun—Mercury (LP)
 - 13 LET'S HANG ON—Salazar—First American (12-inch)
 - 14 CHERCHEZ PAS/BOOGIE TALK—Kane—Chalet (LP)
 - 15 YOU OUGHT TO BE DANCING—People's Choice—Casablanca (LP)

NEW YORK

- This Week**
- 1 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 2 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 3 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP)
 - 4 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
 - 5 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 6 IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP/12-inch)
 - 7 CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 8 FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import
 - 9 LET'S HANG ON—Salazar—First American (12-inch)
 - 10 PASSION—Rod Stewart—Warner (LP)
 - 11 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 12 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 13 DIRTY MIND/UPTOWN/PARTY UP/HEAD—Prince—Warner (LP/12-inch)
 - 14 SOUL/HEAVEN ABOVE ME—Frankie Valli—MCA (LP)
 - 15 NO WAY/CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP)

PHILADELPHIA

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 2 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 3 LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 4 FREAK TO FREAK—Sweat Band—Uncle Jam/CBS (LP)
 - 5 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 6 ALL MY LOVE—L.A.X.—Prelude (LP)
 - 7 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch)
 - 8 BURN RUBBER (Why You Wanna Hurt Me)—Gap Band—Mercury (LP)
 - 9 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 10 DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch)
 - 11 SHAKE IT UP—The Dazz Band—Motown (LP)
 - 12 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP)
 - 13 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 14 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING...—The Police—A&M (LP)
 - 15 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)

PHOENIX

- This Week**
- 1 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 2 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP)
 - 3 MASTER BLASTER—Stevie Wonder—Tama (LP/12-inch)
 - 4 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 5 THE WANDERER/COLD LOVE/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP)
 - 6 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN—The Police—A&M (LP)
 - 7 TOUCH ME NOW—Bravo—Launch (LP)
 - 8 SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP)
 - 9 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 10 PASSION—Rod Stewart—Warner (LP/12-inch)
 - 11 YOU OUGHT TO BE DANCING—People's Choice—Casablanca (LP)
 - 12 YOU'RE TOO LATE—Fantasy—Pavillion (LP/12-inch)
 - 13 GET DOWN WITH THE GET DOWN—Gloria Covington—Casablanca (LP)
 - 14 TAKE OFF—Harlow—G.R.A.F. (LP)
 - 15 RAPTURE—Blondie—Chrysalis (LP)

PITTSBURGH

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 CAREER GIRL/IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 3 THE REAL THANG—Narada Michael Walden—Atlantic (LP)
 - 4 MASTER BLASTER—Stevie Wonder—Motown (LP)
 - 5 UPTOWN/DIRTY MIND/HEAD/PARTY UP—Prince—Warner (LP)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch)
 - 8 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 9 WHAT CHA DOIN'—Seawind—A&M (12-inch)
 - 10 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP)
 - 11 FASHION—David Bowie—RCA (LP)
 - 12 BODY BAIT—Symba—Venture (LP)
 - 13 IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch)
 - 14 IT'S A WAR—Kano—Emergency (LP)
 - 15 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)

SAN FRANCISCO

- This Week**
- 1 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 2 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 3 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 4 GIVE ME A BREAK/REMEMBER ME—Vivien Vee—Launch (12-inch)
 - 5 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 6 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 7 MASTER BLASTER—Stevie Wonder—Tama (LP)
 - 8 CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
 - 9 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 11 IF YOU COULD READ MY MIND—Viola Wills—Ariola (LP)
 - 12 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 13 THE HILLS OF KATMANDU—Tantra—Importe/12 (LP)
 - 14 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 15 FASHION—David Bowie—RCA (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 2 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP)
 - 3 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 4 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 5 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 6 LOOK UP—Patrice Rushen—Elektra (12-inch)
 - 7 CAREER GIRL/IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 8 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 9 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 11 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 12 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 13 VOICES INSIDE MY HEAD—The Police—A&M (LP)
 - 14 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 15 YOU DON'T KNOW LIKE I KNOW—Genty—Venture (12-inch)

MONTREAL

- This Week**
- 1 MASTER BLASTER—Stevie Wonder—Quality (LP)
 - 2 LOVELY ONE/CAN YOU FEEL IT—Jacksons—CBS (LP)
 - 3 HOT LEATHER—Passengers—Uniwave (12-inch)
 - 4 YOUR LOVE IS LIFESAVER—Gayle Adams—Quality (12-inch)
 - 5 I NEED YOU—Claudia Hart—Uniwave (12-inch)
 - 6 IT'S A WAR—Kano—Uniwave (12-inch)
 - 7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 LOVE RESCUE—Project—Uniwave (12-inch)
 - 9 AIN'T GOT TIME—Holt—Alta (12-inch)
 - 10 LOVE CHRISTMAS LOVE—Cold Magic—September (12-inch)
 - 11 YOUR LOVE—Lime—Matra (12-inch)
 - 12 HOT FEET—Tschai Prender—Rio (12-inch)
 - 13 ALL MY LOVE—L.A.X.—Quality (12-inch)
 - 14 HIGH SCHOOL CONFIDENTIAL—Rough Trade—CBS (LP)
 - 15 IF YOU COULD READ MY MIND—Viola Wills—Quality (12-inch)

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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 Business

Sound System Bared

• Continued from page 25

elements of the crossover circuit are extremely derated for negligible heat buildup and high reliability."

Long and Fierstein note that initial reaction of many audio engineers to the idea of a non-technical person such as a disco deejay controlling the frequency response of a very sophisticated sound system "is one of shock and disbelief."

To alleviate this fear, they explain that they perceive a disco sound system to be an orchestra with the deejay its conductor. "The conductor's job," they state, "is to stimulate and entertain the audience."

Long and Fierstein remind that the deejay is not reproducing the works of Bach or Brahms as performed in a symphony hall. Instead, they stress, he is playing music which was created in a multitrack studio under artificial conditions, and mixed by an engineer attempting to create the most exciting sound possible.

They continue, "There can be no doubt that many people, especially those trained in music and the audio sciences, have been into a discotheque, and have been totally offended by the sound."

Long and Fierstein explain that loud music, as heard in many discos is not the only culprit in offensive sound. "The quality of the components, especially the speakers, can also be held culpable," they state.

They also add that the relative loudness of the various frequency ranges are also important and that the frequency response of any good sound system must be tailored to be smooth, with no prominent peaks or dips while at the same time de-accentuating certain frequency ranges which can be offensive at the high sound pressure levels heard in most discotheques.

The engineering team explain that when done properly, a good sound system can provide a pleasing and exciting sound which does not offend or create listener fatigue even at continuous high sound pressure levels.

They add, "For this reason, providing the deejay with control over the extreme low and high-ends of sound, without allowing him to control the main full frequency range, he can create extremely exciting sound effects without affecting the overall balance."

Long and Fierstein add that another advantage of achieving "a smooth and accurate" equalization characteristic is the immunity from feedback it provides. They state that this was essential in a place like the Paradise Garage which frequently hosts live acts on an immense stage.

They point out that maintaining a stable sound system with adequate microphone volume to match the loud music, while the performer may walk to within 10 feet of a full-range speaker stack, is not easy, and the equalization plays a major role in achieving this.

Long and Fierstein also solved the potential problem of feedback through the system's turntables by suspending the turntables on a platform which floats on an elastic suspension.

Rounding out the Paradise Garage's sound system is an array of special effect components including a DBX Boom Box, dynamic range expanders, used to undo the compression found in most recordings; a Deltalab Acousticomputer, used to alter or add to the sound of the recordings; an Audionics Space and Image Composer, a 4-channel synthesizer, and an Acoustilog Image Enhancer.

Disco Mix

By BARRY LEDERER

NEW YORK—As 1980 draws to a close, we can look back over the year in which disco remained a strong force in the music industry but reshaped its image into a fusion of other musical formats.

Classic hits from the 1950s through the 1970s became worthwhile sources of material from which artists and producers alike could draw. Remakes of "I Think We're Alone Now," "Don't Let Go," "Money," "Sing, Sing, Sing," "Dance To The Music," "I Can't Help Myself," "Cupid," "Move On Up," "I Heard It Through The Grapevine," "If You Could Read My Mind" and "Up On The Roof" were all good.

New wave/rock music certainly had its impact on the industry with its resulting ascent onto the charts as well as achieving popularity in numerous clubs throughout the country. Not only did such music and clubs create a cult following, but also enjoyed tremendous commercial success with such groups as the B-52's ("Planet Claire," "Rock Lobster"); M ("Pop Muzik"); Flying Lizards ("Money"); Talking Heads ("I Zimbra"); Mi Sex ("Computer Games"); Vi-

nyl Virgins ("Mony, Mony"); Devo ("Whip It") and the Vapors ("Turning Japanese").

Although the tempo was usually about 160 beats per minute, sometimes not quite danceable, it was still accepted—obviously in the rock clubs—and is finding more and more of a place on the disco-oriented circuit.

Rap records still poured out this year with Kurtis Blow and the Sugar Hill Gang as leading examples of better quality records in this area.

The most important change in disco music has been the heavy emphasis towards a straighter r&b format and its commercial acceptance by deejays and radio alike. Most evident in this area are groups from the Solar label including Shalamar, "The Second Time Around," The Whispers, "And The Beat Goes On," and Dynasty's, "I've Just Begun To Love You." Other artists that hit big with this type of music include "Lovers' Holiday," Change; "Can't Fake The Feeling," Geraldine Hunt; "Upside Down," Diana Ross and "Take Your Time," SOS Band.

NEW 12"—Rod Stewart, Enola Gay, Whispers, Peaches & Herb, Linda Clifford, Latoya Jackson, Instant Funk, Zapp, LaFlavour, Xmas Love, Otowan (Remix), Free Expression, Blingo Band, Navach, Delegation (Remix), Rah Band, Wonder, Fred Wesley, Claudja Hart, Steph Mills, Fantasy, Uni. Touch, Sea Winds, Sandy Steel, Rob. Palmer, Vivian Vee, Kool & Gang, Passengers (Hot Leather), Sylvester, Michael Henderson, Azolo (Both), Teena Marie (Remix), Salazar (1-2-3/Let's Hang On), Kelly Marie.

NEW IMPORT LPs—Goody Music Orch., Pussycat, Strange Affair, Gibson Bros., Harry Thumann & Kangaroo (New), Firefly, Caprice, Easy Going Passengers (Vol. 1&2), Night Life Unltd., Tamara, Space, Katmandu, Billy Ocean. Phone (516) 269-5530.



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Disco Top 100

Survey For Week Ending 12/27/80

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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	9	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	51	48	7	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128
☆	2	13	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	52	49	15	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6
☆	3	3	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	53	55	7	THERE'S NEVER BEEN (No One Like You)—Bobby Youngblood—West End (12-inch) WES 22130
☆	5	10	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	54	47	5	FREAK TO FREAK—Sweet Band—Uncle Jam/Columbia (LP) 9-9901
☆	5	4	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP) OL 1507	☆	65	2	SO YA WANNA BE A STAR—M-Tune—Epic (LP) JE 36017
☆	7	12	UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP) BSK 3478	☆	57	5	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132
☆	8	7	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	☆	62	3	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
☆	18	8	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	☆	70	2	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290
☆	9	9	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512	☆	73	2	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091
☆	13	7	VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	☆	80	2	SOMETHING YA GOT MAKES ME HOT—El Coco—A&M (LP) 6082
☆	11	6	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	☆	69	4	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804
☆	28	3	YOU'RE TOO LATE—Fantasy—Pavilion (12-inch) 428 6408	☆	62	4	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (12-inch) SP 102
☆	13	11	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—Capitol (LP) ST 12131	☆	63	16	THE HILLS OF KATMANDU—Tantra—Importe/12 (LP) MP-310
☆	14	10	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	☆	64	5	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
☆	15	15	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK 1 3579/YD 12015	☆	65	7	TOUCH ME NOW—Bravo—Launch (12-inch) ATNC 1002
☆	16	12	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/LOOKING UP/COLD LOVE—Donna Summer—Geffen (LP) GHS 2000	☆	71	2	BON BON VIE—T.S. Monk—Mirage (LP) 19291
☆	17	17	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	☆	72	2	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002
☆	18	16	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	☆	68	7	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
☆	19	19	SEABISCUIT IN THE FIFTH—Beinda West—Panorama (12-inch) JD 12095	☆	74	2	RAPP PAYBACK—James Brown—TK (12-inch) TKD 452
☆	20	25	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	☆	75	2	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (LP) SCD 5556
☆	21	26	I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch) PRLD 605	☆	79	4	TOO MANY CREEPS—The Bush—Tetras 99 (7-inch)
☆	22	22	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875	☆	72	15	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298
☆	23	23	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	NEW ENTRY	73	1	SET ME FREE—The Three Degrees—Ariola Eurodisc (LP) Import/Disconet (Remix) Vol. 3/Prog. 11 (12-inch)
☆	24	29	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	NEW ENTRY	74	1	BOOGIE BODY LAND—Bar-Kays—Mercury (LP) SRM 1 4009
☆	25	14	CHECERZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	NEW ENTRY	75	1	SHAKE IT UP—The Dazz Band—Motown (LP) M8 946M1
☆	26	31	PASSION—Rod Stewart—Warner (LP) HS 3485	☆	76	13	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543
☆	27	24	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	☆	77	17	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003
☆	28	30	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131	☆	78	11	MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37
☆	29	21	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch) BSK 3471	☆	79	15	SPACE INVADER—Playback—Ariola (12-inch) OP 2201
☆	30	33	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	NEW ENTRY	80	1	DON'T SAY GOODNIGHT—First Love—Dakar (12-inch) DK 100
☆	31	20	CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS-405	NEW ENTRY	81	1	WHEEL ME OUT—Was (Not Was)—Antilles/Ze (12-inch) AN 805
☆	32	32	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218	NEW ENTRY	82	1	BODY BAIT—Symba—Venture (LP) VL 5015
☆	33	35	WATCHING YOU/FEEL MY LOVE—Slave—Atlantic (LP) SD 5224	NEW ENTRY	83	1	YOU DON'T KNOW LIKE I KNOW—Genty—Venture (12-inch) VD 5015
☆	34	27	EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP) SA 8536	NEW ENTRY	84	1	GET DOWN WITH THE GET DOWN—Gloria Covington—Casablanca (LP) NBLP 7241
☆	35	34	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	NEW ENTRY	85	1	DO ME A FAVOR—Amy Bolton—Importe/12 (LP) MP-309
☆	36	36	HOT LEATHER—Passengers—Uniwave (LP) Import	☆	86	17	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296
☆	37	39	GIVE ME A BREAK/REMEMBER—Vivian Vee—Launch (12-inch) 1003	☆	87	20	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import
☆	38	41	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	☆	88	13	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
☆	39	40	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import	☆	89	13	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597
☆	40	37	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch) BSK 3435	☆	90	1	BI-COASTAL—Peter Allen—A&M (LP) SP 4825
☆	46	4	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	☆	91	15	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463
☆	42	44	I WANT YOU/THE REAL THANG—Narada Michael Walden—Atlantic (LP) SD 19279	☆	92	7	KEEP IT HOT—Cameo—Chocolate City (LP) CCLP 2016
☆	43	4	HEAVEN ABOVE ME/SOUL—Frankie Valli—MCA (LP) 5134	☆	93	8	THROW DOWN THE GROOVE—Bohannon—Phase II Records (LP) JW 36867
☆	44	6	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	☆	94	12	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511
☆	45	4	HERE'S TO YOU—Skiyy—Salsoul (LP/12-inch) SA 8537/SB 339	☆	95	3	ROLL/NOT TONIGHT—Macho—Uniwave (12-inch) Import
☆	46	43	CHANGE/REQUIEM—Killing Joke—Charisma/EG (12-inch) Import	☆	96	19	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch) GRP 5008
☆	47	38	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	☆	97	16	NIGHT CRUISER/GROOVATION—Deodato—Warner (LP) WBSK 3467
☆	60	3	LET'S HANG ON—Salazar—First American (12-inch) FA 1203	☆	98	8	START—The Jam—Polydor (7-inch) Import
☆	49	51	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553	☆	99	11	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
☆	50	50	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychodelic Furs—Columbia (LP) NJC 36791	☆	100	11	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452

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.

DECEMBER 27, 1980 BILLBOARD

IN L.A.

Palladium Is Latest Collectors' Paradise

LOS ANGELES—A 45 r.p.m. single of "There's A Moon Out Tonight" by the Capris (Planet 1010) sells for \$38. "I Like Her" by Butch Engle & the Styx (Loma 2065) goes for \$3.50. "How's Your Bird?" by Baby Ray and the Ferns (Donna 1378) with Frank Zappa brings \$7.

Selling and trading rare rock singles has become an art, of a sort, in Los Angeles. Gone are the days when collectors gathered in the Capitol Records parking lot on Vine St. Sunday mornings to barter and buy "musts" for their collections.

Now it's the opulent Hollywood Palladium serving as a site for disk exchanges. For \$1.50, a connoisseur of long-deleted singles and albums may buy a ticket that insures him a shot at obtaining a record he may have sought for decades.

Three men are behind the operation. Gary Theroux, Mark Changer and Bob Gilbert have recently founded Pop Record Research (P.O. Box 14, Hollywood, Calif. 90028) which, they assert, will promote record collecting on a global basis.

"We propose to launch a magazine for collectors," Theroux says. "And we're also working on a radio show to be syndicated. Joey Reynolds of L.A.'s KMPC-AM is assisting us with that venture and will serve as emcee.

"Record collecting has become a worldwide phenomenon," Theroux

declares. "It ranks with stamps, coins and books, but it is dreadfully unorganized. There are no lines of communication. We hope to change that situation." Theroux notes that he is writing a book on collecting and preparing to teach a class at UCLA Extension in suburban Westwood.

At the Palladium, once the fanciest ballroom in North America, featuring dozens of topflight big bands and as many as a dozen CBS radio broadcasts a week, there are scores of booths manned by dealers and stocked with thousands of old disks. Many are 78 r.p.m. shellacs going back almost 50 years. But the heavy demand is for "doughnut hole" 45s, including long-forgotten EPs.

T-shirts, pins, posters, photos and music magazines also are for sale. One may find a few tapes as well.

Valuable items are auctioned. So far, no copy of Bob and Sheri singing "Surfer Moon" (Safari 101) has popped up at the Palladium. It supposedly features Brian Wilson before the Beach Boys hit big on Capitol. Its value today, it is reported, would vary between \$250 and \$600 depending on condition.

All disks are graded. In descending order of value, the system ranges from M (mint) to VG (very good), G (good), F (fair) down to P (poor).

DAVE DEXTER JR.



17th AWARD—Avery Fisher, right, receives the Maker of the Microphone Award from Oliver Berliner, grandson of Emile Berliner, inventor of the microphone and the disk record for his "outstanding contribution to the world of sound. Fisher is the 17th recipient of the award.

Theatre Lovers Launch American Musical Group

LOS ANGELES—In a move to provide quality musical theatre product for major non-profit subscription theatres, several prestigious organizations have joined forces to form the American Musical Theatre Group.

Involved in the new creative foundation are the John F. Kennedy Center, Roger L. Stevens, chairman; California Civic Light Opera Assn., Los Angeles and San Francisco, Cy Deuer and Ernest H. Martin, managing directors; Seattle Fifth Ave. Theatre Management Co., James Ryan, director; and the St. Louis Municipal Theatre Assn., E.R. Culver, general manager.

A committee consisting of the

heads of each group operates the company. Day-to-day management is handled by Feuer in New York and Martin in Los Angeles.

According to officials, capitalization will vary from show to show and will be provided by either the organization, private investors or both.

The company, in addition to providing funding and booking for shows presented by other legitimate theatre producers, will also offer new product for member theatres as well as others, including Broadway.

No product has been scheduled for support but the group convenes in early December and could decide then, officials say.

Labels Give For Christmas

NEW YORK—Hundreds of youths ranging in ages from six to 18 were recipients of "gifts of music" in a series of Christmas parties in five locations around the country coordinated by the National Assn. of Recording Merchandisers.

The holiday events were held in Chicago (8), Seattle (10), Portland (12), Los Angeles (15) and Washington, D.C. (18).

NARM local chapter organizers who coordinated the events in each locale included Carl Rosenbaum of Flipside Records, Chicago; Tom Keenan of Everybody's Records & Tapes, Seattle/Portland; Nancy Craig of Schwartz Bros.; and employees of Largo Music, Washington, D.C./Maryland.

Labels that contributed product to the events included Atlantic, CBS, Disneyland, Elektra, Kid Stuff, Motown, Peter Pan, PolyGram, Sesame Street and Warner Bros. Additional contributions were made by BSR (U.S.A.), which donated 12 stereo units, and AGI/Amuro, which gave thousands of its Chu-Bops album cover/bubblegum product.

Joe Cohen, NARM executive vice president, said the parties did not simply represent another "Gift of Music" strategy. "This could not be further from the truth. We in NARM feel very strongly that the association's active involvement—indeed, the record industry's involvement—at this very basic level of social concern has long been neglected."

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ATLANTA BOOKER REVEALS

Helen Greer Expounds On Future Of Nightclubs

By JEAN WILLIAMS

LOS ANGELES—Helen Greer, founder and president of the Atlanta-based Helen Greer Booking Agency, believes nightclubs will play an even greater role in the future of live talent.

The move to smaller venues in general and nightclubs in particular has been underway for some time. However, there is now a country-wide swing in this direction, she says.

Greer insists that in addition to more nightclubs popping up across country with live talent formats, some existing clubs are expanding their seating capacities to 1,000-plus.

Her agency has an artist roster of acts which she says makes a healthy living playing the nightclub circuit.

In addition, she notes that she personally books clubs throughout the Southern region of the country, including Atlanta's popular Mr. V's Two; Birmingham's Fox Trap; the Prouts Alhambra in New Orleans; the Blue Morocco in Greenville, S.C.; plus nightspots in Texas, Florida, Louisiana and other parts of South Carolina and Georgia.

Greer points out that she also has consistent bookings at Southern colleges and at military bases.

The Greer Agency works with a number of acts including Arthur Prysock, Brook Benton, Marlena Shaw, the Impressions, the Voltage Brothers, among others. Signed to the agency are Keisa Brown, Barbara Hall, Theresa Hightower and the Controllers.

"Although most of my acts play nightclubs, colleges and military bases, I also book straight concerts," she says.

"Recently there has been a lot of work for veteran performers like Prysock, Benton and some others.

"Club owners like to bring in these types of artists. They are easy to work with, they make their shows on time, they don't have a lot of heavy sound equipment to worry about and they give audiences their money's worth. In other words, there are no hassles with these artists.

"I have found that club operators are really looking for these acts. I get more calls for Brook (Benton) than for my younger artists," she says.

Mr. V's Two opened several months ago with a live talent format, and according to Greer, it's one of the few nightspots in Atlanta featuring nationally-known talent.

Greer has been booking acts more

than 20 years, starting at the Showcase club in Oakland, Calif., where she booked such acts as Johnny Guitar Watson, Lou Rawls and B.B. King, among others.

She opened the doors of her first company in San Francisco, where she partnered in the Hel-Kirk Agency. She later opened a branch office in Seattle.

Greer relocated to Atlanta in 1971 and formed the Helen Greer Booking Agency.

"The first club I booked was Soul On Top Of Peachtree, which was owned by a minister. In 1971-72, I booked such acts as the Commodores when they were making about \$500 a night, the Manhattans, the Whispers, the Dynamic Superiors and numerous others," she says.

As for the present status of the college and military circuits, both also are eager for veteran acts and she has no problem obtaining work for her roster of artists in these areas, she says.

Greer hastens to add that "this is not a put down of newer artists. I have had no problems booking newer acts, it's just that for quite a while veteran acts were relegated to playing only certain types of nightclubs. Now they're playing top rooms around the country."

Counterpoint

Celebrities Jam With Wonder At Forum Concerts in Los Angeles Performances Dedicated To Memory Of John Lennon

LOS ANGELES—Just when you think you have seen Stevie Wonder at his best, he comes up with something that tops his last performance.

Wonder, who dedicated his recent shows at the Inglewood Forum in memory of John Lennon, is truly a musician's musician.

This was proven Friday & Saturday (12-13) when some of the country's top artists were on hand to see the master performer at work—and work he did.

The adulation heaped upon Wonder seemed even to surprise him. He received possibly the highest tribute that can be paid to an artist—that is to have his music totally appreciated by his peers and the public.

They were two evenings worth remembering. Joining Wonder on-stage for a romping good time were Quincy Jones, Stephanie Mills, Rick James, Gil Scott-Heron, Lionel Richie, the Emotions, the Gap Band, Natalie Cole, Buddy Miles and others.

Seldom does a record absolutely stop this reporter. Robert Winners' "Magic Man" did just that—it is pure music.

This is one of those disks that comes along all too seldom, reaches down and tugs at the gut. Not only are the lyrics and music outstanding but Winners' vocals are exquisite.

A little checking reveals that Winners, 29, is a new recording artist on Buddah, who was stricken with polio when he was three years old.

Although he is confined to a wheelchair, Winners also is proficient at keyboards, bass and guitar.

"Magic Man" was cowritten by Winners, I. Chaite, Ray Dewey and J. Georgantones. It was produced by B. Alexander Productions. Winners is co-managed by industry veteran Jimmy Bee of the Bay Area's Jimmy Bee Productions.

Billboard received a number of calls echoing this reporter's sentiments concerning black music acts appearing to ignore the NAACP's Image Awards.

Eight of the 10 music artists winning awards were no-shows, including Natalie Cole, Larry Graham, B.B. King, the Commodores, Quincy Jones, Lou Rawls, Count Basie and Dionne Warwick. Gospel singer Andrae Crouch and songwriter Sam Dees collected their awards.

One label executive comments, "It's a damn shame, so many black acts have forgotten how they got where they are. Yes, they will go to the Grammy's but they believe the Image Awards are not prestigious enough for them to waste their time on. I noticed they didn't even bother to send telegrams or telephone messages."

A record producer, who also prefers anonymity claims: "I work with artists who tell me they can't be bothered with that (Image Awards). These people (artists) don't realize if it were not for organizations like the

NAACP, SCLC and others, they would not be able to play the rooms they now enjoy, stay in the hotels where they perform or buy big houses in the hills. It was not too many years ago that they couldn't do that.

Several other callers voiced similar thoughts. A publicist notes: "Many of the black film stars have not had the advantage of music stars. They (film stars) continue to have a difficult time getting good movie roles. They are ever aware of the struggle. This is not true with music people. They have hit records and they are in demand but at some point they will have to look back and say 'what happened?'"

Reg Utley, music director and air personality at KGFJ-AM in L.A., has left the station. Utley hosted a 3-7 p.m. program Monday through Saturday.

Butch Mayo was interim music director last week. Mayo is the station's production director, who worked as a relief announcer in 1979.

As of Friday (19) Cal Milner, operations manager, J.B. Stone, program director and Hal Jackson are handling all music. Milner will see record promotion reps on Mondays, however, the three will decide what records are aired, with Jackson having the final word.

Remember... we're in communications, so let's communicate.

Billboard Soul LPs

Survey For Week Ending 12/27/80

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	7	HOTTER THAN JULY Stevie Wonder, Tamla T8-373M1 (Motown)	39	28	22	LOVE APPROACH Tom Browne, Arista/GRP 3008
	2	5	FACES Earth, Wind & Fire, ARC/Columbia KC2-36795	★	NEW ENTRY		LIVE AND MORE Roberta Flack and Peabo Bryson, Atlantic SD-2-7004
	3	10	CELEBRATE Kool & The Gang, Oe-Lite DSR-9518 (Mercury)	41	36	22	JOY AND PAIN Maze, Capitol ST-12087
	4	20	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	★	50	3	SKYYPORT Skyy, Salsoul SA 8537 (RCA)
★	5	11	TRIUMPH The Jacksons, Epic FE-35424	43	32	19	WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)
	6	7	FEEL ME Cameo, Chocolate City CCLP 2016 (Casablanca)	44	31	6	ODORI Hiroshima, Arista AL 9541
★	8	10	ARETHA Aretha Franklin, Arista AL 9538	45	44	11	ONE STEP CLOSER Ooobie Brothers, Warner Bros. HS 3452
	8	7	DIRTY MIND Prince, Warner Bros. BSK 3478	46	45	30	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)
★	10	10	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767	47	46	28	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447
☆	12	5	FANTASTIC VOYAGE Lakeside, Solar BXL1-3726 (RCA)	48	43	17	LOVE LIVES FOREVER Minnie Riperton, Capitol SDO-12097
	11	15	ZAPP ● Zapp, Warner Bros. BSK 3463	49	51	5	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
★	14	6	WINELIGHT Grover Washington, Jr., Elektra 6E 305	★	NEW ENTRY		THE TWO OF US Yarbrough & Peoples, Mercury SRM-1-4009
☆	19	2	AS ONE Bar Kays, Mercury SRM1-4009	51	47	12	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291
	14	15	INHERIT THE WIND Wilton Felder, MCA MCA-5144	52	48	19	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)
	15	12	HURRY UP THIS WAY AGAIN Stylistics, TSOP JZ 36470 (CBS)	53	53	27	HEROES Commodores, Motown M8-939M1
	16	21	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453	54	49	11	VICTORY Narada Michael Walden, Atlantic SD 19279
☆	17	17	SHINE ON L.T.D., A&M SP 4819	★	NEW ENTRY		LATE NIGHT GUITAR Earl Klugh, Liberty LT-1079
☆	24	2	TOUCH Con Funk Shun, Mercury SRM1-4002	56	42	8	TWENNYNINE Twennynine With Lenny White, Elektra 6E-304
★	22	10	STONE JAM Slave, Cotillion COT-5224 (Atlantic)	57	54	10	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
	20	10	SEAWIND Seawind, A&M SP 4824	58	56	21	I TOUCHED A DREAM The Delis, 20th Century T-618 (RCA)
★	21	6	THIS IS MY DREAM Switch, Gordy G8-999M1 (Motown)	59	58	24	CAMERON Cameron, Salsoul SA 8535 (RCA)
★	25	6	THE AWAKENING The Reddings, Believe In A Dream JZ 36875 (CBS)	60	59	28	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	23	5	POSH Patrice Rushen, Elektra 6E-302	61	57	23	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)
	24	18	THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)	62	61	6	MR. HANDS Herbie Hancock, Columbia JC 36578
★	30	5	SWEAT BAND Sweat Band, Uncle Jam JZ 36857 (CBS)	63	NEW ENTRY		PORTRAIT OF CARRIE Carrie Lucas, Solar BXL1-3596 (RCA)
	26	27	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	64	62	20	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
	27	26	DIANA Diana Ross, Motown M8-936M7	65	NEW ENTRY		LET'S BURN Clarence Carter, Venture VL 1005
★	28	29	CARNIVAL Spyro Gyra, MCA MCA-5149	66	66	18	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)
★	39	2	CANDLES Heatwave, Epic FE 36873	67	67	19	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458
★	40	4	SWEET VIBRATIONS Bobby "Blue" Bland, MCA MCA-5145	68	65	4	SOFT LIGHTS, SWEET MUSIC Enchantment, RCA AFL1-3824
★	35	4	ULTRA WAVE Bootsy, Warner Bros. BSK 3433	69	69	24	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
	32	16	14 KARAT Fatback, Spring SP-1-6729 (Polydor)	70	68	9	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
★	37	3	JERMAINE Jermaine Jackson, Motown M8-948M1	71	60	12	PUCKER UP Lipps Inc., Casablanca NBLP 7242
	34	34	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299	72	72	28	LOVE TRIPPIN' Spinners, Atlantic SD 19270
☆	55	2	GREATEST HITS Manhattans, Columbia JC 36861	73	63	10	HOLY SMOKE Richard Pryor, Laif 212
	36	33	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)	74	52	15	THE GAME ▲ Queen, Elektra 5E-513
★	37	3	TROMBIPULATION Parliament, Casablanca NBLP 7249	75	41	11	KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854
★	38	5	THE DRAMATIC WAY The Dramatics, MCA MCA-5146				

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DISCO TOP 60™

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THIS WEEK	LAST WEEK	TITLE-Artist-Label	THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	CELEBRATION —Kool & The Gang De-Lite (LP) DSR 9518	31	20	CAN'T FAKE THE FEELING/NO WAY —Geraldine Hunt Prism (LP/12-inch) PLP 1006/PDS 405
★2	2	IT'S A WAR/AHJIA —Kano Emergency (LP/12-inch) EM 7505/EMS 6512	32	32	IS IT IN—Jimmy "Bo" Horne Sunshine Sound (12-inch) SSD 4218
3	3	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW — The Jacksons Epic (LP) FE 36424	33	35	WATCHING YOU/FEEL MY LOVE —Slave Atlantic (LP) SD 5224
★4	5	ALL MY LOVE — L.A.X. Prelude (12-inch) PRLD 604	34	27	EVERYBODY/FUNK 'N ROLL/THE FUNK IS ON —Instant Funk Salsoul (LP) SA 8536
5	4	IF YOU COULD READ MY MIND/UP ON THE ROOF — Viola Wills Ariola (LP) OL 1507	35	34	I NEED YOUR LOVIN'/CHAINS —Teena Marie Gordy (LP) G8-997M1
★6	7	UPTOWN/DIRTY MIND/HEAD —Prince Warner (LP) BSK 3478	36	36	HOT LEATHER —Passengers Uniwave (LP) Import
★7	8	LOOK UP/NEVER GONNA GIVE YOU UP —Patrice Rushen Elektra (LP) 6E 302	37	39	GIVE ME A BREAK/REMEMBER —Vivien Vee Launch (12-inch) 1003
★8	18	YOU OUGHT TO BE DANCIN' —People's Choice Casablanca (LP) NBLP 7246	38	41	DANCING WITH MYSELF —Gen X Chrysalis (12-inch) Import
9	9	ACTION SATISFACTION/GET DOWN, GET DOWN — Melody Stewart	39	40	ENOLA GAY —Orchestral Manoeuvres in the Dark Din Disc (7-inch) Import
			40	37	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE —Devo

Billboard[®] TOP LPs & TAPE[®]

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	11	4	JOHN LENNON/ YOKO ONO Double Fantasy, Geffen GHS 2001 (Warner Bros.)	29	20	9	THE TALKING HEADS Remain In Light, Sire SRK 6095 (Warner Bros.)	56	47	10	ARETHA FRANKLIN Aretha, Arista AL 9538
2	2	12	BARBRA STREISAND Guilty, Columbia FC 36750	30	30	6	NEIL YOUNG Hawks and Doves, Reprise HS 2297 (Warner Bros.)	57	56	17	THE CARS ▲ Panorama, Elektra 5E-524
3	3	7	STEVIE WONDER Hotter Than July, Tamia T8-373M1 (Motown)	31	33	33	AIR SUPPLY ● Lost In Love, Arista AB 9530	58	69	6	XTC Black Sea, Virgin VA 13147 (RSO)
4	4	19	AG/DC ▲ Back In Black, Atlantic SD 16018	32	52	3	ABBA Super Trouper, Atlantic SD 16023	59	60	33	SOUNDTRACK ▲ Urban Cowboy, Full Moon/Asylum DP-9002 (Elektra)
5	5	19	PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275	33	45	3	REO SPEEDWAGON Hi Infidelity, Epic FE 36844	60	57	13	DON WILLIAMS ● I Believe In You, MCA MCA-5133
6	6	5	EAGLES Eagles Live, Asylum BB-705 (Elektra)	34	34	5	BETTE MIDLER Divine Madness, Atlantic SD 16022	61	119	3	MECO Christmas In The Stars, RSO RS-1-3093
7	1	11	KENNY ROGERS ▲ Greatest Hits, Liberty L00-1072	35	35	13	DAVID BOWIE Scary Monsters, RCA AQL1-3647	62	62	25	SOUNDTRACK ▲ Xanadu, MCA MCA-6100
8	8	10	THE POLICE ● Zenyatta Mondatta, A&M SP-4831	36	31	29	DIANA ROSS Diana, Motown M8-936M1	63	72	3	WEATHER REPORT Night Passage, ARC/Columbia JC 36793
9	10	5	NEIL DIAMOND The Jazz Singer, Capitol SWAV 12120	37	39	29	DEVO ● Freedom Of Choice, Warner Bros. BSK 3435	64	64	13	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL-7403 (Mercury)
10	12	4	STEELY DAN Gaucho, MCA MCA-6102	38	41	11	LEO SAYER Living In A Fantasy, Warner Bros. BSK 3483	65	65	20	DARYL HALL & JOHN OATES Voices, RCA AQL1-3646
11	7	9	BRUCE SPRINGSTEEN ▲ The River, Columbia PC-2-36854	39	38	7	CHEAP TRICK All Shook Up, Epic FE 36498	66	68	7	BRUCE SPRINGSTEEN ▲ Born To Run, Columbia JC 33795
12	14	4	ROD STEWART Foolish Behaviour, Warner Bros. HS 3485	40	32	8	DONNA SUMMER The Wanderer, Geffen GHS 2000 (Warner Bros.)	67	77	4	ANDY GIBB Andy Gibb's Greatest Hits, RSO RX-1-3091
13	13	4	HEART Greatest Hits/Live, Epic KE-2-3688	41	42	42	BOB SEGER & THE SILVER	68	58	9	HARRY CHAPIN
14	13	5	QUEEN Flash Gordon (original soundtrack), Elektra 5E-518	84	61	17	PAUL SIMON ● One Trick Pony, Warner Bros. HS 3472	85	85	14	ZAPP ● Zapp, Warner Bros. BSK 3463
15	10	10	RONNIE MILSAP Greatest Hits, RCA AHL1-3772	86	87	8	JOE JACKSON BAND Beat Crazy, A&M SP-4837	88	88	8	PRINCE Dirty Mind, Warner Bros. BSK 3478
16	8	8	THE BABYS On The Edge, Chrysalis CHE 1305	89	89	8	THE JIM CARROLL BAND Catholic Boy, Atco SD 38-132 (Atlantic)	90	92	25	CARLY SIMON Come Upstairs, Warner Bros. BSK 3443
17	7	7	KANSAS Audio Visions, Kirschner FZ 36588 (CBS)	91	91	7	THE JIM CARROLL BAND Catholic Boy, Atco SD 38-132 (Atlantic)	92	92	13	SPLIT ENZ True Colours, A&M SP-4822
18	5	5	PATRICE RUSHEN Posh, Elektra 6E-302	93	94	5	HARRY CHAPIN	94	95	5	PATRICE RUSHEN Posh, Elektra 6E-302

WDAS-FM Honors DJs Of the Past

By JEAN WILLIAMS

LOS ANGELES—WDAS-AM in Philadelphia is having what it calls "WDAS Remembers the Radio Legends" featuring some of the station's noted Alumni Saturday (27).

According to Cody Anderson, WDAS' general manager and Carl Helm, AM operations director, this is the first time in the station's history that a day has been set aside to honor its past and present announcers.

Five DJs are being honored and each will take regular airshifts that day.

Set to be saluted are George Woods, Kae Williams, Douglas "Jocko" Henderson Sr., Kenny Gamble and Jimmy Bishop.

Gamble, chairman and co-founder of Philadelphia International Records, was never an on-air personality. However, years ago one of his fondest wishes was to be a DJ, says Helm. Gamble has been so closely associated with WDAS through the years station executives decided to make him an honorary DJ.

Williams has been credited with exposing blues to large audiences in and around the Philadelphia area. He also promoted concerts and reportedly was the first promoter to bring B.B. King to town.

Williams' son Kae Williams Jr. has entered the music industry as a songwriter/vocalist/arranger with Arista's Breakwater.

Henderson is believed to be the first area announcer with a syndicated show. Henderson also was a master "rapper." Reportedly many of the current rash of rap records are off-shoots of Henderson's radio dialog.

Henderson, whose son is now a staffer at WDAS-FM, had programs on eight AM stations at the same time. Those stations included, WUST in Washington where veteran industry executive Al Bell was a sports announcer; WWIN in Baltimore; KXLW in St. Louis; WMBM in Miami; WCHB in Detroit; WILD in Boston and WDAS.

Jimmy Bishop moved from radio into the music industry, first as vice president, general manager of Philadelphia International Records, followed by a stint as president of April Blackwood Music. Bishop left the country to pursue business ventures in London. He returned to Philadelphia more than a year ago, where he now works with Kenny Gamble.

George Woods, currently one of Philadelphia's most popular air personalities, has been at the station probably longer than any other staffer.

According to Helm, Woods is so popular in the city because of his continued involvement in the community through the years. Woods also is a major concert promoter in the area.

Why is WDAS doing this type of tribute? "We have been trying to come up with a way to show these guys that they played an important role in Philadelphia radio history and the entire broadcast and music industries. This is what we came up with," says Helm.

Woods takes the 6-9 a.m. shift; followed by Williams with a 9 a.m.-noon program. Henderson comes on at noon-3 p.m., followed by Gamble, 3-6 p.m. and Bishop 6-9 p.m.

Billboard Hot Soul Singles

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Table with 10 columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, (Writer), Label & Number (Dist Label) (Publisher, Licensee). Contains 100 rows of music chart data.

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

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BROADWAY REVIEW

Loesser Show One Of N.Y.'s Brightest

NEW YORK—Frank Loesser was one of the most prolific and versatile of the American songwriters/composers to lend his talents to both the Broadway stage and the Hollywood movie screen. In the course of his career (he died in 1969 at the age of 59) he wrote more than 1,500 songs and the lyrics and scores for such notable Broadway musicals as "Guys & Dolls," "How To Succeed In Business Without Really Trying," "The Most Happy Fella," and "Where's Charley?"

More than 65 of those songs, including such perennial gems as "Luck Be A Lady," "Two Sleepy People," "I Believe In You," "I've Never Been In Love Before" and "Baby, It's Cold Outside," have been packaged into a new Broadway musical revue, "Perfectly Frank," which opened Nov. 30, at the Helen Hayes Theatre here.

The show, with its cast of 10, has two outstanding features, the sometimes whimsical, often humorous, always heartwarming music of Loesser, and the highly talented, dizzily energetic cast which includes Loesser's widow, Jo Sullivan. The meshing of these two elements is respon-

sible for "Perfectly Frank" being a sometimes brilliant, always entertaining evening of theatre.

Loesser's music is as fresh and appealing today as it was when he first began writing with such other show business notables as Hoagy Carmichael, Burton Lane and Jule Styne. His songs run the gamut of rousing show tunes, torchy ballads, fanciful ditties and patriotic rallying cries ("Praise The Lord & Pass The Ammunition.").

Under the musical direction of Yolanda Segovia ("Dancin'," "They're Playing Our Song" and "King Of Hearts.") they sparkle like so many gems in a jeweler's show window, and it is expected that preliminary negotiations now underway for an original cast album will be fruitful.

The singing voices, and silky dance routines of cast members Andra Akers, Jill Cook, Debbie Shapiro, Virginia Sandifur, Wayne Cilento, Don Correia, David Holliday, David Ruprecht, Jim Walton and Sullivan lend an added touch of stylishness to the show.

Still, "Perfectly Frank" is not without its weaknesses. Prior to its Broadway opening the show underwent much surgery and several personnel changes. The doctoring is reflected in the finished product which is uneven and lacks the sustained brilliance of such other tributes to great songwriters as "Side By Side By Sondheim," (Stephen Sondheim), and "Ain't Misbehavin'," (Fats Waller).

However, the exceptional talents of Loesser shine through the less scintillating aspects of the show, and for a trip down memory lane guaranteed to leave the audience humming the familiar tunes as they leave the theater, "Perfectly Frank" is a recommended evening of theatre.

RADCLIFFE JOE

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LOS ANGELES—The National Entertainment and Campus Activities Assn.'s 21st annual convention will be held in San Antonio Feb. 18-22. More than 450 colleges and 250 businesses will participate, say the organizers.

