NEW YEAR'S EVE Radio Show Battle Rages

By DOUG HALL

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

Responding to fears, particularly from Chrysalis and A&M that such live concerts encourage off-the-air taping and results in fewer record sales, Star Fleet commissioned a study by Tenden- 
s to investigate taping habits and record purchase plans of the reported 7.5 million 18 to 34-year-old listeners who tuned in the Blair Star Fleet Utopia Halloween concert.

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

These AOR target listeners will have their choice this New Year's Eve between tunes in the NBC Source presentation of the Rossington Collins band from the Omni in Atlanta or the Star Fleet's broadcast of the Allman Bros. Band in Vermont's Colonial.

Both NBC and Star Fleet expect to sell 50 to 55 stations, even though Star Fleet is in its infancy and at present has only signed two affiliates, ABC: WPLJ-FM New York and KLMS-FM Los Angeles. Metromedia's WMIR-FM Philadelphia and WINZ-FM Miami have also indicated they will become affiliates.

Of course, Star Fleet has been putting together national and regional
(Continued on page 23)

C'right Tribunal Aims At Set Mechanical Fee

By JEAN CALLAHAN

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

Questions from the Tribunal Commissions during Wednesday's (19) final arguments in the mechanical rate-setting proceeding support those hunches. "And makes me rather bear those ill we have than fly so that we know not where," said Commissioner Tom Bren- 

GOVERNMENT

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

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

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

Commissioner Garcia also asked AGAC's

(Continued on page 10)

Thanksgiving To Yule Sales May Exceed '79

By Irv Lichtman

NEW YORK — Undeniably important to all and bottom-line crucial to many, the Thanksgiving Christmas selling season ahead is seen by record retailers as better than '78, though inflation is likely to take its toll of an even stronger profit show.

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

Although holiday sales can contribute as much as 25% of annual volume to the coffers of retailers, most retailers who have blocked out store expansion declare that however good, bad or indifferent the actual sales re- turns are, they plan to implement such growth.

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

The failings of other major consumer sources, especially Department in the Northeast.

(Continued on page 10)

Atlantic City Music Hassle

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

The most immediate target is the Golden Nugget, which has announced that its main room will feature a "Band New Year's" revue created by Jeff Kuselis.

(Continued on page 46)

PAMAROTTO—VERSOIS ARES—the first Digital Recording! Chilled in its first week! An exciting selection of 15 new selections. The great lyric currently contains 40% of the Top 10 Billboard Classical Chart and media bill has made PAMAROTTO a household word. A hit out of the box—VERSOIS ARES—London ORG (London)

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**General News**

**Exemptions Bill Viewed In Senate Discussions**

**Veterans & Fraternal Bodies Would Benefit**

By JEAN CALLAHAN

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

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

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

The Copyright Office has been in effect long enough to determine whether this kind of exception is necessary, she said. She also stated her opinion that there are adequate remedies in the law as written.

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

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

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

"Congress decided where to draw the line," argued ASCAP's Bernard Komarn. "If musicians are paid, composers should be paid too."

Testifying on behalf of AGAC, President Ervin Drake, Alvin Deutsch told the Subcommittee that "songwriters are by and large not wealthy people" and offered the Senators a copy of the Rinfret Report, a socio-economic profile of songwriters prepared for the Copyright Royalty Tribunal, as proof that songwriters need the royalties to which they are entitled.

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

**Laser Disk Firms Form Trade Group**

By GEORGE KOPP

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

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

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

And Columbia Pictures home video chief Steve Schiffer said that nine Columbia titles would be released on optical disk in early 1981. But it was with the LaserVision Assn. that the optical camp hopes to bolster its marketing clout in anticipation of RCA's March 15 rollout of a rival CED format. LaserVision has adopted its own logo which will appear on all optical disk cases and disks and will be used in promotion and advertising.

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

LaserVision board members are Fiedler, U.S. Pioneer executive vice president Ken Kai and N.A. Philips vice president Platt (Continued on page 78).

**Subpoenas In Goody Case For Attorneys**

By RICHARD M. NUSSEY

NEW YORK—Subpoenas are going out to attorneys representing potential witnesses in the Sam Goody case. The defense possibly may enter into agreements with record labels, the Recording Industry Assn. of America says, in order to avoid prosecution, according to lawyers representing the retail chain, which is in a dispute with the industry over counterfeiting goods.

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

The defense says the material sought under the subpoenas will be used as evidence in the case to effectively convince juries that key government witnesses "are beholden in one way or another" to the RIAA and the government, entities which it termed "very powerful and very influential."

In dismissing the government's objections to the subpoenas, Judge Platt said that the subpoenas are "indeed relevant" if "the government made deals with these people." Defense attorney William L. Warner says he particularly wants memos from the witnesses' lawyers regarding conversations with label executives and others concerning counterfeiting and their pending role in the prosecution of Goody.