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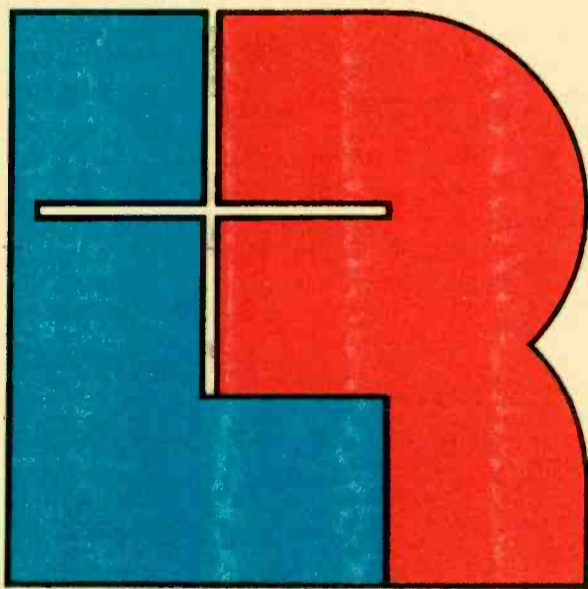
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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★1	3	9	STARTING OVER —John Lennon Geffen 49604 (Warner Bros.)
2	2	14	MORE THAN I CAN SAY —Leo Sayer Warner Bros. 49565
★3	4	9	LOVE ON THE ROCKS —Neil Diamond Capitol 4939
4	1	13	LADY —Kenny Rogers ● Liberty 1380
★5	6	8	HUNGRY HEART —Bruce Springsteen Columbia 11-11391
★6	10	10	EVERY WOMAN IN THE WORLD —Air Supply Arista 0564
★7	8	9	GUILTY —Barbra Streisand & Barry Gibb Columbia 11-11390
★8	11	7	THE TIDE IS HIGH —Blondie Chrysalis 2465
9	9	13	HIT ME WITH YOUR BEST SHOT —Pat Benatar Chrysalis 2464
★10	12	6	TELL IT LIKE IT IS —Heart Epic 19-50950
★11	16	6	PASSION —Rod Stewart Warner Bros. 49617
★12	14	10	DE DO DO DO, DE DA DA DA —The Police A&M 2275
13	5	15	MASTER BLASTER —Stevie Wonder Tama 54317 (Motown)
14	7	20	ANOTHER ONE BITES THE DUST —Queen ▲ Elektra 47031
★15	17	10	IT'S MY TURN —Diana Ross Motown 1496
★16	22	6	I MADE IT THROUGH THE RAIN —Barry Manilow

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	34	9	GIRLS CAN GET IT —Dr. Hook Casablanca 2314
★36	44	6	THE WINNER TAKES IT ALL —Abba Atlantic 3776
★37	59	3	SAME OLD LANG SYNE —Dan Fogelberg Full Moon 19-50961 (CBS)
38	23	9	SEQUEL —Harry Chapin Boardwalk 8-5700 (CBS)
★39	53	5	KEEP ON LOVING YOU —REO Speedwagon Epic 19-50953
★40	46	6	KILLIN' TIME —Fred Knoblock and Susan Anton Scotti Bros. 609 (Atlantic)
★41	54	5	COLD LOVE —Donna Summer Geffen 49634 (Warner Bros.)
42	43	7	TURN AND WALK AWAY —The Babys Chrysalis 2467
★43	47	6	HE CAN'T LOVE YOU —Michael Stanley Band EMI-America 8063
★44	52	5	NEED YOUR LOVING TONIGHT —Queen Elektra 47086
★45	51	6	MY MOTHER'S EYES —Bette Midler Atlantic 3771
★46	50	7	SHINE ON —L.T.D. A&M 2283
47	49	7	GOTTA HAVE MORE LOVE —Climax Blues Band Warner Bros. 49605
48	48	6	YOU —Earth, Wind & Fire ARC/Columbia 11-11407
★49	55	6	I NEED YOUR LOVIN' —Teena Marie Gordy 7189 (Motown)
★50	57	5	SMOKEY MOUNTAIN RAIN —Ronnie Milsap

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★69	81	3	WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS —The Star Wars Intergalactic Droid Choir & Chorale RSO 1058
★70	80	3	AH! LEAH! —Donnie Iris MCA 51025
★71	82	2	BACK IN BLACK —AC/DC Atlantic 3787
72	74	4	FASHION —David Bowie RCA 12134
73	75	3	SET THE NIGHT ON FIRE —Oak Mercury 76087
74	62	6	EASY LOVE —Dionne Warwick Arista 0572
75	65	14	TURNING JAPANESE —The Vapors United Artists 1364
76	66	16	WITHOUT YOUR LOVE —Roger Daltrey Polydor 2121
77	68	25	UPSIDE DOWN —Diana Ross Motown 1494
78	69	14	LOVELY ONE —The Jacksons Epic 9-50938
★79	89	2	FULL OF FIRE —Shalamar Solar 12152
★80	90	2	SKATEAWAY —Dire Straits Warner Bros. 49632
★81	NEW ENTRY		UNITED TOGETHER —Aretha Franklin Arista 0569
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LR 42.014

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LR 42.020 (Musicassette LR 62.020)

Miriam Klein/By Myself

(Miriam Klein, voc; Roland Hanna, p; George Mraz, b)

LR 40.001

Hans Koller — Attila Zoller —

Roland Hanna/Trinity

(Roland Hanna, p; Hans Koller, sax; Attila Zoller, g)

LR 40.002

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LR 40.003

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LR 40.004

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LR 40.011

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LR 41.001

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(Albert Mangelsdorff, tb; Günter Kronberg, as; Heinz Sauer, ts, ss; Günter Lenz, b; Ralf Hübner, dr)

LR 41.007

Wolfgang Dauner Trio 1964/Dream Talk

(Wolfgang Dauner, p; Eberhard Weber, b; Fred Braceful, dr)

LR 41.004

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LR 41.002

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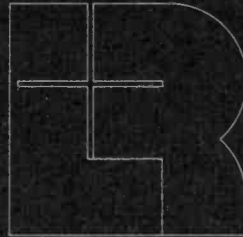
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The Lippmann+Rau Story

LIPPMANN+RAU

25 Years

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PARTNERS: Rau, left, and Lippmann, at one of their famous series of American Folk Blues Festival concerts in the mid-sixties.



DUKE TOUR: Disembarking in Cologne with members of the Duke Ellington Orchestra. Rau is fourth from left.

By MIKE HENNESSEY

Among the treasured souvenirs in the study of Fritz Rau's Frankfurt home is a silver dish presented to him by Mick Jagger and the Rolling Stones after their 1976 European tour. It is inscribed: "Rock & Rau Forever!"

Joan Baez's special tribute to a man she regards as the most able, sympathetic and enlightened concert promoter in Europe is a beautifully bound volume of her own pen and ink drawings chronicling the upheavals and perturbations of her last European tour.

Oscar Peterson presented Rau with a handsome upright piano; Neil Diamond sent a large replica of a diamond with the legend, "Fritz—Thanks for Europe."

All of this is an indication of the sort of respect and esteem that some of the world's top names in entertainment have for Rau, who this month celebrates the 25th anniversary of his first concert promotion.

In 25 years of staging tours, festivals and concerts, Rau and his partner, Horst Lippmann, have established an unchallenged reputation as thoroughgoing professionals with a keen appreciation of the demands and imperatives of one of the most exciting and precarious segments of the entertainment industry. Lippmann + Rau is an organization which, throughout its illustrious history, has shown a fine understanding of how to balance its concern for the artist with its obligations to the paying public. Rau puts it succinctly when he says: "We are not slaves of the artist, but servants of the public. Our prime responsibility is to protect the interests of audiences."

Underlying that statement is a powerful awareness that where concert promotion is concerned, the interests of the public are almost invariably best served by looking after the best interests of the artist—because a contented artist is more likely to give of his or her best than one who is a victim of bad travel arrangements, an indifferent sound system or squalid dressing room accommodation.

But at the root of Lippmann and Rau's quarter of a century of successful concert promotion is the fact that both men are dedicated, passionate and unashamed fans. They revel in show busi-

ness, they revere artistic talent in all its diverse forms and they feel privileged to be able to bring to the public so many eminent entertainers.

As is the case with leaders in all fields of human endeavor, Lippmann and Rau's pre-eminence in concert promotion has been achieved because of a kind of missionary zeal—a devotion not to making money but to bringing the world's foremost talents to the widest possible audiences and under the most creatively stimulating conditions.

Such was the powerful magnetism of show business for Rau that he broke off law studies at Heidelberg Univ. in order to get totally involved in concert promotion. Born in Pforzheim in 1930, Rau was raised in the Black Forest village of Ittersbach. His mother died when he was eight; his father died two years later, and when World War II ended in 1945 Rau had to fend for himself and make his own way in the world.

One thing he was determined to do was to get a good education. "Even then," he recalls, "I was very certain of what I wanted to do. Throughout my life I have always believed that the most vital freedom is to be able to do exactly what you want to do. I must say there were many times when I did not have enough to eat because I preferred to finish high school and go to university, with the help of a scholarship, rather than to eat more regularly or go out dancing. But it was my choice."

When Rau won a scholarship to Heidelberg Univ. to study law at the age of 21, he was already a committed jazz fan. "I used to listen much more conscientiously to the American Forces Network than to my professors," he confesses. "The AFN was my real university. I took every opportunity to get together with jazz enthusiasts and to go to local jam sessions. To me and many of my fellow students, jazz was very much a symbol of freedom and democracy; we were also inspired by the French existentialist movement and the whole St. Germain scene. We were concerned that the terrible things that had happened in Germany between 1933 and 1945 should not be forgotten, and we saw jazz as representing the forces of freedom, tolerance and enlightenment. We cherished the music as a fantastic contribution to the art of our century, born out of a mixture of races, with people of all kinds and music from various sources all merging joyfully together."

(Continued on page L&R-6)

Hennessey is Billboard's European Editorial Director.



FRITZ MEETS FRANK: Or, as Rau himself says, "The Mothers of Invention augmented by a grandmother."



FIRST BASS: Fritz Rau at 24 in his Heidelberg jazz cave playing bass with fellow students in 1954. Says Rau, "I soon discovered that I was better at promoting music than playing it."

TABLE FOR TWO: Rau in his Munich office, right, with Frankfurt promoter Mike Scheller.

Horst Lippmann:

Offering Musicians A Chance To Be Heard

By PETER JONES

An avid listener to jazz of all kinds even in his pre-teenage days, Horst Lippmann, then aged 14, played a big part in founding the Hot Club of Frankfurt in 1941, a music center which was to remain an underground organization through World War II.

In fact, he published jazz newsletters for local fans until he was arrested by the Gestapo in 1944. Eventually he managed to escape and hid in a cellar of a friend near Frankfurt until the arrival of the American forces.

From such dramatic and graphically-recalled beginnings, Lippmann, born March 17, 1926, in Eisenbach, has gone on to worldwide recognition for his efforts on behalf of jazz in all its forms.

After the war, he re-activated the Hot Club, Frankfurt, working as a kind of jazz disk jockey, and also as musician in the club's sextet, first German band to receive an official playing permit. He was also involved with Radio Frankfurt, the radio station of the military government, and had close links with the American Forces Network (AFN).

Wartime friendship with Charles Delaunay and the Hot Club De France was intensified in post-war days and Lippmann also organized Frankfurt jam sessions featuring such noted visiting musicians as Kenny Clarke, Freddie Below and tenorist Freddie Williams.

Then, with the German-American youth activity group and Johnny Vrotsos at AFN, he helped stage the first jazz concerts at the Frankfurt Althoffbau from 1948, first post-war presentations of international jazz giants such as Coleman Hawkins, James Moody, Sidney Bechet and Duke Ellington.

His own first solo promotion was in 1951, effectively a commemoration of 10 years since the start of Hot Club, Frankfurt. In the next year or so, he presented such varied jazzmen as Big Bill Broonzy, Graeme Bell and Ted Heath. By 1953, he was organizing tours for the Dizzy Gillespie Quintet and the Hans Koller New Jazz Stars, establishing himself as the first German promoter specializing in jazz.

His involvement with Norman Granz and such packages as "Jazz At the Philharmonic" was deep and of vital significance to the development of Lippmann's career.

Big names on his concert roster were legion. Leonard Feather



Lippmann (left) with Les Humphries, the artist with whom Lippmann + Rau had its biggest success in the mid-seventies.

was responsible for the "Jazz Time U.S.A." package, presenting Billie Holiday, Sonny Clark, Art Blakey, Red Norva and others. Lippmann put on prestigious tours involving Duke Ellington, Stan Kenton (with Lee Konitz), Miles Davis, Lester Young, Count Basie, Ella Fitzgerald, Jimmy Smith, Lionel Hampton and many more.

But the Modern Jazz Quartet was the drawing card for his first cooperative promotion with Fritz Rau, who had previously been his assistant and who had also worked for Norman Granz.

The flow of big names continued unabated... Oscar Peterson, Jimmy Giuffre, Chet Baker, Gerry Mulligan, Gene Krupa, John Coltrane (with Eric Dolphy), Sonny Rollins, Elvin Jones. In 1953 he launched the first German Jazz Festival, mixing international names with local talent, right through to today.

As a record producer he started, again in 1953, with the Hans Koller Group, for French label Vogue. As drummer with the Two-Beat Stompers, he was himself recorded in the mid-1950s, the group rated best German trad outfit. On television, through into the

(Continued on page L&R-15)

LIPPMANN + RAU
25 Years

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L+R Records:

In the course of 25 years of concert promotion, in which jazz and blues artists have played a prominent part, Lippmann + Rau has had frequent opportunities to record some of the great musicians it has presented.

Horst Lippmann and Fritz Rau have always had some involvement with the record business ever since Rau produced his first jazz record date, the Helmut Brandt group, in 1955. In 1966 Lippmann + Rau launched their Scout label, with distribution through CBS in Germany, but it was not really until July 1979 that Horst Lippmann decided to move into the record business in a very substantial way and launched L + R Records with distribution through Bellaphon.

Lippmann, 53, and once one of Germany's most accomplished jazz drummers as well as a director of more than 50 music shows for German television, has invested almost a million marks (\$540,540*) in L + R Records and in the space of 18 months has built up a wide-ranging jazz and blues catalog.

The basis of the L + R repertoire is a treasury of masters which go back to 1954, but in addition to these revivals and reissues, Lippmann is extending the catalog with many new recordings.

Among blues artists featured on the label are J.B. Lenoir, Louisiana Red, Willie Mabon, Sunnyland Slim, Sonny Boy Williamson with the Yardbirds and Eric Clapton, Huber Sumlin and Eddie Boyd.

Vintage German recordings include a 1954 Jutta Hipp album, the Albert Mangelsdorff Quintet (1962 and 1964), the Hans Koller

(Continued on page L&R-15)

Peter Jones is Billboard's U.K. News Editor.

*It's lovely to be associated
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- Thomas

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The Lippmann+Rau Story

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• Continued from page L&R-3

As early as 1942 Lippmann, together with Frankfurt saxophonist Emil Mangelsdorff and trumpeter Carlo Bohlaender, had founded the Hot Club of Frankfurt at a time when allegiance to "decadent" jazz music was a sinister and subversive crime. "It was a kind of cultural underground," says Rau, "and eventually Bohlaender was arrested and imprisoned by the Gestapo."

Jazz continued to exercise a powerful fascination for Rau at Heidelberg—he even spent some time trying to master the double bass—and his studies became increasingly neglected. With some fellow students he started a cellar jazz club, called Cave '54, and because of the presence in the town of the American 7th Army, the club was able to feature not only German musicians from Frankfurt and Stuttgart but also such budding American jazz luminaries as pianist Cedar Walton, drummer Les Humphries and trumpet player Don Ellis.

"Our all-night jam sessions became quite famous," Rau recalls, "and we used to get musicians from Kurt Edelhagen's band coming from Baden Baden and from Irwin Lehn's band in Stuttgart."

Ever since Cave '54 had opened, Rau had been contemplating the possibility of promoting a jazz concert in Heidelberg. "It actually took me a year of preparation," Rau says, "because I had to work out how to obtain the financial resources. I had no money and our club was only just about breaking even. We were not very smart businessmen—we drank more than our customers. But I had had this dream of putting on a jazz concert ever since I'd heard Dave Brubeck's 'Jazz Goes To College.'"

After one or two abortive inquiries, Rau finally found a wealthy cinema owner who was prepared to put up 5,000 marks (about \$1,200*) to finance the concert, and on Monday December 2nd, 1955, the first concert ever promoted by Rau was staged at the Heidelberg Stadthalle, a venue with a capacity of 1,400.

(Continued on page L&R-11)

*Marks figured at exchange rate of 1.85 per \$1 in 1980; 4 per \$1 in 1965; 4.2 per \$1 in 1955.



BACKSTAGE RAU: With Les Humphries, right, in an impromptu vocal duet, with guitar accompaniment provided by Greg Lake, left, of Emerson, Lake & Palmer.



RAY & RAU: Rau with Ray Conniff, center, and Czech bandleader Gustav Brom, who provided the musicians for Conniff's German tour in 1968.



RAY & RAJ, Part two: Bassist Ray Brown with Rau in Dusseldorf during a Jazz At The Philharmonic tour in the mid-'60s.

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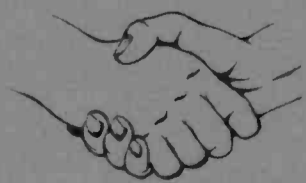
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JOAN BAEZ:

"One of the reasons I give so many concerts in Europe is Fritz Rau. There is no better promoter anywhere . . . Fritz never sleeps but survives on beer, schnitzel and kuggelumph. He is a great man."

JOHNNY CASH:

"Working so far away from home it's so good to know and to be able to trust the person that you're working for. I know and trust Fritz Rau."



Rau with Santana.

SAMMY DAVIS JR.: (with Rau at left)

"I would not play Germany without my friend Fritz overseeing me."

AL JARREAU:

"Fritz Rau has been instrumental in the careers of many of today's major artists. I know he has in mine. For this I thank him and wish him many continued years of success and happiness."

ELTON JOHN:

"He's the best there is over there. Fritz has got me through everything from the very beginning."

RAY ETZLER,

associate manager with Bill Graham of Santana:

"If Fritz Rau announces to himself that he's the Bill Graham of Europe, we believe it. The first phone call we make before going to Europe is to Fritz Rau. He's been working with Santana for 10 years now and he's the best there is over there. The integrity of Lippman and Rau is beyond question. Fritz is one of the few promoters around on whom we can use the word 'integrity' without putting our tongues all the way through our cheeks."



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● **Charles Aznavour: (above)**
"Fritz calls me the Napoleon of chanson, so he must be the Kaiser of German promoters."

● **Harry Belafonte: (right)**
"From the first short years I have worked with Fritz Rau, I have come to regret only that I did not know him from the beginning."

● **Eric Burdon:**
"To me Fritz Rau is more than just an agent because his scope is much broader than that of the average promoter. Every time I communicate with him I find that he is always trying to go one step further—to the benefit of the public and the music."

● **Howard Carpendale:**
"I don't want to talk about the professional capacities of Fritz Rau. Everyone knows that he is one of the very best promoters in show business. But there is one thing, which is much more important to me and I think to a lot of my colleagues: Fritz has a great personality and what we call 'good vibrations.' As an artist you feel good in his presence. You feel looked after not only by a good promoter, but by a good friend."

● **Alvin Lee**
"Fritz Rau has spent his life bringing music to the people with integrity and understanding, and since I first met him I have never toured Europe without him. Congratulations and all that jazz."

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• Continued from page L&R-6

"Ticket prices ranged from two marks (.50*) to six marks (\$1.50*) and I toured the student cafes and bars selling them. My total budget was 2,500 marks (\$600*) and for that I was able to present Albert Mangelsdorff (trombone-playing brother of Emil) and the Frankfurt All-Stars and a German-American jam session combo from Cave '54."

The concert was a sell-out, a remarkable achievement because the average attendance at jazz events in those days was between 500 and 600. It was a good augury for Rau's future as a concert promoter, but it represented a further, and substantial, setback for his academic career.

"To me in those days my involvement in jazz was more like a crusade. I believed that the more jazz concerts that could be staged, the better the world would be. Lippmann was my idol at this time because he had not only helped found the Hot Club of Frankfurt but he was the promoter of jazz in Germany. He started the German Jazz Festival, the world's oldest continuously running annual jazz event, in Frankfurt in 1951, and had been collaborating with Norman Granz since 1952."

Lippmann had been to the Heidelberg concert with Albert Mangelsdorff and had been much impressed. So when Rau went to Frankfurt to offer the Cave '54 combo for the 1956 German Jazz Festival, he got a sympathetic ear and the group was duly booked.

Not long afterwards, when Granz asked Lippmann if he could recommend a stagehand or roadie to take care of Gene Krupa's drums on the 1956 Jazz At The Philharmonic tour, Lippmann remembered the jazz-besotted Rau and told Granz: "I think I know someone who would do anything to work with JATP just to be close to Ella Fitzgerald and Oscar Peterson."

"These musicians were like gods to me—and I was in heaven," Rau says. "Just to stand backstage and actually touch the bass of Ray Brown was a thrill."

After the JATP tour was over, and Rau recalls that he must have done a few things right in his capacity as guardian of the Krupa drums because Granz presented him with a watch, Horst Lippmann invited Rau to come to Frankfurt on a permanent basis. Rau had already abandoned his university studies, so he had every incentive to accept, and from that point on he really began to learn about the concert business.

"I eventually got involved with presenting German jazz concerts and one thing I am very proud of is that I persuaded Albert Mangelsdorff to give up his staff job in the dance orchestra of the Hessischer Rundfunk to become a full-time jazz musician. Had he not done so I doubt if he would have become the world star that he is today."



MELANIE MELODY: In Heidelberg (where Rau promoted his first concert in 1955) he looks on as Melanie warms up. She had a very successful tour with L + R in 1971.

The late fifties were extremely important years for Rau as he learned the nuts and bolts of concert promotion at all levels and started the invaluable process of accumulating experience, learning to live with frustrations, discovering when to shout and when to cajole, developing the priceless art of improvisation and appreciating how to cope with artistic temperament and prima donna-ship of all kinds.

"In those days you really had to be inventive and resourceful," Rau says, "because we didn't have the support of the record companies when we booked major artists."

The year 1963 was another double landmark year for Rau because it was then that Lippmann offered to take him into partnership. Thus their productive association was given a corporate consolidation and the two partners began actively to expand their concert promotion activities.

Up to this point Lippmann and Rau had been primarily involved in jazz, although a major departure had been when Rau directed the five-week European tour of Marlene Dietrich which was promoted by Granz in 1960. In 1962 Lippmann and Rau inaugurated the famous American Folk Blues Festival, a pet project which they have lovingly sustained ever since, despite adverse financial results.

"The first festival was most successful and it was that which finally convinced me not to pursue a legal career but to go full-time into the business of selling tickets," Rau says.

The American Folk Blues Festival of 1962 was one of the first major manifestations of rhythm 'n' blues music in Europe and it was

Lippmann who produced the first recording of Eric Clapton and the Yardbirds with Sonny Boy Williamson.

The Festival enshrined a special philosophy which has become particularly associated with Lippmann + Rau and one which has earned the partnership such widespread respect and admiration.

Rau explains: "I think our commitment to the American Folk Blues Festival has created a positive response and given Lippmann + Rau some credit with artists like Eric Clapton, Mick Jagger, Robert Plant and Eric Burdon. It makes us very happy to be able to generate respect both for our musical taste and for our professionalism on the business side."

Integrity is an utterly indispensable quality for concert promoters and it has long been the policy of Lippmann + Rau that, however potentially profitable, they will not promote any talent or any kind of music in which they do not believe.

After 1962 the artistic horizons of Lippmann and Rau continued to broaden and they promoted festivals featuring various ethnic realms of music: a spiritual and gospel festival with Bishop Kelsey and his Congregation; a Flamenco-Gitano festival; a festival of South American folk music, and a festival of American country music with Mike Seeger and the New Lost City Ramblers.

"This reflected our interest in ghetto music—the music that is needed not just for entertainment but for survival," Rau says.

The partners continued their association with Granz and with their involvement in jazz—which is still as committed today as it ever was. Then, largely through London promoter Arthur Howes, they became involved in soul music and, in the second half of the sixties, presented such artists as Aretha Franklin, Wilson Pickett, James Brown and Sam & Dave.

The next step was a move into rock music and in 1968 Lippmann + Rau presented Frank Zappa & the Mothers of Invention, the Doors, Jefferson Airplane and Canned Heat.

"Up to this point," says Rau, "we had been almost exclusively involved with American music, I suppose because we in Frankfurt were influenced by the American Forces Network. British acts had largely been the prerogative of promoters in Hamburg and Duesseldorf who came more under the influence of the British Forces Network."

"However we began to realize that many important rock groups were emerging from Britain—not least the Rolling Stones—and also Jethro Tull, John Mayall, Ten Years After and Led Zeppelin.

"We did our first Rolling Stones tour, of Southern Germany, in 1970; three years later we set up a full German tour and then, in 1976, in association with Peter Rudge, we promoted the entire Rolling Stones European tour," Rau says.

As the number and the stature of the artists presented in concert by Lippmann + Rau became increasingly impressive and illustrious, so the reputation of the partnership acquired greater distinction.

(Continued on page L&R-13)

L&R-11

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Fritz is 25 years old.

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● Peter Maffay: (above)

"What I like best about Fritz Rau is that he is actually creative in planning tours. He does not just book halls, promote concerts etc., but always tries to find new things, 'firsts' that have never been done before. He calls this 'hand-designed' tours, and this is what they actually are. I enjoy doing 'hand-designed' tours."

● Udo Juergens: (above left)

"Fritz Rau once said: 'I'm not the Jesus-child of pop music; I can't guarantee success simply by a laying on of hands.' All I can say is that that's exactly how it has been for me: all the concert tours I've done with Lippmann + Rau have been successes. It's not just that they take care of the organization and technical matters so well. On a personal level Fritz Rau is such a humane man, and in a business that's supposed to be full of sharks that's a rare thing."

● Udo Lindenberg: (above right)

"Fritz Rau is much more than just a ticket seller—he is like a father to me. We do a lot of tours together and we work together like a close-knit Sicilian family. He is also an extremely creative person and has brought a lot of very good ideas into our shows, particularly the show with Peter Zadek where he created a fusion of rock music based on classical theatre scenes from the ballet and opera. Fritz is a true artist himself."

● Nana Mouskouri:

"I have known and worked with Fritz Rau for 10 years now and I love him very dearly. He is a most professional promoter and very courageous in his business; but he is also very generous and has the heart of an artist. He only does things he believes in and when he believes in something, he really makes it happen. He loves and admires the artists he works with and he defends their interests with great dedication."

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Lippmann+Rau

• Continued from page L&R-11

tion and, in the classic tradition of business enterprises, success invariably bred success. Well, almost invariably.

"We'd had one major disaster in 1968," Rau recalls, "when we brought over Ray Conniff. His records were extremely popular, but we made a tremendous error because he came with just a case full of scores and we had to provide the band and the choir. The Conniff musicians and singers just didn't exist outside the recording studio.

"We couldn't use an established German orchestra because it could not then be called the Ray Conniff Band—so, with the help of Czechoslovakian bandleader Gustav Brom, we put together a pick-up band. As soon as the press heard about this they attacked us and accused us of trying to save money by not bringing Conniff's own musicians and singers from the States. They conveniently overlooked the fact that there were no regular musicians and singers in the States.

"That bad press put the public off, and yet if you listen to the live album that was recorded on that tour, you'll recognize it as one of the best Ray Conniff has ever made. He says so himself. If I were to do it again I'd arrange for Ray to pick up a band in London, as we have done for Sammy Davis Jr. and Shirley Maclaine. It is one of the things you learn the hard way."

It was a British musician, based at the time in Germany, who brought Lippmann and Rau their greatest-ever success, a record of packed houses which has never been surpassed. The musician concerned was Les Humphries whose multi-national group, the Les Humphries Singers, enjoyed phenomenal popularity in Germany in the mid-seventies.

"I first met Les Humphries in 1972 and he asked us to promote his concert tours," Rau remembers. "Les was a very talented musical organizer and arranger and he had a great flair for presenting a show which appealed to the widest possible tastes and range of age groups. We promoted extensive concert tours by the Singers in 1973, 1974 and 1975 and they were easily the most successful tours we have ever organized. We sold close to one million tickets over the three years, and this still stands as a boxoffice record."

Lippmann and Rau were now firmly established in the big league of European promoters. During the seventies, in addition to Sammy Davis Jr. and Shirley Maclaine, they presented such eminent and diverse talents as Ray Charles, Shirley Bassey, Kris Kristofferson, Joan Baez, Charles Aznavour, Diana Ross, Liza Minelli, Nana Mouskouri, Manhattan Transfer, Elton John, John Denver, Neil Diamond, the Eagles, David Bowie, Santana, Roxy Music, Jethro Tull, Alvin Lee, Led Zeppelin, Chick Corea, Al DiMeola, Al Jarreau,

Johnny Cash, Ike & Tina Turner, the Alexandrov Ensemble, the Don Cossacks from Rostov, and Tony Bennett with the Count Basie Orchestra, and many more. In 1978, in association with British promoter Harvey Goldsmith, Lippmann + Rau presented four concerts in Germany by Bob Dylan, two in Dortmund, one in Berlin and one in Nuremberg, and sold a total of 112,000 tickets.

"The open-air concert in Nuremberg was a truly memorable occasion for me," says Rau, "because it attracted an audience of 70,000. I had dreamed of presenting Dylan in Nuremberg to try, as it were, to decontaminate the location of its Nazi associations. Bob was tremendously impressed by the reaction of the huge crowd and he asked me what had happened. I told him that the stage he was appearing on was opposite to the place where Hitler used to appear to address his rallies. 'You have made 70,000 Germans turn their backs on Hitler to see you.' I told Bob Dylan. That gave me great satisfaction."

Curiously enough for a German company, Lippmann + Rau limited its involvement with German artists to those in the jazz field for the first decade of its existence. But the unprecedented success of the Les Humphries Singers, a group which despite its multi-national composition was firmly entrenched as part of the domestic German show business scene, inspired other major German acts to engage Lippmann + Rau to promote their tours. First it was Peter Alexander and Udo Juergens—then Udo Lindenberg, Katja Ebstein, Howard Carpendale, Peter Maffay, Truck Stop, Tongerine Dream, Margot Werner, Ingrid Caven, the Scorpions, Eberhard Schoener... and more.

For the two Udo Juergens tours in the spring and the fall of this year, Lippmann + Rau sold well over 300,000 tickets. For Udo Lindenberg's 40-concert tour this fall, with special guest Helen Scheinder, ticket sales were in excess of 100,000. This year, too, Lippmann + Rau achieved a spectacular tour breakthrough for South African-born singer Howard Carpendale who, after ten years in Germany, has reached a new peak of popularity. His nationwide tour which ends December 30 has been a phenomenal triumph.

Another guaranteed smash will be the January/February tour of superstar Peter Maffay whose last swing through the German concert hall circuit in November 1979 was a complete sellout.

Working closely with the record companies, Lippmann + Rau have developed a most efficacious formula for success by putting tour tickets on sale at a time when television-advertised albums by Germany's top stars are at the peak of their sales curve and interests in the artists is at its most intense. Often Lippmann + Rau work in partnership with the artists and split costs and profits.

Increasing involvement with German artists did not in any way diminish Lippmann + Rau's enthusiasm for presenting major international entertainment figures. Harry Belafonte, for example, has had a productive association with Lippmann + Rau, due in no small measure to the fact that Fritz Rau shrewdly assessed the optimum price he could charge for tickets.

Harry Belafonte made his third tour for Lippmann + Rau in November 1979 and it was the most successful to date. He sold out the Hamburg Congress Center five times.

Sometimes, when Rau is in a gently sardonic mood, he will tell you that his most successful tour in 25 years was the one made by Frank Sinatra in 1978. Then he'll add, eyes twinkling, "Because I didn't take it on!"

The reason why he did not handle the tour has to do with the critical balance between artists' fees and ticket prices. "Frank Sinatra is Mr. Show Business," says Rau, "and I was dying to have the privilege of presenting him on tour in Germany. But he wanted \$150,000 a night and it was impossible for a promoter to recoup this because it meant that ticket prices were too high. The promoter who did handle the tour had to charge up to 150 marks (\$81*) a seat for the large venues and as much as 270 marks (\$145.80*) for the smaller halls, and there were simply not enough people willing to pay prices that high. The maximum ticket prices I have ever charged are 90 marks (\$48*) for Liza Minelli and 80 marks (\$43*) for Shirley Maclaine."

Rau constantly stresses the vital importance of mutual trust and understanding between artist and promoter. "There has to be a good partnership and I think one of the reasons why Lippmann + Rau has been so successful over the years is that we treat artists with respect and, unlike some promoters, we don't try to screw every last cent out of the talent we handle.

"As a professional promoter I feel a genuine obligation to every artist I work with because his or her career is at stake and I cannot operate on the basis that some artists are more important than others."

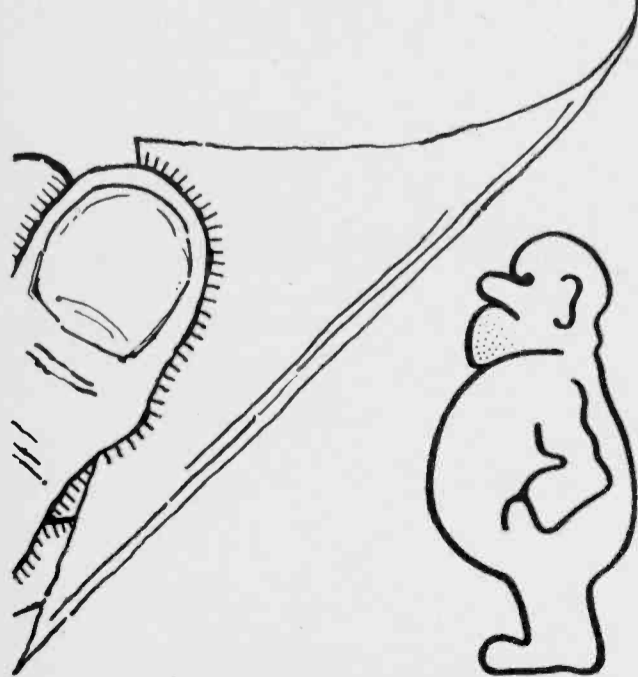
Since Horst Lippmann and Fritz Rau formed their 50-50 partnership in 1963, Lippmann has become increasingly preoccupied with running the hotel chain he inherited from his father ten years ago and today the direction of the concert bureau is almost exclusively the responsibility of Rau. In fact, Rau now owns 90% of the concert promotion division with Lippmann concentrating on his great hobby-horse, running the L + R record label which he set up in July 1979.

"Of course, I owe a tremendous debt to Horst," says Rau, "because he gave me a half share in the business when I had no money." Lippmann, however, sees the debt as being the other way round because of the tireless dedication and flair that Rau has applied to the intensely demanding job of running the concert bureau.

Although a wealthy man today, Rau still lives simply. He has an unostentatious house in Frankfurt, a modest lifestyle and is still, metaphorically, wearing his black existentialist sweater. He has a gruelling travel schedule ("because artists like me to be at their concerts") and is still as passionately committed a fan as ever he was in his Heidelberg days.

The difference, however, is that whereas in 1955 he promoted
(Continued on page L&R-15)

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WITH VERY
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TO ONE
OF THE BEST!**



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Bill Graham Management

Bill, Nick, Arnie, Mick, & Connie



Rave Reviews

LIPPMANN + RAU
25 Years

 ADMIT
ONE

● Gerdi Bartelt & Dieter Weidenfeld,
Manta Music, Munich, West Germany:

"We have been working in show business for about 15 years now and have met a lot of good professional people, but we consider that Fritz' personality is among the most outstanding—charming, intelligent, with an aura of kindness—and at the same time he is a tough businessman who knows exactly what he is doing—a fascinating mixture."

● Michael Conrad,
Abanda Music, Munich, West Germany:

"Fritz Rau is more a father to my artists than just a business partner. He has an incredible way of handling people and smoothing out complicated situations. Working with him makes life on the road a lot easier for the artists and almost like a holiday for myself. Of course, the fact that all the concerts we've done together have been complete sellouts helps a lot too."

● Thomas Johansson,
EMA-Telstar, Stockholm, Sweden:

"Mein Papa in Germany."

● Albert Koski,
Chauchoix Production, Paris, France:

"Fritz Rau is a very important figure for me because when I started my business he was my ideal, the example I tried to follow. I always try to conduct my business in the same way as he does. He acts like a prince, and he is one, which is very rare in this business. Everything he does is good for the public image of concert promoters."

● Joachim Lieben,
Stimmen Der Welt, Vienna, Austria:

"I met Fritz Rau for the first time on January 7, 1956 when he arrived with the Modern Jazz Quartet at the Wiener Konzerthaus. He shouted like a tiger because we had a wrong plug, 220 volts instead of 110, and everybody panicked."

"I met Fritz the last time on July 8, 1980 when he came with Bill Graham, Carlos Santana and Eric Burdon to the Vienna Open Air Festival. He shouted with his well-known roar because we had 'Perrier' water instead of 'Vichy', and, somehow, everybody in the big mess backstage felt happy because as long as Fritz screams, everything is under control by his perfect and brilliant talent of organization. As Fritz used to say: 'Don't wait until I stop shouting, this might be the point of no return!'"

● Gay Mercader,
Gay and Company, Barcelona, Spain.

"If I had to say something to Fritz it would be 'Thank you' as he was the first to ever believe that we could promote big bands in Spain. So we did Emerson, Lake & Palmer first, and then the Stones, Santana, Joan Baez and many others. Also I must thank him for the family atmosphere he gives to each of our meetings, and for proving to the world that you can be German and have a sense of humor."

● Berry Visser,
Holland Concerts (formerly Mojo Concerts),
Delft, Netherlands:

"We look upon Fritz as a man with on the one side an occasional colorful outburst of anger when things don't go the way he wants them to go, and on the other hand as a man with a great sense of humor and perseverance. Behind all the masks we see a very sensitive man who loves the people he works for. We also remember him quoting Norman Granz: 'You are as big as your last concert.'"

● Arne Worsoe,
ICO A/S, Copenhagen, Denmark:

"Lippmann + Rau are the greatest promoters in Europe. We love to work with them every time."

To Fritz, Horst and the
entire LIPPMANN & RAU family:

*Our warmest congratulations
On your 25th Anniversary.
Touring with you - means
success & satisfaction
Thank you,*

Udo Jürgens, Freddy Burger & Co.

**UNDER FULL SAIL
and
FULL STEAM AHEAD
into the next
25 YEARS**

DIETER DIERKS

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West Germany

L+R Records

• Continued from page L&R-4

Quartet (1962), the Wolfgang Dauner Trio (1964) and the Manfred Schoof Quintet (1966).

Although the L+R label specializes in jazz and blues, it is also active in other music fields and has a special concern to give recording opportunities to artists whose creativity has not been fully represented on records. In this category are Miriam Klein, Roland Hanna, Gunter Lenz, Hans Koller, Jimmy Raney and Attila Zoller.

For next January, L+R records is preparing a new series of albums featuring significant performers, both established and unknown, in the rock, pop and folk areas. The initial releases will include an album by the Yardbirds, most of which is previously unreleased material, an album recorded at a Flamenco Gitano festival and the debut album of the Catalan folk group, UC.

Horst Lippmann is the principal producer and creative director of L+R records. General manager is Heinz Hartmann, an experienced record man who has been in the business since 1963 and worked for CBS Germany, CBS International and Phonogram.

Responsible for the artwork of the album sleeves and posters is Guenther Kieser, who has a high international reputation as a graphic designer.

L+R is currently looking for licensees around the world and has so far signed exclusive deals with the Societe Francaise De Productions Phonographiques in France and with Edigsa in Spain.

*Figured at exchange rate of \$1:1.85DM.

Billboard

Horst Lippmann

• Continued from page L&R-4

1960s, he directed the series "Jazz Fehoert Und Gesehen," with J.E. Behrendt and Guenther Keiser. He's been contributing to the jazz program of Hessischer Rundfunk as a freelancer since 1947.

With design expert Guenther Kieser, he moved creatively into the concert poster and album cover field, their works winning many international prizes.

Back to record production in 1963, Lippmann concentrated on high-potential artists somehow overlooked by other producers, musicians including Albert Mangelsdorff, Wolfgang Dauner and J.B. Lenoir's legendary 1965 "Alabama Blues" album. There were folk, flamenco and gospel presentations for tv and concerts, and the subsequent recordings either are or will be available on L+R Records.

"My motives now remain as they always have been," says Lippmann. "That is to give opportunities to musicians of high artistic value, but neglected by other producers, a chance to be heard."

Billboard

Lippmann+Rau

• Continued from page L&R-13

one concert with a budget of 5,000 marks (\$1,200*), today he is promoting 30 to 40 tours a year and his annual budget is not far short of a million marks (\$540,000*).

"We handle up to 500 concerts a year and it is made possible by the 12 loyal and conscientious people who work for the bureau," Rau says. "But of course, the most important element of any tour is the performer. It is a rule of this business that success comes from the artist, not the promoter. A promoter can add or lose some, according to how well he does his job, and in some cases this can make the difference between profit and loss; but he really has a most insignificant role compared with that of the talent he presents."

Although Lippmann + Rau's annual concert schedule is a heavily star-studded one, the company is always ready to invest in unknown talent in which it strongly believes. "If we make good profits on tour today," says Rau, "it is often with people to whom we gave a first touring chance when they were virtually unknown."

"We always believe in giving a chance to new artists and sometimes they may not be quite ready for the break; but as promoters we must invest in the future because if we stop investing money today in tomorrow's talent, then five years from now we could find ourselves out of business."

Lippmann and Rau also remain faithful to their first love, jazz and blues, and continue to present the American Folk Blues Festival and the German Jazz Festival even though these events rarely manage to break even today. The last German Jazz Festival, held in Frankfurt in October, produced a revealing scene that spoke volumes about the philosophy of Rau. The final evening was over-running desperately and Rau asked one of the German musicians if he would be kind enough to shorten his set. The response was not enthusiastic, in fact it was bitterly antagonistic; so Rau acquiesced and the concert, which had started at 7 p.m.; finished at 2:30 a.m.

Typically, Rau said afterwards about the musician concerned: "He is not required to offer me kind words. From him I expect good music, and that's what he gave."

It is that kind of attitude that makes Fritz Rau so admired and respected by artists, and it is an attitude which has sustained the firm of Lippmann + Rau over 25 crowded, eventful, prosperous and illustrious years.

*Marks figured at exchange rate of 1.85 per \$1 in 1980; 4 per \$1 in 1965; 4.2 per \$1 in 1955.

Billboard

CREDITS

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GRONAU GRUESST DITTERSBACH

You better never
treat him bad
'cause he's my
brother.

Love to Fritz &
many Thanks

Udo Lindenberg &
PANIK-Orchester



A SMALL AD

FROM SMALL PROMOTERS
IN TWO SMALL COUNTRIES:



FRITZ,
WE ARE PROUD
TO HAVE WORKED
FOR YOU
ON SOME OF YOUR
EUROPEAN TOURS,
THANKS A LOT,

BERRY VISSER
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PAUL AMBACH

*BEST WISHES TO
HORST & FRITZ AND
A FINE ORGANIZATION*

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We thank all the
Artists, Managers, Agents
and Promoters who have been
involved with us over the years.

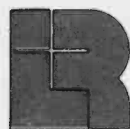
Your talent, professionalism,
love and enthusiasm has made it
all possible.