(Continued on page 78)

**‘Stop Scalpers’ Campaign Hatched By Philly’s Spectrum**

By MAURIE ORODEREN

To combat the scalpers, the Spectrum will introduce a new plan utilizing specially coded plastic bands to concert fans lining up for first-day-of-sale tickets. The bracelets will be similar to the wrist bands used in amusement and theme parks. Larry Rubin, Spectrum spokesman, explains that it will no longer be necessary for fans to carry out overnight in front of the Spectrum boxoffice in order to get tickets. Nor will they have to rely on unofficial list keepers who might be inclined to accept a bribe to put someone's name higher on a list.

Rubin says the Spectrum will announce a time, probably a day before the date of the concert's official sale. When the die-hard fans can come down to the boxoffice and “take a number,” just as is done at the deli counters and bakery shops. Giving instead of a numbered stub, the Spectrum attaches a numbered wrist band to their arm and sets a time limit. On that day, when their number is called at the boxoffice, they’ll come forward, buy their tickets, and have the band cut off. In short, the procedure will prevent people from pushing back into line.

In another effort to cut out the ticket-price gougers, the Spectrum also plans to develop its own satellite ticket office to counter the boarding practices of some ticket agencies. (Continued on page 32)

**Home Video Market Has Bright Future**

By JOHN SIPEL

LOS ANGELES—Some industry watchers can be anticipate by 1990 record/tape producers and marketers will share in a projected $10 to $15 billion home video marketplace.

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

These are some of the attitudes expressed at Billboard's second International Video Music Conference which ended Sunday (23). Participants on a president's panel were split over whether Warner Communications senior vice president Sam Coryn's keynote speech prediction that audio/visual and software success might kabo audio. Andre Bley, Magica Video president, feels audio and audio/video software will converge. "Printen demographics work against you," said. "Video software buyers are not traditional music buyers, why are they"? Bley inquired. "You need more than a face on the screen."

Bley's company presently is the largest videocassette maker. feels video music programming must carry a lot more plot and should have more of a script.

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

Nick Drakich of Novelac Merchandiser, a supplier of classic film titles on videocassette, is satisfied that record distributors, one-stops and retailers can play key roles in video software's future. If they will handle a more comprehensive catalog, become better informed and be more aggressive. (Continued on page 78)
**General News**

**Stewart Calls For Defense Of Copyrights**

**By IS HOROWITZ**

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

Stewart, who now serves IFPI as a consultant, was the featured speaker at the meeting of the Copyright Society of the U.S.A., delivering that organization’s 18th annual Geiringer Lecture. His topic was “International Copyright in the 1980s.”

Copyright owners today are almost always corporations rather than the individuals, and Stewart, with many functioning as users as well as sellers, notes that they are increasingly vulnerable to infringement.

Areas he identified as particularly susceptible to piracy are videodisks and satellite broadcasting.

“The more such corporations can be persuaded to act as owners rather than sell their wares,” Stewart said, “the better for the future of copyright, he stressed.”

Consumer abuses are constantly whittling away at copyright standards of enforcement and retribution, and Stewart, and require constant alertness on the part of copyright owners.

“For every voter is a copyright user, but the number of owners is small,” Stewart said, “and there are more entities for whose copyright ownership represents considerable income.”

“There are no votes in copyright,” Stewart said.

In any case, the IFPI consultant insisted, legislation is the road to take when determining rates for copyright usage. Copyright tribunals are assuming the role in a growing number of countries, and are also helping to decide on how usage income is shared among interested parties.

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

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

**VIDEODISK THE LURE AT DJ'S SOUND CITY**

**By JOHN SIEPP**

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

In addition, Dick Juthahn, pioneering hardware coprincipal, a co-employee in the Northwest, Alaska and Hawaii ski of stores, has opened a separate pilot DJ’s Sound & Video City store simultaneously with the Pioneer-MCA in-store.

The experimental store located in Tukwila, Wash., a Suburban neighborhood a short blocks from DJ’s home office, features the Juthahn-Don Jenne chain, has been named manager of the new 3,000 square foot store. Juthahn, a one-time Craig salesman, replaces Luke as video software and hardware and audio hardware buyer. Simultaneously, Vicki Cost, long ad manager for DJ’s, has also been named general manager of the 12-year-old chain.

(Continued on page 63)

**EXECUTIVE TURNABOUT**

**By EUGENE S. FELICIANO**

ELIOT TIEGEL, Billboard’s managing editor, resigns on Jan. 1. to pursue new creative endeavors. Tiegel’s managing editor, with five years and the publication’s 17 years.

He has served as Los Angeles bureau chief, he is a video editor, records review editor, special issues editor and jazz editor. His replacement will be named shortly.