Horst Lippmann

Horst Lippmann

Fritz Rau

Fritz Rau



Lippmann + Rau Concert Büro GmbH + Co. KG
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Please Note
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17	20	CELEBRATION —Kool & The Gang De-Lite 807 (Mercury)
18	19	EVERYBODY'S GOT TO LEARN SOMETIME —The Korgis Asylum 47055 (Elektra)
19	26	I LOVE A RAINY NIGHT —Eddie Rabbitt Elektra 47066
20	27	HEY NINETEEN —Steely Dan MCA 41036
21	29	TIME IS TIME —Andy Gibb RSO 1059
22	13	WOMAN IN LOVE —Barbra Streisand Columbia 11-11364
23	25	SUDDENLY —Olivia Newton-John & Cliff Richard MCA 51007
24	24	I BELIEVE IN YOU —Don Williams MCA 41304
25	15	YOU'VE LOST THAT LOVIN' FEELING —Daryl Hall and John Oates RCA 12103
26	28	ONE STEP CLOSER —The Doobie Brothers Warner Bros. 49622
27	18	WHIP IT —Devo Warner Bros. 49550
28	38	GIVING IT UP FOR YOUR LOVE —Delbert McClinton Capitol 4948
29	33	TOGETHER —Tierra Boardwalk 8-5702 (CBS)
30	45	MISS SUN —Boyz Scaggs Columbia 11-11406
31	31	NEVER BE THE SAME —Christopher Cross Warner Bros. 49580
32	21	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings RCA 12067
33	39	9 TO 5 —Dolly Parton RCA 12133
34	30	I'M COMING OUT —Diana Ross Motown 1491

51	4	HEARTBREAK HOTEL —The Jacksons Epic 19-50959
52	5	LOVE T.K.O. —Teddy Pendergrass P.I.R. 9-3116 (CBS)
53	6	TEACHER TEACHER —Rockpile Columbia 1-11388
54	4	GAMES PEOPLE PLAY —The Alan Parsons Project Arista 0573
55	2	SEVEN BRIDGES ROAD —Eagles Asylum 47100 (Elektra)
56	3	I AIN'T GONNA STAND FOR IT —Stevie Wonder Tamla 54320 (Motown)
57	14	THIS TIME —John Cougar Riva 205 (Mercury)
58	16	DREAMING —Cliff Richard EMI-America 8057
59	11	DEEP INSIDE MY HEART —Randy Meisner Epic 9-50939
60	15	THE WANDERER —Donna Summer Geffen 49563
61	3	FOOL THAT I AM —Rita Coolidge A&M 2281
62	3	BREAKFAST IN AMERICA —Supertamp A&M 2292
63	23	HE'S SO SHY —Pointer Sisters Planet 47916 (Elektra)
64	2	WHO'S MAKING LOVE —Blues Brothers Atlantic 3785
65	3	A LITTLE IN LOVE —Cliff Richard EMI-America 8068
66	21	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills 20th Century 2460 (RCA)
67	8	THE HORIZONTAL BOP —Bob Seger Capitol 4951
68	8	COULD I BE DREAMING —Pointer Sisters Planet 47920 (Elektra)

70	19	SWITCHIN' TO BLUES THE BEAT GOES ON —The Kings Elektra 47006
79	21	LET ME BE YOUR ANGEL —Stacy Lattisaw Cotillion 4601 (Atlantic)
83	8	STOP THIS GAME —Cheap Trick Epic 19-50942
85	17	ON THE ROAD AGAIN —Willie Nelson Columbia 1-11351
88	NEW ENTRY	DON'T WANT NO-BODY —J.D. Drews Unicorn 95000 (MCA)
89	5	GYPSY SPIRIT —Pendulum Venture 131
90	NEW ENTRY	GOT TO ROCK ON —Kansas Kirstner 6-4292 (CBS)
91	3	SPEND THE NIGHT IN LOVE —Frankie Valli & the Four Seasons Warner/Curb 49597
92	5	TRICKLE TRICKLE —Manhattan Transfer Atlantic 3772
93	10	ONE TRICK PONY —Paul Simon Warner Bros. 49601
94	7	REMOTE CONTROL —The Reddings Believe In A Dream 9-5600 (CBS)
95	4	I CAN'T STOP THE FEELIN' —Pure Prairie League Casablanca 2319
96	2	ONCE A NIGHT —Jackie English Venture 135
97	8	HELP ME —Marcy Levy and Robin Gibb RSO 1047
98	14	I'M HAPPY THAT LOVE HAS FOUND YOU —Jimmy Hall Epic 9-50931
99	20	OUT HERE ON MY OWN —Irene Cara RSO 1048
100	22	JESSE —Carly Simon Warner Bros. 49518



★ Single This Week

STARTING OVER

John Lennon
Geffen 49604 (Warner Bros.)

Give the gift
of music.



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.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★ 2	12	2	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
2	11	1	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop'n'Roll, ASCAP)
★ 3	9	3	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
★ 5	10	5	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
★ 6	9	6	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
★ 7	9	7	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
★ 10	7	10	I LOVE A RAINY NIGHT Eddie Rabbitt, Elektra 47066 (Debdave/Briarpatch, BMI)
★ 11	6	11	I MADE IT THROUGH THE RAIN Barry Manilow, Arista 0566 (Unichappell, BMI)
★ 9	8	9	IT'S MY TURN Diana Ross, Motown 1496 (Colgems-EMI/Prince St., ASCAP/Unichappell/Begonia Melodies, BMI)
★ 14	5	14	THE WINNER TAKES IT ALL Abba, Atlantic 37222 (Artwork/Polar, ASCAP)
★ 15	6	15	KILLIN' TIME Fred Knoblock & Susan Anton, Scotti Brothers 609 (Atlantic) (Flowering Stone, ASCAP)
★ 13	8	13	EASY LOVE Dionne Warwick, Arista 0572 (Cotton Pickin', ASCAP/Hobby Horse, BMI)
★ 13	4	13	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
★ 17	3	17	THE TIDE IS HIGH Blondie, Chrysalis 2465 (Gemrod, BMI)
★ 15	16	6	FOOL THAT I AM Rita Coolidge, A&M 2881 (Unichappell/Begonia Melodies, Fedora, BMI)
★ 16	8	13	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
★ 24	3	24	MY MOTHER'S EYES Bette Midler, Atlantic 3771 (Almo/Only Child/Mel-Dav, ASCAP)
★ 29	3	29	9 To 5 Dolly Parton, RCA 12133 (Velvet Apple/Fox Fanfare, BMI)
★ 19	19	9	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
★ 20	20	7	SEASONS Charles Fox, Handshake 85307 (Live/Charles Fox, BMI)
★ 23	3	23	ONE STEP CLOSER The Doobie Brothers, Warner Bros. 49622 (Noodle Tunes/No Aff/Long Tooth, BMI/Rare Blue/Carlooney Tunes, ASCAP)
★ 27	5	27	STARTING OVER John Lennon, Geffen 49604 (Warner Bros.) (Lenono, BMI)
★ 32	5	32	SMOKEY MOUNTAIN RAIN Ronnie Milsap, RCA 12084 (Pi-Gem, BMI)
★ 24	18	17	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
★ 35	2	35	HEY NINETEEN Steely Dan, MCA 41036 (Zeon/Freejunker, ASCAP)
★ 26	21	8	MORNING MAN Rupert Holmes, MCA 51019 (WB/Holmes Line Of Music, ASCAP)
★ 37	2	37	SAME OLD LANG SYNE Dan Fogelberg, Full Moon 19-50961 (CBS) Hickory Grove/April, ASCAP)
★ 28	22	7	EVERYBODY'S GOT TO LEARN SOMETIME The Korgis, Asylum 47055 (Elektra) (Warner Bros., ASCAP)
★ 29	25	9	ONE TRICK PONY Paul Simon, Warner Bros. 49601 (Paul Simon, BMI)
★ 34	3	34	YOU Earth Wind & Fire, ARC/Columbia 11-11407 (SaggiFire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)
★ 31	26	19	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
★ 32	12	13	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
★ 33	40	2	MISS SUN Boyz n the City, Columbia 11-11406 (Hudmar, ASCAP)
★ 34	28	14	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
★ 35	30	8	I'M HAPPY THAT LOVE HAS FOUND YOU Jimmy Hall, Epic 9-50931 (ATV, BMI)
★ 36	33	17	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
★ 37	38	7	SEQUEL Harry Chapin, Boardwalk 8-5700 (CBS) (Chapin, BMI)
★ 38	31	12	YOU'VE LOST THAT LOVIN' FEELING Daryl Hall & John Oates, RCA 13103 (Screen Gems EMI, BMI)
★ 39	41	3	SEND A LITTLE LOVE MY WAY Stephen Bishop, Warner Bros., 49595 (Stephen Bishop, BMI)
★ 40	NEW ENTRY		TIME IS TIME Andy Gibb, RSO 1059 (Stigwood/Unichappell, BMI)
★ 41	46	2	HAPPY SONG Frank Mills, Polydor 2148 (Peter Piper/Unichappell, BMI)
★ 42	39	16	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
★ 43	43	6	ONCE A NIGHT Jackie English, Venture 135 (Carollon/Cooperstown, ASCAP)
★ 44	42	8	IS THIS THE WAY OF LOVE Chris Montan With Lauren Wood, 20th Century 2470 (RCA) (Special/Old Sock, ASCAP)
★ 45	36	13	DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
★ 46	47	3	WHEN Perry Como, RCA 12088 (United Artists/Roncom, ASCAP)
★ 47	45	12	IF YOU EVER CHANGE YOUR MIND Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
★ 48	44	19	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
★ 49	48	22	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
★ 50	49	16	MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)

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

Classical



DIGITAL GRAPE—DG celebrates its new digital recording of Mozart's "Magic Flute" with a wine tasting party uncorked at J&R Classical Warehouse in New York. The label poured Austrian Magic Flute white wine in bottles specially labeled for the promotion. From left: Marty Singer, J&R; Grace Patti, DG publicity director; Ken Harris, J&R; Alison Ames, DG vice president, and Dave Weyer, PolyGram Distribution.

FALSTAFF IN '81

PolyGram: Classics On Digital

By ALAN PENCHANSKY

CHICAGO—Though one of the last to fully join the worldwide move to digital recording, PolyGram is running an estimated 70% of sessions with the new recording method today.

And for opera and symphonic projects the percentage zooms, according to Guenter Hensler, PolyGram Classics head.

The Philips, Deutsche Grammophon and London labels come under the PolyGram Classics umbrella in the U.S.

Hensler said one example of the digital opera commitment is the new Karajan-conducted Verdi "Falstaff" set, to be issued in early 1981 by Philips. Though Karajan is a Deutsche Grammophon artist, the German label is committed to record the opera under Carlo Maria Giulini.

"Basically all the major orchestral things will be recorded digitally," comments Hensler. "In terms of orchestral and opera it will be all digital."

Hensler sees digital's real potential in the home playback application such as the Philips compact disk system. The executive said PolyGram Classics is readying to become

a software supplier for the digital players.

"If it is digital all the way there is a much larger improvement," Hensler explains. "Take an analog recording and reproduce it on a digital disk and it will come out better than a digital recording on an analog disk."

No date for the Philips system's introduction has been set, according to Hensler. Soundstream also has announced it will introduce a home digital player using a different technology.

"I think it will be a few years hence but I have no set date for a start up," states Hensler. "The dates seem to shift there."

According to Hensler, several digital systems are being used by PolyGram. The firm has a proprietary interest in the Decca system and reportedly owns several Sony digital recorders. Soundstream and 3M also are suppliers of digital equipment for PolyGram sessions.

Says Hensler, "PolyGram is not that set on any one system but we have several systems. There is no commitment from the group on any one brand."

Hensler explained the decision

not to introduce audiophile pricing, noting that the \$1 additional cost policy for digital is expected to be maintained throughout 1981.

"We did not want to go into audiophile pricing even though we have a major investment in digital," says Hensler. "We believe it will be a mistake to price yourself out of the range of the normal classical record buyer once the novelty effect of digital is gone."

Hensler said the investment in digital equipment was "several million dollars."

"You have to make that investment back at some point, and our strategy is to make it back with larger volume. We'd rather go for the volume at the same time giving the customer the service."

Forthcoming DG digital recordings include a Brahms Fourth Symphony led by Carlos Kleiber and a Tchaikovsky Fifth Symphony under Karl Bohm. There will also be a Bruckner Third in digital with Karajan, as well as the complete Wagner opera "Parsifal" and other Karajan symphonic performances.

Philips digital releases will include Beethoven Symphony No. 9 led by Haitink and the Boston Symphony's Mahler Symphony No. 8 conducted by Seiji Ozawa. "Pops Marches," a John Williams Boston Pops recording also will join the Philips digital catalog.

3-Year Contract OK'd In Denver

CHICAGO—Denver Symphony Orchestra players have ratified a new three-year contract calling for an increase in minimum salary to \$355 per week in the first year. The 1979-80 minimum was \$316.

The orchestra's first 1980-81 concert, Dec. 4, featured duo-pianists Richard and John Conti-Guglia and co-principal guest conductor Michael Palmer. The season opening was delayed 12 weeks due to the musicians' strike.

Musicians won a weekly salary base of \$407.50 in the third year of the new pact and expansion of the season to 40 weeks beginning in 1981-82. The amount of paid annual vacation time was increased to five weeks.

Classical Notes

Detroit Symphony music director Antal Dorati is stepping down to become conductor laureate effective June 1, 1981. His replacement, Gary Bertini, principal conductor of the Jerusalem Symphony since 1978, will take over for two years while a permanent successor is sought. Bertini was born in Russia in 1927 and trained at the Verdi Conservatory in Milan. Claudio Abbado has been named principal guest conductor of the Chicago Symphony, effective in 1982-83. He's the heir apparent to music director Sir Georg Solti. The St. Paul Chamber Or-

chestra's Feb. 17-25 tour under music director Pinchas Zukerman makes stops in Arizona, Colorado and California. Ezra Laderman's Violin Concerto received its world premiere Dec. 11 with the composer conducting the Philadelphia Orchestra. The work was written for Elmar Oliveira. "Suite On Verses Of Michelangelo," Shostakovich's final work for large ensemble, received its first U.S. performances at Cincinnati Symphony concerts led by John Nelson, Dec. 12 and 13. The soloist was bass-baritone John Shirley-Quirk.

Philadelphia Orch. Given \$550,000

PHILADELPHIA—Three large Philadelphia corporations have donated \$550,000 to the Philadelphia Orchestra to subsidize continued sale for only \$2 of the ceiling high seats in the auditorium for Friday afternoon and Saturday evening concerts. The \$550,000 contributed will also allow the engagement for one week each year of a young American conductor.

INA Corp., the insurance com-

pany, donated \$250,000. ARA Services, a food service, health care and vending conglomerate, and Smith-Kline Corp., pharmaceutical company, each donated \$150,000. The donations increased the orchestra's endowment to \$15.6 million and apply toward the \$3 million the orchestra must raise to obtain its \$1 million matching grant from the National Endowment for the Arts.

15	★	18	3	BLONDIE Autoamerican, Chrysalis CHE 1290	69	70	63	PAT BENATAR ▲ In The Heat Of The Night, Chrysalis CHR 1236
16	16	13	4	ANNE MURRAY ▲ Anne Murray's Greatest Hits, Capitol S00-1211	70	78	4	BOOTS Ultra Wave, Warner Bros. BSK 3433
17	15	11	7	THE JACKSONS ▲ Triumph, Epic 36424	71	73	35	STEPHANIE MILLS ● Sweet Sensation, 20th Century T-603 (RCA)
18	17	6	4	EARTH, WIND & FIRE Faces, ARC/Columbia KC-2-36795	72	81	3	CON FUNK SHUN Touch, Mercury SRM-1-4002
19	★	7	4	DIRE STRAITS Making Movies, Warner Bros. BSK 3480	73	63	16	TEENA MARIE Irons In The Fire, Gordy G8-997M1 (Motown)
20	21	12	24	THE DOOBIE BROTHERS ▲ One Step Closer, Warner Bros. HS 3452	74	76	6	THE CLASH Black Market Clash, Epic 4E-36846
21	★	7	5	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card, Arista AL 9518	75	67	15	B-52'S Wild Planet, Warner Bros. BSK 3471
22	★	3	41	BARRY MANILOW Barry Arista AL 9537	76	127	2	YES Yesshows, Atlantic SD 2-510
23	23	46	13	CHRISTOPHER CROSS ▲ Christopher Cross, Warner Bros. BSK 3383	77	98	3	BAR-KAYS As One, Mercury SRM-1-3844
24	25	11	21	KOOL & THE GANG Celebrate, De-Lite DSR 9518 (Mercury)	78	91	3	HEATWAVE Candles, Epic FE 36873
25	19	9	4	THE DOORS Greatest Hits, Elektra 5E-515	79	79	24	THE ROLLING STONES Emotional Rescue, Rolling Stones, COC 16015 (Atlantic)
26	★	5	5	BOZ SCAGGS Hits, Columbia FC 36841	80	90	4	JERMAINE JACKSON Jermaine, Motown M8-948M1
27	★	7	12	ROCKPILE Seconds Of Pleasure, Columbia JC 36886	81	84	87	WAYLON JENNINGS ▲ Greatest Hits, RCA AHL 1-3378
28	26	8	9	LINDA RONSTADT ● Greatest Hits Vol. 2, Asylum 5E-516 (Elektra)	82	83	7	HIROSHIMA Odori, Arista AL 9541
			9		83	74	18	POINTER SISTERS Special Things, Planet P-9 (Elektra)

NEW & HOT

OUTLAWS, Ghost Riders
Arista AL 9542

EMMYLOU HARRIS, Light Of The Stable
Warner Bros. BSK 3484

ROBERTA FLACK AND PEABO BRYSON, Live and More
Atlantic SD-2-7004

THE GAP BAND, III
Mercury SRM-1-4003

SWITCH, This Is My Dream
Gordy, G8-999M1 (Motown)



Give the gift of music.

★ The "One" To Watch

WE ARE ONE

Lydia



BROADWAY REVIEW

Hamilton's 'Trixie' Is Undistinguished Fare

NEW YORK—At the best of times, plays which rely on the talents of a single performer for success can be a dangerous gamble; and when that single character emerges purely unintentionally, then the entire undertaking becomes an exercise in sheer folly.

This is the case of "Trixie True, Teen Detective," the new musical now at the off-Broadway De Lys Theatre. The savior of this hapless little show is award-winning entertainer Marilyn Sokol playing dual roles of a lovelorn publisher with an iron-fisted facade, and a semi-sensuous, semi-sadistic Mata-Hari type German spy.

When Sokol is on stage the show sparkles with wit; when she exits, it plods.

Trixie True, played by Kathy Andrini, is supposed to be the lead character in the show, but is hopelessly upstaged by Sokol, and emerges as little more than a shiny-faced, toothpasty, twittering teenager who blithely, and somewhat

moronically treads where angels would hardly dare to go.

It is true that the Trixie True series was written for pre-adolescents, and it is possible that Hamilton had problems converting the idea from fare for children into a menu palatable enough for consumption by adults. If that is the case, then he should have either left it alone, or enlisted the aid of some one more adept at weaving the idea into a more workable product.

It is not that Trixie True is a total waste of time. There are some nice things about it. But they are not memorably nice, and without the extraordinary talents of Sokol working for it, the show would quickly fall flat.

The show was co-produced by Doug Cole, Joe Novak, Spencer Tandy and Joseph Butt. Bill Gile directed. Arthur Faria did the musical staging. Eddie Sauter the orchestrations, Jimmy Roberts the dance arrangements. Robert Fisher is the musical director. **RADCLIFFE JOE**

Publishing



POPULAR PANEL—An Atlanta Songwriters Assn. meeting features a panel on "The Art of Song Plugging To Publishers and Producers," with guests from the Nashville music community. Pictured from left are panel moderator Tom Long; Pat Higdon of MCA Music; Aaron Brown of Aaron Brown and Associates; John Sturdivant, public relations director for ASCAP's Nashville division; and Jim Black, SESAC director of gospel.

Famous Music Extends Pacts

NEW YORK—Famous Music has extended through 1986 its long-running subpublishing agreements with Chappell International, Japan's Nichon and Germany's Melodie Der Welt.

Interestingly, the Chappell arrangement, covering the world market excluding the U.S., Japan and Germany/Austria, extends a relationship that's existed since 1929, when Paramount Pictures formed Famous Music.

For Japan, Herman negotiated with Nichon's Momuru Marakami, while the Melodie Der Welt pact was negotiated with Johann Michel. Both companies have been Famous subpublishers for almost a decade. Herman notes that the extensions cover a five-year period.

In Japan, two Famous-handled properties, Harry Nilsson's score for the feature film, "Popeye," and Maurice Jarre's music for the television series, "Shogun," have just been exposed to Japanese audiences.

Hall Of Fame

NEW YORK—Cy Coleman, Jerry Livingston and Johnny Marks are the latest inductees into the Songwriters Hall of Fame.

Elected by members of the National Academy of Popular Music, their official induction will take place here March 9 during the Hall of Fame annual awards banquet in the Grand Ballroom of the Waldorf-Astoria Hotel.

Pincus Move Into Britain Netted Beatle Copyrights

By IRV LICHMAN

NEW YORK—An "urge" to start a European firm eventually led to the acquisition of six copyrights by John Lennon & Paul McCartney by veteran publisher George Pincus.

While Pincus won't disclose his income from the songs since the heyday of the Beatles, he says he was told at the time by Al Berman of the Harry Fox Agency that he was among the top money earners among publishers for a six-month period.

Pincus says he started making visits to England and Europe in the late '50s, and in 1962 he opened his English firm, Ambassador Music.

"There were very few American independent publishers in England at the time," remembers Pincus, who had selected one of his sons, Lee, to run the operation. "Most American publishers made deals with English publishers on a song-for-song basis or had their catalogs administered by Chappell or one or two other companies."

During his previous visits to England, he was introduced to a number of English publishers, among them Dick James, who eventually left the employ of publisher Sid Braun to form his own company.

In the early '60s, Beatles manager Brian Epstein had difficulty placing Beatles songs with major publishers, despite some noise-making records by the group in England and Germany.

But as a new independent, Pincus notes, James had an open-door policy with regard to possible copyright acquisitions. Meanwhile, Lee Pincus was making weekly contact with James on subpublishing for America. George Pincus adds that James was impressed with an American publisher situated in London and struck some deals, including one with "She Loves You."

Within weeks, Ambassador had made deals for American rights, through Gil Pincus Music, for other Beatles copyrights, including "From Me To You," "I Saw Her Standing There," "There's A Place," "I Wanna Be Your Man," and "Misery."

"She Loves You" became a No. 1 success by the group on the Swan label early in 1964—a recording, Pincus notes, that was turned down by a lot of labels, including Capitol, which had first refusal on Beatles copyrights, thanks to its deal with EMI.

And with typical humor, Pincus recalls a call from James in which he asked to take Epstein, due for a visit

to the U.S., out to lunch, specifically to the old Lindy's which Epstein had "heard so much about." Says Pincus, "Epstein thought the chopped liver was better than any advance."

Interestingly, Pincus had already had more than a passing interest in the Beatles before the deal with James was made. They had previously cut one of Pincus' most successful copyrights, "A Taste Of Honey."

Survey For Week Ending 12/27/80

Billboard Hot Latin LPs

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N. CAROLINA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ESTRELLAS DE ORO Vol. #3 America 1013	1	ESTELA NUNEZ Demasiado amor Pronto 1079
2	JOSE LUIS RODRIGUEZ Atrevete TH 2095	2	JULIO IGLESIAS Hey CBS 50302
3	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422	3	CAMILO SESTO 15 grandes exitos Telediscos 1011
4	LUPITA DALESIO Inocente pobre amiga Orfeon 16044	4	VICENTE FERNANDEZ 15 grandes exitos Telediscos CBS 20422
5	LOS FELINOS El show Musart 10813	5	JOSE LUIS RODRIGUEZ Atrevete TH 2095
6	ESTELA NUNEZ Demasiado amor Pronto 1079	6	JUAN GABRIEL Recuerdos Pronto 1076
7	NAPOLEON Lena verde Raff 9079	7	JOSE LUIS RODRIGUEZ 14 exitos románticos Velvet 8035
8	JUAN GABRIEL Con mariachi Pronto 1080	8	LOS BONDADOSOS Hoy te quiero tanto Anahuac 4910
9	LOS SOLITARIOS Porque no se de ti Perless 2167	9	JUAN GABRIEL Con mariachi Pronto 1080
10	CARLOS Y JOSE El chubasco TH Mex 2099	10	LOS MUECAS CBS 20403
11	CHELO Puros boleros Musart 1790	11	LOS FELINOS El show Musart 10813
12	LOS BUCKYS 14 de oro Profono 3024	12	EMMANUEL Intimamente Arcano 3535
13	YURI Esperanzas Profono 3036	13	LOS HERMITANOS CBS 20342
14	CAMILO SESTO 15 grandes exitos Telediscos 1011	14	ESTRELLAS DE ORO Vol #3 America 1013
15	LOS MUECAS Por las parrandas CBS 20403	15	MERCEDES CASTRO Polvo de auscencia Musart 10815
16	LOS POTROS Perless 10049	16	ABRIL 78 Joey 2079
17	RAMON AYALA Mas musica brava Fredy 1178	17	ODILIO GONZALEZ Velvet 8033
18	JUAN GABRIEL Recuerdos Pronto 1076	18	LUPITA DALESIO Inocente pobre amiga Orfeon 16044
19	CAMILO SESTO Horas de amor Pronto 1071	19	TONY CROATO Traicion Velvet 6001
20	JULIO IGLESIAS Mi vida en canciones CBS 50301	20	NAPOLEON Lena verde Raff 9079
21	LA MIGRA Negra cruz Mar internacional 120	21	NELSON NED Primavera de una vida A1 10501
22	JULIO IGLESIAS Hey CBS 50302	22	LOS HUMILDES Mas de lo que merecias Fama 595
23	RAFAELA CARRA Latino CBS 55302	23	CHELO Puros boleros Musart 1790
24	LA REVOLUCION DE EMILIANO ZAPATA Profono 3029	24	LA MIGRA Negra cruz Mar Int. 120
25	JOAN SEBASTIAN Alma de nina Musart 1795	25	JOSE JOSE Si me dejas ahora Pronto 1070

“What's new on the charts?”

Billboard continues to expand and improve its chart features to better serve its readers.

Superstars

Designed to provide more guidance to those in programming and retailing, superstars are awarded to those records showing greatest upward movement on the current week's chart (Prime Movers).

Billboard®

The #1 Music Trade Publication with the most comprehensive charts in the industry.

Country Stars Hitching Their Logos To Clothes

• Continued from page 3

star Kenny Rogers is now readying his own western wear line for spring.

"Profitable? Of course it's profitable," states Larry McBride, producer and manager of country group Alabama and the influential force behind Alabama's soon-to-be-introduced jeans line. "We stand to make a much higher percentage of income from the clothes than from the records."

Underscoring the point, Gilley's jeans racked up an impressive \$2.5 million in sales during a six-week period this year, according to Ron Schwartz, marketing director for Merchandising Corp. of America which licenses apparel lines.

The enthusiasm of performers to endorse their own personalized lines of fashion isn't hard to understand when put into context of the almost no-risk odds involved. For the sole use of his name, an artist can earn in the neighborhood of 3% to 7½% of the gross wholesale selling price, minus returns.

"There's almost no way to lose," offers Hugh Carden, president of Conway Twitty Enterprises, commenting on the popular western wear lines endorsed by Twitty and singing partner Loretta Lynn. "There's no inventory to worry about, no risk, no cost to the act except for his time. He earns royalties for the use of a name which has been established after years in the business."

Artists, managers and business advisors view these endorsement situations as virtual minimum-risk gambits where the assured dividends pay off in favorable publicity and heightened consumer awareness.

"It's a terrific way of satisfying fans' demands when they can't get enough of an artist," opines Willie Nelson's manager, Mark Rothbaum. "In Willie's case, his fans want everything they can buy with his name on it. Willie felt the jeans line would be a way to fulfill his public's insatiable desire."

Successful cross-merchandising promotions involving record labels and clothing manufacturers have already resulted in shared financial rewards and beefier bottom lines.

Willie jeans were featured at the Austin premiere of Nelson's movie, "Honeysuckle Rose," as well as at his Fourth of July picnic the same weekend. Loretta Lynn's western line was tied in near the release date of her autobiographical film, "Coal Miner's Daughter."

"We brought together a number of marketing tie-ins at the time Universal released the movie," recalls David Skepner, Lynn's manager. "In my book, two and two had better make six or you aren't doing all you could be doing. There's a far greater involvement at every level when you're coordinating a team effort. Also, it saves a lot of advertising dollars for everyone concerned when there's effective cross-merchandising."

Cooperation between label and manufacturer can result in beneficial promotions. CBS Records in Dallas has just wound up a month-long campaign tying in Willie jeans, 36 Sound Warehouse record outlets and 27 county Seat fashion stores. County Seat featured displays of Nelson LP catalog and of-

fered coupons worth 35% off his albums in Sound Warehouse locations; the record merchandiser featured in-store posters of Willie jeans and provided coupons worth 20% discounts off the line at County Seat.

Nearly 50,000 coupons were given away through County Seat locations, with Sound Warehouse distribution between 25,000-30,000 discount coupons at its outlets. Spots run on pop and country format stations cross-promoted both the jeans and Nelson LP catalog, with County Seat also running half-page ads twice in each of the four markets where the campaign was held.

Effective utilization of cross-merchandising resources results in reaching varying demographics and audiences to spur sales. Sewing your name onto the hip pocket of a well-made pair of denims, say those who have dipped their boots into the lucrative waters, is smart business.

"An artist's name on a designer line means perpetuation of his image," says Skepner. "It generates the residual effect of keeping the act visible in the marketplace. People get used to seeing the name everywhere and may be tempted to buy the artist's albums when they might not have otherwise. It fans consumer curiosity."

Talking about the reasoning behind Mickey Gilley's entrance into clothing and accessories, Sandy Brokaw of the Brokaw Co. points out that an artist's name on jeans is a merchandising tool with a long built-in shelf life.

"Clothes—especially jeans—last for several years. Every time someone wears something in that line, they're endorsing the artist and his music. They become a walking advertisement in public."

This applies not only to domestic sales but to the overseas market as well. "Europeans love jeans," notes Larry McBride. "If you realize that every item we'll be selling will carry the Alabama logo, that amounts to enormous free international advertising to sell our albums."

Launching a self-titled clothing line can be an escape mechanism from routine pressures of touring and career demands.

Discussing his new line of sportswear, singer Larry Gatlin emphasizes that he and his brothers undertook the project because they felt good about lending their name to clothes they wear themselves. Gatlin adds that they have final approval rights over the design and quality of the finished product and intend to stay in close supervision as the line develops.

In the case of Crystal Gayle, who plans to unveil her coordinated collection of female fashion for next fall, the diversion will be a welcome one. Gayle has long enjoyed designer clothing, comments her manager/husband Bill Gadzimos, and this new venture will be a creative outlet for her talents. Gayle also participated in a recent Avon makeup promotion and appeared on the cover of the company's Christmas sales brochure, allowing her to reach an audience untapped by her recording fame.

Artists' personal participation varies considerably. Kenny Rogers' contract with his manufacturer specifically states that he is not liable for

in-store appearances or promotions on behalf of the clothing line. Willie Nelson's heavy schedule precludes much involvement. Conway Twitty, Loretta Lynn and Mickey Gilley are actively involved in promoting their namesake apparel, however.

Gilley was recently involved in a 23-market country radio campaign tying in his jeans, Gilley's Club, Epic Records and the Pro-Art poster company. Bannered "The Urban Cowgirl National Promotion Contest," the promotion offered prizes of Gilley's brand jeans, belt buckle, vest, shirt and windbreaker, along with a complete Epic catalog of Gilley LPs.

If, however, as some observers feel, the national country craze—and its ensuing commerciality—is reaching its peak, the spectre of oversaturation in the marketplace stands to become a drawback. Too many famous names on too many hip pockets could result in a weakened bid for fans' dollars. The risk of consumer alienation exists if the plethora of star-endorsed fashion lines continues unabated.

Universally cited as a criterion is the need for strict quality control over merchandise bearing an artist's personal signature of approval.

"As long as there is a legitimate demand by fans, the market won't be oversaturated," says Nelson's manager Rothbaum. "But inferior quality and poor workmanship at high prices could cost a lot of fan support."

Another drawback is the risk of ripoff counterfeits made by unauthorized companies infringing on artists' names. A Los Angeles manufacturer took Gilley's logo and began turning out inferior carbon copies of his jeans until served by a cease and desist order by Gilley's manufacturer.

And unlike the music industry, the apparel manufacturers are not as cooperative about allocating ad dollars for cross-merchandising efforts. "It limits us as to what we can do if these manufacturers won't budget co-op ads in a joint effort," says Danny Yarbrough, Dallas-based CBS branch manager. Yarbrough points out that a label cross-promotion for one of its acts had to be scrapped when the jeans firm refused to chip in monies for the project.

"We like to get involved in cross-merchandising when it makes sense," comments Roy Wunsch, CBS Nashville vice president of marketing. "We think it's a very valuable tool that helps sell records. The key is making sure the endorsements have been well thought out in advance."

Adds Rothbaum, "Willie has been asked to endorse various professional running shoes but he won't, because so far, he hasn't found the right shoe that he wants to put his name on."

It's early to measure the effect of stars' names on apparel sales, but reaction appears positive if somewhat wary.

Says McBride, "Dollars are secondary when compared to the exposure. It helps the record company, it helps the management firm, it helps get the act media visibility. Most important, it translates into more record sales."



Film Crew: Warner Bros. Films vice president Joe Hyams, second right, checks out the egg nog at the Nashville industry screening of "Any Which Way You Can." Looking on are Bruce Hinton, left, Jan Rhee and Peter Svendsen who handled promotion and marketing coordination for the new Clint Eastwood movie and Viva soundtrack LP.

'Any Way' Promos Begin; Country Stations Join In

NASHVILLE—Doffing its hat to the country music industry that set the wheels in motion for major-budget country films two years ago with "Every Which Way But Loose," Warner Bros. Films hosted a special invitation-only screening of its sequel, "Any Which Way You Can," Friday (12) in Nashville.

The preview drew nearly 400 music executives and staffers to the event, who munched on cookies and eggnog prior to the film. This format is being followed in many of the 100-plus markets where the movie has been tied in through extensive time buys and promotions with country radio. Key stations participating in the "Any Which Way You Can" campaign held mini-premieres in theaters bought for the event by Warner Bros. Films.

In major markets, the movie company rented theaters for the night of Tuesday (16), supplying tickets and soundtrack album giveaways for sponsoring stations who designed individual contests around the theme of "Win 'Any Which Way You Can.'"

In smaller markets, participating stations received a quantity of tickets good for a regular performance of "Any Which Way You Can" during Christmas week, providing them with a holiday promotion for their winning listeners.

The correlated tie-in between Warner Bros. Films and Warner-Viva, the label issuing the soundtrack, resulted in a total of 2,500 soundtracks given away at the radio level.

Additionally, the film company sent limited-edition, numbered Clint Eastwood watches to country radio and retailers taking part in the "Any Which Way You Can" promotion. The watches were ordered as a thank-you from Eastwood, the film's star, and are also being used as

gifts for winning in-store displays in contests sponsored by Warner-Viva Records.

"We wanted to acknowledge the tremendous debt we owe to Nashville and country music which gave us the success of 'Every Which Way But Loose,'" explains WB Films vice president Joe Hyams, in Nashville for the special screening. "We felt the \$68 million worldwide boxoffice we did with 'Loose' stemmed directly from the mass appeal of the country soundtrack. We're looking for this sequel picture to be our big holiday grosser of the year."

Already the dozen-tune Viva LP has launched four country hit singles, with more lining up toward the charts. Currently on the upswing are "Acapulco" by Johnny Duncan, "Beers To You" by Glen Campbell and Fats Domino's first country hit, "Whiskey Heaven." Jim Stafford's "Cow Patti" and "You're The Reason God Made Oklahoma" by Frizzell and West are now in release, with Gene Watson's "Any Way You Want Me" due in early January.

"Any Which Way You Can" marks the debut for Viva Records, a soundtrack-oriented label owned by Snuff Garrett and Clint Eastwood and distributed through Warner Bros.

"We'll also be working closely with a couple of acts signed with us," says Viva president Don Blocker, "but these will develop through hits from soundtrack projects." The first act signed with Viva is the duet team of Frizzell and West, comprised of David Frizzell, Lefty Frizzell's brother, and Dottie West's daughter, Shelly.

Promotional coordination for the "Any Which Way You Can" film project is being handled by Hinton/Svendsen Film Promotions, with support from Jan Rhee Marketing in Nashville.

KIP KIRBY

Party Fetes 'City Limits' 6th Season

NASHVILLE—Bobby Bare was guest of honor Wednesday (16) at a New York press party kicking off the "Austin City Limits" sixth television season. Held at the Lone Star Cafe, guests dined on Mexican food and previewed the program via a giant tv screen.

The series' new season begins

Jan. 8, airing on 260 PBS stations. Bare and Lacy J. Dalton will be featured on the second show of the season. Bare's selections for the program include "Numbers," "Detroit City," "Pour Me Another Tequila, Sheila" and "Drunk And Crazy." "Austin City Limits" is produced by the South Texas Public Broadcasting Council.

10	13	VUICES INSIDE MY HEAD/WHEN THE WURLD IS RUNNING DOWN ... —The Police A&M (LP) SP 4831
11	6	HOW LONG/TIGHT PAIR —Lipps Inc. Casablanca (LP) NBLP 7242
12	28	YOU'RE TOO LATE —Fantasy Pavillion (12-inch) 428 6408
13	11	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE —Linda Clifford Capitol (LP) ST 12131
14	10	MASTER BLASTER —Stevie Wonder Tamilia (LP) T8-373M1
15	15	CAREER GIRL/IT'S NOT WHAT YOU GOT ... —Carrie Lucas Solar (LP/12-inch) BSK 1-3579/YD 12015
16	12	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/LOOKING UP/COLD LOVE —Donna Summer Geffen (LP) GHS 2000
17	17	IF YOU FEEL THE FUNK —LaToya Jackson Polydor (LP) PD-1-6291
18	16	EVERYBODY GET DOWN —Mouzon's Electric Band Vanguard (12-inch) SPV 36
19	19	SEABISCUIT IN THE FIFTH —Belinda West Panorama (12-inch) JD 12095
20	25	TAKE OFF —Harlow G.R.A.F. (LP) G 001
21	26	I HEAR MUSIC IN THE STREETS —Unlimited Touch Prelude (12-inch) PRLD 60S
22	22	REMOTE CONTROL —The Reddings Believe In A Dream (LP) JZ 36875
23	23	FASHION/ASHES TO ASHES —David Bowie RCA (LP) AQL1-3647
24	29	YOUR PLACE OR MINE —Quinella Becket (12-inch) BKS 012
25	14	CERCHEZ PAS/BOOGIE TALK —Madleen Kane Chalet/Prelude (LP) CH0 701
26	31	PASSION —Rod Stewart Warner (LP) HS 3485
27	24	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME —The Talking Heads Sire (LP) SRK 6095
28	30	WHAT CHA DOIN' —Seawind A&M (LP) SP 17131
29	21	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's Warner (LP/12-inch*) BSK 3471
30	33	LOOKING FOR CLUES-JOHNNY & MARY —Robert Palmer Island (LP) ILPS 9595

41	46	FANTASTIC VOYAGE —Lakeside Solar (LP/12-inch) BXL1-3720/YD 12130
42	44	I WANT YOU/THE REAL THANG —Narada Michael Walden Atlantic (LP) SD 19279
43	53	HEAVEN ABOVE ME —Frankie Valli MCA (LP) 5134
44	42	FEELS LIKE I'M IN LOVE —Kelly Marie Calibre (12-inch) Import
45	45	HERE'S TO YOU —Skyy Salsoul (LP/12-inch) SA 8537/SG 339
46	43	CHANGE/REQUIEM —Killing Joke Charisma/EG (12-inch) Import
47	38	I NEED YOU/SELL MY SOUL/FEVER —Sylvester Fantasy (LP) F 9601
48	60	LET'S HANG ON —Salazar First American (12-inch) FA 1203
49	51	8TH WONDER —Sugar Hill Gang Sugar Hill (12-inch) SH 553
50	50	INDIA/PULSE/WE LOVE YOU/FLOWERS —Psychedelic Furs Columbia (LP) NJC 36791
51	48	DO ME RIGHT —Dynasty Solar (LP/12-inch) BXL1-3576/YD 12128
52	49	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER —The Pointer Sisters Planet (LP) P-6
53	55	THERE'S NEVER BEEN (No One Like You) —Bobby Youngblood West End (12-inch) WES 22130
54	47	FREAK TO FREAK —Sweat Band Uncle Jam/Columbia (LP) 9-9901
55	NEW ENTRY	SO YA WANNA BE A STAR —Mtume Epic (LP) JE 36017
56	57	PEOPLE WHO DIED —The Jim Carroll Band Atlantic (LP) SD 38-132
57	NEW ENTRY	SETTIN' IT OUT/ARE YOU READY FOR LOVE —Enchantment RCA (12-inch) JD 12113
58	NEW ENTRY	RAPTURE/THE TIDE IS HIGH —Blondie Chrysalis (LP) CHE 1290
59	NEW ENTRY	BURN RUBBER —The Gap Band Mercury (LP) SRM 76091
60	NEW ENTRY	SOMETHING YA GOT MAKES ME HOT —El Coco AVI (LP) 6082

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Nashville Scene

By KIP KIRBY

It's been a busy month in Nashville for special movie screenings, as **Dolly Parton** previewed her film debut in "9 To 5" for the music community here, and **Clint Eastwood's** "Any Which Way You Can" was brought in for an advance industry showing by Warner Bros. Films. Country music seems to go well with holiday season—as attested to by the flurry of network and syndicated tv specials centered around country and its performers.

The rumors you've been hearing are true: There will be a new **RCA Elvis Presley** package coming after the first of the year. Produced by **Felton Jarvis**, the LP will feature previously recorded Elvis vocals against brand new instrumental tracks with sit-ins by well-known musical guests. The first single (and title of the album) will be "Guitar Man," with **Jerry Reed** on guitar, and ships the end of December. Also slated for inclusion on the Presley remake are "Faded Love," "She Thinks I Still Care," "You Asked Me To" and "After Loving You."



DECEMBER 27, 1980 BILLBOARD

CAST OFF—Capitol artist **Anne Murray** autographs the cast of **Ron Duquay**, right wing for the N.Y. Rangers. Suffering from a cut tendon, the hockey player still managed to attend Murray's sellout performance at Radio City Music Hall.

Sylvia's fourth release is titled "Drifter" and will be out in a week or two. Meanwhile, she's put together her first band and will be doing more touring in the months ahead.

Nashville Scene's favorite title of the month goes to a recent concert at the Houston Astrodome, intriguingly bannered as "The World's Greatest Pop Rally And Country Concert." The event included artists **Moe Bandy**, **Charly McClain**, **Mickey Gilley**, **Johnny Cash**, **June Carter** and **Johnny Duncan**. On hand for the festivities—which were actually a tribute to the Houston Oilers football team—were numerous CBS Records officials as well as area radio and retail staffers. (The rally must have helped or the team really liked the country music because the next night the Oilers **tromped** the Steelers!)

In the "Whatever Happened To Happy Endings?" Dept. comes this bit of info that Oink Records has released a holiday single entitled "Grandma Got Run Over By A Reindeer."

Artists **Don King**, **Webb Pierce**, **Kelly Foxton**, **Sonny James**, **O.B. McClinton**, **Dave Dudley** and **Orion** are lending their support to the annual "Parade Of Pennies" fundraising effort sponsored by **WSIX-AM/FM** in Nashville. The station also drew cooperation from soap opera stars **Candy Early** of "All My Children" and **Clint Richie** of "One Life To Live." The benefit raises money to buy Christmas toys for needy children in this area.

Nashville's newest studio twosome is **Porter Wagoner** and legendary r&b/soul singer **Joe Simon**, working on an album project together for Posse Records. Simon says he's missed recording in Nashville in the past few years and likes songs here "because they're strong on lyrics." Though Wagoner has been previously known for his contributions to country music, this Simon LP isn't aimed at country audiences and represents a new collaboration for both.

CBS-TV's New Year's special, "Happy New Year, America," will pick up live remotes from

(Continued on page 47)

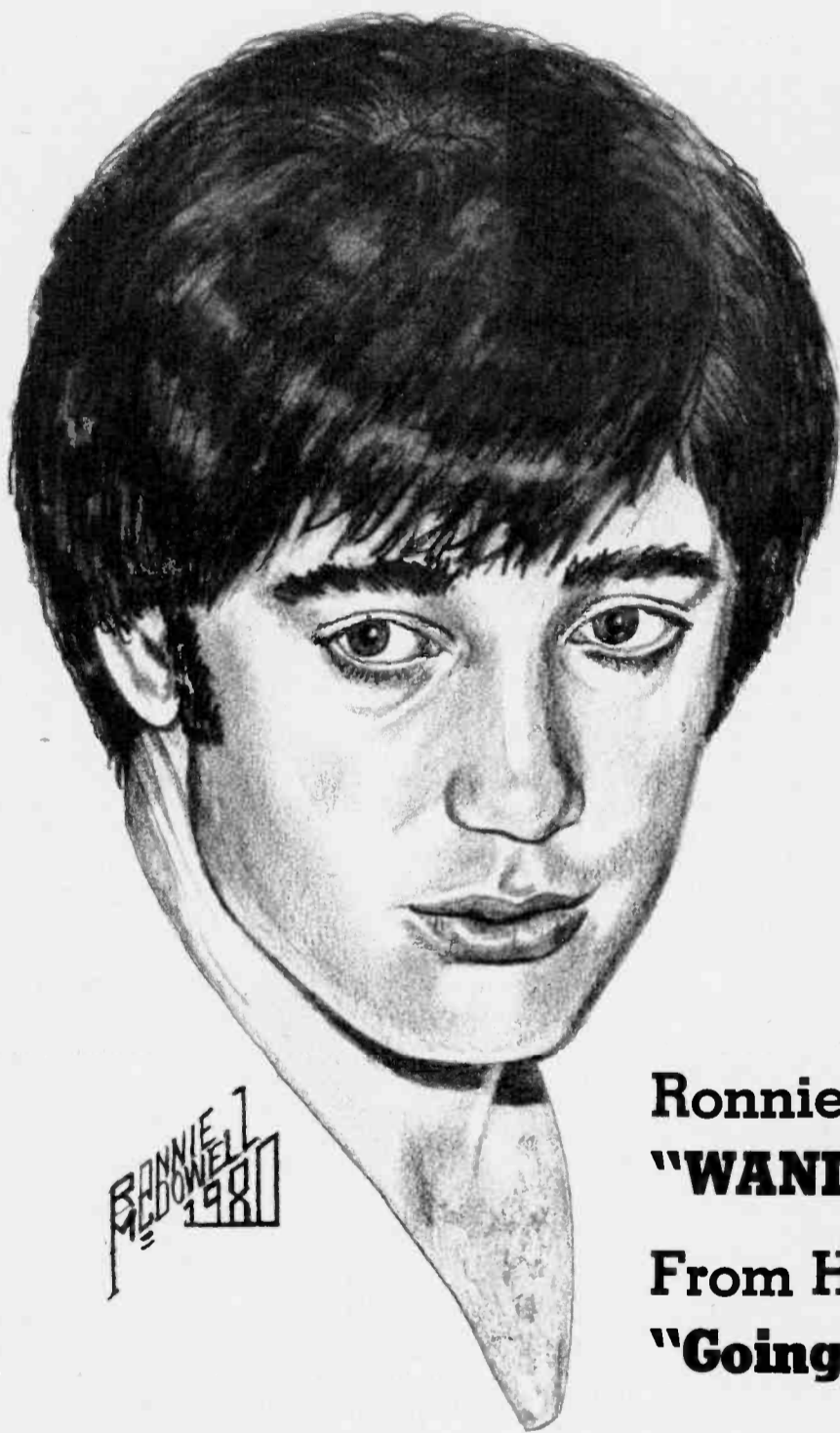
Hot Country Singles

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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	2	10	ONE IN A MILLION —Johnny Lee (C. Rains, Asylum 47076 (Times Square/Unichappell/Bundin, BMI))	36	45	5	COUNTRYFIED —Mel McDaniel (D. Hogan, R. Scafe, Capitol 4949 (Partner, BMI))	69	NEW ENTRY		WANDERING EYES —Ronnie McDowell (J. D'Hara, Epic 19-50962 (Cross Keys, ASCAP))
2	4	10	I THINK I'LL JUST STAY HERE AND DRINK —Merle Haggard (M. Haggard, MCA 51014 (Shade Tree, BMI))	37	42	6	THERE'S ALWAYS ME —Jim Reeves (D. Robertson, RCA 12118 (Gladys, ASCAP))	70	82	2	WHISKEY HEAVEN —Fats Domino (C. Crofford, J. Durrill, S. Garrett, Warner/Viva 49610 (Peso/Wallet, BMI))
3	3	12	LOVERS LIVE LONGER —Bellamy Brothers (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)	38	48	4	DON'T LOOK NOW (But We Just Fell In Love) —Eddy Arnold (J. Slate, J. Silbar, RCA 12136 (House Of Gold, BMI))	71	55	13	THERE'S ANOTHER WOMAN —Joe Stampley (J. Stampley, Epic 9-50934 (Mullet, BMI))
4	5	11	A BRIDGE THAT JUST WON'T BURN —Conway Twitty (R. Murrain, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	39	50	3	ARE YOU HAPPY BABY? —Dottie West (B. Stone, Liberty 1392 (Rock Garden, BMI))	72	76	2	I AIN'T GOT NOBODY —Roy Clark (L. Butler, R. Bowling, MCA 51031 (Unart/ATV, BMI))
5	7	8	I LOVE A RAINY NIGHT —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 47066 (Debbada, Briarpatch, BMI)	40	54	5	KILLIN' TIME —Fred Knoblock and Susan Anton (J. Harrington, J. Penning), Scotti Bros. 609 (Flowering Stone, ASCAP)	73	81	2	I FALL TO PIECES —Patsy Cline (H. Cochran, H. Howard), MCA 51038 (Tree, BMI)
6	6	12	THE BEST OF STRANGERS —Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi Gem, BMI)	41	10	13	TAKE ME TO YOUR LOVIN' PLACE —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)	74	56	11	A REAL COWBOY —Billy "Crash" Craddock (D. Heavener), Capitol 4935 (Achor, ASCAP)
7	1	11	THAT'S ALL THAT MATTERS TO ME —Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI)	42	49	6	WHEN IT'S JUST YOU AND ME —Kenny Dale (K. O'Dell), Capitol 4943 (House Of Gold, BMI)	75	79	4	SILVER EAGLE —The Atlanta Rhythm Section (Bue, Cobb), Polydor 2142 (Eufaula/James Cobb, BMI)
8	11	10	GIVING UP EASY —Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	43	16	14	YOU ALMOST SLIPPED MY MIND —Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	76	NEW ENTRY		CAROLINA (I Remember You) —Charlie Daniels Band (C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards), Epic 19-50955 (Hat Band, BMI)
9	9	12	TEXAS IN MY REAR VIEW MIRROR —Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	44	57	3	YOU BETTER MOVE ON —George Jones and Johnny Paycheck (A. Alexander), Epic 19-50949 (Deva, BMI)	77	63	11	SWEET RED WINE —Gary Morris (J.T. Dubois, R. Dubois), Warner Bros. 49564 (Sweet Dreams, BMI)
10	12	9	DOWN TO MY LAST BROKEN HEART —Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)	45	51	6	NOBODY'S FOOL —Deborah Allen (Allen, Van Hoy, Cook), Capitol 4945 (Duchess/Posey/ Van Hoy/Unichappell/Cross Keys, BMA, ASCAP)	78	68	8	TAKE IT LIKE A WOMAN —Debbie Boone (N. Sallitt), Warner/Curb 49585 (Al Gallico, Turtle, BMI)
11	13	7	BEAUTIFUL YOU —The Oak Ridge Boys (D. Hanner), MCA 51022 (Sabal/Blendingwell, ASCAP)	46	58	3	ANYTHING BUT YES IS STILL NO —Stephanie Winslow (L. Pearl), Warner/Curb 49628 (Michael D'Connor, BMI)	79	85	2	SLIP AWAY —Jim West (J. West), Macho 008 (Duchess, BMI)
12	15	12	SOMEBODY'S KNOCKIN' —Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SECAC)	47	47	7	I'LL LEAVE THIS WORLD LOVING YOU —Wayne Kemp (W. Kemp), Mercury 57035 (Tree, BMI)	80	86	2	BYE BYE LOVE —Billy Walker and Barbra Fairchild (F. & B. Bryant), Pad 107 (Best Way, ASCAP)
13	14	9	NO ONE WILL EVER KNOW —Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP)	48	18	11	I CAN SEE FOREVER IN YOUR EYES —Reba McEntire (B. Dipeiro), Mercury 57034 (Combine, BMI)	81	87	3	LOVE FIRES —Don Gibson (K. Walker), Warner/Curb 49602 (Acuff-Rose, BMI)
14	17	8	IF YOU GO, I'LL FOLLOW YOU —Porter Wagoner & Dolly Parton (P. Wagoner, D. Parton), RCA 12119 (Velvet Apple, Porter, BMI)	49	64	2	CAN I SEE YOU TONIGHT —Tanya Tucker (D. Allen, R. Van Hoy), MCA 51037 (Duchess/Posey/Tree, BMI)	82	NEW ENTRY		DARE TO DREAM AGAIN —Phil Everly (P. Everly), Curb/CBS 5401 (Everly And Sons, BMI)
15	23	5	9 TO 5 —Dolly Parton (D. Parton), RCA 12133 (Velvet Apple/Fox Fantare, BMI)	50	52	5	YELLOW PAGES —Roger Bowling (R. Bowling, G. Nowak), Mercury 57042 (ATV, BMI)	83	NEW ENTRY		I'VE LOVED ENOUGH TO KNOW —Jim Rushing (J. Rushing, F. Koller), Ovation 1161 (Blue Lake, BMI)
16	19	8	DON'T FORGET YOURSELF —The Statler Brothers (D. Reid), Mercury 57037 (American Cowboy, BMI)	51	52	5	CUP OF TEA —Rex Allen Jr. and Margo Smith (H.S. White), Warner Bros. 49626 (Fruit, BMI)	84	NEW ENTRY		THAT'S THE WAY MY WOMAN LOVES ME —Amarillo (P. Harrison), NSD 72 (Screen Gems Columbia, BMI)
17	22	6	I KEEP COMING BACK/TRUE LIFE COUNTRY MUSIC —Razzy Bailey (J. Slate, J. Hurt, D. Morrison, J. Silbar, S. Lorber), RCA 12120 (House Of Gold/B. Goldsboro, BMI, ASCAP)	52	61	2	CHEATIN' ON A CHEATER —Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP)	85	NEW ENTRY		READY FOR THE TIMES TO GET BETTER —Joe Sun (A. Reynolds), Dvation 1162 (Aunt Polly's, BMI)
18	21	10	GOODBYE MARIE —Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)	53	27	10	BLUE BABY BLUE —Lynn Anderson (M. Clark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI)	86	NEW ENTRY		I KNOW AN ENDING (When It Comes) —B.J. Wright (H. Cochran), Soundwaves 4624 (Tree, BMI)
19	24	8	ACAPULCO —Johnny Duncan (L. Collins, M. Leath), Columbia 1-11385 (Senor, ASCAP)	54	62	5	I JUST WANT TO BE WITH YOU —Sammi Smith (R. Murrain), Sound Factory 425 (Magic Castle/Blackwood, BMI)	87	69	12	LADY —Kenny Rogers (L. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP)
20	26	4	I FEEL LIKE LOVING YOU AGAIN —T.G. Sheppard (B. Braddock, S. Throckmorton), Warner/Curb 49615 (Tree, BMI)	55	59	6	BEERS TO YOU —Ray Charles & Clint Eastwood (S. Dorff, J. Durrill, S. Pinkard, S. Garrett), Warner/Viva 49608 (Peso/Wallet, BMI)	88	88	2	LOVIN' YOU LIGHTLY —Bonnie Shannon (B. M. Belt), Door Knob 80139 (Chip and Dale, ASCAP)
21	25	8	GIRLS, WOMEN AND LADIES —Ed Bruce (E. Bruce, R. Peterson, P. Bruce), MCA 51018 (Tree, Sugarplum, Gingham, ASCAP, BMI)	56	65	4	IT TOOK US ALL NIGHT LONG TO SAY GOODBYE —Danny Wood (B. McDill, W. Holyfield), RCA 12123 (Hall-Clement/ Maplehill/Vogue, BMI)	89	70	16	IF YOU EVER CHANGE YOUR MIND —Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
22	33	5	I'LL BE THERE (If You Ever Want Me) —Gail Davies (R. Gabbard, R. Price), Warner Bros. 49592 (Ernest Tubbs, BMI)	57	67	2	WILLIE JONES —Bobby Bare (C. Daniels), Columbia 11-11408 (Dama Sultra/Hat Bands, BMI)	90	71	8	CHEATER'S TRAP —John Wesley Ryles (R. Murrain, S. Anders), MCA 51013 (Blackwood, Magic Castle, BMI)
23	31	5	WHO'S CHEATIN' WHO —Charly McClain (J. Hayes), Epic 19-50948 (Partner/Algee, BMI)	58	60	5	WHERE COULD YOU TAKE ME —Sheila Andrews (S. Barrett, G. Dobbins), Ovation 1160 (Intersong/Chappell, ASCAP)	91	74	7	WHATEVER HAPPENED TO THOSE DRINKING SONGS —Fosfire (D. Hall, D. Miller, R. Birmann), Elektra/Curb 47070 (Raindance/Caseyem, BMI)
24	35	6	1959 —John Anderson (G. Gentry), Warner Bros. 49582 (Taylor And Watts, BMI)	59	66	3	GETTIN' OVER YOU —Tim Rex and Oklahoma (C.L. Rutledge), Dee Jay 107 (Big Crush/Phono, SESAC)	92	93	2	FOOTSTEPS —Jimmy McMillan (S. Wooley, R. Hanson), Blum 001 (Channel, BMI)
25	29	8	DANCE THE TWO STEP —Susie Allanson (L. Holdridge, M.A. Leikin), Liberty/Curb 1383 (World Song, Hot Cider, ASCAP)	60	80	2	WHAT'S NEW WITH YOU —Con Hunley (C. Quillen, D. Dillon), Warner Bros. 49613 (Chess, ASCAP/Pi-Gem, BMI)	93	NEW ENTRY		DID WE FALL OUT OF LOVE —Tricia Johns (T. Johns), Elektra 47057 (Refuse/Trixie Delite, ASCAP)
26	39	6	ANY WHICH WAY YOU CAN —Glen Campbell (M. Brown, S. Dorff, S. Garrett), Warner/Viva 49609 (Peso/Warner-Tamerlane/Wallet, BMI)	61	28	9	AN OCCASIONAL ROSE —Marty Robbins (D. Burgess), Columbia 111372 (Single Tree, BMI)	94	75	15	NORTH OF THE BORDER —Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)
27	32	7	YOUR MEMORY —Steve Wariner (C. Quillen, J. Schweers), RCA 12139 (Chess, ASCAP)	62	34	8	SWEET CITY WOMAN —Tompall and The Glaser Brothers (R. Dodson), Elektra 47056 (Covered Wagon, CAPAC)	95	77	5	I MUSTA DIED AND GONE TO TEXAS —The Amazing Rhythm Aces (R. Smith), Warner Bros. 49600 (Bad Ju-Ju, ASCAP)
28	30	9	NOBODY IN HIS RIGHT MIND —Dean Dillon (D. Dillon), RCA 12109 (Pi-Gem, BMI)	63	73	3	YOU ARE A LIAR —Whitey Shafer (S.D. Shafer), Elektra 47063 (Acuff-Rose, BMI)	96	83	8	A LITTLE BITTY TEAR —Hank Cochran (H. Cochran), Elektra 47062 (Tree, BMI)
29	38	7	SILENT TREATMENT —Earl Thomas Conley (E.T. Conley), Sunbird 7556 (Blue Moon/April, ASCAP)	64	72	3	A LOSER'S NIGHT OUT —Jack Grayson (T. Purvin, J. Grayson), Koala 328 (Tamar, ASCAP/Hinsdale, BMI)	97	84	6	HOLD ME, THRILL ME, KISS ME —Micki Fuhrman (H. Noble), MCA 51005 (Mills, ASCAP)
30	40	5	FOLLOWING THE FEELING —Moe Bandy & Judy Bailey (C. Craig), Columbia 11-11395 (Screen Gems-EMI, BMI)	65	36	9	WHO'LL TURN OUT THE LIGHTS —Mel Street (W. Kemp, M. Vickery), Sunbird 7555 (Tree, BMI)	98	89	6	SOMEBODY'S GOT TO DO THE LOSING —Stephanie Samone (C. Shedd, J. Dickson), MDJ 1006 (Shedd House, ASCAP/Millhouse, BMI)
31	41	4	DON'T YOU EVER GET TIRED (Of Hurting Me) —Willie Nelson & Ray Price (H. Cochran), Columbia 11-11405 (Tree, BMI)	66	44	12	SMOKEY MOUNTAIN RAIN —Ronnie Milsap (K. Fleming & D.W. Morgan), RCA 12084 (Pi-Gem, BMI)	99	90	4	FAT 'N' SASSY —Pacific Steel Co. (J.D. Maness), Pacific Arts 111 (Pac. Arts/Peaceful/ Warner-Tamerlane, BMI)
32	43	3	SOUTHERN RAINS —Mel Tillis (R. Murrain), Elektra 47082 (Blackwood, BMI/Magic Castle, ASCAP)	67	53	12	A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH —Charlie Rich (A.P. Jordan, B. Brabham, L. Brown), Elektra 47047 (Chess, ASCAP)	100	91	16	SHE CAN'T SAY THAT ANYMORE —John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)
33	37	8	LOST IN LOVE —Dickey Lee (G. Russell), Mercury 57036 (Careers, BMI)	68	78	3	SONG OF THE SOUTH —Johnny Russell (B. McDill), Mercury 57038 (Hall-Clement/Welk, BMI)				
34	8	15	WHY LADY WHY —Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)								
35	46	3	HILLBILLY GIRL WITH THE BLUES —Lacy J. Dalton (L.J. Dalton), Columbia 11-11410 (Algee, 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.)

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Epic

Country Songwriters Honored

NASHVILLE—Capping its annual Christmas industry brunch, Tree International named Sonny Throckmorton its 1980 songwriter of the year with four No. 1 and two top 10 country singles charted in 1980.

During the same function, Tree honored writer Mae Boren Axton for her co-composition credits on "Heartbreak Hotel" by presenting her with its "Million Airst" citation. "Heartbreak Hotel" has sold more than 10 million records and has now officially logged in excess of one million airplays.

Tree and its affiliate publishing companies amassed 75 charted songs this year and earned Billboard's top publisher award in October.

Throckmorton received his award for penning "The Way I Am" for Merle Haggard. "Trying To Love Two Women" recorded by the Oak Ridge Boys. John Conlee's "She Can't Say That Anymore." Conlee's "Friday Night Blues" which he wrote with Tree co-partner Rafe VanHoy. "Smooth Sailing" for T.G. Sheppard (co-written with Bobby Fischer) and Moe Bandy's "One Of A Kind" (written with Tree's Curly Putman).

Additionally, this year's CMA song of the year honors were earned by Tree's Bobby Braddock and Curly Putnam for their efforts in writing "He Stopped Loving Her Today," a No. 1 single for George Jones.

Tree president Buddy Killen and vice president Donna Hilley emceed the annual holiday brunch, which drew producers, artists, label executives, press and industry staffers. The awards presentation was highlighted by an audio/visual slide screening prepared for Tree and entitled "The Winners."

Killen also touched on the active publishing company's progress in the field of soundtrack films, noting that numerous Tree compositions had found their way into movies released in 1980. Among these were "Crazy" and "I Fall To Pieces" ("Coal Miner's Daughter"); "Texas When I Die" ("Hard Country"); "Hello Walls" ("Melvin And Howard"); "Middle Age Crazy" (the title cut for the film of the same name); "Mamas Don't Let Your Babies Grow Up To Be Cowboys." "Honky Tonk Wine." and "Rockin' My Life Away" ("Urban Cowboy"); and three cuts in "Honeysuckle Rose": "Make The World Go Away." "Crazy," and "My Own Peculiar Way."

Additionally, the upcoming tv adaptation of Tammy Wynette's autobiography, "Stand By Your Man," will feature "My Elusive Dreams," "Green Grass Of Home" and "The Jet Set" from the Tree catalog. And Walt Disney Productions is featuring "I Wish I Was Eighteen Again" by Sonny Throckmorton in its film of the same title.

Entertainment at the two-hour gala brunch was provided by musical group, the Belmont Reasons.

JED Reactivated

NASHVILLE—JED Records is being reactivated under the direction of its president, John E. Denny. Initial releases include a duet by Mike Wells and Susie Taylor, and a single by Judy Byram.



HALCYON HARRIS—Emmylou Harris strums her trademark black Gibson during a recent concert appearance at Nashville's Grand Ole Opry House.

Chart Fax

By SHARON ALLEN

Johnny Lee tops Billboard's Hot Country Singles chart for the second time in three months. "One In A Million" is the second release from his "Lookin' For Love" LP. Some chart fax reporting stations that are listing this release in their top 10 are—WKKM-AM, Rockford; KERR-AM, Polson, Mont.; KCKC-AM, San Bernardino; WIOV-AM, Ephrata, Penn.; WCEY-AM, Modesto; WYNK-AM, Surfside Beach, S.C.; KTOW-AM, Tulsa; WAFL-AM, Milford, Del.; WBEU-AM, Beaufort, S.C.; WMKE-AM, Milwaukee; WCOK-AM, Sparta, N.C.; WJRE-AM, Nashville; WPVA-AM, Petersburg, Va.

Merle Haggard moves into the number 2 position with the Bellamy Brothers holding at number 3 followed by Conway Twitty at number 4 and Eddie Rabbitt ties up the top 5 with "I Love A Rainy Night." Leon Everette hits the top 10 again with "Giving Up Easy" at starred 8. For the first time in her solo career, Janie Fricke hits the top 10 with the Jim Ed Norman produced "Down To My Last Broken Heart."

A 20 place jump makes Con Hunley's release "What's New With You," the prime mover of the week. Tanya Tucker moves a whopping 15 spaces to superstar 49. ... Fred Knoblock

Jackson Is Cited

NASHVILLE—Shot Jackson received several citations commending his support of young artists and musicians at the Baldwin/Gretch/Sho-Bud show during the recent DecJay Week. On hand for the presentation were Nashville Mayor Richard Fulton, local sheriff Fate Thomas; Dick Harrison, president of Baldwin Piano and Organ Co.; Charlie Roy, director of Kustom/Gretch/Sho-Bud; actress Donna Douglas and Roy Acuff.

and Susan Anton move up 14 places to superstar 40.

Glen Campbell and the George Jones and Johnny Paycheck duo each move 13 spaces. ... Stephanie Winslow moves upward a dozen places with "Anything But Yes Is Still No."

This week's singles chart contains four releases from "Any Which Way You Can" soundtrack—"Acapulco" by Johnny Duncan at starred 19, the title track "Any Which Way You Can" by Glen Campbell at superstar 26, "Beers To You" by Ray Charles and Clint Eastwood at starred 55 and "Whiskey Heaven" by Fats Domino at superstar 70.

Gail Davies, John Anderson, Mel Tillis, Lacy J. Dalton, and Dottie West each jumped 11 progressive notches on their upward journey.

Ronnie McDowell hits the charts at 69 with "Wandering Eyes." ... the Charlie Daniels Band begins chart action at 76 with "Carolina (I Remember You)." ... Phil Everly debuts on the country chart for the first time in nearly 20 years with "Dare To Dream Again" at 82. Everly's last charted single was "Ebony Eyes" released in early 1961 also featuring brother Don. Ovation artist, Jim Rushing, begins at 84 with "I've Loved Enough To Know." ... followed at 84 by Amarillo then Joe Sun at 85 and B.J. Wright at 86.

NATIONAL OUT-OF-THE-BOX-BREAKOUTS:
DID WE FALL OUT OF LOVE—Tricia Johns (Elektra) KHAK-AM, Cedar Rapids; WJOS-AM, Jackson; KZUN-FM, Spokane; KSSS-AM, Colorado Springs; WDDO-AM, Chattanooga; KIKX-AM, Tucson; KBBQ-AM, Ventura; WKCW-AM, Warrington; WKSJ-AM, Mobile.

I KNOW AN ENDING (WHEN IT COMES)—B.J. Wright (Soundwaves) KOYN-AM, Billings; WDXB-AM, Chattanooga; WPCM-AM, Burlington; KFTN-AM, Provo; KWKH-AM, Shreveport; KFDI-AM, Wichita; WTOD-AM, Toledo; KRMD-AM, Shreveport; KVOO-AM, Tulsa; WPNX-AM, Columbus; KCEY-AM, Modesto; KEBC-FM, Oklahoma City; WKCW-AM, Warrington; KDJW-AM, Amarillo.

BUBBLING UNDER THE HOT 100:
101—CAFFEIN, NICOTINE, BENZEDRINE—Jerry Reed (RCA)
102—HOME ALONG THE HIGHWAY—Tom Nix (RMA)
103—CHEATER'S LAST CHANCE—Larry Riley (F&L)
104—20/20 HINDSIGHT—Billy Larkin (Sun-burd)
105—DIAMONDS AND TEARDROPS—Wayne Massey (Polydor)
LP ACTION:
Kenny Rogers' "Greatest Hits" takes over the No. 1 position again knocking Ronnie Milsap to number 3. Dolly Parton's "9 To 5 and Odd Jobs" LP makes a 7 space jump to superstar 12. "Christmas With Slim Whitman" spans 10 spaces to starred 48.

Ed Bruce debuts at starred 46, then the A&M Records release entitled "The Legend Of Jesse James" enters the chart at starred 53. "The Best Of The Statler Brothers, Volume II" re-enters at starred 59.

Billboard® Hot Country LPs™

Survey For Week Ending 12/27/80
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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	10	2	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	39	43	2	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
2	3	13	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	40	38	9	ALWAYS Patsy Cline, MCA 3263
3	1	11	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	41	44	4	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491
4	4	19	I BELIEVE IN YOU Don Williams, MCA 5133	42	37	12	HARD TIMES Lacy J. Dalton, Columbia JC 36763
5	8	87	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	43	36	20	10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027
6	5	8	GREATEST HITS The Oak Ridge Boys, MCA 5150	44	42	27	FRIDAY NIGHT BLUES John Conlee, MCA 3246
7	6	13	LOVE IS FAIR Barbara Mandrell, MCA 5136	45	50	31	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
8	7	17	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	★ NEW ENTRY			ED BRUCE Ed Bruce, MCA 3242
★ 15	7	7	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	47	46	8	DREAMLOVERS Tanya Tucker, MCA 5140
10	10	13	I AM WHAT I AM George Jones, Epic JE 36586	★	58	6	CHRISTMAS WITH SLIM WHITMAN Slim Whitman, Epic JE 36847
11	9	24	HORIZON ● Eddie Rabbitt, Elektra 6E-276	★	19	3	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852
★	19	3	9 TO 5 AND ODD JOBS Dolly Parton, RCA AHL1 3852	49	49	59	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
13	12	30	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	50	55	3	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
14	16	16	RAZZY Razzy Bailey, RCA AHL1 3688	51	51	2	A WOMAN'S HEART Crystal Gayle, Liberty L00 1080
15	20	29	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	52	52	37	GIDEON ▲ Kenny Rogers, United Artists L00 1935
16	14	32	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	★ NEW ENTRY			THE LEGEND OF JESSE JAMES Various Artists, A&M SP 3718
17	18	24	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	54	45	18	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
18	17	8	BACK TO THE BARROOMS Merle Haggard, MCA 5139	55	60	27	WAYLON AND WILLIE ▲ RCA AFL1-2686
19	13	14	THESE DAYS Crystal Gayle, Columbia JC 36512	56	56	2	THERE'S ALWAYS ME Jim Reeves, RCA AHL1 3827
20	11	11	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	57	61	43	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
21	21	9	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	58	65	23	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
22	22	8	LOOKIN' GOOD Loretta Lynn, MCA 5148	★ NEW ENTRY			THE BEST OF THE STATLER BROTHERS, VOLUME II Mercury SRMI 5027
23	23	5	ENCORE Mickey Gilley, Epic JE 36851	60	69	27	OUTLAWS Waylon Jennings, RCA AFL1-1321
24	25	59	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	61	64	78	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
25	24	21	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571	62	47	13	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258
26	26	10	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768	63	48	3	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760
27	31	17	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	64	53	36	ASK ME TO DANCE Cristy Lane, United Artists LT 1023
28	33	138	STARDUST ▲ Willie Nelson, Columbia JC 35305	65	54	4	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
29	27	28	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	66	57	9	DRUNK & CRAZY Bobby Bare, Columbia JC 36785
30	28	9	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	67	59	31	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
31	30	6	TAKE ME BACK Brenda Lee, MCA 5143	68	72	15	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
32	32	31	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	69	62	66	KENNY ▲ Kenny Rogers, United Artists LWAK 979
33	29	27	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	70	63	4	ONCE A DRIFTER Charlie Rich, Elektra 6E 301
34	39	153	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H	71	66	5	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36789
35	35	7	LIGHT OF THE STABLE Emmylou Harris, Warner Bros. BSK 3484	72	67	10	TOGETHER AGAIN George Jones & Tammy Wynette, Epic JE 36764
36	34	108	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642	73	73	12	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
37	41	3	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499	74	70	43	TOGETHER ● The Oak Ridge Boys, MCA 3220
38	40	107	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H	75	71	86	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418

★ 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.)

GENIE TURNER

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★ B/W HEARTACHE WRAPPED IN BLUE ★
★ **JUKE Records** ★
★ of Tennessee J-7650/51 ★
★ (813) 367-4522 ★



KENTUCKY PRIDE—Kentucky Gov. John Brown, right, and his wife, Phyllis George, join Waylon Jennings onstage at the end of his recent benefit performance in Lexington. The show was a fundraiser in support of the old Governor's mansion. Once the landmark is restored, it will become the governor's residence once again.

Country Confab Set

NASHVILLE—The dates of March 13-14 have been locked in for the 12th annual Country Radio Seminar, slated for the Hyatt Regency Hotel here.

According to Mac Allen, seminar president, announcements concerning this year's panelists and speakers will be made soon by the 18-member agenda committee headed by Kim Pyle of WOKX-AM.

Registration for the Country Radio Seminar is \$140 in advance, or \$175 at the door. This covers admission to all seminar events including the New Faces show and banquet at the conclusion of the two-day forum.

Further information can be obtained by writing the Country Radio Seminar, P.O. Box 120548, Nashville, Tenn. 37212.

Milsap Okay After Surgery

NASHVILLE—Ronnie Milsap is in good condition following eye surgery at the Duke Univ. Eye Center in Durham, N.C.

The four-hour surgery was performed to alleviate nerve damage emanating from a persistent infection in the RCA artist's right eye. Expected to be hospitalized for at least 10 days, Milsap plans to be at his Nashville home for the holidays.

Nashville Scene

• Continued from page 44

Times Square and the Waldorf Astoria in Manhattan, Caesar's Palace in Las Vegas and Gilley's Club in Pasadena, Tex. The segments will show what New Year's Eve is like in the different geographical locations, and the Gilley's pick-up will feature **Lacy J. Dalton** and **Mickey Gilley** in performance.

The **Marshall Tucker Band** was presented with a somewhat unusual "gift" from the city of Nashville when the group played a recent concert here. Honoring its musical contributions—and the fact that the band has just recorded its first album project in Nashville—Sheriff Fate Thomas presented Marshall Tucker with a special hacksaw to the Metro jail along with a commendatory plaque. The album, recorded at **Sound Emporium**, was produced by **Tom Dowd** and will be released shortly. (The hacksaw, hopefully, will never have to be used!)

Nashville Scene would like to wish everyone in the music industry a very happy holiday season, and may the New Year bring more music and more joy to all of us. Here's to a bright and productive 1981!

Daniels Hosting

NEW YORK—Charlie Daniels hosts WHN-AM's two-hour Christmas Eve special featuring nearly two dozen top country artists talking about their favorite Christmas celebrations. Among those slated to participate on the radio broadcast are **Barbara Mandrell**, **Larry Gatlin**, **Dolly Parton** and **Charley Pride**.

RCA Promos Turn Jennings Single Gold

NASHVILLE—signifying concerted cross-promotional efforts by its pop and country departments, RCA Records has carried Waylon Jennings' single, "Dukes Of Hazard," to gold status. It represents the first time Jennings has ever received a gold award for a single release.

Joe Galante, division vice president of marketing of RCA in Nashville, coordinated the team effort with John Betancourt, division vice president of pop promotion, utilizing radio contests exploiting the theme of "Daisy Duke" lookalike competitions. Prizes included western wear gift certificates and album giveaways.

"Dukes Of Hazard" is now the country division's most successful of 1980, according to operations chief and RCA division vice president **Jerry Bradley**.



WINNING WYNETTE—Tammy Wynette performs "Starting Over" at a recent Nashville Songwriter Assn. benefit show at Exit/In. The Epic artist filled in for headliner **George Jones**, who cancelled at the last minute.

Country Music Calendar Issued

NASHVILLE—The 1981 Country Music History Calendar, published by the Country Music Foundation Press, has been made available.

Included in this 24-page glossy calendar are 12 pages of photos, birth and death dates of country performers, a chronology of historical events and facts about country songs. Artist coverage includes **Gene Autry**, **Patsy Cline**, **Willie Nelson**, **Dolly Parton** and **Bob Wills**.

Cost for each calendar is \$2, plus 75 cents postage and handling. It is available through the Country Music Foundation Press, 4 Music Square E., Nashville 37203.

Riley & Band Go To Saudi Arabia

NASHVILLE—Country music is traveling to Saudi Arabia in December as **Jeannie C. Riley** launches an 11-day concert tour of the nation with her band.

The Saudi Arabian junket is being sponsored by the Arabian-American Oil Co., which is importing the Riley Show to entertain its American personnel living there.

This Middle East tour, coordinated through Riley's agency, Top Billing, Inc. here, represents her third overseas personal appearance visit in 1980. Riley toured Australia and England earlier this year.



DUAL LEGENDS—Don Gibson, left, and his publisher **Wesley Rose**, right, hold matching gold records earned by Gibson for his double LP set, "Country Number 1." The album was released solely in Great Britain and marketed through a television saturation promotion campaign.

TV Rock Cast Adding Twitty

NASHVILLE—Singer **Conway Twitty** joins a lineup of top artists on a syndicated television special called "The Roots Of Rock 'N' Roll" slated for broadcast in January.

The six-hour series is currently in taping by **Jerry Harrison & Assoc.** and will be distributed by 20th Century-Fox for airing in various markets around the country.

Twitty will sing his 1958 pop hit,

"It's Only Make Believe," as well as a more recent tune from his country catalog.

Also scheduled on the mini-series will be such performers as **Elton John**, **Paul McCartney**, **Mick Jagger** and others who contributed to the evolution of rock music through the past 25 years. Twitty's segment will be hosted by **Frankie Avalon**.



CONFETTI CUT-UPS—MCA Records in Nashville stages an early New Year's Eve party to celebrate the re-signing of the **Oak Ridge Boys** and the awarding of the group's first three gold albums. Playing the New Year's baby (center, in diapers) is national MCA promotion director **Tony Tamburrano**, with MCA sales rep **Richard Mendelsohn** portraying the feathered confetti casualty lying on the floor. Joining in the fun are, at left, MCA Records Nashville division president **Jim Foglesong** and MCA Records president **Bob Siner**, as well as **Jim Halsey**, producer **Ron Chancey**, manager **Mickey Baker** and members of the **Oak Ridge Boys**.

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May the holidays and '81 be the best you've ever experienced.



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Sound Business

Vertx Computer Vends Audio Tape

• Continued from page 4

ber's dispense button and the tape slips down out of the rack for the customer.

The price of the purchase is added to a running dollar count built into the cashier's programmer. This tape enables the store manager to compare sales against cash in the register and can eliminate employee theft at this level.

The store manager has his own security code (a five-digit figure) with which he can change prices of items in the merchandiser and check the running total against the cash receipts in the register.

In the case of a large store where the merchandiser will be not be close to the cash register, the system has this difference: instead of pushing a button to release the tape, the cashier gives the customer a perforated data card which has the title, price and date and time of the purchase. This card is inserted into the merchandiser to extract the tape or tapes. For multiple purchases you get multiple perforated cards.

The machine cuts the card in half when it is inserted. The half the machine retains is an inventory card. The store can create promotions for customers who collect several of these cards, i.e., a free tape for 10

cards, a discount on a blank tape, or whatever.

Pierce says the machine does not require any sales help standing over it. This eliminates labor waste as is the case today in locations where tapes are kept under lock and key and require someone to physically open the case. The system eliminates pilferage since Pierce claims it is impossible to stick your hand up the receiving slot to pull down other tapes.

And if somehow something is inserted into the machine to attempt to extract a tape, a built-in alarm goes off. Notes Pierce: "The machine's computer logic tells the alarm system a tape has left without being paid for." The merchandiser's micro-processing board provides this alert system.

An interesting aspect to the company's development of this type of product, Pierce notes, is that among its financial investors are a score of retired and active FBI officials, hence the strong concern for a solid security system.

The merchandiser-cashier's programmer will be offered on a lease basis. Pierce says, with Vertx aligning itself with a major (unnamed) leasing company which will run the leasing aspect of the business.

Vertx will build and assemble the machines in its nearby Inglewood factory. Once production begins, Pierce says the company will look for a large factory location.

The system is applicable on a worldwide basis: there is no problem with coins or paper money since all financial transactions are handled at the checkout counter.

Tapes are loaded in a steel tray. Access is through the removal of the front glass window. The 10 tapes per tray are loaded vertically so the package graphics faces the customer.

Pierce says it is impossible for someone to counterfeit a perforated card since the machine is programmed to only accept one card with that day's day and date. Once someone buys a legit card and tries to copy it, the counterfeit card or whatever is inserted as a second entry will not pass the merchandiser's security system. And a comparison of the card already in the machine with the one with the same information being held by a customer will reveal one card is bogus.

The cashier's programming unit can be interfaced with the store's own cash register totalier to provide constant inventory information. This unit can also be hooked up via computer telephone lines right into a chain's central warehouse inventory computer.

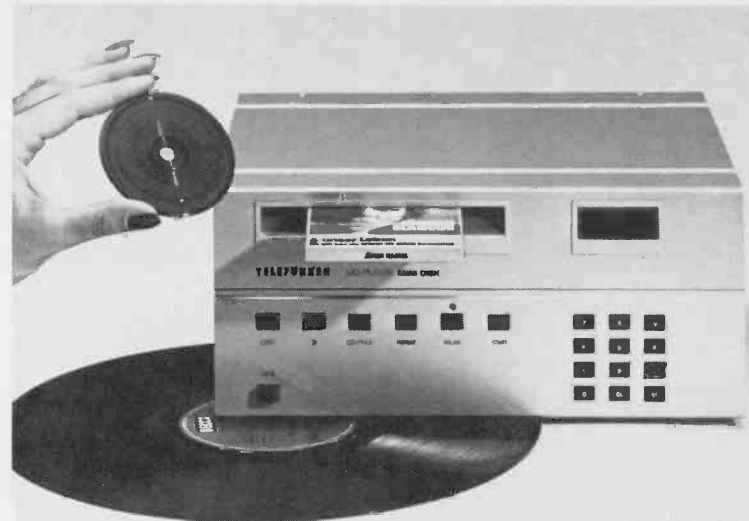
The merchandiser has room above the tapes for five 8 inch by 8 inch back lit advertising signs. A more sophisticated merchandiser will have a built-in electric sign which the store can program itself.

Since word has gotten out about the machine's development, Pierce says he has been contacted by chain stores which have heretofore shied away from stocking tape of any kind because of pilferage and the labor required to oversee the product.

The dealer will load the merchandiser himself. Vertx will service its machines.

Pierce intentionally eschews using the words vending machine when describing this new product. "It is years ahead of current vending machine technology and methodology," he says.

Once the company gets its audio tape units in the market it plans constructing a unit to sell blank and prerecorded videotape.



DIGITAL DISK—Telefunken MD digital audio player with standard LP and 3-inch micro-disk. While micro-disk plays 10 minutes per side, unit also plays 5-inch disk with one hour per side. Technology is similar to RCA videodisk.

LABELS GET DEMO

Digital Audio Disk Sphere Heating Up

• Continued from page 3

system requires several additional steps both before and after cutting the metal master.

Plants equipped for CED videodisk production are fully equipped for Telefunken MD disk production. RCA already has such a plant in operation and CBS will have one by mid-1982.

The player itself is about the size of a cassette deck. The disks, just over five inches in diameter, are caddy-loaded like the SelectaVision videodisk, so the user never touches the disk surface. The disk revolves at 250 r.p.m. and contains up to an hour of program material per side.

The company also showed a three-inch micro disk which plays up to 10 minutes per side. The player can accommodate both formats.

Another innovation claimed by Telefunken is the centering mechanism, which does away with the center hole. Instead, the disk is guided by a ridge pressed into the record, which eliminates the problem of off-center pressings.

The Philips format, by contrast calls for the two disk sides to be glued together. Failure to align the two halves properly will result in faulty pressings.

The MD system also offers random access, or cueing, by means of a microprocessor controlled timing device.

The Telefunken system can play back either 2-channel or 4-channel sound. The company also says that the audio information uses only two-thirds of the space available on the disk, leaving "room" for information such as liner notes. On the prototype, the notes are displayed on an LED crawl display. A future version could conceivably hook up to a television screen.

It might also be possible, says Telefunken, to modify a future stereo CED videodisk player to play the audio-only MD digital disks.

According to Gotham Audio president Stephen Temmer, Telefunken's importer here, the company will not "go it alone" in marketing the system. Even if the Japanese committee should approve MD as a standard, he says, Telefunken would bring it to market only if it receives the backing of a major record label.

CBS/Sony in Japan is supporting the Philips laser optical digital audio disk, but CBS here says it is uncom-

mitted to any digital audio system.

The Philips system is due to be on the market in 1982-83. Temmer says that the Telefunken unit could be on the market much sooner, and at a much lower price, if the backing is forthcoming.

Audio-Technica Bows Products

STOW, Ohio—Audio-Technica is introducing several new products to the recording, broadcast and sound reinforcement markets.

They are: two remote powered, electret condenser microphones and a battery power supply including models AT803R and AT813R, priced at \$200 and \$150 respectively. The recommended battery supply for the remote microphone is the model AT8501 at \$90.

Also, four new remote Artist Series microphones with the same battery power supply recommended for them.

They are fixed-charged, permanently polarized condenser electret microphones—models ATM10R at \$135, ATM11R at \$150, model ATM31R at \$150 and the ATM91R at \$170.

Film Will Premiere On Screens At Home

NEW YORK—Island International Productions, an affiliate of Island Records, plans an early 1981 release of the film "Countryman" on videocassette and videodisk prior to its theatrical release.