**Record Companies**

Bill Haywood heads Portfolio Records East new black music marketing arm as vice president of the division. He had been markets covice president for the New York-based company. Suzanne Schwartz takes over as vice president—general counsel for the Sigwold Group Ltd. in New York. She was vice president of the nation, serving as a member of the Whiton and Garrison law firm. Dan Loggins, executive director of international for WEA International, has resigned. Loggins, who had held this position for New York for two years, is now senior vice president, Alcatel in Columbia. Neal Nettow Newman is named to artist development/video promotion director for the West Coast for Columbia Records. Based in Los Angeles, he will work in promotion for a regional office before joining the artist development staff of Columbia in 1977. Tom Zutaut moves to Los Angeles to become national singles sales director for Elektra/A&M. He was WEA’s Chicago based Midwest regional singles specialist.

**Marketing**

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

**Publishing**

Amy Bolton has left her position as professional manager of Castle Hill Publishing in New York to pursue her full-time career as an artist and songwriter.

Working at Sony, Juratek joins American Entertainment Management in New York as marketing director. She will handle promotion for Arista America Records. Bruce Blackwell moves to the newly created post of assistant to the chairman of the Video Corp. of America in New York. He was a television columnist with the Gannett News Syndicates, Inc. Marguerite Olens is now advertising and promotion director for MCA Videocassette Inc in New York. Previously she was manager of Warner Communications international video and audio home video for Warner Bros., now Warner Bros. Heads PolyGram Records East as the senior associate manager of the company.

**Related Fields**

Tababia Takaumasa assumed the role of president of Sony Electric Inc. in Compton, Calif. He was president of Sony Australia. He takes over from Y. Takeda who is now vice chairman of all Sony North American companies.

For 10 years. Horowitz joins American Entertainment Management in New York as marketing director. The promotion director for Arista America Records.

Bruce Blackwell joins the newly created post of assistant to the chairman of the Video Corp. of America in New York. He was a television columnist with the Gannett News Syndicates, Inc. Marguerite Olens is now advertising and promotion director for MCA Videocassette Inc in New York. Previously she was manager of Warner Communications international video and audio home video for Warner Bros., now Warner Bros. Heads PolyGram Records East as the senior associate manager of the company.

**Abba Shoots For Chinese TV Exposure**

**By EUGENE S. FELICIANO**

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

The mailing, derived from lists of countries whose residents who had purchased disks via mail before the MCA deal, suggests that the customer “ask for our records in stores, especially chain stores,” and requests the repeat anything regarding radio stations.
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FRANKFURT—Branko Zivanovic’s Bellaphon Records has commanded industry attention both here and abroad recently with its acquisition of the West German licenses for Motown and Neil Bogart’s Boardwalk label.

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

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

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

Today, Bellaphon’s market share in Germany is roughly 3.9%. In Switzerland, it has 6.6%. And in Austria, it has built a 6.4% share. Zivanovic’s office here, with around 30 gold discs on the wall, is a reflection of those achievements.

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

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

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

(Continued on page 68)

General News

Indie Promo Reps Blame Labels

By SHIG FUJITA

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

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

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

Macgregor, Cross and Holmes were among 38 artists from 19 countries who competed in the Yamaha event’s two-day semi-finals Nov. 14-15. Sixteen were selected to participate in the Nov. 16 finals, which drew an audience of 9,000. Macgregor’s performance was telecast throughout Japan later that evening by the Fuji TV network.

Collecting the festival’s Japanese grand prize, Macgregor was accompanied by a backing band which included Tetsuya Itami and Side By Side, with the Itami-composed “Oh My Goodbye Town.” The most outstanding performance award for a Japanese participant was given to Eddy Yamamoto, an Osaka Music Academy student.

Itami and his group were grand prize winners in the local popular song contest staged by Yamaha this spring; Yamamoto won a similar accolade in the fall popular song contest.

The international event, organized annually by the Yamaha Music Foundation, dispensed a further 12 awards this year. Canadian Dan Hill, expatriate Briton Rupert Holmes (he resides in the U.S.) and

(Continued on page 9)

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JONES GOSPEL CABLE SHOW BREAKS BARRIERS

NASHVILLE—Touted as being the first commercially sponsored gospel music program and the first nationally televised black gospel music series on cable television, the "Bobby Jones Gospel Show" debuted Friday (21) in 531 markets. Although Robert Johnson, president of the Washington-based Black Entertainment Television, the cable network which broadcasts the series, the time is right for strong gospel programming. Emphasizing what he believes is the market potential for gospel music, Johnson notes, "Since our network began in January, we've been running an ad for an album entitled '21 Gospel Greats,' which generates more than 2,500 calls a month."

Johnson feels that Jones' show will have wide appeal for those interested in both gospel music and black entertainment.

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

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

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

SNOW SLOWS STORE SALES

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

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

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

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

ALES SUIT CLAIMS ROCKET RENEGED

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

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

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

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

TOWER CELEBRATES

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

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LONDON—As more companies abandoned recommended retail pricing (Chrysalis is the latest) in the U.K. market, problems loom larger between the labels and the Mechanical Rights Society over what will eventually happen with mechanical rates.

Latest development is a meeting of the society here which attracted 150 members, who unanimously resolved to fight "by all possible and available means" back on the present mechanical royalty of 6½% on commercial recordings.