Island Records will distribute the film, which features the music of Bob Marley and the Wailers and Lee "Scratch" Perry, through its regular record channels here and abroad. According to Island's Chris Blackwell, the company will do this because home video distribution is more similar to the record business than film distribution. He feels that video exposure will make the film more salable when the firm is ready to close a theatrical distribution deal.

"Countryman" is an adventure picture filmed in Jamaica. Dickie Jobson directed and wrote the screenplay along with Michael Thomas.



New Hope: Rod Pierce, president of Vertx inserts a perforated card into the company's retail tape merchandiser. This machine has a moving message center manufactured for it by Cybernetic Data Products which can flash a sales message in the space above the rows of cassette tapes.

Pfanstiehl

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24 Track

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Product Showcase



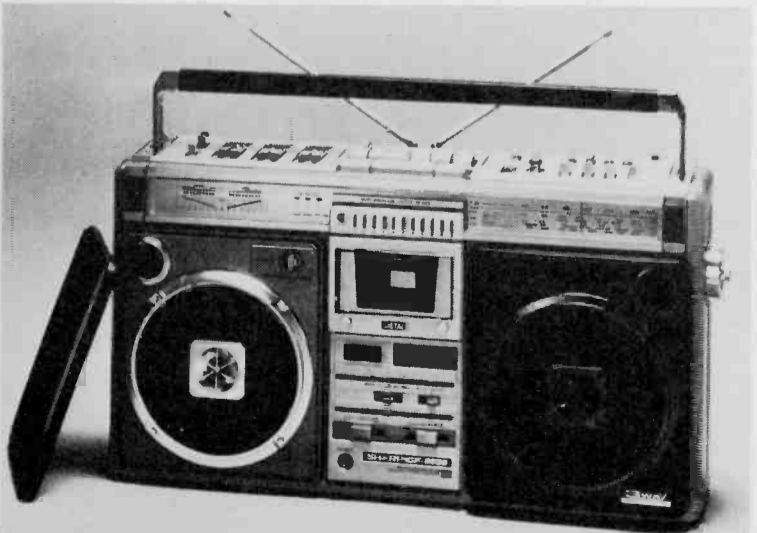
NEW TABLE—Benjamin Electroproducts, Inc. is introducing the model 4100 linear tracking turntable. The unit features optional front loading to meet special requirements where headroom is limited. Suggested retail: \$600.



TEAC DECK—Among new TEAC introductions is the V-9, two-head, three-motor cassette deck with a spectrograph metering system. Each channel has a series of six color-coded peak reading incandescent lamps which indicate recording or playback levels. Suggested retail: \$399.



PORTABLE SOUND—General Electric is the latest manufacturer to add a lightweight stereo cassette player to its line. Called the Stereo Escape, the unit, model 3-5270, has a suggested list of \$129.95.



JVC PORTABLE—Among JVC's portable stereo radio/cassette introductions is the top-of-the-line GF-9696 with metal tape capability. Other features: 7.5 watts per channel; two, three-way speakers; an 11-position Automatic Program Locate Device; and variable pitch control. Suggested retail: \$539.95.

Burman Amps Entering U.S. Mart In 1981

NEW YORK—Burman Amplification, a supplier of equipment to professional musicians in the U.K. and Europe for 15 years, is making its U.S. debut in January.

The company is well known for its hand made tube amplifiers and custom designed pro sound systems, and according to Brian Gould, co-owner of the firm with founder Gregg Burman, the U.S. entry is the culmination of a long-term expansion plan.

"The U.S. market represents the greatest risk to us and also requires the greatest outlay of capital," says Gould. "We decided to enter all major markets several years ago. Besides the U.K., we've penetrated the rest of Europe and the Far East."

Gould says that a number of American artists use Burman equipment when they tour in Europe, but mainly on a rental basis.

In addition to supplying equipment, Burman offers tour support as well. The company provides 24-hour maintenance and a sound system design service. According to Gould, "the amps are very reliable. About 90% of all the amps we've ever built are still in use. But when a band is on a major tour it's very important to have that support service."

Burman offers both sale and rental of its equipment in the U.S.

The amps themselves are not as powerful on an RMS basis as some transistorized models, but the tube design gives them an enormous punch. In addition, says Gould, "tubes allow you to maintain tone performance, particularly at high volume levels."

All the amps are hand built. Most of the components are subcontracted to other manufacturers, who build according to Burman's specifications. The amps are assembled by Burman.

The company also supplies its own design of speakers, matched to the amplifiers.

Burman will open its New York demonstration studio in January. Another studio, in Los Angeles, will open in March.

Block New Sigma General Manager

NEW YORK—Studio engineer Gerry Block returns to Sigma Sound here after a two-year absence to become general manager, says Sigma president Joe Tarsia. Block was heavily involved with the New York branch of the Philadelphia-based recording studio since it opened in 1976.

Block departed the studio in 1978 to complete work on his invention, the Compu-disk disk mastering computer. With licensing agreements set on that project, he is free to return to his former home base. Since 1978, Sigma Sound New York has been run by Jay Mark, who now steps down to resume his primary interests, engineering and producing. Mark, who has been with Sigma for 10 years, won a Grammy for his engineering of "Disco Inferno."

Nautilus Half-Speed

LOS ANGELES—Nautilus Recordings will be releasing half-speed audiophile versions of Fleetwood Mac's "Rumours" and the Doobie Brothers "Minute By Minute" at the upcoming CES in Las Vegas.

FOR DIGITAL & 1/2 SPEED

Ultra-Groove Bows In San Francisco

By JACK McDONOUGH

SAN FRANCISCO—Crystal Clear Records, a pioneer direct-to-disk company, has created a new label, Ultra-Groove, for the firm's digital and half-speed mastered releases.

The first Ultra-Groove product, recently released, is an Arthur Fiedler & the Boston Pops recording of "Capriccio Italien"/"Capriccio Espagnol." Due in January is volume one of "The Fox Touch" by the recently deceased organist Virgil Fox.

Both of these albums have been released in the direct-to-disk form on Crystal Clear. The label's John Betzold indicates that digital tapes using the Soundstream Corp.'s system were made at the same time as the direct-to-disk recordings. Betzold notes that Fiedler is now the only major conductor to have recorded using every technique from the earliest acoustic methods to the current digital one.

The company will maintain Crystal Clear as the exclusive label for direct-to-disk projects.

Betzold says that he feels the move to digital will "attract more current artists who want widespread commercial accessibility while still making albums that sound much better than the regular releases. Direct-to-

disk has more purity but some artists have shied away since everything must be done in one flawless session.

"And with fewer acts getting signed to the majors—who have the money to put out records that sound good but aren't doing it—we think we may be able to attract some strong acts. We hope to break some new boundaries and to get into a position to sell to the regular record buying public as well as to audiophiles."

The company does not own its own digital equipment, but, says Betzold, "We're constantly approached by manufacturers who know we're in an ideal position to use and test their equipment. We're in the audio business as well as the record business because we can show off the high-end equipment. Our records are like components of the system. We're looking to be able to make use of the best of the recording processes that are developing."

"Our marketing," concludes Betzold, "is very different from the majors, but we're in the picture. The market is demanding better titles from the industry and in the past year our overseas sales have been phenomenal. The main thing now is to attract the kind of talent to put this type of recording into the big leagues."

DECEMBER 27, 1980 BILLBOARD

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Sound Business

VIDEO IN CLUBS

Guerilla To Tape Live Rock Acts

LOS ANGELES—Sensing that the rock video era has already begun, veteran music producer/engineer Robert Margouleff, whose recent projects include Devo for Warner Bros. and the Bus Boys for Arista, is forming Guerilla Audio/Video to specialize in videotaping rock acts live in clubs.

"Right now," says Margouleff, who indicates the firm will be based in New York, "they take the rock act to the video. We want to take the video to the act where the energy is much higher and it's not a prepared video situation."

Just recently Margouleff was involved in a Bus Boys video that was videotaped at New York's Ritz which "is probably the most ad-

vanced video setup in the world right now as far as a club is concerned."

That was the first Guerilla project, he indicates. It was "low budget with money provided by Arista."

"Video is becoming increasingly important to musicians," he adds, "and it helps validate the band. And that video has helped get the Bus Boys on television shows. It's beneficial to have it and it makes people see the band in a much more believable light."

Expected to be fully operational in the first quarter of next year, Guerilla will lease mobile audio and video equipment and is likely to invest in its own equipment later on.

"I want to do 16 or 24-track audio and video live and always in the clubs," he adds. "We'll keep it light and not make it too expensive."

While Margouleff sees his involvement with video increasing, he doesn't believe, however, that every recording artist must get involved.

"There will," he says, "be video artists and there will still be music artists. Artists will excel in both media. But from now on as a record

producer I will always try to get a video budget along with an audio budget. I think it's that important. I want to keep the costs at a reasonable rate and maybe not use all the technology that's available today right away."

On the record side, Margouleff indicates he has just formed a new independent production firm called Robert Margouleff & Associate. The associate is his recording engineer Howard Siegel.

The production company has just signed an L.A. rock act called Avalon as well as Michael Sembello, an artist who has spent many years with Steve Wonder. Artists with strong visual sides, as well as aural, will key future interest by the producer.

How did Margouleff hook up with the Bus Boys?

"I saw them one night at Flipper's here in Los Angeles and I went up to them afterwards and told them I wanted to produce them. We hit it off."

The Bus Boys' project, which is receiving much critical attention, was coproduced by the band and Margouleff. (Continued on page 53)



Billboard photo by Glenn I. Gross

Guiding Hand: Record producer Bob Margouleff adjusts a console control in the studio. Now he's moving fast into video.

Fiedler, Fox LPs Employ Digital, dbx

LOS ANGELES—Two Virgil Fox LPs and the only digital recordings made by Arthur Fiedler and the Boston Pops are slated to be released as digital dbx disks under the Crystal Clear Records label, according to Ed Wodenjak, president of Crystal

Clear, and Jerome Ruzicka, dbx vice president, and director of the dbx encoded disk program.

The three LPs are "The Fox Touch, Volume I," "The Fox Touch, Volume II," and "The Digital Fiedler."

Studio Track

LOS ANGELES—At Artisan Sound Recorders with disk mastering engineer Gregory Fulginiti: cutting activity includes producer John Haeny working on two single projects; Keith Olsen mastering a new Pat Benatar single; producer Norman Granz mastering two new LPs including J.J. Johnson and Matrix '80; and producer Kim Fowley mastering Laguna for Chrysalis. In the Artisan recording studio, Johnny "Guitar" Watson producing himself with Rick Smith at the console.

At Wizard Studios, Ken Lauber producing a soundtrack LP for an upcoming movie about the Kent State shootings of 1970. Participating artists include: the Band, Ron Wood, Grace Slick, John Sebastian and Richie Havens.

* * *

At Kingdom Sound, Syosset, Long Island, Blue Oyster Cult and Black Sabbath mixing a live soundtrack for their soon to be released concert film. Soundtrack was recorded at the Nassau Coliseum on the recent "Black & Blue" tour, George Geranios and Clay Hutchinson engineering the project, produced by Sandy Pearlman and Steve Schenck. Also at Kingdom, Australian recording artist Kamahl completing a new single for Taurus Productions, Paul Vance producing, Hutchinson engineering, Nancy Si-rrianni assisting.

At Nashville's Sound Emporium: B.J. Thomas laying tracks for MCA, Larry Butler producing and Billy Sherrill engineering; Leon Tsilis and Pat Higdon co-producing Bandera for MCA with engineer Gary Laney; Ed Penney continuing to produce Terri Gibbs, with engineer Jim Williamson; and the Jim Fogleson producing the Thrasher Brothers with Williamson again at the console.

Nashville's Creative Workshop sees: producer Buzz Cason remixing tracks for Australian group Bluestone with engineer Todd Cerney; actress Diane Ladd working on a project with co-producers Freddy Weller and Buzz Cason; and Brent Maher producing/engineering Razz.

At Randy's Roost, Nashville, producer Felton Jarvis compiling a new Elvis Presley LP with Randy Kline helping with the mastering.

The Johnny Cash Band, Earl Scruggs and Harry Strzelecki laying tunes for television movie soundtrack at Nashville's Woodland Sound, Jack Clement producing with musical director Earl Ball and engineers David McKinley and Rick McCollister. Also there, Connie Cato working on a new MCA single with producer Blake Mevis and engineers Danny Hilley and Russ Martin. And Tom Collins producing RCA's Ronnie Milsap.

Bob Cohen and Tom Work mixing their premiere LP at Peppermint Studios, Youngstown, Ohio, Gary Rhamy engineering.

At Music City Music Hall, Nashville, Charley Pride laying tracks for an RCA LP, Jerry Bradley producing, Bill Harris engineering, Dan Dea assisting; Hank Snow and Kelly Foxton recording a second duet LP for RCA, Bill Vandevort engineering, Dea assisting; the Lewis Family recording a new LP for Word, Herman Harper producing, Vandevort and Joe Mills engineering; Sylvia recording a new single for RCA, Tom Collins producing, Bill Harris at the board; and Bill Liserly recording his first RCA single, Roy Dea producing, Harris engineering.

Concorde Of L.A. Adds Post-Production In Video

By JIM McCULLAUGH

LOS ANGELES—The Concorde Recording Center here is yet another studio facility which has added video post production capability to its services with an eye towards becoming a full audio/video production house later on.

Although the name is new, the Concorde Recording Center here is yet another studio facility which has added video post production capability to its services with an eye towards becoming a full audio/video production house later on.

Although the name is new, the Concorde facility site is well known in the L.A. recording studio community. It was formerly the ABC Recording Studios and most recently Scott-Sunstorm.

Last May, Warren Entner, a former member of the Grass Roots, came in as manager. In addition to revamping and adding equipment, as well as injecting cosmetic touches, Entner has also made Concorde a base for his own Mariner Productions company.

"We feel audio and video," says Entner, "are now going hand in hand and we intend building a new structure with full video and audio production capability."

Video services now offered are post production audio mixing and post production sweetening. Videotape machines include an Ampex VPR 2B (one-inch C format); Sony BVU-200B (¾ inch U-Matic); Sony Beta 5400 (½-inch); Sony SO-2850; Ampex TBC 2B digital time base corrector; Telecom Time Code Center; BTX 4600 machine synchronizers and ITC audio cart machines; Grey Labs Character Generator as well as monitor and switching facilities.

An update on the facility's audio equipment includes: a Harrison custom 36x24 console in one room and an API/DeMedio in another; 3-M, 3M-79 24-tracks; 3M-79 two-tracks; 3M-79 four-tracks; Ampex AG-440 two/four-tracks; Ampex ATR-100 two track; Studer and Crown amplifiers; custom JBL and JBL/TAD monitors; and a full complement of outboard gear.

Instruments available are a Hammond B-3 with Leslie; two Steinway grand pianos; a Bosendorfer grand piano; and a clavinet.

There is also a full disk mastering room with a custom API console, Studer A-80 tape machine and a Neumann disk mastering system.

Recent people changes include new studio manager Peggie Needleman, formerly with Jennifudy, with the engineering staff headed by Reggie Dozier, rounded out by Jerry Hall, Gerry Brown, Jay Antista, Al Schmitt, Jr., and Walt Weiskopf.

"The image," says Entner, "when I came in was that of the old ABC Studios and I immediately wanted to create our own distinct identity. It's not the same as it was. It has a fresh identity now I believe."

Recent music projects have included Lionel Richie producing Kenny Rogers' "Lady" single as well as Rogers overdubbing Spanish vocal tracks to much of his work for exploitation to the world Spanish markets. Holland/Dozier/Holland also use the facility.

Entner's own production company is doing newcomer Scott Hoyt for Casablanca with Steve Barri and Entner sharing production. He indicates he has no desire, himself, to return to the other side of the glass.

Later on, Entner adds, that Mariner Productions will later begin to develop video music talent as well.

Entner acknowledges that he has found the L.A. recording studio market quite competitive since he took over, particularly in light of the industry slowdown. The audio/video capability, he points out, gives Concorde a more competitive edge in the marketplace.

"We had our lull in November," he states, "but things have picked up again. We have been able, I believe, to hold the line with our prices, yet at the same time be competitive."

On the subject of label budgets: "They are not as exorbitant as they were four years ago but they are not as bad as they were a year ago when they cut them in half and tried to look after the daily budget."

“What's new on the charts?”

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Videocassette Top 40 chart

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Rank Joins Philips Videodisk Offerings

By NICK ROBERTSHAW

LONDON—The Rank Organization will make movie titles available for the Philips optical videodisk system due to be launched here next May. The non-exclusive deal adds Rank to a list of producers that already includes MCA Universal, Magnetic Video and Paramount Pictures.

Philips' videodisk chief here, Jimmy Dunkley announced this at a 'progress report' conference in the Selfridge Hotel Dec. 3, adding that Columbia also expected to put some of its material on Philips videodisk next year, along with several others as yet unnamed sources and—an important new supporter—the British Broadcasting Corporation.

LaserVision has now been adopted as the official generic name for Philips' videodisk technology worldwide, replacing VLP which was considered too confusing to the general public. The 60-minute per side CLV disk will henceforth be known as Long Play, and the 36-minutes per side CAV disk as Active Play.

Movies on Long Play will lack many of the special effects—still frame, slow-motion, reverse play—possible with Active Play. This raises the question how far Philips will be able to capitalize in the marketplace on the exceptional versatility of its system, since early programming will be heavily dominated by feature films.

Dunkley did point out, though, that remote control of features such as frame-by-frame, stop frame, quick search and reverse play made the system attractive to educational and industrial markets.

Stereo capability, via a link to home hi-fi equipment, was regarded as a key factor where music programming was concerned. Sound quality would be comparable with good analog audio. In the future, Dunkley said, reduced disk size, doubled playing time and auto-changing were all readily feasible.

TDK Opens New Georgia Videotape Production Plant

NEW YORK—A new TDK Electronics videotape manufacturing facility in Peachtree City, Ga., is now on stream and producing cassettes ahead of schedule, says national video products manager Ed Pessara. When the plant reaches full capacity, sometime in "late 1981," according to Pessara, it will produce one million cassettes a month.

Currently the plant is manufacturing only VHS T-120 lengths, but Pessara says that eventually all lengths in all formats will be made there. The new plant should supply the total U.S. demand for TDK videotape, the company says.

TDK projects a 40% increase in demand for its product in 1981, with an industrywide increase seen at 35%. Sales in 1980 are estimated at 17 million cassettes industrywide.

Worldwide demand for videocassettes has been straining the facilities of all blank tape manufacturers in 1980. Says Pessara: "The new facility will free up our Japanese factory to meet more of the demand in Europe and other parts of the world." He holds out the possibility, however, that if there is an excess of production from the Georgia factory, TDK might ship some of the

On distribution plans commercial manager Gerry Harrison said that there would be a progressive national launch, meaning some limitation of initial outlets but with a rapid expansion. There was no mention of record shops among these outlets. Rather Harrison stressed the need for hardware and software to go hand in hand, at least until there was enough volume for the market to develop under its own momentum and in its own ways.

Cautious projections indicated 1.5% penetration within three years, 9% within six, 30% within 15. This means player sales should reach 150,000 by 1983, worth at trade prices \$90 million, and 700,000 by 1986, worth \$420 million, in the U.K. market alone. Assuming 10 disks a year per player owned, Philips project software sales will be 2.5 million in 1983, 18 million in 1986, worth \$48 million and \$345 million respectively. Shop price of a two-hour disk is expected to be around \$35.

Philips has made no secret of the fact that it intends to subsidize these costs at the outset, a subsidy Jimmy Dunkley says will "fall away" over two to three years.

The Blackburn plant, in which \$24 million had been invested, was currently in pilot production and had made its first 'son' from parent masters originated in Eindhoven. Disk mastering equipment was being installed at Blackburn to be on stream by the end of February 1981.

Under close questioning, Dunkley and his LaserVision team denied there would be problems in replication of the sort encountered in America. All targets so far had been met ahead of schedule, said Dunkley. He added that the videodisk division would not allow its prospects to be dimmed by the 'diminishing credibility' of any other division: presumably a reference to the poor market performance of Philips' videocassette hardware.

U.S.-made cassettes overseas.

The new factory is fully automated and was built at a cost of \$50 million on a 50-acre site. TDK produces audio cassettes for the U.S. market at a factory in Irvine, Calif., which manufactures 4 million cassettes a month.

Videotaping Live In Clubs

• Continued from page 52

gouloff. A new act doesn't usually receive co-production credit.

"That's because they have something to say," he notes. "Some artists need an image created while others need another type of producer. I like to be an invisible producer, like a director is to a movie. I try not color my productions, but just improve what's there. In a well-directed movie you are not conscious of the director, just the reality of the motion picture.

"In the case of the Bus Boys their message is very specific and they have a very highly organized and sophisticated sense of who they are, a real persona. The same with Devo. A producer shouldn't try to make

Warner Sets Video Releases

NEW YORK—Warner Home Video will release three video music cassettes Feb. 2. The cassettes, featuring Fleetwood Mac, Rod Stewart and Gary Numan, mark the home video debuts of these artists.

All the tapes are one hour in length and all feature live concert footage. The Fleetwood Mac tape also includes interviews with group members.

Video Software Must Be Stocked Today To Assure Retail's Tomorrow, Integrity Entertainment Chairman Lee Hartstone Tells Stockholders... See Financial Section Of This Issue.

"Fleetwood Mac, Documentary and Live Concert" will carry a suggested list price of \$40 and includes songs "Sarah," "Sisters of the Moon" and "Tusk."

"Rod Stewart Live at the L.A. Forum" also will sell for a suggested \$40. It was taped at Stewart's 1979 Forum date. Among the numbers performed are "Hot Legs," "Do Ya Think I'm Sexy," "Blondes Have More Fun" and "Maggie May."

"Gary Numan—The Touring Principal, '79" will retail for a suggested \$35 and includes selections from Numan's Atco release, "The Pleasure Principle."

Marketing plans include cross-merchandising of the home video releases with the latest albums from the artists. Support material includes posters and point of purchase displays.

Then videocassettes are distributed through WEA's on-line national distribution channels.

Tape Disk Wing For Video South

NASHVILLE—Moving into the field of visual music on tape and disk, the television production company of Video South, Inc. is launching a subsidiary wing, Video Music.

The firm will handle total production, services and equipment for artists and companies wanting to put their music into tape and disk form. Video Music will utilize the in-house facilities of Video South, including three mobile units, four tv cameras, five VTRs and editing suite. Services range from conceptual to post-production as well as duplication for distribution.

Among those tapping the resources of Video South in the past two years have been Waylon Jennings, Dolly Parton, Chet Atkins, Moe Bandy and Joe Stampley.

them something they aren't. The most important thing a band can do is know who they are and be able to project that to an audience."

Margouloff has acted as associate or coproducer and engineer for four Stevie Wonder platinum LPs including "Music Of My Mind," "Talking Book," "Innervisions" and "Fulfillingness First Finale."

He received three Grammy nominations and a Grammy Award for engineering Wonder's "Innervisions." Among other artists he has worked with are the Isley Brothers, Bobby Womack and Minnie Riperton.

He has also been consulting chief audio engineer of the Record Plant recording studios in Los Angeles.

JIM McCULLAUGH

Goodphone Commentaries

And What About Promotional Video?

By BECKY SUE EPSTEIN

LOS ANGELES—Many conflicting ideas are currently flying around the industry about which acts can and should do videotapes of their music; about budgets for the videotapes; and about where to use the tapes—for broadcast, pay or cable television, or videocassette or videodisk.

Much of the confusion surrounding these rock music videotapes can be cleared up if we just take a step back and look at what the videotapes really are, which leads to how best to produce and use them.

Basically, most of the music videotapes or songfilms made now are for "promotional" use, i.e., to promote sales of a record album or single. They enhance an act's image and create a wide field of exposure.

At present, the greatest use of video-tapes for promotion is on television, though they are also used for international and domestic in-house information, and sometimes for radio and press promotions—and, very rarely, as short openers for feature films in movie theaters. In addition, dance-rock clubs (formerly known as discos) are beginning to use videotapes and films of bands to enhance the clubs' own entertainment value.

As a person experienced in the broadcast area of music videotape, I am in a position to view most of the songfilms and tapes that are made, and I now know why most rock shows on tv are considered low-quality by the networks. Before everyone gets defensive about this statement, let me point out that this is mainly due to inexperience—the music business' inexperience in the video and film business. (It is only fair to mention here that television is not known for its quality sound reproduction, a problem which may be alleviated by new videodisk and videocassette systems, but that's a separate topic.)

A basic issue, as I see it, is the size of the budgets for music videotapes and films. American tv and film audiences are used to fairly elaborate material being placed before their eyes, to the tune of, say, up to \$300,000 being spent on a thirty-second commercial by a name-brand advertiser. Made-for-tv movies might cost \$10,000 to \$20,000 per minute, and feature films \$50,000 to \$150,000 per minute. So, what is it going to look like when an act gets \$10,000 or \$20,000 to do the five or ten minutes in two or three songs?

Promotional films and tapes, in order to function as competitive marketing tools, must be produced by comparably professional filmmakers. Creative, proficient production people are to be found in advertising, film, tv and music—why not use the best in the record business?

Low-budget rock is one of the causes of rock's bad name on tv. Another is the fact that television is pri-

marily a visual medium, a determinant which is ignored by too many rock shows. The "Radio Picture Show," for instance, which bases programming selections on visual quality, simply cannot air a tape that is not excellent, regardless of the chart position of the song, because, after all, it is on television, not radio.

A solution to the problem seems to be to either spend a substantial amount of money or to spend none at all on a music videotape. Poor quality tapes can do more harm than good if they're used, and the money is totally wasted if they are not good enough to be used.

Now that so many artists want to do songfilms and videotapes, how do you figure out who gets the big budgets and who gets nothing for video? As for record production, the decision is basically up to the discretion of the record company, based on the act's sales potential and various other factors, including, in this instance, the act's visual appearance and visual awareness.

If necessary, as EMI America/Liberty's Frenchy Gauthier speculated recently, it might be a good idea to "screen-test" new acts in some way. In that case, a band like Devo, for instance, would be justified in having a bigger film budget than their first record sales might warrant, because their video consciousness and proficiency could be demonstrated.

As far as using the increasing number of record company-produced videotapes on television, there is the increased promotional value of the exposure of the act to several million viewers at once, each time a tape is aired on a major show. For facts and figures illustrating the sales value of tv for music, we'll have to look toward recording industry organizations or the major record labels to produce or make public a study on this subject—which is long overdue. (However, we must remember that, as a noted a&r person pointed out recently, most people in the music business want to get into tv and films. I suspect this is due in part to the current state of the record business and in general to the increased glamour appeal of television and films.)

Promotional videotapes and films are, in the end, produced to sell records. They have the added value of career enhancement by positive exposure, when they are well made. While creative content and the allure of using rock stars in the film can help to overcome the handicap of small budgets, attention to cinematographic quality is imperative for the American viewer. Ultimately, you get what you pay for.

(Becky Sue Epstein is the associate producer of "The Radio Picture Show" and a former contributing editor to "The Goodphone Letter.")

RKO's Blank Consumer Videotape

WEST CALDWELL, N.J.—RKO Tape Corp. will introduce a line of consumer blank videotape at the upcoming CES in Las Vegas.

Called RKO ColorChrome, the new product will be offered in both Beta and VHS formats, according to Hugh Wallace, vice president and general manager.

Beta cassettes in L-250, L-500 and

L-750 lengths will be available in January with VHS production to come slightly later. Like the firm's Ultrachrome audio tape, ColorChrome will be a chromium dioxide tape.

Initial marketing will be via existing RKO audio cassette dealers with another phase of distribution to entail video specialty stores, department stores and other video outlets.

INDUSTRY'S LIFEBLOOD

EMI Australia Head Maps Singles Thrust

By GLENN A. BAKER

SYDNEY—"Under my leadership, EMI will certainly be a singles company," affirms managing director Peter Jamieson. "People tend to forget the role of the single in breaking new artists. Hit singles are the lifeblood of the industry."

Indeed, singles have, for many years, been much more obviously successful for EMI Australia than albums, and it is indicative of Jamieson's perception that he has zeroed in on the one area where the company has the potential to lead the market.

Jamieson was moved from the leadership position of EMI New Zealand in February, replacing the departing Stephen Shrimpton (to MPL Productions). His arrival was unremarkable, his initial policies the same. However, the effect of his leadership can now be seen to be quite dramatic.

For instance, EMI previously led the way in this market with three consecutive price increases—the last of which is now being bemoaned by some of the record companies which subsequently adopted it.

But the color rises in Jamieson's face when he affirms, in the most determined tone: "EMI will categorically not lead another price rise. The record has become extraordinarily price sensitive, and I've found that the public does react against price rises."

"Record product can be too easily replaced, by radio or home taping. We will reach a point in the '80s when costs will just not be able to be recouped by sales into the home. In fact, the public is going to question

more and more the value of taking records into the home.

"An urgent priority for this industry is the development of secondary income. Now is the time for radio to voluntarily offer a sensible payment for the raw materials they have been getting for nothing. It's time we recouped our investment from the area where music is most widely used. It doesn't make sense that we give radio records for free but try to get all our money from the public."

English-born and 36 years old, Jamieson came to Australia after a two-year stint as head of EMI New Zealand. He was head of the international division for EMI U.K. for two years and served five years as head of EMI Greece. "It was in Greece," he explains, "that I learned to love and nurture local talent wherever you can find it."

"What really staggered me about Australia, right from the start, was the overall commitment to local music. I'm overwhelmed by the media support of Australian talent; there seems to be a guarantee that everything will be given a fair listen. This is totally the reverse of the situation I encountered in New Zealand."

"EMI's investment in the local industry is significant in the extreme. I like to think that we can be used as an open forum by local artists. At the moment, we represent Australian artists in the fields of MOR, classical, jazz and pop, and I wonder how many other companies in this country can say that."

Most of Jamieson's early major moves centered on the securing of

(Continued on page 56)



10 MILLION—Atlantic Records presents AC/DC with special plaques honoring the group for selling 10 million records worldwide to date. This includes 27 gold or platinum records in eight countries. Seen, from left, are AC/DC members Brian Johnson and Angus Young; Nesuhi Ertegun, president of WEA International; and Peter Mensch, manager of AC/DC in London, where the presentation was held.

List Pricing Debate Sparks U.K. Uproar

By PETER JONES

LONDON—Argument and acrimony is increasing here in negotiations between the Mechanical Rights Society and the British Phonographic Industry on the controversial dropping of recommended retail price (RRP) by most record companies.

The fiery atmosphere was pinpointed by Bob Montgomery, MRS general administrator, when addressing the annual general meeting of Britain's Music Publishers' Assn. (MPA).

He said a meeting between the two bodies, with Carlin Music chief Freddy Bienstock flying in specially from the U.S., had polarized into

"two separate camps," with Montgomery "bearing white flags between the two."

But he stressed that efforts were continuing to get record companies and music publishers together to sort out the complex issue, and hopes were that a "mutually acceptable decision" would come soon after Christmas.

At the MPA meeting, Ron White, managing director of EMI Music in London and association president, said 1980 had proved a year "of dramatically changing fortunes."

A major issue, he said, was the MPA Council's support for the Mechanical Rights Society fight against the decision by an influential array of record companies to abolish recommended retail prices.

He said: "The move to stop RRP is certainly the most serious threat to music publishers since the Copyright Act was introduced."

White also recalled the court battle against Wolverhampton City Council on illegal photo-copying, the success of which "sets case precedent and history." But he despaired of the continued delay in a general reform of copyright law: "It's a disappointing situation, and there's still no sign of publication of the Government research on the subject."

The year also saw changes in technology with reference to the video market, and the Mechanical Rights Society rate card for synchronization fees and royalties which

(Continued on page 56)

Independents Surviving In Holland Labels Tout Local Talent, Fend Off Hungry Majors

AMSTERDAM—The five main independent record companies today in Holland—Dureco, Inelco, Sound Products, BMI and CNR—are all seeking international recognition of local talent and remain only too aware how tough it is to fend off pressures from acquisitive majors.

CNR, widely seen as the most alert and inventive, takes its name from C.N. Rood, who founded it back in 1938. It is based in Weesp, 10 miles east of Amsterdam.

Rood sold his majority share to Willem van Kooten, one-time Dutch "pirate" disk jockey on off-shore station Radio Veronica. Van Kooten is managing director of Red Bullet Productions, which handles key band Golden Earring. A co-founder of that company was Freddy Haayen, former Polydor Records head in the U.S. but recently enlisted in the WEA International hierarchy.

Ruud Wijnants was succeeded as CNR managing director six months ago by Kees Baas, 31, former general manager of Bovema-Negram, now EMI-Holland. Together with Bart van der Laar, one-time managing director of Carrere, Holland, and Rolf Baierle, former managing director of Carrere, Germany, Wijnants has set up TTR Productions as a Dutch-German operation.

Today CNR has a staff of 45. The management won't reveal monetary turnover figures for 1979, or the years before, but in percentage terms say 1977 was 25% up on 1976, and

1979 a remarkable 150% up on 1978. The company's local product accounts for 75% of its total "take," best-known acts being Andre van Duin, Luv', Snoopy, Renee, the Sunstreams, and earlier, Francis Goya, now signed to the TTR label, and Mac Kissoon, signed now to the A&R label of Eddy Ouwens.

Andre van Duin is Holland's most popular comedian, said to sell 200,000 album and single units annually. Goya, guitarist in the easy-listening field, was getting a million LP sales a year.

In the Dutch language, the Sunstreams are big, as was Lenny Khur, a girl singer now also with TTR. Black girl duo Snoopy and rock band Renee sell well in Holland and in West Germany, where CNR has set up a divisional office in the headquarters of Metronome, its distributor there.

CNR has had German hits with Dutch new wave act the Monotones. U.S. group Sugarhill Gang and German singer Gottlieb Wendehals. The company has its own label for Dutch product, and a distribution deal with Crisis Productions, and labels it handles for Holland or the Benelux territories include Parsifal (Belgium); Metronome (Germany); Barclay, Carrere, Delphine (France); Charly, Beggars Banquet, Acrobat (U.K.); AVI and Inphasion (U.S.); and Melodiya (Russia).

CNR has no pressing plant of its own. Most of its pop product is han-

dled by Cruquius or Harry's, and its classical ware by Teldec in Germany. It has no publishing or studio division.

Yet it has grabbed around 5% of the Dutch record industry turnover and its main aim is to create local product which can sell elsewhere "because we have to accept that Benelux is just too small a market."

Wim Brandsteder was managing director of Inelco in Amsterdam since its inception in 1957, though ill-health caused him to give up that specific role recently. He remains head of the holding company, Inelco Nederland BV. Jan Mascini heads the record company today.

But Brandsteder's prestige is great and he is very much the "eminence gris" of the local industry. He's convinced that the independents here really do have a big and prosperous future. He says: "The multinationals take on too much. It's no good for the acts they sign. They just can't pay enough attention to each performer."

Inelco Records & Tapes is located 15 miles south of Amsterdam. Other branches of the holding company are Inelco Electronical Components and Systems, Inelco Hifi and Inelco Communications, with a total work force of 160, and 35 in the record and tape division.

Brandsteder set up Dureco Records in 1952 with his brother Anton, now managing director and co-

(Continued on page 57)

Monkees Hot In Japanese TV Revival

TOKYO—The use of the Monkees' 1967 hit, "Daydream Believer," in a television commercial by Kodak film, and the rescreening of the Monkees' tv movies since October, have sparked a revival of the group's popularity among young Japanese fans.

The commercial has been airing since the beginning of October, while TBS-TV has been rescreening the Monkees' movies daily Monday through Friday at 5:30 p.m. since Oct. 24. The movies will continue through Jan. 16.

Nippon Phonogram obtained special permission from Arista to release "Daydream Believer" as a single Oct. 25. In just over a month, the single has sold 70,000 copies.

"We had released the album, 'The Best Of The Monkees,' in the beginning of this year, but sales had been slow," says Alex Abramoff, artist relations manager in Nippon Phonogram's international pop marketing department. "But after the commercials for Kodak and the rescreening of the Monkees' movies, sales picked up, resulting in 30,000 albums sold during the past month."

He adds, "The fans are between 12 and 18 years old, and we are getting about 50 phone calls a day after the tv movie finishes. They say they want to join the Monkees' fan club."

"To meet the new demand for Monkees' records, we put out three albums Saturday (20): 'The Monkees,' 'More Of The Monkees' and 'Birds, The Bees and The Monkees.' We still haven't decided finally how many to press of each album, but the number will be in five figures."

"The three will be followed by 'Golden Story,' a two-record set, on Jan. 5. Then there will be 'Headquarters' and 'Pisces, Aquarius, Capricorn and Jones Ltd.' on Jan. 21, as well as a single, 'I'm A Believer.'"

Abramoff says that promotion of the Monkees' records by Nippon Phonogram had concentrated on radio, with help, of course, from the tv commercial and rescreening of movies by TBS. He said that now promotion would be expanded to the print media.

It was Sept. 30, 1968 that the Monkees came to Japan, and the quartet's movies were first screened here from October 1967.

Davy Jones and Mickey Dolenz returned to Japan some seven years ago, while Dolenz participated in the World Popular Song Festival in Tokyo two years back.

Charity Royalty Rule Set

LONDON — The Performing Right Society (PRS) here has decided to waive its right to royalties for music used in charity events, but only where four specific conditions are observed.

First, the event has to be staged to raise funds for a bona fide registered charity whose aim is, in the PRS view, "the relief of suffering in some form."

Then it is required that all organizers and performers give their services free, and a third factor is that the owners of premises or equipment used have to waive or "substantially reduce" their usual letting or hiring fee. And a fourth point is that application for a royalty-free license must

be made in advance of the event.

When all four conditions are met but where the musicians (other than named soloists or conductors) are paid, then the society will waive 50% of its royalties.

Announcing its rethink on charity events, the PRS points out that members personally support charitable causes and, as the PRS is non-profit making, it is "not appropriate for it to waive its royalty-collection rights for charitable performances of its musical repertoire."

However, the society adds royalties are now required for performances given to in-patients in hospital, unless advertising is used, or for performances at religious services.

Aprelevsky Plant: Story Of Growth

MOSCOW—The Aprelevsky record plant, Melodiya Records' biggest pressing facility, has been 70 years in operation, during which time it has seen its annual output rise from just 80,000 78 rpm units in 1910 to some 75 million today.

Historically, in 1915, there were several record companies in Russia, including Syrena, Stella, Zonofon, Orfeon, Merophone, Gramophone, Pathe and the Warsaw-based Sport firm, producing up to 20 million records in a year, distributed and sold through a national network of retail outlets.

In Moscow alone, there were 232 retail outlets for records. There was even a disk store in Tobolsk, a remote Siberian township where Emperor Nicholas the Second and Alexandra were sent in exile in 1917. Records were also widely distributed through mail order schemes.

After the revolution in 1919, the Aprelevsky plant, along with other pressing facilities, was nationalized and placed under the supervision of Tsentropetschat, the central pressing agency. A division of this company was Sovetskaya Plastinka (Soviet Record), aimed at releasing and distributing recordings of the speeches of Lenin.

Tens of thousands of these propaganda recordings were pressed at Aprelevsky and distributed through cities, towns and villages. The plant was reconstructed and expanded in the 1920s, with new presses installed.

By 1940, Aprelevsky's pressing capacity reached an annual 19 million units. During the first month of the war, the facility was temporarily suspended. By 1942, it reverted to disk manufacture and output again increased.

In 1950, the major technological innovation introduced was the use of synthetic resins in record manufacture, so eliminating the need to import any raw materials. The first Russian-made LP was in 1953, and the first stereo recording came in 1961.

The premises were further enlarged in 1958, and in 1972 the plant was decorated with the prestigious Order of Lenin. During the 1970s, Audiomatic presses were imported and installed. The resin-production shop was modernized. New equipment was bought for the sleeve department. It all added up to greatly improved product quality.

Statistically, the Aprelevsky plant has produced some 1,459 million units since 1910, including around 650 million monaural records, some 320 million stereo disks and not far off 500 LPs. Its products are exported to 75 countries worldwide.

Polystar Unit

AMSTERDAM—PolyGram will bow a television and radio merchandising unit, Polystar, in this market from Jan. 1. Ton Seijaener, former general manager of Arcade Holland, will be general manager.

Polystar will be utilizing PolyGram group repertoire for its releases, and can call upon the latter's manufacturing and distribution facilities. It won't be involved in artist promotion and development.

PolyGram already has a Polystar operation in the U.K., and plans a third unit, in Belgium, soon. All three will be under the functional supervision of Hans Gout, managing director of PolyGram Records in Brussels.



ZANY CREW—Members of Australian rock band, Ward 13, celebrate with staffers from April Music and EMI Records on the occasion of quintet's new contract with both companies down under. Ward 13's disk debut is a five-track EP on EMI, "Robot Wizards."

Vikki Carr To Sing Anew; Now CBS Mexico Artist

MEXICO CITY—Vikki Carr, who has not recorded for the past six years, has found a new lease on life in Mexico with CBS.

The famous songstress of 22 years, who previously waxed for Liberty in her early days and for most of her career with CBS in the U.S., is now officially a CBS Mexico artist, according to an agreement concluded more than two months ago.

But her trip to this burgeoning market Nov. 11 formally cemented her new relations with the Mexican branch of the multinational.

"Why haven't I recorded in all this time?" the singer repeated to a question posed at the dinner press conference at El Presidente Hotel. "Because nobody wanted me."

Carr cites the situation in the U.S.,

'Wall' Wins In U.S.S.R.

LENINGRAD—According to a special readers' poll organized by the youth daily paper Smena, Pink Floyd's "The Wall" was the most popular album among Russian pop fans, yet the LP has never been officially released in this country.

Reason for its acceptance among Russian youth is its frequent air plays, allied to a growing trend for home taping.

In second place in the LP section is French singer Joe Dassin's "Singing," licensed by Melodiya from CBS, but his popularity here stems from his appearances at "French Days Of Culture" in Moscow some years ago, plus various television and radio appearances. His recent death created posthumous support for his work.

Also highly rated in the poll were Melodiya albums "Vladimir Vysotsky Singing" and Disco Alyanse's "Only Blue By Space." Vysotsky also died earlier this year, aged 42, at the height of his popularity as actor and singer, and he wrote all his own songs.

In the song section of the poll, Smena readers seemed well abreast of major developments in the world of International pop songs, with Michael Jackson's "Off The Wall" ahead of items interpreted by such artists as Cliff Richard, Manfred Mann, Elton John, Julio Iglesias, Blondie and Adriano Celentano.

where she says the labels are only looking for rock groups and some disco. "The latter doing a fast fade-out. Singers of my ilk are just not wanted anymore up there."

In Mexico, though, and throughout other parts of Latin America where CBS and its licensees are located, Carr could be rejuvenated in a big way. Of course, she will be coming out with product immediately in the Spanish language. Her style, too, lends more towards this market—sweet, sentimental and melodic.

"Although I don't like leaving home"—she'll still be based in Los Angeles "for more than two weeks at a time," she answered to rapid-fire queries, "I know that it will take some hopping around to really cultivate this market more, especially when the product will be in Spanish.

"But if something sounds good, adaptable for English, we'll surely do it in that idiom too, with new lyrics." Carr answered in mostly 100% perfect Spanish. Only on a couple of occasions did the Mexican-American grope for the right words.

The new LP, "Vikki Carr Y El Amor," was all done at A&M studios in Los Angeles, produced there by Jack Gold and Enrique Velazquez, the latter supervising all of the lyrical content by such composers as Alejandro Jaen, Roberto Cantoral, Juan Gabriel, Rene Ornelas and Julio Iglesias.