No formal announcement came after this "closed" meeting, but it's understood that legal action is being prepared by society members to safeguard their interests.

The problem is that the members feel that some record companies, having abolished list pricing, might try to pay royalties on an alternative basis.

Says a society spokesman, "We look for an amicable settlement. But we're deeply concerned that if alternative calculations went through, the record companies might save 0.81% of receipts, but deprive the copyright owners of at least 9% of what was previously paid on each record."

A further meeting with the British Phonographic Industry is being sought.

**Polar Group Readies For '82 Stock Exchange Entry**

**By PETER JONES**

LOS ANGELES—The Polar group, the independent companies owned by Sig Ageloun and Abba, are organizing in preparation for introduction in 1982 on the Stockholm Stock Exchange.

The new company will be Polar Music Invest AB. Its share portfolio would consist of all Polar companies, which would beneficize to the mon, the Monark concerns and others. It would have wholly owned subsidiaries of Polar Music AB, Stockholm Music AB, AH Grafisk, Invest Finans Infina AB and a real estate company.

Abba and Andersson both recently acquired Stockholms Badhus, which owns real estate and the 100-year-old sauna business. Andersson is a composer, lyricist and Abba's manager. Members of Abba are Agnetha Fältskog, Björn Ulvaeus, Benny Andersson and Anni-Frid Lyngstad.

**WCI Stock Splits, Dividends Rise 36%**

NEW YORK—Warner Communications Inc.'s board of directors has authorized a three-for-one stock split and a 36% increase in its common stock quarterly dividend.

If approved by company shareholders at a meeting next month, the stock split will be distributed in early January to shareholders of record on Dec. 30. The par value of each share would remain $1.

Under the stock split proposal, the quarterly cash dividend would be set at an annual rate of 68 cents per share on those outstanding after the split. That would equal $1.36 per share on those presently outstanding.

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**Macgregor wins Crown**

* Continued from page 6

Australian Simon Gallacher each earned prizes for outstanding performer and outstanding song.

A special Knysna award worth $500 was handed out to Al Bano and Romina Power of Italy for their song "Luna.""}

Other entrants winning outstanding song awards included the Emily Story Ensemble from Belgium, Christopher Cross of the U.S., Toño Cuuinto of Italy and Eddy Yamamoto of Japan. An outstanding performance award was also won by Britten's Kiki Dee.

**Financial**

**Superscope 3Q Dividend Post Loss**

LOS ANGELES—Superscope had a net loss of $3,877,000 or $1.65 a share for the third quarter of 1980.

Sales for the third quarter were down to $42.6 million from $43 million a year ago.

In the third quarter of last year, Superscope had a loss of $3,320,000 or $2.22. For the first nine months of this year the financially plagued electronics company has a net loss of $13,073,000 or $5.66 per share. That represents a 9% improvement over the loss for the first nine months of last year of $13,419,000 or $6.12 per share.

Sales were down for the first month of this year 19% to $13,800,000 from $14,300,000.

Baron, Mark, John Tu, Toshiko, while acknowledging the losses, indicates that losses are slowing, becoming less substantial. The Chatsworth, Calif.-based firm sold most of its foreign assets recently to Philips in an effort to restructure its U.S. bank debts.

**Investors Eye Franklin Mint**

NEW YORK—American Can Co. is introducing a $10 million investment in Franklin Mint Ltd., a direct marketer of collectibles, including recordings.

American Can, owner of Pickwick International, has a 9% interest in Franklin Mint, giving it $32,000 shares at a cost of $12.3 million. American Can has its own direct-mail company, Marketco.

Another heavy investor in Franklin Mint is Warner Communications Inc., with a 9.2% share of the company. Warners purchased a 4.8% share of Franklin Mint in 1979 and acquired its additional interest last May.

American Can states that it was considering a total investment into Franklin Mint of 20%, enabling it to reap 25% of Franklin Mint's earnings in its own earnings reports. Also, the company says it might renege on agreements in Franklin Mint, first initiated in 1979.

The Franklin Mint Record Society has marked a number of recording projects over the past several years. They've included a collection of 100 of the best classical recordings, a big band series, two LP sets by Duke Ellington, Beverly Sills and John Dankworth and a 30 LP package in tribute to Eugene Ormandy.

**N.Y. WNET-TV Entering U.S. Home Video Market**

By GEORGE KOPP

LOS ANGELES—New York City's public broadcasting station, WNET-TV, is breaking into the home video market, probably within six months.

The station reorganized last week, establishing an enterprises division headed by George Markatos, who will oversee the home video venture, as well as cable, pay TV and other money-making operations.

"We were mandated by Congress several years ago to become self-sufficient," Markatos says, "and this will be among our previously financed, tax-paying ventures."

Markatos says the station is studying all the alternatives for breaking into the video market, and says he would not rule out a blanket association with a larger company, a video label. A dozen projects made specifically for cable or home video are now in the works, Markatos says, in addition to WNET's inventory of broadcasting programming.