The songs: "Disculpame," "No Te Vayas," "Lo Pasado Pasado," "Hoy Te Encuentro," "Abrazame" and "Por Amor," among 10. All are steps further back into the Latin community, including right in her own backyard in California, Texas, Chicago, New York and Miami.

Old friend, Ambassador to Mexico Julian Nava, was unable to attend due to illness. However, a delegation from the U.S. Embassy was present for the ceremonial signing, press conference and gala dinner in honor of the singer.

Festival Roster

MADRID—A four-day international festival of jazz staged here at the Salamanca Theater-Cinema included John McLaughlin, Paco de Lucia, Al Di Meola, the Hank Jones Trio including Ray Brown and Roy Hines, Johnny Griffin and the Danny Richmond Band.

KING SUPPORTIVE

Thais Mount Second Push To End Piracy

BANGKOK—Early in 1979, a bill passed through the Thai parliament which gave every indication that record and tape piracy was about to be swept away with harsh fines and strict enforcement. The King himself, it was said, was irked by the pirating of his own compositions and fully supported moves to eradicate it. The illegal operators were on the run, claimed the Record & Tape Assn. of Thailand.

Some 18 months later, a visitor to Bangkok has cause to wonder if the legislation was part of some well woven fairy tale. Illegal cassettes are in plentiful supply in shops and markets throughout the country—cheaper, more lavish and more up-to-date than last year's variety. For a humble U.S. dollar, a buyer can obtain virtually any album on the American top 40, even if it's a week-old entry. The four-color slicks are perfect, the tapes are excruciating.

The major difference between the pirates' array of 1978/9 and that of 1980 is the replacement of disco with heavy metal. Most visual on the stalls are tapes of AC/DC, the Scorpions and the like.

What went wrong, according to EMI Thailand's general manager, Pramarn Boosakorn, was the discovery by the pirates' trade association of a loophole in the legislation.

An early case was thrown out of court when it was decreed by the judge that the licensee was not "the copyright owner" and could not, therefore, proceed against the infringers. The companies were then required to withdraw the cases and seek official power of attorney from parent organizations.

While this time-consuming scenario was being played out in the courts and boardrooms, the cocky pirates resumed full production.

However, there does appear to be a light at the end of the tunnel that's bright enough to quieten the cynics. In September, the King issued a Royal Decree that clarified the Thai Copyright Act.

The decree ensures full protection for copyrights originating from countries which are party to the Berne Convention. It proposes that penalties be applied at the same level as for similar offenses in the country of origination, with a ceiling

of 200,000 baht (\$10,000) and one year's imprisonment.

PolyGram's Sugree Chorakan expects the decree to be ratified by the cabinet before the end of 1980. EMI's Boosakorn says that, once the decree is law, his company will issue public warnings to the pirates via the press and then begin full-scale raids against offenders. IFPI will foot all legal costs incurred in securing injunctions against the offenders.

"Business has been poor over the last year," Boosakorn laments. "and the pirates are to blame. It is just so hard to get the police stirred into action on our behalf. But the decree has put some teeth into the copyright law, and I think 1981 will be the year that piracy is finally cleaned out of Thailand. At the moment, legitimate companies sell about 1% of all foreign repertoire in this country, which leaves a lot of market for us to win back."

The Record & Tape Assn. of Thailand, which has spearheaded the piracy fight for many years, is now virtually defunct. It collapsed when its director, Mr. Chorakan and his company Inter Records, secured the PolyGram franchise for Thailand.

GLENN A. BAKER

Baez Scores In Spain Concert

MADRID—Joan Baez is the latest in a list of international music artists to discover that Madrid is actually on the pop map and worth a visit. She gave her first concert here while on an official visit with her human rights organization, "Humanities."

Playing at Real Madrid's sports pavilion to an almost reverent but enthusiastic crowd of several thousand, each paying around \$8, she worked for 90 minutes and gave two encores.

She surprised her audience by singing in a number of languages, including Spanish, Portuguese, Russian and Arabic. With the Vietnam of the 1960s turning into the Afghanistan of the 1980s, the Spanish audience clearly felt her material, much of it long-time familiar, has lost none of its relevance.

Rats Record LP In Spain

By ED OWEN

MADRID—New Spanish recording studio Ibiza Sound has played the major role in production of the latest album from top Irish band, the Boomtown Rats, due for worldwide release in the next few weeks.

The group's last single "I Don't Like Mondays" did well in Spain as elsewhere, and the free-living ambience of Ibiza was chosen to lay down tracks for the new release, which is preceded by the reggae-style single, "Banana Republic."

The studio opened only in May. The Mediterranean island with its cosmopolitan atmosphere has long been a haunt of writers and musicians, which is what prompted Fritz Ehrentaut, a 36-year-old German pianist/songwriter and economist, to buy a 500-year-old farmhouse for conversion into a white-walled red-tiled complex with studios and five-star hotel facilities, in-house video included.

The facility has one main studio and a small isolation room. Equip-

Female Rockers Find Favor In Australia

SYDNEY—From 1975 to 1978, there was but one successful and prominent female rock performer in Australia, a black American transplant named Marcia Hines. Awards for female performers were a foregone conclusion; there was really nobody but Hines to give them to.

Her first real competition came in 1979 with a young Perth girl called Christie Allen. Taken under the wing of ex-patriate songwriter/musician/producer, Terry Britten, working out of England, she scored a huge Australian hit with "Goosebumps" and gave Mushroom Records its biggest-selling single (later surpassed by Split Enz' "I Got You.")

Allen pried open the floodgates with her unexpected success. Soon, every other company had to have its own Christie Allen, and the rash of femme signings began.

At the present time, there are about a dozen young, pretty, appealing Australian/New Zealand singers vying for chart honors in this marketplace. Apart from Allen, the most

successful has been Kiwi CBS singer Sharon O'Neill, who toured nationally with Boz Scaggs and made the charts with an emotive single, "How Do You Talk To Boys?"

EMI has the two best runners-up: Kim Hart (another Kiwi) who scored well with "Love At First Night," and the quirky Edith Bliss who scored with "If It's Love You Want" and is attracting attention with a debut album, "Sheer Bliss."

Others in the same vein include: Jo Stanley (Avenue), Angela Ayers (Shamrock), Lynne Hamilton (WEA), Lyn Power, Kim Durant (both Festival) and Jacqui Fitzgerald (Laser). In addition, female singers front major hit bands, the Dugites and the Numbers.

The Australian marketplace has an enormous appetite for female singers. The current national top 40 features 13 discs with femme vocals. At points throughout the year, the figure has been as high as 20. Recent visitors to the country have included the Tourists, the Motels and the B52's, all with female lead singers.

Australia was the first country in the world to give Blondie a No. 1 single and a gold record, all of which happened after Debbie Harry visited the country on a promotional jaunt. Add to this, enormous chart success by such acts as the Pretenders, Ellen Foley and Bette Midler (also currently visiting) and you have a country quite obsessed by the sound of the fairer sex.

Promoting Snacks

AMSTERDAM — Jean-Pierre Burdorf, who recently resigned as promotion chief for independent record company Dureco, has opened a snack-bar in Hilversum, from which he is operating a catering service for local record companies.

International

PLANT BUILT IN ZIMBABWE

SALISBURY—The ever-increasing scope of the record market in Zimbabwe (Billboard, Dec. 20, 1980) has one of the local majors looking forward to a glowing future in this newly independent country.

John Grant, managing director of the Teal Record Co., licensee for WEA and leaders in local repertoire development, has recently embarked upon a program of expansion which incorporates the construction of a new factory in Salisbury.

The plant, now nearing completion, will be the most modern in Zimbabwe, with sufficient space to include eight-press facilities and full matrix and galvanic services.

Also incorporated will be a limited tape duplicating and loading area, which will feed the small but growing cassette market.

As well as the manufacturing section, there will be full studio facilities and a small rehearsal studio, giving the complex a fully integrated form with plenty of scope for keeping abreast of technological developments in the record industry.

Singles Push In Australia

• Continued from page 54
independent labels and production houses for distribution. He took on Glenn Wheatley's (Little River Band manager) WBE Records, Wizard Records (from RCA), the production arm of ATV Northern Songs and new wave specialist independent, Survival Records—all in the space of a few months.

The first to deliver was WBE, with a chart album/single by John Farnham and a highly acclaimed album by Mark Gillespie. Wizard came to EMI in time to give the company "All Out Of Love" and the "Lost In Love" album to promote and distribute.

"Chris Gilbey (ATV), Glenn Wheatley and Robie Porter are part of a new approach to recognizing and aiding promising local talent—theirs and their artists. In the case of Wizard, I took on the label with full knowledge of the continuous difficulties it had suffered with other distributors. At the same time, I turned down attractive international labels. It's all a matter of commitment to the future. Chris Gilbey is probably one of the most intuitive a&r men I've met."

Jamieson is a fierce opponent of sales tax on records, perhaps a legacy from his time in New Zealand, where the tax runs at 40%. In Australia, the slug is 27½% but Jamieson is still angry: "A prerecorded videocassette is exempt from sales tax in this country and it is only a record with pictures. So I can't understand why a recording originator should be taxed. Ideally the tax should be taken off records and put onto blank tape. I don't care so much that some people really want to tape a record at home, but why should there be a \$6 price gap?"

"The industry should demand an immediate reassessment of a situation where a blank tape attracts no tax at all, but if we put music on it, it cops 27½%. Yet there is no tax paid if the public puts their own music on it. I mean just think about it for a while."

Jamieson is also harshly critical of the legal loophole that allows "tv special" companies (K-tel, Readers Digest, Hammar, J&B etc.) to avoid paying sales tax on all royalties involved with their release, by virtue of being a "retail organization" rather than a manufacturer.

Support For Local Talent Fuels Greek Label's Boom

By JOHN CARR

ATHENS—One day back in 1933, a gravelly voiced character from the Island of Syros walked into the office of a local record distributor named Minos Matsas and took from an inside jacket pocket a small, pear-shaped and stringed instrument.

The instrument was the tradition "baglamas" and its owner, Markos Vamvakaris, played a selection of the underground pot-smokers' songs that were being written, albeit surreptitiously, at the time.

To the horror of more conventional composers and singers, Matsas signed him to a contract and thus started a genre-cult boom that is still going strong, and of which today's Minos Matsas company is still in the forefront.

This year, the company has claimed an all-time local sales record, 200,000-plus units, of the latest album by local singer Yannis Parios. And Greece's other big recording companies have long since jumped on a bouzouki bandwagon that seems to be rolling along faster than ever.

When Vamvakaris made his first recording, Greece had no recording studios, so Matsas called in German technicians and waxed the master disks in a plush Athens hotel, then took them to Germany for pressing.

Now Minos Matsas Records, the only fully Greek-owned company operating on a par with the multinationals here, with a market share of around 18%, is looking confidently to the videocassette era just around the corner. It believes firmly that it can market its impressive local repertoire on video as soon as a recording system is agreed on.

Says Minos Matsas chief Michael Matsas: "I predict a very rosy future for the videocassette in Greece."

Certainly his own ear for talent has plucked many a current Greek superstar for the Minos label, notably George Delaras, Yannis Parios, Haris Alexiou and Litsa Diamandi, all household names here.

He says his success is due to a declared strategy of "giving the artist material that appeals to the greatest possible proportion of each social stratum."

Dalaras, for instance, was discovered some 10 years ago, shyly plucking a guitar in a corner of a bandstand in an Athens nightclub. Now a very successful singer, his albums have hit the 100,000 sales market, enormous for such a small country as Greece.

Minos Matsas senior started with international repertoire in 1930, distributing the German Odeon and Parlophone labels. He held on to the distribution when British interests took over both after World War II. The Parlophone connection brought in the profits from the early years of the Beatles' boom until EMI took over distribution of Parlophone here in 1966.

Now Matsas junior handles the RCA catalog and says he's more than happy with the deal since back-catalog material accounts for about 60% of Matsas' international product sales.

But if the present sales of Parios and other Minos label artists are any indication, when mass videocassette production becomes reality, the musical tastes of Greek buyers could well assure Minos Matsas dominance of the marketplace.

Roba Music Gets Berk

AMSTERDAM—Tony Berk has quit his job as a&r manager for RCA Benelux to become general manager of Roba Music, Holland, Dutch branch of Rolf Baierle's Hamburg-based Roba Musik.

That Berk is not being directly replaced, with product manager Albert van der Kroft taking over his role as an additional responsibility, emphasizes the cost-cutting operations with the Dutch RCA division since the end of September, when Carl Vos became managing director of RCA Benelux, which anyway marked the end of RCA Holland and RCA Belgium as separate entities.

A direct consequence was the departure of seven staffers, including Berk, with 18 now working for the multinational in Holland and 13 in Belgium.

Vos, a Belgian national, says it could be necessary to make further reorganizations of the Dutch branch of RCA Benelux, which has two offices currently, one in Amsterdam and the other in Hilversum. He says: "It could be the Amsterdam office

will close down. I prefer to operate in Hilversum, which is the most prominent center of the Dutch music industry."

Vos succeeded Cees Wessels, whose last deals included costly contracts with leading Dutch producers Hans van Hemert and Peter Koelewijn.

U.K. Uproar

• Continued from page 54
was meeting resistance from video producers.

White said the relationship between the MPA and its wholly-owned affiliate, the Mechanical Copyright Protection Society (MCPS), had improved considerably "from the strained circumstances of a year or so ago, and credit goes to the liaison committee between the two organizations for creating a better atmosphere."

In 1979-80, MCPS collected around \$18 million, reported Bob Kingston, chairman. Since July, 1980, a further \$6.2 million had been collected.

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International Independents Holding Own In Dutch Mart

Continued from page 54
owner of Sony, Holland. In the spring of 1979, Inelco lost its license deal with RCA when the major set up its own Dutch operation, but it still distributes RCA repertoire.

Brandstieder admits the loss of the deal was hard to take. He won't give sales figures for Inelco today, but the company is almost 100% based on international repertoire. One important local act is Spargo, a disco band, and more Dutch signings are likely in future.

Inelco's own label is Spark, and it has distribution deals with Dutch labels Varagram, Rockhouse and Papagayo, International affiliations include PRT and Satril (U.K.), Vogue (France), Sonet (Sweden), and Vanguard and Ovation (U.S.). As with CNR, it has no plant, studio or publishing sections as yet.

Gert Vandermeent, who used to be with CNR, now runs the Sound Products company he set up in 1973, investing roughly \$50,000 in an outfit which turned over \$300,000 in the first year and \$1.7 million in 1979.

Sound Products relies almost entirely on foreign product, with no major acts of its own. It has two labels; Sound, for licensed product; Fidelio, for local low-budget records. It distributes the U.S. Nonesuch classical label for WEA-Holland, a unique situation in that the major has its own highly organized distribution arm here.

Vandermeent built a distribution pact with French Sonodisc, specializing in Arab language product, very important to his turnover with so many Arab-speaking people resident in Holland. His 1% share of the Dutch market is building, there's greater international recognition and his licensors include BBC, CRD and Unicorn (U.K.); Dolphin, Chyme and Claddagh (Ireland), Storyville (Denmark); FSM (Germany); Hungaroton (Hungary).

Dureco was founded in 1952 as the Dutch branch of the Pelgrims group, also established in France and Belgium, though no longer in existence. Fonior, the Belgian arm, went into liquidation and Eddy Palmans, its managing director, started Dureco in Belgium and remains its boss.

Dureco has a staff of 110. It has 17 labels of its own, and distribution deals with Timeless, Dutch label of local jazz promoter Wim Wigt, and Ivory Tower, which specializes in Dutch dialect albums. It's a strong backer of local talent.

One big hit from the archives was Shocking Blue's "Venus" single, first Dutch record to top the U.S. chart. Current top local acts are Belgian girls Emly Starr and Mieke; Dutch singers Jack Jersey and Andres; U.K. duo Barry and Eileen; local trump duo Gebroeders Brouwer; rock group Carlsberg; and Pierre Kartner, alias Father Abraham, who launched the "Smurf" craze which yielded 15 million LP and singles sales inside two years.

"We're not always lucky with local productions," admits Marc de Raaff, sales and marketing chief, "and competition is tough. Sometimes local repertoire is regarded as inferior by industry folk, but we believe in it. It can be a real gold mine. The 'Smurf' era has proved it."

Dureco has had its own pressing plant since 1972 and it's now fully automatic, with nine album pressing machines and three double singles machines. Capacity is 100,000 albums and 100,000 singles, weekly. Also, Dureco has its own 24-track studio, with big-name clients and

Dick Bakker, key arranger and conductor, as studio head.

Completing the Dutch "big five" is Benelux Music Industries (BMI), in Weert, near the German-Belgian border. It's another typical family type company, set up 17 years ago by writer-producer-singer Johnny Hoes. He is 63 now, still president, and his daughter Jacquie is managing director and her husband, Iranian-born Schayar Sjamschidi is product manager. Brother Adriaan is sales chief.

Hoes used to sell second-hand musical instruments, then went out singing his own songs. He recorded first in Belgium, set up his own publishing company, then the BMI label. Success was virtually instant, with artists like De Zangeres Zonder Naam ("Lady Singer Without A Name") and Eddy Wally and the Radio Ensemble.

At first, BMI repertoire went through Dureco, then Hoes set up his own distribution company, plus a pressing plant and sleeve-printing company. In 1970, he started the Killroy label, mainly for English-language pop material, which followed the establishment of Telstar, a Dutch-language label so popular many feel it is actually the name of Hoes' company. Now BMI has nine labels.

BMI has a deal with the Kendari label of South Moluccan-Dutch Latin band Massada, though this ends early in 1981. Other popular local acts with BMI include the Walkers, the Classics, Octopus, Major Dundee Band and singer Henk Wijngaard.

The Hoes company has a special relationship with radio amateurs of the Citizens Band organization. Until March 1980, transmitting on the CB channel by amateurs was illegal in Holland, but now it is legalized and around 100,000 permits have been issued to local folk to transmit.

Today BMI represents some foreign labels, including the Belgian Mous company and Mike Nesmith's Pacific Arts, and Boots, also from the U.S. Its pressing plant has a weekly capacity of 100,000 singles and around 130,000 albums. Its market share in Holland is around 5%.

Survival is hard enough to maintain in today's economic situation, and success often more dream than reality, but in the Dutch record industry the independents are holding up astonishingly well against the big-brother majors.

Kuti Tour Scores

LAGOS—Fela Anikulapo Kuti, perhaps the best-known Nigerian artist through his work with both Ginger Baker and Roy Ayers, was recently invited to perform in Italy by the country's Communist Party.

His arrival there was marked by allegations that he or his entourage were carrying amounts of cannabis, but this was later found to have been placed there without their knowledge.

For The Record

ZURICH—Because of a telex transmission error, the story about the Polydor and Phonogram merger moves (Billboard, Dec. 13, 1980) omitted Peter Frei, newly appointed head of the marketing and promotion department, in the list of names included on the new joint management team.

Martin Stucki, named promotion chief on the team, is shortly to leave the company, but a successor has not yet been named.

Billboard

Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 12/19/80
SINGLES

This Week	Last Week	Singles
1	21	STARTING OVER, John Lennon, Geffen
2	2	THERE'S NO ONE QUITE LIKE GRANDMA, St. Winfred's School Choir, MFP
3	3	STOP THE CALVARY, Jona Lewie, Stiff
4	1	SUPER TROUPER, Abba, Polydor
5	9	DE DO DO DO DE DA DA DA, Police, A&M
6	4	EMBARRASSMENT, Madness, Stiff
7	5	BANANA REPUBLIC, Boomtown Rats, Ensign
8	6	TO CUT A LONG STORY SHORT, Spandau Ballet, Reformation
9	10	RUNAWAY BOYS, Stray Cats, Arista
10	16	ANT MUSIC, Adam & Ants, CBS
11	8	DO YOU FEEL MY LOVE, Eddie Grant, Ensign
12	20	FLASH, Queen, EMI
13	12	LADY, Kenny Rogers, United Artists
14	7	THE TIDE IS HIGH, Blondie, Chrysalis
15	17	LIES, Status Quo, Vertigo
16	11	CELEBRATION, Kool & Gang, De-Lite
17	15	ROCK 'N' ROLL AIN'T NOISE POLLUTION, AC/DC, Atlantic
18	34	RABBIT, Chas and Dave, Rockney
19	22	LOVE ON THE ROCKS, Neil Diamond, Capitol
20	13	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
21	19	I'M COMING OUT, Diana Ross, Motown
22	18	THE EARTH DIES SCREAMING, UB40, Graduate
23	23	DON'T WALK AWAY, Electronic Light Orchestra, Jet
24	31	OVER THE RAINBOW, Matchbox, Magnet
25	25	LONELY TOGETHER, Barry Manilow, Arista
26	14	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
27	36	NEVER MIND THE PRESENTS, Barron Knights, Epic
28	26	I LIKE WHAT YOU'RE DOING TO ME, Young & Co., Excalibur
29	28	PASSION, Rod Stewart, Riva
30	29	DECEMBER WILL BE MAGIC, Kate Bush, EMI
31	NEW	TOO NICE TO TALK TO, Beat, Go Feet
32	32	BLUE MOON, Showaddywaddy, Arista
33	33	LOOKING FOR CLUES, Robert Palmer, Island
34	NEW	DO NOTHING, Specials, 2-Tone
35	NEW	THIS WRECKAGE, Gary Numan, Beggars Banquet
36	NEW	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
37	30	ACE OF SPADES, Motorhead, Bronze
38	37	LORRAINE, Bad Manners, Magnet
39	40	WHO'S GONNA ROCK YOU, Nolans, Epic
40	NEW	IF I COULD ONLY MAKE YOU CARE, Mike Berry, Polydor

ALBUMS

This Week	Last Week	Albums
1	1	SUPER TROUPER, Abba, Epic
2	NEW	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
3	2	GREATEST HITS, Dr. Hook, Capitol
4	3	GUILTY, Barbra Streisand, CBS
5	5	MANILOW MAGIC, Barry Manilow, Arista
6	8	NOT THE 9 O'CLOCK NEWS, Various, BBC
7	9	ZENYATTA MONDATTA, Police, A&M
8	11	BARRY, Barry Manilow, Arista
9	10	CHART EXPLOSION, Various, K-tel
10	20	20 GOLDEN GREATS, Ken Dodd, Warwick
11	6	INSPIRATION, Elvis Presley, K-tel
12	12	CLASSICS FOR DREAMING, James Last, Polydor
13	7	AUTOAMERICAN, Blondie, Chrysalis
14	16	ABSOLUTELY, Madness, Stiff
15	14	THE JAZZ SINGER, Neil Diamond, Capitol
16	4	SOUND AFFECTS, Jam, Polydor
17	NEW	FLASH GORDON, Queen, EMI
18	13	FOOLISH BEHAVIOUR, Rod Stewart, Riva
19	NEW	SANDINISTA, Clash, CBS
20	18	20 NO. 1 HITS, Brotherhood of Man, Warwick
21	15	AXE ATTACK, Various, K-Tel
22	17	KING OF THE WILD FRONTIER, Adam & Ants, CBS
23	24	BEAUTIFUL SUNDAY, Lena Martell, Ronco
24	22	HOTTER THAN JULY, Stevie Wonder, Motown
25	29	SLADE SMASHES, Slade, Polydor
26	21	MAKING WAVES, Nolans, Epic
27	19	COUNTRY LEGENDS, Various, Ronco
28	NEW	THE LEGENDARY BIG BANDS, Various, Ronco
29	25	SIGNING OFF, UB40, Graduate
30	NEW	JUST SUPPOSIN', Status Quo, Vertigo
31	NEW	LIVE, Fleetwood Mac, Warner Bros.
32	23	THE LOVE ALBUM, Various, K-tel
33	26	SCARY MONSTERS, David Bowie, RCA

This Week	Last Week	Singles
34	34	GOLD, Three Degrees, K-tel
35	40	NEVER FOREVER, Kate Bush, EMI
36	NEW	REJOICE, St. Pauls Boys Choir, K-tel
37	31	THE VERY BEST OF ELTON JOHN, K-tel
38	27	THE RIVER, Bruce Springsteen, CBS
39	28	RADIO ACTIVE, Various, Ronco
40	NEW	BEATLE BALLADS, Beatles, Parlophone

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 12/13/80
SINGLES

This Week	Last Week	Singles
1	1	(JUST LIKE) STARTING OVER, John Lennon, Geffen
2	4	HUNGRY HEART, Bruce Springsteen, CBS
3	3	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
4	2	LADY, Kenny Rogers, United Artists
5	6	I GOT YOU, Split Enz, A&M
6	5	WOMAN IN LOVE, Barbra Streisand, Columbia
7	10	LOVE ON THE ROCKS, Neil Diamond, CBS
8	14	THE TIDE IS HIGH, Blondie, Chrysalis
9	7	DON'T STAND SO CLOSE TO ME, Police, A&M
10	18	PASSION, Rod Stewart, Warner Bros.
11	15	WASN'T THAT A PARTY, Rovers, CBS
12	9	HIT ME WITH YOUR BEST SHOT, Pat Benatar, Chrysalis
13	8	DREAMING, Cliff Richard, EMI
14	NEW	GUILTY, Barbra Streisand, CBS
15	12	NEVER BE THE SAME, Christopher Cross, Warner Bros.
16	19	EVERY WOMAN IN THE WORLD, Air Supply, Arista
17	NEW	DE DO DO DO DE DA DA DA, Police, A&M
18	11	THE WANDERER, Donna Summer, Geffen
19	17	ASHES TO ASHES, David Bowie, RCA
20	20	WHIP IT, Devo, Warner Bros.

ALBUMS

This Week	Last Week	Albums
1	3	GUILTY, Barbra Streisand, Columbia
2	1	THE RIVER, Bruce Springsteen, Columbia
3	4	ZENYATTA MONDATTA, Police, A&M
4	2	THE GAME, Queen, EMI
5	6	GREATEST HITS, Kenny Rogers, Capitol
6	5	TRUE COLORS, Split Enz, A&M
7	7	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
8	NEW	FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros.
9	8	CRIMES OF PASSION, Pat Benatar, Chrysalis
10	NEW	AUTOAMERICAN, Blondie, Chrysalis

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/22/80
SINGLES

This Week	Last Week	Singles
1	3	SUPER TROUPER, Abba, Polydor
2	1	WOMAN IN LOVE, Barbra Streisand, CBS
3	2	SANTA MARIA, Roland Kaiser, Hansa
4	6	ANGEL OF MINE, Frank Duval Orchestra, Teldec
5	8	WHAT YOU'RE PROPOSIN', Status Quo, Vertigo
6	4	EL DORADO, Goombay Dance Band, CBS
7	7	SANTA MARIA, Oliver Onions, Polydor
8	10	UEBER SIEBEN BRUECKEN MUSST DU GEHN, Peter Maffay, Metronome
9	9	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
10	5	FEELS LIKE I'M IN LOVE, Kelly Marie, PRT
11	13	JOHN AND MARY, Robert Palmer, Island
12	11	ANOTHER ONE BITES THE DUST, Queen, EMI
13	17	PASSION, Rod Stewart, Warner Bros.
14	20	OH YEAH, Roxy Music, Polydor
15	12	MASTER BLASTER, Stevie Wonder, Motown
16	14	UPSIDE DOWN, Diana Ross, Motown
17	18	DIE FRAU DIE DICH LIEBT, Gitte, Global
18	15	THE TIDE IS HIGH, Blondie, Chrysalis
19	NEW	LIFE IS FOR LIVING, Barclay James Harvest, Polydor
20	16	LEB WOHL, Michael Holm, RCA
21	21	CELEBRATION, Kool & Gang, De-Lite
22	19	FOR YOUR LOVE, Peter Kent, EMI
23	NEW	(JUST LIKE) STARTING OVER, John Lennon, Geffen
24	22	TEN O'CLOCK POSTMAN, Secret Service, Strand
25	NEW	BANANA REPUBLIC, Boomtown Rats, Ensign
26	24	BABOOSKA, Kate Bush, EMI

This Week	Last Week	Singles
27	NEW	LOVING JUST FOR FUN, Kelly Marie, PRT
28	25	CHILDREN OF PARADISE, Boney M, Hansa
29	26	WEIL ES DICH GIBT, Peter Maffay, Metronome
30	28	MATADOR, Garland Jeffreys, A&M

ALBUMS

This Week	Last Week	Albums
1	2	SUPER TROUPER, Abba, Polydor
2	1	TRAEUMEREIEN 2, Richard Clayderman, Telefunken
3	3	REVANCHE, Peter Maffay, Metronome
4	7	LIEDER DER BERGE, Heino, EMI
5	4	JAMES LAST SPIELT ROBERT STOLZ, James Last, Polydor
6	5	GUILTY, Barbra Streisand, CBS
7	8	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
8	6	ROCK SYMPHONIES, London Symphony Orchestra, K-tel
9	9	TRAEUMEREIEN, Richard Clayderman, Telefunken
10	10	ZENYATTA MONDATTA, Police, A&M
11	13	STAR UND STIMME, Alexandra, Phonogram
12	14	D'R RHING EROP, D'R RHING ERAF, De Blaeaeck Foeeoes, EMI
13	20	BACK IN BLACK, C/DC, Atlantic
14	19	QE2, Mike Oldfield, Virgin
15	NEW	THEIR GREATEST HITS, Diana Ross & Supremes, Arcade
16	NEW	PARIS, Supertramp, A&M
17	15	JUST SUPPOSIN', Status Quo, Vertigo
18	12	MAKING MOVIES, Dire Straits, Vertigo
19	11	XANADU, Soundtrack, Jet
20	17	HOTTER THAN JULY, Stevie Wonder, Motown

JAPAN

(Courtesy Music Labo)
As of 12/22/80
SINGLES

This Week	Last Week	Singles
1	NEW	SNEAKER BLUES, Masahide Kondo, RVC
2	1	KOIBITO YO, Mayumi Itsuwa, CBS/Sony (People/PMP)
3	2	AI WA KAGERO, Gamu, Teichiku (Yamaha)
4	3	OSAKA SHIGURE, Harumi Miyako, Columbia (Sun)
5	5	HITORI JOUZU, Miyuki Nakajima, Aard Vark (Yamaha)
6	4	ICHIE, Momoe Yamaguchi, CBS/Sony (Tokyo)
7	10	KAETTE KOIYO, Kazuko Matsumura Victor (Victor)
8	15	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
9	6	MR. BLUE, Junko Yagami, Discomate (Yamaha/PMP)
10	13	BANRI NO KAWA, Chage & Asuka, Warner Pioneer
11	8	KOI NO HAPPY DATE, Nolans, Epic (PMP)
12	7	DANCING SISTERS, Nolans, Epic (PMP)
13	12	BRANDY GLASS, Yujiro Ishihara, Teichiku (Ishihara)
14	9	KAZE WA AKIHO, Seiko Matsuda, CBS/Sony (Sun)
15	17	FUTARI ZAKE, Miyuki Kawanaka, Teichiku (OBC/JCM)
16	11	JINSEI NO-SORA KARA, Chiharu Matsuyama, North (STV Pack)
17	14	WAKASA NO KATARUSISU, Hiromi Go, CBS/Sony (Burning)
18	18	SEXY NIGHT, Junko Mihara, King (Burning)
19	19	AKAI UMBRELLA, Monte & Brothers, Philips (MP)
20	20	AME NO BOJOU, Aki Yashiro, Teichiku (Dome/PMP)

ALBUMS

This Week	Last Week	Albums
1	1	WE ARE, Off Course, Toshiba-EMI
2	4	NORTH WIND, Seiko Matsuda, CBS/Sony
3	3	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
4	2	KOGARASHI NI DAKARETE, Chiharu Matsuyama, News
5	5	KOI-NO-HAPPY DATE, The Nolans, Epic
6	NEW	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
7	14	SUPER TROUPER, Abba, Discomate
8	6	THE BEST, Junko Yagami, Discomate
9	8	SURF AND SNOW, Yumi Matsutoya, Toshiba, EMI
10	19	ON THE STREET CORNER, Tatsuro Yamashita, RVC
11	NEW	JUICY ALAMODE, Juicy Fruits, Columbia
12	9	GUILTY, Barbra Streisand, CBS
13	NEW	LIVE, Naoko Kawai, Columbia
14	20	MISS M, Mariya Tekeuchi, RVC
15	10	LIVE, Eagles, Asylum
16	NEW	TOSHI 81, Toshihiko Tahara, Canyon
17	7	THE ROCK, Eikichi Yazawa, Warner Pioneer
18	15	FINGER DANCING, Masayoshi Takana, Polydor
19	NEW	SAWAYAKA MAKE LOVE, Arabesque, Victor
20	NEW	AUTOAMERICAN, Blondie, Chrysalis

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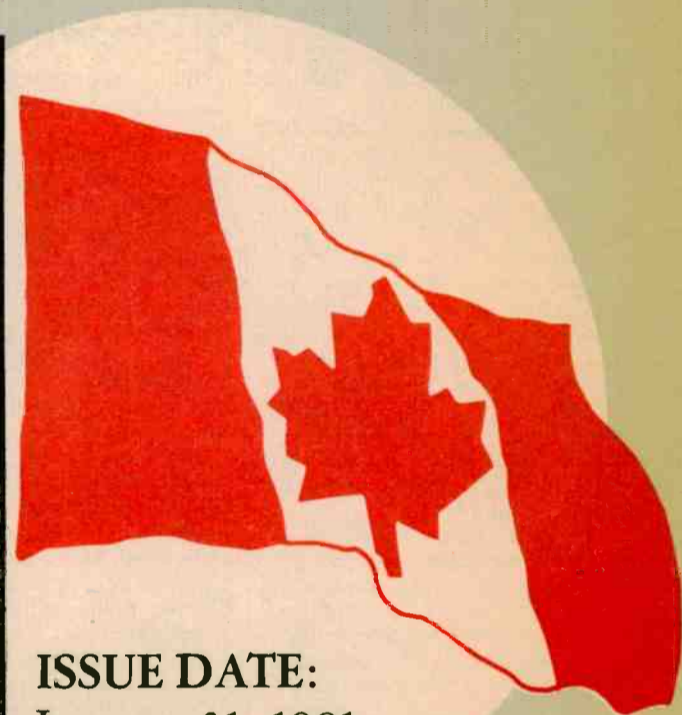
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ISSUE DATE:

January 31, 1981

World Industry Distribution:

January 26, 1981

Advertising Deadline:

January 2, 1981

A/C Strong Holiday Sellers; Rock Quieter

TORONTO—Adult contemporary acts are proving strong sellers during the pre-holiday sales season, reporting retailers surveyed here.

The bonanza anticipated in November with the release of new albums by major rock names hasn't quite materialized.

Instead, product by Barbra Streisand, Anne Murray, Kenny Rogers and Barry Manilow is moving, along with "everything by the Beatles," according to one Montreal retailer, who hastens to add that he was selling such repertoire weeks before John Lennon's death.

The Lennon tragedy did spark a major selling surge, however (Billboard, Dec. 20, 1980). The Records On Wheels chain alone had \$500,000 worth of "Double Fantasy" on order from WEA to meet the demand from its stores after the news broke Dec. 8.

Some retailers, like Kim Moor at A&A Records in Toronto, see the overall lag in sales being due to "too much product at once." WEA, for instance, has released new albums by Lennon, Rod Stewart, the Eagles, Donna Summer and the Doobie Bros. within the past eight weeks.

In Montreal, Barbra Streisand and John Lennon are mentioned as the best selling titles, along with the Beatles catalog. These, plus "Noel Blanc," a compilation hits of Christmas LP being marketed by Number One Records in the province.

While retailers interviewed seemed resigned to not expecting the Christmas sales they had hoped for, a number like Bob Sagman of the Song & Script in Toronto feel the manufacturers abandoned them to some extent by holding back on a lot of catalog titles that are traditional sellers in the Christmas period.

Bob Sniderman, who controls the 150 strong Sam the Record Man chain, claims he could have sold 20% more records this year "if the catalog product was in our hands to sell." He suggests that as much as 50% of manufacturing is leading the country, a figure that is perhaps exagger-

ated but underlines his point about availability of older repertoire.

Some of the independent chain owners suggest that there may be favoritism played from time to time by manufacturers with interests in re-tailing.

Because of the importance Adult Contemporary artists are playing in record sales this Christmas, a number of retailers have pulled window displays featuring rock acts and are now sporting Christmas motifs using Abba, Streisand and Anne Murray display materials.

A&M EMPLOYS CHROME TAPE

TORONTO—A&M Canada will become the first major label in Canada to offer a high-end prerecorded pop repertoire cassette line. Initial offering will be as early as March or April of 1981.

Joe Summers, senior vice president of A&M Canada, says no decision has been made as yet on who will be manufacturing for the label. Product samples are being examined from U.S. and Canadian plants.

The product is a BASF CrO2 chromoxide tape, and initially five to six catalog titles will be offered at a price compatible with the label's "Audiophile" disk line.

That now sports 21 titles, including complete catalogs of Supertramp, Styx and the Police. Single sleeve titles carry a \$16.98 suggested list, whereas Supertramp's double "Paris" and the latest Police LP, "Zenyatta Mondatta" have been pre-sold to some extent in the trade here.

While the high-end tape line will be either manufactured in Canada or the U.S., the disk series continues to be manufactured in Japan where consistent quality control standards remain higher than those in Canada, Summers says.

Quality Records Planning 1981 U.S. Market Thrust

TORONTO—Quality Records of Canada will open an American affiliate in the first quarter of 1981, says president George Struth.

No official announcement has been made about the U.S. expansion, although Struth says he was almost ready to make the news a fact at the end of November, but Russ Regan, who was to head up Quality Records of America, bowed out at the last minute to go with PolyGram.

"We are discussing the position with several other people at the present time," Struth says, "and I suspect that there may be interest from other people who haven't made themselves known, thinking Regan had the job."

According to the Canadian president, Quality America will operate at arm's length from the company here, that it would maintain an autonomous and separate U.S. head office in either New York or Florida and that each operation would compete for licensing agreements. Distribution throughout the states would be done by a network of independents.

With the acquisition of the Ariola and Motown licenses in the past 18 months, Quality has strengthened its

market share after several lean years following the loss of Casablanca's license to PolyGram.

The Motown pact has been particularly beneficial, the president reports, giving Quality the chance to market a catalog of name performers. Stevie Wonder on his recent Canadian tour was presented with gold and platinum awards for the albums "The Secret Life Of Plants" and "Hotter Than July."

As the fourth largest manufacturer in Canada, Quality expanded its manufacturing capability earlier this year, as well as opening a new regional warehouse in this market on property owned by them.

In addition to distributing licenses for product, the label has financed a number of recordings that are coming out in the new year, both on the Quality label here and on Carrere and Radio Records in the U.K. and U.S.

Just signed for Canada is an album by Bentwood Rocker, a new single and album by r&b singer Karen Silver and a new single by soul singer the Mighty People, while keyboardist Gino Soccio is currently recording a third album for the label.

Hits Of The World

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AUSTRALIA

(Courtesy Kent Music Report)
As of 12/15/80
SINGLES

This Week	Last Week	Title	Artist
1	1	SHADDAP YOU FACE	Joe Dolce Music Theatre, Astor
2	2	WOMAN IN LOVE	Barbra Streisand, CBS
3	5	THE TIME WARP	Rocky Horror Picture Show, Interfusion
4	3	DON'T STAND SO CLOSE TO ME	Police, A&M
5	4	MASTER BLASTER	Stevie Wonder, Motown
6	7	ANOTHER ONE BITES THE DUST	Queen, Elektra
7	8	FEELS LIKE I'M IN LOVE	Kelly Marie, Precision
8	6	(JUST LIKE) STARTING OVER	John Lennon, Geffen
9	14	THE TIDE IS HIGH	Blondie, Chrysalis
10	9	DREAMIN'	Cliff Richard, EMI
11	15	ROCK HARD	Suzie Quatro, Dreamland
12	16	CAN YOU FEEL IT	Jacksons, Epic
13	11	YOU SHOOK ME ALL NIGHT LONG	AC/DC, Albert
14	10	THE WANDERER	Donna Summer, Geffen
15	13	KISS ARMY/NORMDRUM	Norman Gunston, 7 Records
16	NEW	STATE OF THE HEART	Mondo Rock, Avenue
17	NEW	SO LONG	Fischer Z, United Artists
18	18	MORE THAN I CAN SAY	Leo Sayer, Chrysalis
19	12	HE'S SO SHY	Pointer Sisters, Planet
20	NEW	JOHNNY AND MARY	Robert Palmer, Island

ALBUMS

1	1	GUILTY	Barbra Streisand, CBS
2	2	ZENYATTA MONDATTA	Police, A&M
3	5	HOTTER THAN JULY	Stevie Wonder, Motown
4	3	LIVE	Eagles, Asylum
5	4	ICE HOUSE	Flowers, Regular
6	7	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
7	20	ALWAYS	Willie Nelson, CBS
8	11	GREATEST HITS	Anne Murray, Capitol
9	6	SCARY MONSTERS	David Bowie, RCA
10	14	THE BEST OF KENNY ROGERS VOL. II	United Artists
11	8	BACK IN BLACK	AC/DC, Albert
12	9	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
13	10	HAWKS AND DOVES	Neil Young, Reprise
14	16	SUPER TROUPER	Abba, RCA
15	13	TRIUMPH	Jacksons, Epic
16	17	MAKING MOVIES	Dire Straits, Vertigo
17	15	MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM	Charisma
18	12	PARIS	Supertramp, A&M
19	NEW	AUTOAMERICAN	Blondie, Chrysalis
20	18	THE RIVER	Bruce Springsteen, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 12/16/80
ALBUMS

This Week	Last Week	Title	Artist
1	1	DALLA	Lucio Dalla, RCA
2	2	ZENYATTA MONDATTA	Police, A&M/CGD-MM
3	3	STOP	Pooh, CGD-MM
4	6	DIANA	Diana Ross, Motown/EMI
5	4	UPRISING	Bob Marley & Wailers, Island/Ricordi
6	5	TREGUA	Ranato Zero, Zerolandia/RCA
7	19	MAKING MOVIES	Dire Straits, Vertigo/PolyGram
8	7	XANADU	Soundtrack, Jet/CGD-MM
9	10	GIVE ME THE NIGHT	George Benson, Warner Bros./WEA
10	11	THE GAME	Queen, EMI
11	13	RICETTA DI DONNA	Ornella Vanoni, Vanilla/CGD-MM
12	12	NERO A META	Pinao Daniele, EMI
13	9	SONO SOLO CANZONETTE	Edoardo Bennato, Ricordi
14	NEW	HOTTER THAN JULY	Stevie Wonder, Motown/EMI
15	18	THE WANDERER	Donna Summer, Geffen/WEA
16	16	PARIS	Supertramp, A&M/CGD-MM
17	8	MIGUEL	Miguel Bose, CBS/CGD-MM
18	20	CI VUOLE ORECCHIO	Enzo Jannacci, Ricordi
19	14	PIU' DI PRIMA	Pupo, Baby/CGD-MM
20	15	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones

FRANCE

(Courtesy Videomusic Actualite)
As of 12/25/80
SINGLES

This Week	Last Week	Title	Artist
1	5	WOMAN IN LOVE	Barbra Streisand, CBS

2	1	AMOUREUX SOLITAIRES	Lio, Arabella
3	3	MASTER BLASTER	Stevie Wonder, Motown
4	10	JOHN AND MARY	Robert Palmer, Island
5	NEW	BABOOSHKA	Kate Bush, EMI
6	8	GABY OH GABY	Bashung, Philips
7	2	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis, Rialto
8	15	ASHES TO ASHES	David Bowie, RCA
9	NEW	SUPER TROUPER	Abba, Vogue
10	7	FOOD FOR THOUGHT	UB40, Graduate
11	4	UPSIDE DOWN	Diana Ross, Motown
12	NEW	PRIMITIF	Richard Gotainer, Philips
13	11	SALSA DU DEMON	Grand Orchestre du Splendid, RCA
14	13	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
15	20	FAME	Irene Cara, RSO
16	12	DON'T STAND SO CLOSE TO ME	Police, A&M
17	NEW	UNE FEMME AMOUREUSE	Mireille Mathieu, Philips
18	19	JE PENSE ENCORE A TOI	Francis Cabrel, CBS
19	6	WHEN I'M WITH YOU	Sparks, Underdog
20	9	GIVE ME THE NIGHT	George Benson, Warner Bros.