WNET had been approached by three companies in the video distribution business, according to Markatos, and the overtures contributed to the station's decision to formally organize.

In addition, WNET is negotiating with other public TV stations with the view of establishing a cable or pay service along the lines of the PACE project, for performing arts, cultural and educational, proposed by a Carnegie Commission.

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Alleged Pirates Hit In L.A. Area

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

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

Local bureau chief Edgar A. Best says his agents searched rooms under cover of operations here conducted by agents for the past 14 months.

No arrests were made. Evidence confiscated has been turned over to a federal grand jury for consideration.

Conviction for piracy of copyrighted performances carries a maximum penalty of one year imprisonment and a $25,000 fine.

**General News**

**Tribunal Leans To Set Fee**

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

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

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

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

Abram referred to RIAA's 11th hour document, submitted Oct. 15, which called for periodic adjustments to the mechanical rate based on the average price of "leading" albums.

According to Abram, this document yields to copyright owners' arguments that 1) inflation must be considered in setting the mechanical rate; 2) that the rate must remain above the 1967 level; and 3) that the suggested list price of records is an appropriate base for the rate.

In contrast, RIAA attorney Jim Fitzpatrick emphasized that the Tribunal's rate-setting decision cannot be firmly based on the testimony in these proceedings for its relationship to the statutory criteria.

The 7,000 pages of the hearing record, which is replete with evidence in the mechanical rate, says Fitzpatrick, nor does the language of the Copyright Act with which the Tribunal is to set a new rate.

Fitzpatrick, also argued that a percentage rate is "unprecedented, illegitimate and unfair." He also noted that many rich record companies against the poor starving songwriters.

Gorlitz argued that the publisher of a single album, an all-albums mechanical royalty companies' annual mechanical payments from $118 million to $331 million. The increased cost to the consumer would be $335 million per year, $2.5 billion between now and 1997. Gorlitz concludes, Commissioner Clarence James questioned the RIAA's description of the record industry's problems caused by economic problems. He said he had read reports in the trade papers that profits were up 10% for at least some of the majors.

"The industry is by no means out of the woods," said RIAA attorney Fitzpatrick. "Some companies are starting to pull out but these are improvements coming off a $900 million loss in 1977." NMPA produced two new charts on the final day of argument. One showed that the volume of sales has not increased for 94% of all popular LP releases. The other compared the mechanical revenues paid to other recording companies costs between 1969 and 1997. While record company advances have been 121% of gross sales, consumer prices have increased 105% in the past 15 years, the mechanical royalty has been only 14%.

**Holiday Sales May Exceed ’79 Figures**

is also been seen as a factor helping to boost the sales of retailers formerly in non-net-to-net competition with them. Now 101 professionals of ZF Bar, based in Durham, N.C., is "very optimistic" about the big selling season being launched this fall. Sales are approximately 10% up over last year on a store-by-store basis, reports the chain's Barton Bergman, although he adds that increased costs of doing business won't give the chain quite the same profit margin derived from business in 1978.

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

Like others, Bergman says increased costs "in every part of the operation" is the big downer. Despite increasing sales, Bergman says, "where expenses are rising, we're not going to be 1978 profits!"

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

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

"We're pretty much crystalized our plans for 1981, which includes the opening of Destroy to Six stores, but a banner holiday period would certainly make life easier," says Rem- berger, president of ZF Enter-

Weber, however, is up to his usual Christmas pitch. "We're prepared for a substantial period through Christmas, adds that a "mesmerizing, low-priced" show might be an incentive to be "more inclined to come to other opportunities."

Jay Sonin, owner of Record Hunter on Fifth Ave., New York, expects the most profitable quarter since he took over the operation eight years ago. Record Hunter's current sales momentum, says So-

son, is based on catalog strength, "so strong," he adds, "that I've decreased my discounts."

When my inventory was weak, I

sold on a more competitive basis. Now sales have doubled, but the dollars are up because the gross margins are up."

Sonin says he believes that with all their problems, Korvettes was a formidable competitor and since the chain "started to go downhill" those months, his business has picked up 6% or 7%.

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

"We're losing a week this year because of the rather short Christmas period, but we're seeing manufacturers offering heavy, key product, which will have a positive effect," says Al Franklin of Franklin's Music World of Hartford, Conn.

Like others, December is a "make or break" month for Franklin in terms of annual profits and should be considered during this time. Franklin concedes that he would have to reassess the opening of a third store in March in an unspecified location in the "Hartford/ Springfield market", even with a "super showing," as Franklin predicts. the "extra bucks are likely to be squeezed out of operations."

They'll be pulled right back by the banks. Whatever "extra bucks" are left over, he feels, may be invested into the operation. "We'll be watching our expenses closely," he adds.