ALBUMS

1	5	GUILTY	Barbra Streisand, CBS
2	NEW	FERRAT '80	Jean Ferrat, Discodis
3	1	HOTTER THAN JULY	Stevie Wonder, Motown
4	16	MES ADIEUX AU MUSIC HALL	Coluche, RCA
5	17	CLUES	Robert Palmer, Island
6	3	THE RIVER	Bruce Springsteen, CBS
7	2	ZENYATTA MONDATTA	Police, A&M
8	10	FRAGILE	Francis Cabrel, CBS
9	7	SCARY MONSTERS	David Bowie, RCA
10	NEW	NEVER FOREVER	Kate Bush, EMI
11	9	2. Capdeville	CBS
12	NEW	SUPER TROUPER	Abba, Vogue
13	4	REMAIN IN LIGHT	Talking Heads, Sire
14	6	MAKING MOVIES	Dire Straits, Vertigo
15	14	BACK IN BLACK	AC/DC, Atlantic
16	13	SANS ENTRACTE	Julien Clerc, Pathe
17	20	SOUVENIR ATTENTION DANGER	Serge Lama, Philips
18	NEW	XANADU	Soundtrack, Jet
19	15	FAME	Soundtrack, RSO
20	NEW	LES MISERABLES	Tragedie Musicale, Trema

HOLLAND

(Courtesy BUMA/STEMRA)
As of 12/15/80
SINGLES

This Week	Last Week	Title	Artist
1	1	SANTA MARIA	Roland Kaiser, Fleet
2	2	SUPER TROUPER	Abba, Polydor
3	10	LOLA	The Kinks, Arista
4	4	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century
5	NEW	CELEBRATION	Kool & Gang, De-Lite
6	3	WOMAN IN LOVE	Barbra Streisand, CBS
7	7	MY NUMBER ONE	Luv', CNR
8	6	DE VOGELTJESDANS	De Electronica's, Telstar
9	9	IK LOG OP M'N KUSSEN STIL TE DROMEN	Hepie En Hepie, Philips
10	NEW	PASSION	Rod Stewart, Warner Bros.

ALBUMS

1	1	SUPER TROUPER	Abba, Polydor
2	2	GUILTY	Barbra Streisand, CBS
3	3	OP HUN GETRAPPT	Koot En Bie, Philips
4	4	WHEN A MAN LOVES A WOMAN	Percy Sledge, K-tel
5	NEW	FOREVER YOURS	Luv', CNR
6	5	MAAL NATIONAAL	Various, K-tel
7	6	WERELDONATUURFONDSCGALA	Various Philips
8	10	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
9	8	ZENYATTA MONDATTA	Police, A&M
10	NEW	A TOUCH OF DON WILLIAMS	K-tel

SWEDEN

(Courtesy GFL)
As of 12/26/80
SINGLES

This Week	Last Week	Title	Artist
1	3	NAR VI TVA BLIR EN	Gyllene Tider, EMI
2	1	WOMAN IN LOVE	Barbra Streisand, CBS
3	2	MASTER BLASTER	Stevie Wonder, Motown
4	4	SOMMARNATT	Snowstorm, Mariann
5	8	PASSION	Rod Stewart, Warner Bros.
6	6	(JUST LIKE) STARTING OVER	John Lennon, Geffen
7	NEW	ARE YOU LONESOME TONIGHT	Elvis Presley, RCA

8	5	FAME	Irene Cara, RSO
9	NEW	DU LEVER BARA EN GANG	Noice, Sonet
10	10	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet

ALBUMS

1	1	SUPER TROUPER	Abba, Polar
2	2	GUILTY	Barbra Streisand, CBS
3	5	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.
4	3	HOTTER THAN JULY	Stevie Wonder, Motown
5	NEW	LINDEMAN GOKAR ANYO	Hasse Och Tage, Svenska Ljud
6	9	BEDARANDE BARN AV SIN TID	Noice, Sonet
7	10	DOUBLE FANTASY	John Lennon & Yoko Ono, Geffen
8	4	MAKING MOVIES	Dire Straits, Vertigo
9	7	FAME	Soundtrack, RSO
10	6	THE RIVER	Bruce Springsteen, CBS

BELGIUM

(Courtesy HUMO)
As of 12/26/80
SINGLES

This Week	Last Week	Title	Artist
1	3	SUPER TROUPER	Abba, Vogue
2	1	WOMAN IN LOVE	Barbra Streisand, CBS
3	2	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills, 20th Century
4	NEW	SANTA MARIA	Roland Kaiser, Ariola
5	NEW	QUAND LES ZOSIAUX	Urbanus Van Anus, Philips
6	NEW	THE TIDE IS HIGH	Blondie, Chrysalis
7	NEW	CELEBRATION	Kool & Gang, De-Lite
8	NEW	PASSION	Rod Stewart, Warner Bros.
9	NEW	MY NUMBER ONE	Luv', CNR
10	NEW	LOLA	The Kinks, Arista

ALBUMS

1	2	SUPER TROUPER	Abba, Polydor
2	1	GUILTY	Barbra Streisand, CBS
3	NEW	IS ER TOEVALLIG EEN URBANUS IN DE ZAAL	Urbanus Van Anus, Philips
4	NEW	HOTTER THAN JULY	Stevie Wonder, Motown
5	NEW	FOOLISH BEHAVIOUR	Rod Stewart, Warner Bros.

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 12/12/80
SINGLES

This Week	Last Week	Title	Artist
1	1	WOMAN IN LOVE	Barbra Streisand, CBS
2	2	SUPER TROUPER	Abba, Epic
3	3	PASSION	Rod Stewart, Riva
4	4	STARTING OVER	John Lennon, Geffen
5	5	THE TIDE IS HIGH	Blondie, Chrysalis
6	6	ENOLA GAY	Orchestral Manoeuvres In The Dark, Dindisc
7	NEW	LADY	Kenny Rogers, Liberty
8	NEW	GUILTY	Barbra Streisand & Barry Gibb, CBS
9	7	ARMY DREAMERS	Kate Bush, EMI
10	NEW	SUDDENLY	Olivia Newton-John & Cliff Richard, Jet

ALBUMS

1	1	GUILTY	Barbra Streisand, CBS
2	2	HOTTER THAN JULY	Stevie Wonder, Motown
3	3	SUPER TROUPER	Abba, Epic
4	4	BEHIND MY GLASSES	Arik Einstein, CBS
5	5	NEVER FOREVER	Kate Bush, EMI
6	7	THE GAME	Queen, EMI
7	6	XANADU	Soundtrack, Jet
8	10	COVERED AND DISCOVERED	Yehudith Rayitz, CBS
9	9	THE ROSE	Soundtrack, Atlantic
10	8	ZENYATTA MONDATTA	Police, A&M

Dutch Buy German

AMSTERDAM—For the first time in nearly three years, a German-language single is topping one of the main Dutch charts, the BUMA/STEMRA "National Hit Parade" (see Hits Of The World, this issue).

It's "Santa Maria," by German singer Roland Kaiser, the 45 selling more than 100,000 units in Holland in a month, earning a gold disk for him. His new release, "Sieben Fasser Wein," is out here soon after Christmas via Fleet-Benelux.

West Germany

Artist Tours Scheduled By German Firm

MUNICH—German tours by the Boomtown Rats, Al Jarreau, Jethro Tull, Richard Clayderman with Jean-Claude Borelly, Peter Maffay, Tangerine Dream and Margot Werner have been lined up for January and February by the Lippmann & Rau Concert Bureau.

Metronome artist Peter Maffay kicks off a 31-date tour on Jan. 15 which takes in all major German cities and runs to Feb. 25. This will be followed by a seven-date tour, beginning March 30, which will include concerts in Vienna and Zurich.

On Jan. 10, Teldec brings in Richard Clayderman and Jean-Claude Borelly for a 19-date tour which includes concerts in Hamburg, Berlin, Frankfurt and Munich.

The Boomtown Rats open a five-concert tour on Jan. 21 with an appearance at Berlin International Congress Center and follow with dates in Offenbach (22), Hamburg (25), Bremen (26) and Essen (27).

Al Jarreau's nine-date tour opens at the Mozartsaal in Mannheim on Jan. 13 and continues with dates in Bonn (14), Duesseldorf (16), Wiesbaden (17), Hamburg (18), Berlin (20), Brunswick (21), Munich (23) and Stuttgart (24).

Tangerine Dream has a nine-city tour from Jan. 20 to 30 and Margot Werner plays five dates between Jan. 9 and 15.

The Jethro Tull tour kicks off at the Sporthalle, Boeblingen, Stuttgart on Feb. 2 and continues with dates in Frankfurt (3), Dortmund (5), Hamburg (9), Hannover (11), Bremerhaven (12), Muenster (13), Cologne (14), Berlin (16), Passau (17), Munich (19), Ludwigshafen (21) and Saarbruecken (22).

From March 14 to April 3, Lippmann & Rau will again be presenting the American Folk Blues Festival on a European tour. Artists featured will include Louisiana Red, Herbert Sumlin, Carey Bell, Philadelphia Jerry Rix, Oscar Klein, Margie Evans and Sunnyland Slim.

As from Jan. 1, Lippmann & Rau is moving its concert bureau headquarters from Munich to Bad Homburg. New address will be: Lippmann & Rau Concertbuero GmbH & Co. KG, Kirdorfer Strasse 22, 6380 Bad Homburg v.d.H. Tel: (0)6712-22995.



PROUD MOMENT—Jupiter Records owner Ralph Siegel, left, joins his internationally successful group, Dschingis Khan, to receive the Stars Of The Year award from the German Phono Academy. Siegel is currently the country's most prolific hitmaker, his label distributed through Teldec.

Intercord Predicting A \$15.5 Million Year

STUTT GART — Intercord, the record division of the giant, multinational book club, printing and publishing conglomerate, George von Holtzbrinck GmbH, is heading for its best year since the company was founded in 1966, according to managing director Herbert R. Kollisch.

"We expect when our financial year ends on June 30 next year to have generated a turnover in excess of 30 million marks (\$15.5 million). We are currently 10% above budget and 20% above last year's figures."

Intercord's impressive progress in a slack market has been achieved by shrewd and selective exploitation of product which falls largely outside the mainstream of popular appeal.

"We have always been identified with the more sophisticated end of the musical spectrum as far as national popular music is concerned—artists like Stefan Sulke and Andre Heller—and it has been our aim to preserve this image but, at the same time, extend it to embrace product licensed from foreign sources."

When Kollisch joined Intercord in January 1978, it was his brief to build up a second string of product sources to parallel the national repertoire. The first step in August that year was a deal with German independent Aves which brought Britain's Roger Whittaker and, by sublicense, the Beggar's Banquet artist Gary Numan to the Intercord roster.

"Then," says Kollisch, "in the summer of 1979 we signed a deal with Ovation which gave us access to some interesting country music product. Country music is making a considerable impact now in Germany and we have had great success

with Joe Sun, who has made a number of television appearances here."

A deal with Graduate Records of the U.K. at the beginning of this year led to success with UB 40, and Intercord has also scored with Eddie Grant on the Ice label and with George Thorogood on Sweden's Sonet label, for which the company has rights for Germany, Austria and Switzerland.

In the jazz field, Intercord has steady market success with the British Black Lion label and has more than 50 titles in the catalog. The deal is in process of being renewed for a further three years.

"In the last three years, we have practically doubled our annual turnover," says Kollisch, "and we are still in the market for interesting labels to represent in Germany. At the same time, we are continuing to develop our own artists."

Top Artists

MUNICH—Udo Juergens and Peter Alexander are the most popular male vocalists in West Germany, according to a poll conducted by the magazine "Der Stern." Katja Ebstein is named top female vocalist, with international names such as Dylan, the Beatles, Abba among the runners up.

It has been a good period for Juergens. Performing together at the Hollywood Palladium he and Katja Ebstein were given standing ovations. ASCAP recently honored him with its country music award for his "Buenas Dias Argentina," and his newly released live album is in the West German charts.

General News

Infringement Suit Results In \$2.1 Million Judgment

• Continued from page 9

person told the FBI in October 1978 that a van carrying Waters' registered license plates delivered for shipment to Galaxy Press, Kitchener, Ont., Can., an 899 LP shipment including Beatles, Zappa, Stones and Clapton product. An Eastern Airlines person reported that "Andrea Brown" shipped "a ton of boxed LPs" to Chapel Hill and Montreal weekly or every fortnight. In June 1979, one Waters shipment to Disc Hysteria, Buffalo, N.Y., was 65 cartons or 4,100 LPs. A search of postal records indicated the shipper's box number showed Andrea Waters and Steve Nowak were to receive mail there.

In another deposition filed with the court, Billy Pine of Modern Album of California here stated he printed 6,190 jackets of "Winterland, 1978," one of four bootleg Springsteen LPs Waters was accused of manufacturing and selling. Other Springsteen titles allegedly bootlegged by Waters were: "Fire," "E Ticket," and "Piece de Resistance." The Cheap Trick bootleg was made from concerts at the Paradise Theater, Boston, and Bottom Line, New York, in June 1978.

FBI agent Don-Paul Cox in a May 1979 deposition described Waters' operation as a "massive interstate shipment of bootleg LPs."

Agents also described how they went to 2J's Fast Print, Inglewood, and purchased a set of slicks of bootleg LPs. Then they went to Lewis Manufacturing, a co-defendant in the suit, and agents stated they saw bootlegs being manufactured. They seized 1,000 LPs and 19 stampers.

Seattle retailer Dennis Wesley Geesman said he bought bootleg Springsteen LPs from Vicki Vinyl paying \$3.75 for "Fire" and \$4.50 for "Winterland."

The plaintiffs also indicated to the court that Waters had amassed a \$250,979.57 balance in accounts at the Security Pacific and Sumitomo banks here from Sept. 1978 through August 1979, when the accounts were closed. Defense counsel Woodie Wilson argued that Waters'

balance in no way indicated where these moneys came from. At one point during the suit, Judge Lucas granted a temporary injunction halting Waters from selling two pieces of property she owned, her two cars and other personal belongings.

In another deposition, Geesman described a 1978 visit to Los Angeles, where he visited the Lewis pressing plant and purchased a mother lode of oldies bootlegs from the sixties.

The defense argued that Springsteen had stated in print in the periodical, Hot Wacks, and Waters had heard him on a 1978 broadcast from the Roxy say, "Bootleggers, roll your tapes. 'Cause this is a good one." They argued he and Cheap Trick encouraged illicit taping.

The judge also ruled the plaintiffs can inspect work premises of the defendant Waters at convenient times to check if court rulings are being adhered to.

Waters and Washburn are also liable for payment of \$105,573 in court costs, the judge ruled.

Waters and Washburn can appeal their sentences to the 9th Circuit Court of Appeals.

Waters concurrently is defendant in a criminal action against her by the U.S. in Federal District Court here. She was charged with 17 counts of music composition copyright infringement. She has pleaded guilty to one count. She will be sentenced Monday (22) by Judge David Williams.

Representing the plaintiffs were Russ Frackman, Howard Smith, Mike Barclay and James Blancarte of Mitchell, Silverberg and Knupp here.

WVON Benefit

CHICAGO—The WVON-AM 15th annual Christmas benefit concert Dec. 13 at the Chicago Amphitheatre featured the Spinners, Omni, and Frankie Beverly and Maze. Sister station WGCI-FM was co-sponsor of this year's event. Proceeds are used to purchase Christmas baskets for needy families.

Plenty Of Jazz Product Set For Release In '81

• Continued from page 24

mental sound which is gaining some crossover attention. And she has a charted LP, "The Other World."

Inner City's roster of new fusion acts are all unknowns. There's Dan Siegel, the keyboardist, plus these fusion groups: Kellis Ethridge (from Denver), Condo (Ft. Worth, Tex.), Rhythmic Union (Urbana, Ill.), Tim Eyerman (Baltimore/Washington), Nite Sprite (Westchester, N.Y.), Northwest Passage (Eugene, Ore.) the Collier & Dean Quartet (Seattle), bassist Bunny Brumel (cut in France with Chick Corea as guest) and bassist Arni Egillson (Iceland).

In addition, Kratka speaks of the unusual sound of an LP arranger Carlos Franzetti has brought the company: a jazz fusion melding into Bartok project for 20 pieces.

For purists, Inner City's licensing deals with overseas labels has resulted in the release of these Vogue of France LPs by: Roy Eldridge, Lucky Thompson, Buck Clayton, Bobby Jasper, Clifford Brown and Don Byas. Upcoming in January from Vogue: Gerry Mulligan, James

Moody, Jonah Jones, Al Cohen, Jimmy Witherspoon and Willie "The Lion" Smith.

And from Pathe Marconi there will be five additional Django Reinhardt LPs to augment the just issued Django-Stephane Grappelli duos with the Hot Club of France.

Add to this the output of ECM and MPS (of Europe), Pablo, Contemporary, Concord and Famous Door of the U.S. and you have a cauldron of creativity in the esthetic, pure jazz fields with a score of name musicians who seem to survive year after year and trend after trend such as Ella Fitzgerald, Oscar Peterson, Count Basie, Joe Pass, Joe Turner, Sarah Vaughan, Cal Tjader, Cal Collins, the L.A. Four, Scott Hamilton, George Shearing and Carmen McRae, among others.

Then there's the arms-length relationship with jazz at Atlantic, Motown, A&M, Elektra, 20th Century-Fox and MCA all of whom have chart making contemporary musicians. Grover Washington Jr. at Elektra, Spyro Gyra at MCA, Jean-Luc Ponty at Atlantic, Ahmad Jamal at 20th, Seawind at A&M.

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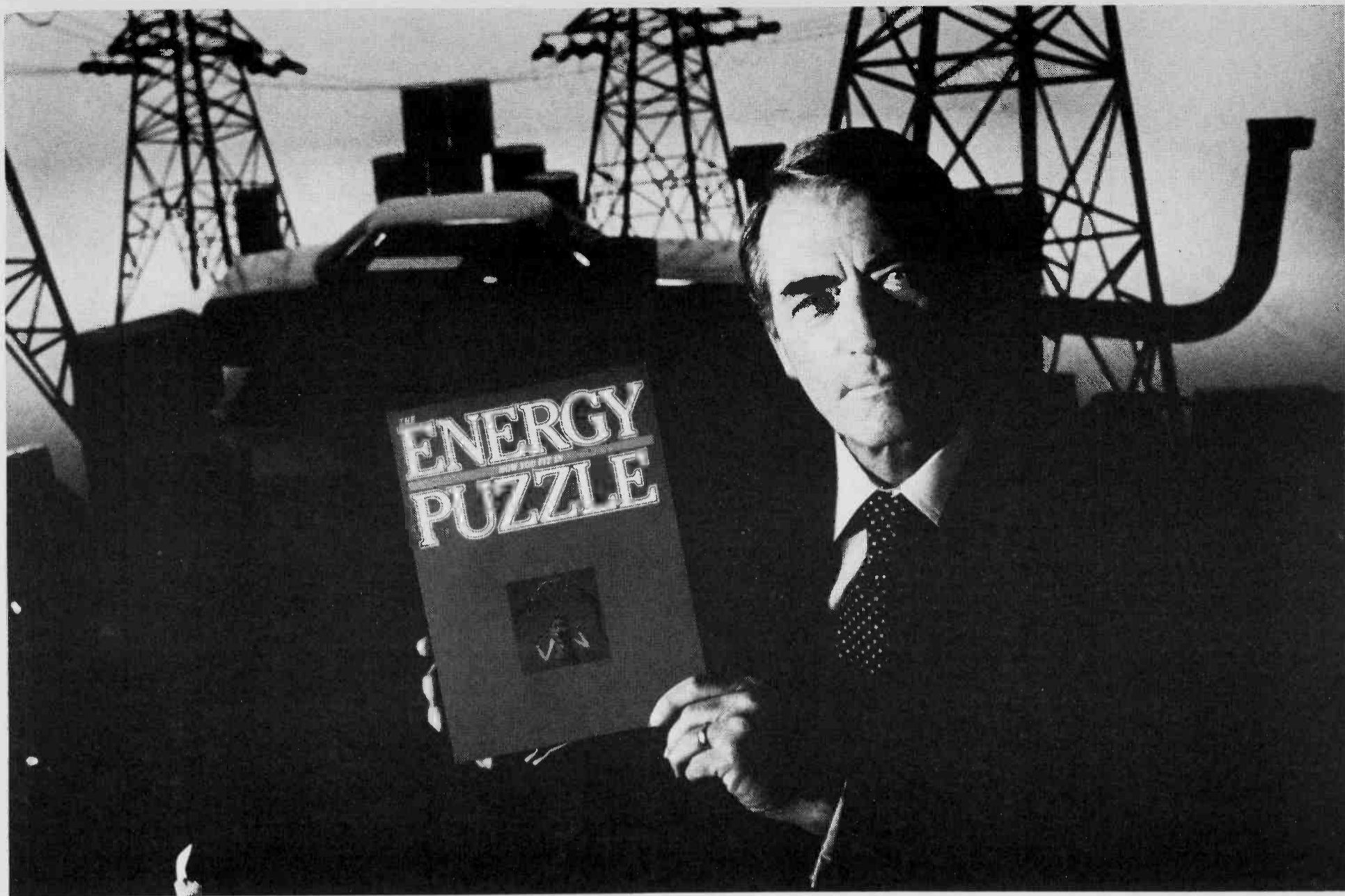
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Billboard's®

Survey For Week Ending 12/27/80

Number of singles reviewed
this week 41 Last week 48

Top Single Picks

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Pop recommended

CROSBY, STILLS & NASH—Carry On (3:17); producers: Crosby, Stills, Nash & Young; writer: Stephen Stills; publisher: Gold Hill, ASCAP. Atlantic 3784.

NEIL YOUNG—Stayin' Power (2:18); producers: David Briggs, Tim Mulligan, Neil Young; writer: Neil Young; publisher: Silver Fiddle, ASCAP. Reprise 49641. (Warner Bros.)

ROGER DALTRY—Waiting For A Friend (3:23); producer: Jeff Wayne; writer: Billy Nicholls; publisher: Twickenham Tunes; Polydor 2153.

SHAUN CASSIDY WITH TODD RUNDGREN & UTOPIA—So Sad About Us (3:02); producer: Todd Rundgren; writer: Peter Townshend; publisher: TRO-Essex, ASCAP. Curb 49640. (Warner Bros.)

THIN LIZZY—Killer On The Loose (3:53); producer: Thin Lizzy,

Kit Woolven; writer: Lynott; publisher: Pippin The Friendly Ranger/Chappel ASCAP. Warner Bros. 49643.

DOUG BROWN & THE ONES—Give It To The One You Love (3:25); producer: none listed; writer: D. Brown; publisher: Menage-A-Trois, ASCAP. Street 1001.

Soul

WHISPERS—It's A Love Thing (3:44); producers: Whispers, Dick Griffey; writers: W. Shelby, D. Meyers; publishers: Spectrum VII, Mykinda ASCAP. Solar 12154 (RCA). This first single from the soon to be released LP "Imagination," is up tempo and capitalizes on falsetto vocals. It has a catchy, rhythmic hook.

McFADDEN & WHITEHEAD—That Lets Me Know I'm In Love (3:40); producers: Gene McFadden, John Whitehead, Jerry Cohen; writers: G. McFadden, J. Whitehead, J. Cohen; publishers: Assorted, BMI TSOP 64796 (CBS). Taken from its

"I Heard It In A Love Song" album, this medium tempo single features a sensitive vocal display, complimented by clean orchestration.

recommended

INSTANT FUNK—Everybody (2:48); producer: Bunny Sigler; writer: Dennis Richardson; publishers: Warpfactor One, Lucky Three, BMI. Salsoul 2133.

TRUTH—Understanding (3:54); producer: Bobby Massey; writers: B. Massey, D. Edwards, L. Hancock, D. Pearson; publishers: Muriros, Davahkee, ASCAP. Devaki 4002 (Mirus).

Country

CRISTY LANE—I Have A Dream (3:52); producer: Jerry Gillespie; writers: B. Andersson/B. Ulvaeus; publisher: Artwork, ASCAP. Liberty 1396. A Rich south of the border under-

current flows through this mellow piece. Gillespie's crystal-line production vitalizes Lane's smooth tones.



First Time Around

ZINGARA—Love's Calling (3:53); producer: Lamont Dozier; writer: Lamont Dozier; publisher: Platinum Ear, BMI. Wheel 5001. A nice ballad, tightly produced by Lamont Dozier, who is known for turning out many hits while with Motown. The vocals are smooth and clear.

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® Top Album Picks

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Survey For Week Ending 12/27/80

Number of LPs reviewed this week 17 Last week 30

Pop

FIREFALL—Clouds Across The Sun, Atlantic SD16024. Produced by Kyle Lehning. Colorado's answer to the Eagles returns again with a tight, extremely well rehearsed set of 10 tunes that smack of clean air, interesting lyrics and laidback rhythms. MOR, country-politan, and a few AOR outlets can be expected to pick this up, and the boys usually come up with a single.

Best cuts: "No Class," "Don't It Feel Empty," "Clouds Across The Sky."

Soul

MILLIE JACKSON—I Had To Say It, Spring SP16730 (Polydor). Produced by Millie Jackson, Brad Shapiro. Despite the title of this album and Jackson's reputation as one who doesn't hold back any punches, this is a surprisingly tame set. The title track is a rap disco tune with the expletives Jackson is renowned for bleeped out. "The Rap '81/Stranger/The Rap '81 Reprise" is the only cut which compares to her infamous live album's steps over the boundaries of taste. The rest of the album is comprised of gutsy ballads and midtempo numbers which show off her vocal skills but her well known adlibs are kept to a minimum. As usual, her backing band is exceptionally tight.

Best cuts: "I Ain't No Glory Story," "Loving Arms '81," "It's Gonna Take Some Time This Time," "I Had To Say It."



First Time Around

ECHO AND THE BUNNYMEN—Crocodies, Sire SRK6096, (WB). Produced by David Balfee, Bill Drummond. The four men from Liverpool who make up this band eschew what have now become traditional new wave trappings to return to an earlier, more melodic and more harmonic style that recalls the psychedelic experiments in 1967 and 1968. Much of contemporary mainstream rock, of course, has its roots in the same music, but the Bunnymen rework the basics in its own way, creating a unique fusion of the new and the old. They do it with a disarming simplicity and lack of pretention. A group to watch.

Best cuts: "Happy Death Men," "Pictures On My Wall," "Pride," "Villiers Terrace."

CIRCLE JERKS—Group Sex, Frontier FLP1002. Produced by Circle Jerks, Cary Markoff. The energy, point of view and musical execution of the 1977 London punk scene has found new life in Southern California with such acts as the Circle Jerks, Black Flag and the Urinals angrily bashing away at its instruments. These are not the California power pop poseurs of the last few years; these kids and its audience sound serious. And they certainly are not mellow. What this band provides is short bursts of pure energy. One song is only 25 seconds long.

Best cuts: "Beverly Hills," "Wasted," "Group Sex," "Live Fast Die Young."

Classical

ROSSINI: WILLIAM TELL—Milnes, Pavarotti, Freni, Ghiaurov, National Philharmonic, Chailly, London OSA1446. With the magical Pavarotti name it isn't likely this four LP complete recording will be coolly received. But Pavarotti's excellent handling of the lead tenor role isn't the end to this set's musical virtues, which rise above Rossini's static choral scenes and B-grade melodies and make the opera a joy to hear. Give enormous credit to Riccardo Chailly's inspired direction and the wonderfully expressive orchestral work he secures. The other cast members also are top notch and London's sonic production is up to the company's best standards. Overall, a throwback to the golden quality of stereo Italian opera recording in the 1960s.

TCHAIKOVSKY: PIANO CONCERTO NO.1—Gilels, New York Philharmonic, Mehta, CBS Mastersound 36660. This concert-taped version of the warhorse is electrifying from start to finish and proves again—if proof were needed—that Gilels is a giant among pianists. The Russian artist is justly renowned for his soaring, big-lined reading of this piece and the orchestra collaboration here is very strong. Another key factor is the "first" digital recording status.

R. STRAUSS: ALSO SPRACH ZARATHUSTRA—New York Philharmonic, Mehta, CBS Mastersound 35888. CBS improves its audiophile batting average with the bass-rich and crisply defined sound of this digital production, ahead of several earlier Mastersound efforts. Of course, the "2001" theme music is found here, which creates extended sales potential. Now, if the performance only had a little more character and direction, qualities Mehta's recent records have seemed to lack.

EPs

BARBI & THE KENS, O Records OR811. Produced by Klaus Voegel. This 7-inch, 33 r.p.m. "mini-LP" contains four charming and danceable tunes that sound perfect for rock discos. The music here may be almost described as new wave bubblegum, but since nobody else does this, the result sounds fresh and different. Singer Becky Johnston's '80s version of the Barbie Doll persona also bears watching. **Best cuts:** "Just A Gigolo," "Pay My Bills," "Not Your Steppin' Stone."

Billboard's Recommended LPs

pop

VARIOUS ARTISTS—Guitar Heroes, Epic JE36864. Various producers. The sizzling guitar lick is still an attractive feature in rock 'n' roll so Epic has put some of its nimble fingered wonders on one album. Featured are REO Speedwagon, Molly Hatchet, Boston, the Charlie Daniels Band, Russ Ballard, Rick Derringer, Johnny Winter and Cheap Trick. The cuts here have been released on albums by these artists before. However, not all the tracks are the more famous one which got radio play. **Best cuts:** REO Speedwagon's "Keep Pushin'," Rick Derringer's "Time Warp" and Boston's "Rock And Roll Band."

VARIOUS ARTISTS—Castle, Donnington/Monsters Of Rock, Polydor, PD16311, Various producers. Recorded live at the

Castle Donnington rock festival in England last August, this features some of the biggest acts in English and Canadian heavy metal. The eight songs here are Rainbow, the Scorpions, Touch, Riot, Saxon and April Wine. While not the most elaborate package (there are no pictures of any of the performers on the simply designed sleeve), this is bound to find some attention with hard rock enthusiasts. **Best cuts:** Rainbow's "All Night Long," Saxon's "Back To The Wall," and Scorpions' "Loving You Sunday Morning."

STONEBOLT—New Set Of Changes, RCA AFL13825. Produced by Walter Stewart, Ray Roper. This five man Canadian band plays melodic hard rock with plenty of harmonies and gutsy guitar work by Ray Roper. There is a subtlety in the compositions which differentiates this package from a lot of hard rock. The remake of the Beatles' "Please Please Me" is pleasant. **Best cuts:** "Take The Time," "Please Please Me," "New Set Of Changes," "Come And See Me."

ORIGINAL CAST—"42nd" Street—RCA, CBL 1-3891. Produced by Thomas Z. Shepard. Although the Harry Warren film songs of the '30s have been orchestrated to sound like a musical of the '50s, this Broadway reprise of the Warners film classic has a joyous spirit. You'll hear familiar Warren (e.g. the title song, "You're Getting To Be A Habit With Me," "Shuffle Off To Buffalo"), but there's some lesser known if not lesser quality songs here, especially an utter delight, "Every Situation Has A Sunny Side." Lots of tap-dance sequences convey some of the visual impact of the show. **Best cuts:** title song, "Lullaby Of Broadway," "Every Situation."

soul

CECIL PARKER—Chirpin', TEC 1201. Produced by Sam Peake. Parker is at his best when working with rich, soulful material that requires a sensitive interpretation. The first two numbers on "Chirpin'" fulfill that requirement, and push Parker to an impressive vocal performance, which utilizes a timbre that resembles a fusion of Lou Rawls and Nat King Cole. The first of the two cuts, "Get On Up" is optimistically emotive and charged with an exuberance recalling the Jacksons; the second tune, "Love Is" is an attractive and expressive ballad. **Best cuts:** "Get On Up," "Love Is," "I've Been Missin' Your Lovin'."

jazz

DIANGO, VOL. 1—Inner City IC1104. Reissue produced by Kevin Yatarola. Originally recorded in France by Pathe Marconi and reissued in the U.S. by Capitol, these 27 tracks show the

late Belgian gypsy guitarist at his best. Stephane Grappelli and the Quintet of the Hot Club of France purvey delightful accompaniment to Reinhardt's remarkable pluckings. Repertoire is all evergreens, a bit dated but still immensely appealing. The two LPs here are the first of six to be issued. **Best cuts:** "After You've Gone," "In A Sentimental Mood," "When Day Is Done," "Hot Lips."

LENNIE TRISTANO—Requiem, Atlantic SD27003. Produced by Lennie Tristano and Nesuhi Ertegun. This has to be the best album ever by the late blind composer and pianist. Taped in 1955 and 1961, the four LP sides offer 16 intriguing tracks, some of which also feature Lee Konitz, Gene Ramey and Art Taylor. Barry Ulanov's annotation is exemplary. Tristano was a singularly advanced musician. Here he puts it all together ideally. **Best cuts:** "These Foolish Things," "If I Had You," "Ghost Of A Chance," "Scene And Variations."

CARL BURNETT QUINTET—Music Of Richard Rodgers, Discovery DS819. Produced by Albert L. Marx. Burnett, a drummer, works with a competent quintet comprising George Cables, Eddie Harris, John Williams, Bob Summers and Llew Matthews (arranger) to purvey seven distinguished Rodgers standards. It comes off well. Expertly performed, the music nevertheless is bland, more cerebral than emotional. Burnett, to his credit, keeps his drumming tasteful, refusing to display his technique in long solos. **Best cuts:** "It Never Entered My Mind," "Bewitched."

HAL KEMP & HIS ORCHESTRA 1934, VOL. 2—Hindsight HSR161. Produced by Wally Heider. The most neglected of all the spotlight big bands of years ago receives deserved attention with 16 tunes and four bits of Kemp's superb "How I'll Miss You When The Summer Is Gone" theme with Skinny Ennis, Bob Allen and Deane Janis spotted on vocals. Brad McCuen's notes tell the Kemp story effectively, and the rolling saxophones and staccato brass (with clarinets in megaphones) will remind listeners how distinctive—and danceable—this North Carolina group was. The ancient sound, from radio transcriptions, is surprisingly good. **Best cuts:** "Did You Ever See A Dream Walking," "Thanks," "Petting In The Park."

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.

Sansui Showing Prototype

• Continued from page 6

sometime next year. Yoda said, but he declined to specify the format. Again, he stated that Sansui had the capability to manufacture either Beta or VHS.

Another audio firm to introduce its first video products at CES is Fisher. The company will show an optical videodisk player, a Beta VCR, a rear-projection television set, a 26-inch color tv and a complete audio-video home entertainment package incorporating VCR, disk player, tv set and full complement of

hi fi equipment. The products will not be on the market until the fall of 1981.

Chrysalis Donations Rather Than Gifts

LOS ANGELES—Chrysalis Records here will make donations to both the John Tracy Clinic, which serves deaf and blind children, as well as the American Federation of Musicians strike fund, in lieu of industry gifts.

CARRY ON—Crosby, Stills and Nash Atlantic 3784
WAITING FOR A FRIEND—Roger Daltrey Polydor 2153
SEE TOP SINGLE PICKS REVIEWS, Page 63

Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and chart positions.

DECEMBER 27, 1980 BILLBOARD

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).
★ Stars are awarded to those products showing greatest airplay and sales strength.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.
Pub.: ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.;

Hot 100 A-Z (Publisher-Licensee) list showing song titles, artists, and publishers/licenses.

Billboard TOP LPs & TAPE

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DECEMBER 27, 1980 BILLBOARD

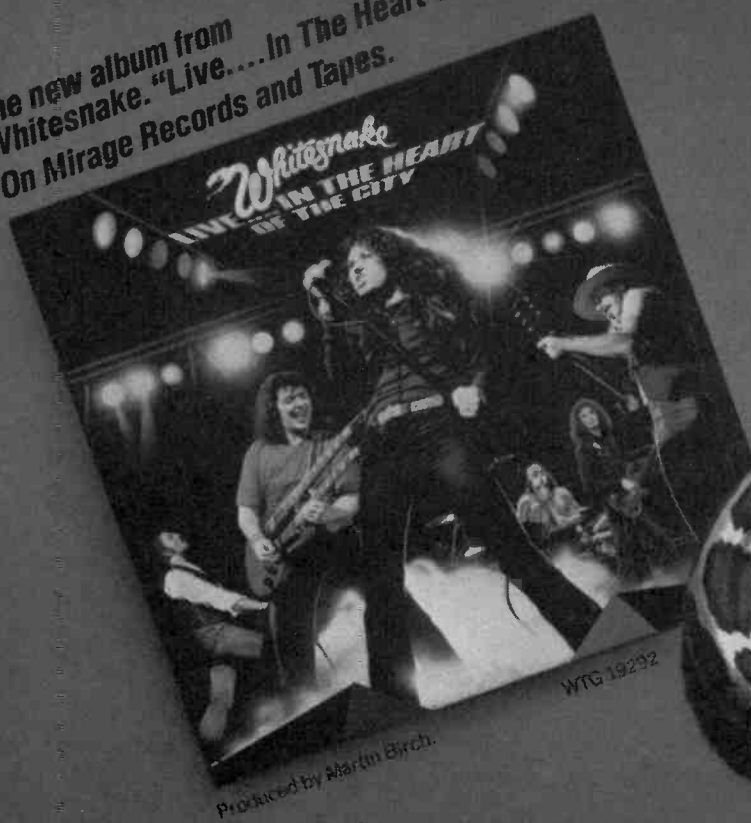
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ 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	
☆	11	4	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98		36	31	29	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 27	71	73	35	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 36	
	2	12	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		37	39	29	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		☆	81	3	CON FUNK SHUN Touch Mercury SRM-14002		8.98	SLP 18	
	3	7	STEVIE WONDER Hotter Than July Tamla T8-373M1 (Motown)		8.98	SLP 1	☆	41	11	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98			73	63	16	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 26
	4	19	AC/DC Back In Black Atlantic SD 16018	▲	8.98		39	38	7	CHEAP TRICK All Shook Up Epic FE 36498		8.98			74	76	6	THE CLASH Black Market Clash Epic 4E-36846		4.98	
	5	19	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		40	32	8	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)		8.98	SLP 24		75	67	15	B-52'S Wild Planet Warner Bros. BSK 3471		7.98	
☆	6	5	EAGLES Eagles Live Asylum BB-705 (Elektra)		15.98		41	42	42	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		☆	127	2	YES YesShows Atlantic SD 2-510		11.98		
	7	11	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 1	42	43	19	TEDDY PENDERGRASS TP P.R. FZ 36745 (CBS)	▲	8.98	SLP 4	☆	98	3	BAR-KAYS As One Mercury SRM-13844		7.98	SLP 13	
☆	8	10	THE POLICE Zenyatta Mondatta A&M SP 4831	●	7.98		43	44	17	SOUNDTRACK Honeysuckle Rose Columbia S2 36752	▲	13.98	CLP 8	☆	91	3	HEATWAVE Candles Epic FE 36873		8.98	SLP 29	
☆	10	5	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120		9.98		☆	44	7	GROVER WASHINGTON JR. Winelight Elektra 6E-305		7.98	SLP 12		79	79	24	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	
☆	12	4	STEELY DAN Gaucho MCA MCA-6102		9.98		☆	45	4	CAMEO Feel Me Chocolate City CCLP 2016 (Casablanca)		7.98	SLP 6	☆	80	4	JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	SLP 33	
	11	9	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	15.98		46	46	24	JACKSON BROWNE Hold Out Asylum 5E-511 (Elektra)	▲	8.98			81	84	87	WAYLON JENNINGS Greatest Hits RCA AHL-1-3378	▲	7.98	CLP 5
☆	14	4	ROD STEWART Foolish Behaviour Warner Bros. HS 3485		8.98		☆	47	5	LAKESIDE Fantastic Voyage Solar BXL-1-3720 (RCA)		7.98	SLP 10		82	83	7	HIROSHIMA Odori Arista AL 9541		8.98	SLP 44
	13	4	HEART Greatest Hits/Live Epic KE 2-3688		13.98		☆	48	41	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98			83	74	18	POINTER SISTERS Special Things Planet P-9 (Elektra)		7.98	SLP 52
	14	9	QUEEN The Game Elektra SE 513	▲	8.98	SLP 74	☆	49	13	FLEETWOOD MAC Live Warner Bros. 2WB-3500		13.98			84	61	17	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98	
☆	18	3	BLONDIE Autoamerican Chrysalis CHE 1290		8.98		☆	50	36	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98		☆	86	10	QUEEN Flash Gordon (original soundtrack) Elektra 5E-518		8.98		
	16	13	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 2		51	21	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 16	☆	96	10	RONNIE MILSAP Greatest Hits RCA AHL-1-3772		7.98	CLP 1	
	17	11	THE JACKSONS Triumph Epic FE 36424	▲	8.98	SLP 5	☆	52	4	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL-1-3852		8.98	CLP 12		87	51	8	JOE JACKSON BAND Beat Crazy A&M SP 4837		7.98	
	18	6	EARTH, WIND & FIRE Faces ARC/Columbia KC-2-36795		13.98	SLP 2		53	5	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98			88	85	14	ZAPP Zapp Warner Bros. BSK 3463	●	7.98	SLP 11
☆	22	7	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98			54	12	SUPERTRAMP Paris A&M SP-6702	●	13.98			89	88	8	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 8
	20	12	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	SLP 45		55	9	SPYRO GYRA Carnaval MCA MCA 5149		8.98	SLP 28		90	92	25	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98	
☆	24	7	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98			56	10	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 7		91	71	7	THE BABYS On The Edge Chrysalis CHE 1305		8.98	
☆	27	3	BARRY MANILOW Barry Arista AL 9537		8.98			57	17	THE CARS Panorama Elektra 5E-514	▲	8.98		☆	92	7	THE JIM CARROL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98		
	23	46	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		☆	58	6	XTC Black Sea Virgin VA 13147 (RSO)		7.98			93	54	13	KANSAS Audio Visions Kirschner FZ 36588 (CBS)	●	8.98	
	24	11	KOOL & THE GANG Celebrate De Lite DSR-9518 (Mercury)		7.98	SLP 3		59	33	SOUNDTRACK Urban Cowboy FullMoon-Asylum DP 90002 (Elektra)	▲	15.98	CLP 16		94	89	18	SPLIT ENZ True Colours A&M SP-4822		7.98	
	25	9	THE DOORS Greatest Hits Elektra SE 515		8.98			60	13	DON WILLIAMS I Believe In You MCA MCA 5133	●	8.98	CLP 4	☆	95	5	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 23	
☆	26	5	BOZ SCAGGS Hits Columbia FC 36841		8.98		☆	119	3	MECO Christmas In The Stars RSO RS-1-3093		7.98			96	94	41	WILLIE NELSON Stardust Columbia JC 35305	▲	7.98	CLP 28
☆	29	7	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98			62	25	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98			97	86	9	RANDY MEISNER One More Song Epic NJE 36748		7.98	
	28	8	LINDA RONSTADT Greatest Hits Vol. 2 Asylum 5E-516 (Elektra)	●	8.98		☆	63	3	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98			98	101	30	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	
	29	9	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98			64	13	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL 7403 (Mercury)		7.98			99	82	17	L.T.D. Shine On A&M SP-4819		7.98	SLP 17
	30	6	NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98			65	20	DARYL HALL & JOHN OATES Voices RCA AQL-1-3646		8.98			100	75	8	GEORGE THOROGOOD & THE DESTROYERS More George Thorogood & The Destroyers Rounder 3045		7.98	
☆	33	33	AIR SUPPLY Lost In Love Arista AB 9530	●	8.98			66	7	BRUCE SPRINGSTEEN Born To Run Columbia JC 33795	▲	7.98		☆	101	3	OUTLAWS Ghost Riders Arista AL 9542		7.98		
☆	52	3	ABBA Super Trouper Atlantic SD 16023		8.98		☆	67	4	ANDY GIBB Andy Gibb's Greatest Hits RSO RX-1-3091		8.98		☆	102	5	EMMYLOU HARRIS Light Of The Stable Warner Bros. BSK 3484		7.98	CLP 35	
☆	45	3	REO SPEEDWAGON Hi Infidelity Epic FE 36844		8.98			68	9	HARRY CHAPIN Sequel Broadwalk FW 36872 (CBS)		8.98		☆	103	2	ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	SLP 40	
	34	5	BETTE MIDLER Divine Madness (Original Soundtrack) Atlantic SD 16022		7.98		☆	69	63	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98		☆	104	NEW ENTRY	THE GAP BAND III Mercury SRM-1-4003		7.98		
	35	13	DAVID BOWIE Scary Monsters RCA AQL-1-3647		8.98		☆	70	4	BOOTSIE Ultra Wave Warner Bros. BSK 3433		7.98	SLP 31								

☆ 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.)