At Laury's Discount Records, a four-store operation out of Des Plaines, Ill., general manager I.E. Shulman declares, "I used to pride myself as being the king of the fore-

casters and would come within 2% or 3% of projections. But, this year you can throw projections out of the wind-

You can be dead for a couple of days and then business picks up."

Laury's says the holiday sales period is particularly hard to judge, since the bulk of business comes in the last few days before Christmas.

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

Laury's planning at least two more stores next year, probably as a result of an acquisition of existing units. As to how business during the holiday period would impact on such expansion, Shulman states, "We're learning our lesson now."

(Continued on page 76)
BLOW ME DOWN!
A RECORD WIT MUSKLES!

ROBIN WILLIAMS is POPEYE
SHELLEY DUVALL is OLIVE OYL

THE ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM
FEATURING THE SINGLE "I YAM WHAT I YAM"/ "HE NEEDS ME"
FROM THE ALBUM: WRITTEN AND PRODUCED BY HARRY NILSSON

© 1980 Paramount Pictures Corporation and Walt Disney Productions.
Ten new classics from the artist who sets the standard.

Includes the first single, "I Made It Through The Rain," and "Lonely Together," "Bermuda Triangle," "Twenty Four Hours A Day," "Dance Away," "Life Will Go On," "Only In Chicago," "The Last Duet" (with Lily Tomlin), "London," "We Still Have Time," (theme from the motion picture "Tribute")

A singular achievement on Arista Records.
In the two years since “Saturday Night Fever,” the record industry has broken out in a cold sweat. I’ve read hundreds of articles analyzing what has gone wrong with the record business. Why are the record companies so out of step? Why did we use? Are the record companies pricing their product out of existence? What are the radio and record industries doing on opposite sides of the fence? If records are selling so well now at $5.98, why did they go up to $7.98 and $8.98 per disc? All the questions have been asked before, and thousands of words have been written and spoken trying to answer them.

Rockjockers face a cost squeeze which constantly lower margins, forcing them to absorb as much of the increase for fear of losing another chain, which don’t have the loan capacity to pay record label and tape departments or not. Certain manufacturers (as outlined so well by Ron Barrie) have set precedent by arbitrarily lowering the value of product already in the field. Dealers are already dead, even through 3 million 8-track units were sold last year. Accountants and lawyers, for their part, haven’t had the slightest idea what any of the music they’re selling sounds like. On and on and on.

But it has been hardly anyone mentioning — music. Why did a lot of us get into this crazy business anyway? To make some, maybe selling records is the same as making shoes. Whatever that means. Of all the music companies that we’ve been involved in the business because of our love for music.

Thousands of historical sides cran company vaults

Music, in all forms, serves as a historical document of the era in which it is produced. It reflects the morals not only of the musical product, but also of the society surrounding that music. Even since Thomas Edison uttered “Mary had a little lamb,” it has been true that music is a window into the past and allows its market to understand and enjoy the music. The pioneers of the music industry were captivated with the new technology and how much we've been asked be.

One of the big ironies is that a music product is not available anymore. Where is all the incomprehensible music — the blues, the rap, the jazz — on such labels as Chess, Checker, Cadet, Modern, Everspin, and Delta? The music that once was a passion of the world is now nearly completely gone. Even the Beatles were asked to perform live, their music was the result of a decision that seems lost on most of us in the ’70s and ’80s (and I mean, radio too).

Whose all we don’t all quit and sell party-hate instead.

Shouldn’t the record companies be selling us a product that isn’t available anymore. Where is all the incomprehensible music — the blacks, the rich, the jetBlack, on such labels as Chess, Checker, Cadet, Modern, Everspin, and Delta? The music that once was a passion of the world is now nearly completely gone. Even the Beatles were asked to perform live, their music was the result of a decision that seems lost on most of us in the ’70s and ’80s (and I mean, radio too).

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Whose all we don’t all quit and sell party-hate instead.
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**Pacific Southwest Region**

BRUCE SPRINGSTEEN - *Hungry Heart* (Columbia)

JOHN LENNON - *Switchin' Hymns* (EMI)

NEIL DIAMOND - *Love On The Rocks* (Columbia)

ROD STEWART - *Make It Through The Rain* (Arista)

HARRY MANOLO - *Made It Through The Rain* (Vanguard)

**TOP ADD ONS**

STEELY DAN - *Hey, MD* (Atlantic)

BARBRA STREISAND - *Made It Through The Rain* (Arista)

ROD STEWART - *Passion* (Warner Bros.)

**BREAKOUTS**

DOO WOP - *One Step Closer*'s (Motown)

PG'S - *Do Do Do, De Da Da Da* (Sire)

CHRISTOPHER CROSS - *Hanging On The Phone* (Warner Bros.)

LEO SAYER - *Together Again* (Columbia)

THE VAPORS - *Turning Upward Movement* (Warner Bros.)

EDDIE RABBITT - *Sail On* (Atlantic)

STEELY DAN - *Hanging On The Phone* (Warner Bros.)

STEELY DAN - *Can't Stand Myself* (Warner Bros.)