Whitesnake



The new album from Whitesnake. "Live....In The Heart of the City." On Mirage Records and Tapes.



Live!

Lennon Legacy: Truth In Music

Singer's Solo Work Reveals An Introspective Artist

By RICHARD M. NUSSER

NEW YORK—John Lennon's greatest legacy is his recorded works, as performed solo or with the Beatles, and it's safe to say the former possess greater value in understanding Lennon's personal vision.

The vast majority of Lennon's work was released on the Capitol label, under the Apple imprint, including his solo efforts and his collaborations with Yoko Ono. The recent "Double Fantasy" is on Geffen Records, and the controversial "Two Virgins" was released in 1969 on Tetragrammaton Records, controlled by Roy Silver. There are two bootleg disks on the Telecast label containing performances on the Mike Douglas and Dick Cavett television shows in the early 1970s, and of benefit concerts for John Sinclair and the One-To-One charity in 1972 at Madison Square garden.

Although the majority of songs written prior to the Beatles' breakup carry the Lennon-McCartney byline, a number of them were penned solely by one composer or the other.

Lennon, for example, is generally acknowledged as the principle author of "Across The Universe" and "She's So Heavy," to name just two songs from the Beatle era. A number of the harder rocking Beatle tunes are believed to carry Lennon's mark as well. McCartney, on the other hand, is usually associated with tunes such as "Yesterday" and "Michelle," reflecting his interest in romantic ballads.

Lennon's solo album career was launched in 1969, while the Beatles were still functioning as a unit, with "Two Virgins," a disk that was recorded in one all-night session and based upon the avant-garde concepts of Yoko. "Two Virgins" is regarded as mostly Yoko's work, complete with grunts, groans and electronically manufactured sounds. Capitol took a pass on it after most racks refused to display the nude cover. Silver's Tetragrammaton label picked it up in the U.S.

"Unfinished Music No. 2: Music With The Lions," released on Cap-

itol later that year, is only slightly more musical than "Two Virgins," and also reflects Yoko's approach. This was followed by the "Wedding Album," also stamped with Yoko's brand of unstructured sounds.

During this time, Lennon also released "Give Peace A Chance" and "The Ballad of John and Yoko," as a single, both based firmly upon traditional melodies. McCartney still shares writing credit at this point.

The three Ono-inspired albums have long since been deleted from the Capitol catalog and there are no plans at this time to re-issue them, the label says. Original pressings are extremely rare, and will undoubtedly become rarer in wake of the Lennon tragedy.

An impromptu version of "Give Peace A Chance" turns up on the next album, "Live Peace In Toronto," also deleted. (The single is still available, however, and the tune also appears on "Shaved Fish," a greatest hits package.) "Live Peace" was an attempt by the Lennon's to raise public concern over the Vietnam War and featured guest appearances by Eric Clapton, Dicky Smothers and others, including Yoko.

Lennon's main legacy will likely be mirrored in those albums released between 1970 and 1974, when he turned introspective, producing a body of work that is deeply moving, and intensely personal.

"John Lennon/Plastic Ono Band" was the first of these. Released in 1970, it featured Ringo Starr on drums, Klaus Voorman on bass, and appearances by Billy Preston and Phil Spector on piano. John and Yoko share production credits with Spector. The album presaged his involvement with Arthur Janov's primal scream therapy and vented Lennon's bitterness with establishments of all kinds. It produced the memorable "Working Class Hero." "I

(Continued on page 70)

Rock'n'Rolling

'Sleak' Satire Opens Amidst Tragic Irony

By ROMAN KOZAK

NEW YORK—"Obviously we were really shocked. Also we got very worried. But we couldn't just stop. Our show is not so much about a murder as it is about rock business exploitation. So we decided to make no references to Lennon, and then just to carry on," says C.P. Lee, author of "Sleak," which is being described as a "snuff rock" musical comedy.

"Sleak" opened Wednesday (17) at Privates, the Lexington Arts Center, in New York, only a week after John Lennon's assassination. Prior to that, it played three months in London, including a stint at the prestigious Royal Court Theatre.

"Sleak" tells the story of Norman Sleak, a psychic casualty of too many drugs and too much hard rock, who is exploited by his friends, who give him angel dust. Then he is convinced by an unscrupulous manager to take part in the ultimate rock show spectacle—a suicide right on stage.

The show is a satire, played for laughs, which it got during the press preview. But Lee acknowledges that the play's subject material gave the cast members pause. The troupe was already in the U.S. rehearsing for the opening when news of Lennon's death came.

"It really got us depressed, but we decided to do it, even if a lot of people could have been offended. It's really about the rock mogul business, and that's what kept us keeping on. We did have a radio ad that we cancelled. It was a seance with Sid Vicious," says Lee.

"Sleak" is a joint effort by the Alberto Y Lost Trios Paranoias, a six-man English music and comedy troupe, whose musical parodies recall the Bonzo Dog Band and the Star Spangled Washboard Band, and whose humor is on a par with Monty Python.

Lee himself plays and is the lead singer of a broken down comedy rock act in the first act, doing a reggae version of the "Beverly Hillbillies" theme, a Village People parody of "I'm Dreaming Of A Disco Christmas," and a do wopp version of the Sex Pistols' "Anarchy In The U.K." In the second act, he is Sammy Sphincter, the very sleazy manager.

Alberto Y Lost Trios Paranoias has been around as a musical group for six years. It began to develop "Sleak" as part of its stage act as early as 1975. In 1976, inspired by the Alice Cooper stage show and news reports of porno "snuff" films, Lee wrote the play. By 1977, when the Albertos recorded an EP, "Snuff Rock," for Stiff Records, which was produced by Nick Lowe, the concept was already in place.

All that remained was to get the property on stage. And here the group got some investment help from the Clash, the Police, and Pink Floyd, who were parodied on early versions of the show. (In New York, the Alberto's drummer does a wicked takeoff on the drum solo of Led Zeppelin's late John Bonham.)

"Sleak" will be playing every evening at Privates for as long as there is an audience, says Lee. Then he hopes the show will hit the West Coast. Though various members of the band work on independent recording projects, Alberto Y Lost Trios Paranoias has no record label.

"No, we are not signed to a label,

and we are not really concerned to be. We are carrying on, doing what we are doing. Sometimes we make odd singles and put them out on different names," says Lee.

★ ★ ★

"I could be retired, but that's too boring," says Alvin Lee, once the fastest fingers around when he played guitar for Ten Years After. Now he is fronting the Alvin Lee Band with an LP, "Free Fall" on Atlantic Records.

Lee and band are touring the U.S., where they primarily play smaller halls. On New Year's Eve, he will be in Cobo Hall in Detroit, for a planned radio simulcast. After that, he may come to New York, his first visit in many years.

Lee was catapulted to fame by the "Woodstock" film. What was at the time a modestly respectable "head band" was discovered by the "little girls with the ice cream cones." But after a couple of years, being a teen idol got to be too much, and Ten Years After broke up. Lee then worked on country and blues projects.

A comeback attempt with RSO a couple of years ago did not work out, but now he is trying again with Atlantic. He is having a good time, playing a more melodic rock than in the past.

Lifelines

Births

Girl, Tracy Jean, to Carolyn and Guy Michaels Dec. 11. Father is music director of WJBT-AM in Brockport, N.Y.

★ ★ ★

Boy, Nicholas Shane, to Connie and Roger Corkill Nov. 29 in Houston. Corkill, whose professional name is Ramsey, is Southwest regional promotion director for MCA Records country product.

Marriages

Mary Ann Levitt, president of the 35-store Record Shop retail chain, to Mort Gerber Jan. 1, 1981 in Aspen, Colo.

★ ★ ★

Michael Kellman, marketing director for Telarc Records, to Carol Belkin, a violinist and professional musician, Dec. 14, in Cleveland.

Deaths

David Denny, 35, production manager of Feyline Presents, Inc., Dec. 15 in Denver. He was the brother of the late singer Sandy Denny of Fairport Convention and is survived by his parents.

★ ★ ★

Jan Paul Beahm, 22, professionally known as Darby Crash, Dec. 5 in Los Angeles of a heroin overdose. He was a member of the Germs band from April 1977 until the group broke up six months ago.

★ ★ ★

Sir Jules Thorn, 81, president and founder of Thorn EMI, England, Dec. 12. He is survived by his widow, Lady Thorn, who is making plans for a memorial service soon.



EARLY BIRD—Chuck Jones, Elektra/Asylum's Atlanta promotion man, left, delivers coffee, donuts and a copy of Marvin Hamlisch's single, "Theme From 'Ordinary People,'" to Bobby Harper, WLTA-FM's morning air personality. Vittles were given out to early morning radio DJs at top adult contemporary stations.

DECEMBER 27, 1980 BILLBOARD

Discuss C'feit Topic At NARM?

• Continued from page 1

have a "hard time going to the board and asking them to invite Stanley Gortikov back."

In his hard-hitting talk to NARM in Las Vegas last year, the president of the Recording Industry Assn. of America charged that 90% of retailers surveyed carried counterfeit goods.

"He never qualified his statement," Cohen says, adding that Gortikov did not report that the percentages applied to a survey of 500 stores. "He made all merchandisers present feel that when they returned home, they'd find their pictures on Post Office walls.

"He offered no support for his numbers in the Goody case, which indicates to me that he might have embellished them to make a point about counterfeiting—as serious a matter of concern as it is."

Cohen further expresses "doubt" as to the figure of \$400 million being siphoned off annually in legitimate sales. This figure was first advanced in the fall of 1979 by RIAA special counsel Jules Yarnell at a NARM regional meeting in New York.

The NARM executive goes on to state that home taping was an even more critical area of industry concern, accounting for "three or four times the damaging effect than counterfeiting." Replying to why no home taping seminar was on the

NARM agenda, Cohen says NARM could not determine "what scope" it would take.

Cohen further suggests that if Gortikov were to be invited back to the NARM convention—to be held April 11-15 at the Diplomat Hotel in Hollywood, Fla.—his participation might be formatted so that this time around, Gortikov would be subject to questions from the floor.

Gortikov says he intends to be on hand at the convention, but has not been asked to specifically participate in a counterfeit seminar. "I don't attach any significance to it," he declares. "Counterfeiting is an endemic crime, with no major changes from year to year. I've had no conversations as to what role I could play, but I'd be happy to cooperate. Even if it's done on the spur of the moment, it would be fine with me."

Gortikov believes, however, that a discussion of the counterfeit issue would have "some benefit" for NARM members. "It would keep it on the forefront of attention and priority as to the ominous evil it is."

Cohen says that the specific nature of a counterfeit approach at the convention would have "weight" put on it and be "dictated by developments at the time."

Principally, Cohen refers to the Sam Goody counterfeit case. "We certainly would take up the matter

on the first day of the convention if there's a conviction, especially if it's acknowledged that the defendants had no knowledge they were involved in counterfeit product."

No trial date in the Goody case has been set, but the case is expected to go to trial early next year, probably before the NARM convention takes place.

Meanwhile, Cohen says a NARM board meeting Jan. 12 will firm up the convention program, at which time a formal counterfeit seminar might be approved. In addition, Cohen reports that all registrants will receive a questionnaire designed to elicit from them which of the planned seminars interest them most and what other subjects, if any, should be added to the agenda.

During 1980, NARM, through its legal staff, issued a report for merchandisers on how to detect counterfeits and protect themselves from liability resulting from the discovery of such product in their inventory. Also, NARM is participating in a "Shopper's Report" feedback on counterfeits. Cohen notes, however, that they've "dried up, understandably owing to the holiday season and the pressures of time." These reports are coordinated by NARM with RIAA investigators.

Also, Cohen envisions a "mobilization" of recently-formed NARM local chapters to monitor local markets.

TOP LPs & TAPE

POSITION 106-200

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

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	95	25	EDDIE RABBITT	Horizon	Elektra 6E-276	●	7.98	SLP 11	136	NEW ENTRY	2	GIL SCOTT-HERON	Real Eyes	Arista AL 9540		7.98	
106	93	30	WAYLON JENNINGS	Music Man	RCA AHL1-3602	●	7.98	CLP 13	137	NEW ENTRY	5	HERBIE HANCOCK	Mr. Hands	Columbia JC 36578		7.98	SLP 62
107	117	7	SWITCH	This Is My Dream	Gordy G8-999M1 (Motown)		8.98	SLP 21	138	138	7	MOON MARTIN	Street Fever	Capitol ST-12099		7.98	
108	107	21	THE CHARLIE DANIELS BAND	Full Moon	Epic FE 36571	▲	7.98	CLP 25	139	NEW ENTRY	8	HUBERT LAWS	Family	Columbia JC 36396		7.98	
109	97	11	JEAN-LUC PONTY	Civilized Evil	Atlantic SD 16020		8.98		140	NEW ENTRY	13	TIERA	City Nights	Boardwalk FW 36995	(CBS)	7.98	
110	NEW ENTRY		MAZE	Joy And Pain	Capitol ST-12087		7.98	SLP 41	141	141	13	JONI MITCHELL	Shadows And Light	Asylum BB-704 (Elektra)		13.98	
111	125	5	BUS BOYS	Minimum Wage Rock & Roll	Arista AB 4280		7.98		142	124	343	PINK FLOYD	Dark Side Of The Moon	Harvest SHAS 11163 (Capitol)	▲	7.98	
112	122	4	EARL KLUGH	Late Night Guitar	Liberty LT 1079		7.98		143	143	8	THE KORGIS	Dumb Waiters	Asylum 6E-290 (Elektra)		7.98	
113	121	9	SLAVE	Stone Jam	Cotillion SD 5224 (Atlantic)		7.98	SLP 19	144	111	27	THE KINKS	One For The Road	Arista A2L 8401	●	12.98	
114	116	7	THE POLICE	Regatta De Blanc	A&M SP-4792		7.98		145	109	16	YES	Drama	Atlantic SD 16019		8.98	
115	80	12	CLIFF RICHARD	I'm No Hero	EMI-America SW-17039		7.98		146	156	2	CREEDENCE CLEARWATER REVIVAL	The Royal Albert Hall Concert	Fantasy MPF 4501		5.98	
116	87	20	THE VAPORS	New Clear Day	United Artists LT-1049		7.98		147	147	6	KEITH SYKES	I'm Not Strange, I'm Just Like You	Backstreet MCA 3265 (MCA)		7.98	
117	106	7	BRUCE SPRINGSTEEN	Darkness On The Edge Of Town	Columbia JC 35318	▲	7.98		148	158	4	JON ANDERSON	Song Of Seven	Atlantic SD 16021		7.98	
118	118	9	PAT METHENY	80/81	ECM ECM-2-1180 (Warner Bros.)		14.98		149	149	25	DOOBIE BROTHERS	Best Of The Doobie Brothers	Warner Bros. BSK 3112		7.98	
119	114	28	AL JARREAU	This Time	Warner Bros. BSK 3434		7.98	SLP 60	150	133	23	TOM BROWNE	Love Approach	Arista/GRP GRP 5008		7.98	SLP 39
120	102	20	THE KINGS	Are Here	Elektra 6E-274		7.98		151	123	15	MOLLY HATCHET	Beatin' The Odds	Epic FE 36572	▲	8.98	
121	110	16	GAMMA	Gamma 2	Elektra 6E-288		7.98		152	132	48	THE B-52'S	The B-52's	Warner Bros. BSK 3355	●	7.98	
122	131	3	MANHATTANS	Greatest Hits	Columbia JC 36861		7.98	SLP 35	153	163	4	SKYY	Skyyport	Salsoul SA 8537 (RCA)		7.98	SLP 42
123	103	12	ROBERT PALMER	Clues	Island ILPS 9595 (Warner Bros.)		7.98		154	165	4	SOUNDTRACK	The Legend Of Jesse James	A&M SP-3718		8.98	CLP 53
124	128	11	THE JONES GIRLS	At Peace With Woman	P.I.R. JZ 36767		7.98	SLP 9	155	166	2	DR. HOOK	Greatest Hits	Capitol 500-12122		8.98	
125	NEW ENTRY		BLUES BROTHERS	Made In America	Atlantic SD 16025		8.98		156	144	5	EMERSON, LAKE & PALMER	The Best Of Emerson, Lake & Palmer	Atlantic SD 19283		7.98	
126	139	6	DELBERT McCLINTON	The Jealous Kind	MMS/Capitol ST 12115		7.98		157	151	131	THE CARS	Elektra 6E-135	▲	7.98		
127	NEW ENTRY		YARBROUGH AND PEOPLES	The Two Of Us	Mercury SRM-1-3834		7.98	SLP 50	158	137	6	SOUNDTRACK	It's My Turn	Motown MB-947M1		8.98	
128	100	25	ROSSINGTON COLLINS BAND	Anytime Anyplace Anywhere	MCA MCA 5130	●	8.98		159	136	10	SEAWIND	Seawind	A&M SP 4824		7.98	SLP 20
129	104	14	SOUNDTRACK	Times Square	RSD RS-2-4203		13.98		160	140	6	PSYCHEDELIC FURS	Psychedellic Furs	Columbia NJC 36791		7.98	
130	130	9	SKY	Sky	Arista AL-2-8302		9.98		161	172	2	SOUNDTRACK	The Idolmaker	A&M SP 4840		7.98	
131	113	12	DONNA SUMMER	Walk Away (The Best Of 1977-1980)	Casablanca NBLP 7244		8.98		162	173	3	SWEAT BAND	Sweat Band	Uncle Jam JZ 36857 (CBS)		7.98	SLP 25
132	112	14	MICHAEL STANLEY BAND	Heartland	EMI-America SW 17040		7.98		163	148	21	DIONNE WARWICK	No Night So Long	Arista AL 9526		8.98	SLP 64
133	108	6	OAK RIDGE BOYS	Greatest Hits	MCA MCA-5150		8.98	CLP 6	164	155	27	COMMODORES	Heroes	Motown MB-939M1		8.98	SLP 53
134	120	5	THIN LIZZY	Chinatown	Warner Bros. BSK 3496		7.98		165	152	26	STACY LATTISAW	Let Me Be Your Angel	Cotillion SD 5219 (Atlantic)		7.98	SLP 46
135	135	70	MICHAEL JACKSON	Off The Wall	Epic FE-35745	▲	8.98		166	146	7	JOHNNY LEE	Lookin' For Love	Asylum 6E-309 (Elektra)		7.98	CLP 9
									167	157	32	EMMYLOU HARRIS	Roses In The Snow	Warner Bros. BSK 3422		7.98	CLP 32
									168	159	21	BOB MARLEY & THE WAILERS	Uprising	Island ILPS 9596 (Warner Bros.)		7.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Abba.....	32	John Cougar.....	64	Al Jarreau.....	119	Molly Hatchet.....	151	Skyy.....	153	The Doors.....	25, 191
AC/DC.....	4	Elvis Costello.....	181	Waylon Jennings.....	81, 106	Anne Murray.....	16	Slave.....	113	The Gap Band.....	104
Aerosmith.....	53	Christopher Cross.....	23	Billy Joel.....	48	Willie Nelson.....	96	Soundtracks:		The Jacksons.....	17
Air Supply.....	31	Creedence Clearwater.....	146	Kansas.....	93	Oak Ridge Boys.....	133	Honeysuckle Rose.....	98	The Jones Girls.....	124
Peter Allen.....	189	Devo.....	37	Earl Klugh.....	112	Outlaws.....	101	It's My Turn.....	43	The Kings.....	120
John Anderson.....	148	Neil Diamond.....	9	Lakeside.....	24	Robert Palmer.....	123	The Idolmaker.....	154	The Kinks.....	144
Bar-Kays.....	77	Dire Straits.....	9	Stacks.....	47	Teddy Pendergrass.....	42	Times Square.....	129	The Korgis.....	113
Pat Benatar.....	5, 69	Doobie Brothers.....	20, 149	Herbert Laws.....	169	The Legend Of Jess James.....	142, 194	Urban Cowboy.....	69	The Reddings.....	174
George Benson.....	51	Dr. Hook.....	155, 175	Johnny Lee.....	166	Queen.....	128	Kanadu.....	94	The Robbins Thompson Band.....	79, 180
Blondie.....	15	Eagles.....	6	John Lennon/Yoko Ono.....	1	Pretenders.....	196	Split Enz.....	94	The Rolling Stones.....	200
Blues Brothers.....	125	Earth, Wind & Fire.....	18	Kenny Loggins.....	50	Prince.....	89	Bruce Springsteen.....	11, 66, 117, 171	The Romantics.....	198
Bootsy.....	70	Emerson, Lake & Palmer.....	156	Barry Manilow.....	99	Psychedelic Furs.....	160	Sproo Gyra.....	55	The Talking Heads.....	29
David Bowie.....	35	Roberta Flack & Peabo Bryson.....	103	Teena Marie.....	73	Queen.....	105	Donna Summer.....	40, 131	The Stylistics.....	183
Jackson Browne.....	46	Wilton Felder.....	193	Lou Reed.....	178	Eddie Rabbitt.....	14	Michael Stanley Band.....	132	The Vapors.....	116
Tom Brown.....	150	Aretha Franklin.....	56	Cliff Richard.....	115	REO Speedwagon.....	33	Steeley Dan.....	10	George Thorogood.....	100
Bus Boys.....	111	Fleetwood Mac.....	49	Rockpile.....	27	REO Speedwagon.....	33	Sweat Band.....	162	Thin Lizzy.....	134
Cameo.....	45	Gamma.....	121	Kenny Rogers.....	7, 136	Rockpile.....	27	Rod Stewart.....	12	Weather Report.....	63
Cheap Trick.....	39	Andy Gibb.....	67	Linda Ronstadt.....	28	Kenny Rogers.....	7, 136	Barbra Streisand.....	2	Dionne Warwick.....	163
Chi-Lites.....	179	Heatwave.....	78	Diana Ross.....	36	Linda Ronstadt.....	28	Keith Sykes.....	147	Grover Washington Jr.....	44
Commodores.....	164	Herbie Hancock.....	170	Rossington Collins Band.....	97	Pointer Sisters.....	83	Switch.....	107	Slim Whitman.....	184
Con Funk Shun.....	72	Daryl Hall & John Oates.....	65	Pat Metheny.....	118	Prentenders.....	129	Supertramp.....	54, 182	Don Williams.....	60
		Emmylou Harris.....	102, 167	Randy Lattisaw.....	97	Patrice Rushen.....	95	The Alan Parsons Project.....	21	John Williams.....	187
		Gil Scott-Heron.....	169	Bette Midler.....	34	Leo Sayer.....	38	The Alvin Lee Band.....	199	Stevie Wonder.....	3
		Heart.....	13	Joni Mitchell.....	141	Boz Scaggs.....	26	The Babys.....	91	Yarbrough And Peoples.....	127
		Hiroshima.....	82	Stephanie Mills.....	71	Seawind.....	159	The B-52's.....	75, 152	Yes.....	76, 145
		Donnie Iris.....	176	Bob Seger & The Silver Bullet Band.....	41	Bob Seger & The Silver Bullet Band.....	41	The Jim Carrol Band.....	92	Neil Young.....	30
		Jermaine Jackson.....	80	Dolly Parton.....	52	Carly Simon.....	90	The Charlie Daniels Band.....	108	Zapp.....	88
		Joe Jackson.....	87	Monty Python.....	185	Paul Simon.....	84	The Chipmunks.....	197	XTC.....	58
		LaToya Jackson.....	177	Queen.....	85	Sky.....	130	The Clash.....	74		

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.

Inside Track

The NARM 1982 convention will most likely end up at the Century Plaza Hotel, Los Angeles. . . . Don't be surprised if Bruce Bird, former Casablanca Records president, and his man Friday, Al DiNoble, put their new unnamed label on the roster of CBS-distributed custom labels. Bird will probably bow with three acts initially. He said . . . look for big things from VID Disk Manufacturing, Irvine, Calif. That's the JVC/EMI/General Electric joint venture videodisk plant. Former RCA Records manufacturing Joe McHugh, who left the label recently, is now bossing the new Orange County operation. McHugh could not be reached for comment, but word, too, is that the triumvirate is seeking a Southeastern plant location which will be much bigger than Irvine.

From the townhouse where the Casablanca Records demo tapes once emanated in Gotham City, more than 200 congregated Wednesday (17) for Yule glug, poured by PolyGram Classics. Speaking of PolyGram, in last week's executive shuffle, Harry Anger departed and Jules Abramson exited his corporate ad post to return to the marketing side, the grapevine relays. . . . Word is Norman Weiser ankles his presidential office at SESAC to head up Largo Music Co., a new subsidiary of Lebar-Friedman, publishers of trade journals. . . . Bizarre fare for an industry holiday buffet had to be the spread Jack Bernstein, topper of the indie distribution for Pickwick, set for his subalterns last week. The Dallas roast board buckled with the weight of a whole goat, a deer and a pig.

Bert Haber, general professional manager, and Helene Bruno have exited April-Blackwood Music, which recently brought Mike Stewart to the tiller. . . . Shadow and Made In Japan do their new wave in Cannon Films' "New Year's Evil," bowing about now in U.S. theaters. . . . Starting January 7, 1981, and for nine Wednesdays thereafter, Martin Cohen and Gary Wishik, prominent industry attorneys, co-chair three hours nightly at UCLA Extension on international music publishing, law and business, with allstar assistance from L.A. expertise on the subject. Stipend is \$165. . . . You'll hear the "Gift Of Music" promotional song for the first time when you attend the NARM conclave at Hollywood, Fla., this coming April.

Nonesuch Records will release "The Pirates Of Penzance" produced by Peter Asher, who manages Linda Ronstadt. Latter plays Mabel in the Gilbert & Sullivan revival. Rex Smith plays Mabel's beloved, Frederic. Ronstadt insists all the show's principals get equal billing in alphabetical order. . . . Speaking of Broadway, David Bowie and midnight idol Tim Curry opened on the west side of the 40s and 50s last week. Bowie continuing in "Elephant Man" and Curry opening in "Amadeus" as Mozart. Both get raves. . . . Longtime ad/publicity nabob

at WEA Skid Weiss spending his evenings at his valley manse penning his first tome of fiction. . . . Record Industry Record? Karen Hernandez and Eugene Wright, once a Brubeck backer, are into their sixth year of piano and bass, respectively, at the Money Tree, Toluca Lake, Calif.

New York Univ. has established what it deems the nation's first program to train composers, lyricists and librettists for the musical theatre. It starts next fall, although preliminary programs will be offered in the spring. . . . Columbia Records is mulling a logo deal for veteran producer John Hammond, where Hammond would be recording big bands for the label. . . . The New York law firm of Parcher & Herbert has been appointed special prosecutors by a federal court judge in Brooklyn to prosecute an alleged illegal T-shirt manufacturer in Brooklyn on a criminal contempt charge of resisting injunctions against the continued sale and manufacture of duds carrying unauthorized renderings of rock stars. U.S. District Court Judge Eugene Nickerson invoked a rarely used statute in order to appoint lawyer Peter Herbert to the job. Herbert had been representing Bill Graham and Leber-Krebs in their battles against bootleggers. . . . A&M expected it to take a month, but the Police's debut in Madison Square Garden sold out within four days. What further surprised the label is that up to a third of the tickets may have been bought by black fans, who rarely attend rock concerts by white acts.

While Linda Ronstadt, David Bowie and Paul McCartney have reportedly stepped up their own personal bodyguard as a result of John Lennon's tragic murder, security experts admit that such protection is virtually useless against assassination attempts. "If some psychotic really wants to kill you, chances are you'll go down because these people will hide, they'll shoot down on you from above, any number of ways. The only thing a bodyguard can do in that case is shoot back, and then it's too late," a retired New York detective who is now an executive with Wells Fargo Armed Guards told Track.

So far as John Lennon's last studio session is concerned, there are enough songs in the can to fill another album. These have been described by people who've heard them as "straight ahead rock 'n' roll," "very uplifting," and "very optimistic." Yoko Ono has final say on when the tracks will be released.

Superagent Jeff Franklin's deal with China for bringing a country music show and rodeo to the mainland has been delayed until next October, but Franklin has signed a contract calling for a reciprocal visit this summer by a famed troupe of Mongolian horsemen in the meantime. Franklin had previously targeted April as the month for the country music tour, but apparently the Mongols have to gallop here first.

Lennon Legacy: Music Of Truth

• Continued from page 68

Found Out," "Isolation," "God," and two songs that plumb the depths of his despair over the death of his mother, "Mother" and "My Mummy's Dead," the latter sung as a grim nursery rhyme containing the following lines:

"My mummy's dead/It's hard to explain/So much pain/I could never show it/My mummy's dead."

"Imagine" followed in 1971, with Spector and Yoko again sharing production credit, and King Curtis, George Harrison, Mike Pinder and Micky Hopkins, among others, providing backup. The album was a tour de force containing the riveting title track, the powerful "Gimme Some Truth," and a thinly veiled attack on Paul McCartney entitled "How Do You Sleep?" that labels McCartney's romantic solo efforts as "Muzak."

Lennon's concern with the world's problems surfaced in a flourish of angered music called "Sometime In New York City," released in 1972. Although embroiled in deportation proceedings brought about by his radical associations, Lennon brashly churned out a strident set that attacked social and political concerns head-on. The songs touched upon nearly every major cause of the day, from feminism and the Irish troubles to the riot at Attica State Prison. The double pocket set contained a live jam at the Fillmore with the Mothers

of Invention, and contained brilliant rock backing by Elephant's Memory, a New York band introduced to Lennon by radical leader Jerry Rubin.

Lennon's ability to assemble and inspire backup bands is clearly evident on "Mind Games" and "Wall And Bridges," which were released in 1973 and 1974, during a period of estrangement from Yoko.

Both are highly personal documents that track his personal difficulties and contain superb examples of Lennon's wit and wisdom, and command of the English language. "Walls And Bridges" is illustrated with a series of remarkably sophisticated drawings produced by Lennon when he was 12.

"Walls And Bridges," in fact, should be one of the most underrated LPs in the Lennon catalog.

"Whatever Gets You Through The Night" remains the only track to achieve popularity, although the album itself reached No. 1 on Billboard's chart. Nevertheless, it is one of his most powerful works.

Consider these prophetic lines from "Scared": "Hatred and jealousy/Gonna be the death of me/I guess I knew right from the start/Sing out about love and peace/Don't wanna see the red raw meat/The green eyed geddum straight from the heart."

The body of work produced between the Plastic Ono Band's debut to "Wall And Bridges" will surely be hailed as Lennon's finest creations. They are full of the distinctive lyrical and melodic elements that lay bare the conundrum of love and outrage that possessed Lennon's entire generation. His music told the truth.

No Move In AFM Dispute

LOS ANGELES—The 21st week of the American Federation of Musicians strike against film and television producers has gotten underway with no talks scheduled so far through the holidays.

Victor Fuentealba, president of the AFM, addressed approximately 700 musicians Dec. 13. According to Bob Crothers, AFM executive assistant to Fuentealba, the musicians expressed an eagerness to get back to work.

"We're not ready to throw in the

towel though," says Crothers. "The problems appear to be insurmountable but I'm optimistic. The wheels grind slowly."

The problems are the union's original complaint about payment for reuse of music and the inclusion of pay tv/video agreements into the proceedings. Exploratory talks held Dec. 8, the first time the two sides had sat down since talks broke abruptly Oct. 29 with the introduction of the pay tv/radio issue, failed to lead to any further discussions.



GALA DINNER—Walter Yetnikoff, president of the CBS Records Group and chairman of the AMC 80 Campaign, presents the Humanitarian Award to Kenneth Gamble, chairman of Philadelphia International Records. The dinner, sponsored by the AMC Cancer Research Center, attracted over 800 guests to the New York Hilton, and raised nearly \$250,000 for cancer research.

TO JOHN LENNON

Fans Pay Tribute Around the World

• Continued from page 1

to cash in on the death. At least four different quickly produced magazines "in tribute to Lennon" appeared on newsstands, four different songs about Lennon have already been recorded, and Lennon buttons were being hawked on busy city streets.

But mostly, the response to the death was in the spirit expressed by 100,000 fans in New York's Central Park who came to the park's bandstand on a wintry Sunday afternoon (14) to pay a 10-minute silent tribute to the fallen ex-Beatle.

The fans, young and old, brought flowers, candles and pictures of Lennon to the park for the 2:00 p.m. vigil. Yoko Ono, Lennon's widow, had asked for the 10 minutes of silence the week before as a way for the fans to honor Lennon.

On the bandstand stage, there was a portrait of Lennon wearing a "New York" T-shirt, some flowers and nothing more. Before and after the 10-minute tribute, Beatle music was played.

During the 10-minute tribute itself, both at the park and in front of the nearby Dakota Apartments, there was almost absolute silence. The tribute was carried live, also in silence, by the major New York television stations, interrupting usually sacrosanct NFL Sunday afternoon football.

"Bless you for your tears and prayers," Yoko Ono said in a statement afterwards that was released through Geffen Records. "I saw John smiling in the sky. I saw sorrow changing into clarity. I saw all of us becoming one mind. Thank you."

The vigil in New York was the largest, but there were others in Boston, Los Angeles, Denver, Chicago, London, Melbourne, Philadelphia, and numerous smaller communities around the world. All were peaceful, except ironically enough in Liverpool, the Beatles home town.

In Liverpool, 100 fans were injured, some seriously, during a seven-hour concert attended by 30,000 fans in honor of Lennon and the Beatles. Trouble erupted when one of the bands performing the tribute suddenly switched to non-

Beatle music, causing thousands of angry fans to storm the stage. Order was restored by 7:00 p.m. local time (2:00 p.m. EST), allowing Liverpool fans to join their comrades in silent tribute around the world.

The 10 minutes of silence was observed in different ways by radio stations around the country. Even within a single group, such as the ABC network, response varied with the different stations, some running 10 minutes of dead silence, and some doing various types of special programming.

WPLJ-FM New York, KLOS-FM Los Angeles and WRIF-FM Detroit ran ten minutes of silence, while KSFY-FM San Francisco, for example, ran a special ten minutes of Lennon music with commentary.

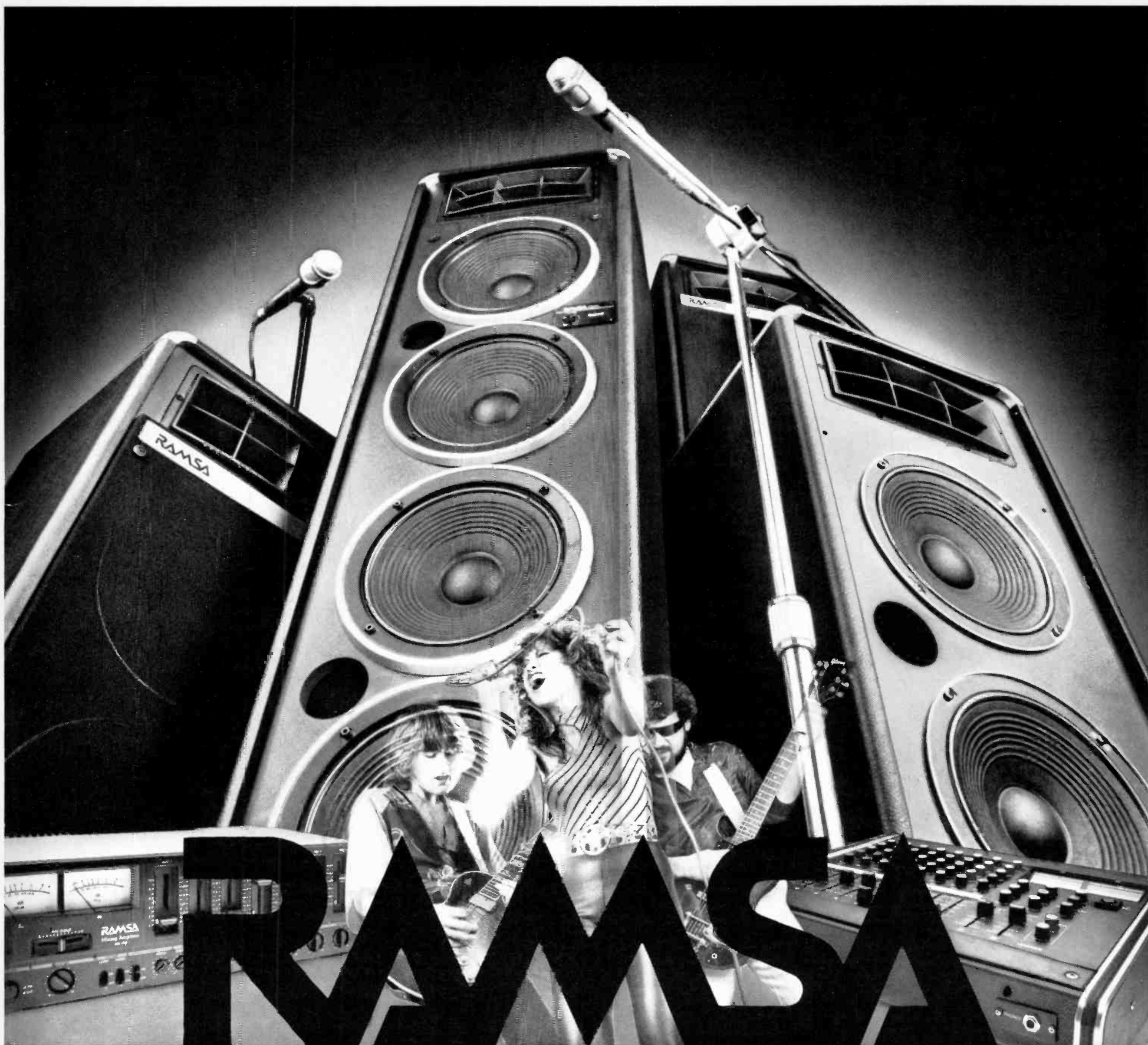
WABC-AM New York had a message delivered by a clergyman then ran a montage of Lennon music. KSRR-FM Houston also ran ten minutes of Beatle music.

In Chicago, where 3,000 fans braved icy lakefront temperatures to assemble in Lincoln Park, WLS-FM, WXRT-FM, WLUP-FM and WMET-FM helped to organize the tribute and offered live coverage. After a period of silence, all four stations aired an agreed upon sequence of three Lennon songs, "Imagine," "In My Life" and "Come Together."

Chicago's WCFL-AM offered the 17-hour word and music documentary, "The Beatles—From Liverpool to Legend." Other documentaries about Lennon and the Beatles were still being broadcast around the U.S. and other countries.

Toward the end of last week, the crowds had melted away from the front of the Dakota, which nevertheless was still being guarded by the police. A petition was going around on the Upper West Side to rename 72nd St. in front of the building, "Lennon Lane." There was also new impetus in Liverpool to build a permanent monument to the Beatles.

The Recording Industry Assn. of America, in lieu of Christmas presents, is giving a donation to the Spirit Foundation, Lennon's personal charity project.



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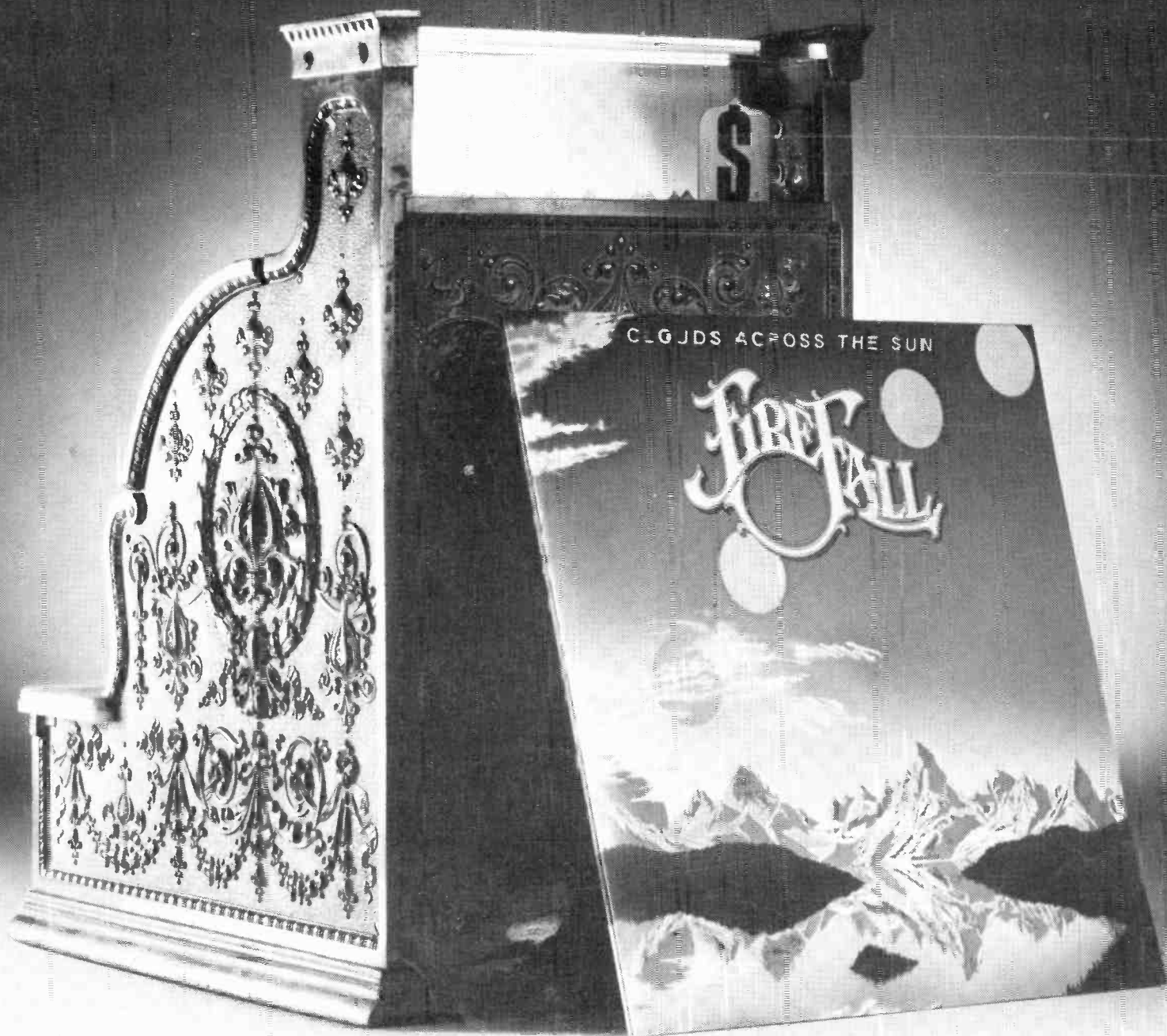
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