HARRY MANOLO - *Made It Through The Rain* (Vanguard)

**Central National**

DIANA ROSS - *My My* (Motown)

OLIVIA NEWTON-JOHN & CLIFF RICHARD - *Suddenly* (MD)

BLONDIE - *The Tide Is High* (Chrysalis)

**TOP PRIMERS**

BRUCE SPRINGSTEEN - *Hungry Heart* (Columbia)

JOHN LENNON - *Switchin' Hymns* (EMI)

NEIL DIAMOND - *Love On The Rocks* (Columbia)

ROD STEWART - *Make It Through The Rain* (Arista)

HARRY MANOLO - *Made It Through The Rain* (Vanguard)

**TOP ADD ONS**

BARBRA STREISAND - *Made It Through The Rain* (Arista)

WILLIE NELSON - *Tell Me When You Need Me* (Columbia)

AIR SUPPLY - *Every Woman In The World* (Dunhill)

BLONDIE - *The Tide Is High* (Chrysalis)

**BREAKOUTS**

DOO WOP - *One Step Closer*'s (Motown)

PG'S - *Do Do Do, De Da Da Da* (Sire)

CHRISTOPHER CROSS - *Hanging On The Phone* (Warner Bros.)

LEO SAYER - *Together Again* (Columbia)

THE VAPORS - *Turning Upward Movement* (Warner Bros.)

EDDIE RABBITT - *Sail On* (Atlantic)

STEELY DAN - *Hanging On The Phone* (Warner Bros.)

STEELY DAN - *Can't Stand Myself* (Warner Bros.)

HARRY MANOLO - *Made It Through The Rain* (Vanguard)

**Southwest Region**

**TOP PRIMERS**

RINGO STARR - *Peace Love* (Apple)


**TOP ADD ONS**

HARRY MANOLO - *Love On The Rocks* (Columbia)

AIR SUPPLY - *Every Woman In The World* (Dunhill)

BARBRA STREISAND - *Gotta Be in Love* (Columbia)

STEELY DAN - *Another Time Another Place* (Warner Bros.)

**BREAKOUTS**

ROD STEWART - *Make It Through The Rain* (Arista)

HARRY MANOLO - *Made It Through The Rain* (Vanguard)

**KNOCKS**

(Continued on page 18)

*Copyright 1980, Billboard Publications, Inc.*
"I didn’t record my new album just for the money. I did it because I’m a true music lover. And if you believe that, it should be easy to convince you that I have a great voice."

The man who’s been described (by himself) as the greatest singer in history is back with a new album filled with great country songs by writers like Kris Kristofferson, Don Reid, Glenn Sutton, and Sonny Throckmorton. "I Wish I Was Eighteen Again" established yet another pinnacle of success in George Burns’ incredible career, and "George Burns In Nashville" keeps him at the top. With TV shows, films, and his recording triumphs, George Burns at 84 is on his way to becoming the superstar of the century.

"George Burns In Nashville" featuring "Using Things and Loving People." More from the greatest singer in the country.

On Mercury Records and Tapes.
Beatles ‘Reunited’ By Creative Programming

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

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

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

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

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

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

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

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

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

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

However, he still promotes "Heavy Metal Weekends" and is working on a Jimi Hendrix revival promotion. Christmas appeal for the needy is being used in its first year.

NASHVILLE—In a little more than a year, KCEY-AM in Modesto, Calif., has proven that with selective programming and consistent promotions, a small station can be competitive in the country market.

Once locked in the Arbitron dilutions with a 3.9 share, KCEY is now the premier country station in this mid-california market. Beat- ing out such competitors as neighboring KTRB-AM, which, at 10,000 watts, exceeds two in the power KCEY has. And overall, KCEY is second only to KBBM/AM-FM stations with an in contemporary news format.

"The key to our success has been a complete change in personnel," notes Ken Hopper, operations manager. "KCEY was delivered in the ratings when Bob Sclater Programming, thrives new to KCEY, "Tunabut" (Continued on page 35)

Country Outlet Changes, Thrives Programming, "Promotion Keys to KCEY" Tunabut

By ROBBY WELLS

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

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

A diverse group has appeared on this segment, including the Ken- dalls, Tom T. Hall, Mickey Gilley, Lacy Dalton, Brenda Lee, Sonny James and Hank Willi- ams Jr. are among those who have been spotlighted on this segment.

In addition to the usual album and concert ticket giveaways, KCEY also promotes an artist telephone (Continued on page 35)

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

By ROMAN KOZAK

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

Tony Gayton, a N.Y.U. student who produces the show, says the programs are devised with 16 gaps on the tapes, allowing for commercial or public service announcements, or even a live disc jockey for college or weekend musical events are an- nounced on the show, which is heard late in the evening.

"Tidal Wave" is hosted by Mark Williams and was created by Bill Marchello. It plays the top 20 new wave hits each week as compiled through local new wave club play (Continued on page 22)
THE BUS BOYS IMPRESSIVE.

**The Wall Street Journal.**

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

---

**Time.**

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

—Jay Cocks

**Playboy.**

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

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

---

**Rolling Stone.**

The Bus Boys are a lot more than a hot tip.

By Ken Tucker

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

---

**Newsweek.**

MUSIC

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

---

**Arista.**

Produced by Brian O'Neal, Kevin O'Neal and Robert Margouleff.
**Mike Howard in A Format a Day**

**LOS ANGELES—**The time was about 10:20 p.m. I was in the opening conversations of the live public affairs show. Almost all talk shows I host on weekends on KMET-FM.

The big topic of the night was air, could be easily seen in the many air waves that were destroying homes and acres in the hills as close as 20 miles to downtown LA.

I even had “Fire On The Mountain.” It’s a single classic of the Marshall Tucker Band cut up on the turntable and ready to go. (1 when I usually play a song between the first and second hours of the show). I selected this appropriate track from the hundreds of airplurif-ic standards on the Mighty M. music library.

Then, in the middle of a rap about the fire, came an unexpected call from a teenage boy on the phone. He asked, “Hey, is it true that KMET’s going country?”

“What makes you think a thing like that?” I responded, confident that KMET was more than just a country music station, because country and western music is what the nation’s most successful rock stations play. “Yeah,” said the kid. “I heard that KMET will play country music. KMET is going to continue to be just what it is: your favorite rock station.”

For us, KMET is a great product, the program’s producer, Wolf Schneiter, immediately got a flood of calls from the “country shock” contingent and hundreds of other KMET listeners wanting double confirmation that their favorite station wasn’t about to go country.

It seems that the bevy of recent format changes around the market and nation, most of which have received extensive consumer media coverage, is giving listeners a perspective on the business of music and music that leads to both musical segregation and an overall lack of confidence.

The sad thing that most of the format changes being made by major market stations lately (particularly the rock-to-country and rock-to-disc and then back-to-rock mode) could have been avoided if the first place the stations didn’t attach such over importance to the music itself, the narrowly-defined genre of music they play.

These kinds of overly bobbyfied formats, which vary widely in the industry (that’s right, ask anyone who has ever been involved in a format change, they’ve been avidly different in the nation’s most successful rock stations), said the kid. “I heard that KMET will play country music. KMET is going to continue to be just what it is: your favorite rock station.”

For us, KMET is a great product, the program’s producer, Wolf Schneiter, immediately got a flood of calls from the “country shock” contingent and hundreds of other KMET listeners wanting double confirmation that their favorite station wasn’t about to go country.

Mike Howard in A Format a Day

**LESS MUSIC, MORE RUNNING**

NEW YORK—Continuing its policy to play up community involvement with less music (Billboard, Oct. 25, 1980), WABC-FM operations manager Jay Clark decided 3 hours of coverage to the New York native. One of the first ones, that included having a WABC TV reporter riding along the WABC-TV contender.

Overnight Jock Howard Hoffman was among those to broadcast color of the event. He was with Jacque Hanson, two-time World Class Women’s champion at the starting line in Staten Island and then followed the marathoners on foot, making the race from a vantage point in Manhattan, 10 miles before the race ended.

Mike Howard in A Format a Day

**Gilly’s Stanza Into 200 Cities**

LOS ANGELES—“Live from Gilly’s Living Room” is a half-hour-long weekly radio series of live concerts by top stars in country music, that has required the station’s executive vice president and station owner to pick its own concert for every performance. And it takes a lot of cash to make it happen.

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Among the station’s features is a midday mini-jamboree spotlight on a particular artist, and “Midnight Special,” which spotlights a just-released new country LP by an artist in an entirely without interruption.

Mike Howard in A Format a Day

**Mike Howard in A Format a Day**
Radio Programming

Stations Plug Into ‘Networks’ For New Year’s Eve Broadcasts

Continued from page 1

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

Despite WPLJ’s signup there’s a good possibility that the Allman Bros., concert, noted out in New York due to Allman Bros. manager Steve Massurisky’s close friend- ship with the RKO Radio program director Scott Muni.

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

Regarding New Year’s Eve special program will be a three-hour RKO Radio Network “Count- down” show and National Public Ra- dio’s “Jazz Alive” show, which will originate remote programming from clubs in New York, Chicago, Detroit and San Francisco (Billboard, Oct. 4, 1980). The taped RKO show may.

Power Boost Jumps Reach Of KHUT-FM

HUTCHINSON, Kan.—KHUT- FM music director Al Thiesen is looking for his station’s country format.

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

The station runs TM Program- ming’s “TM Country” format, with live segments from 5 to 9 a.m. han- dled by station manager J. Larry Jaeger, and 3 to 7 p.m. hosted by Thiesen. “We follow their format, but do add some new tunes that are not on their tapes,” he explains.

Give something that means something.

The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation. The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

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

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

Mike Harrison

Continued from page 22

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

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

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

A true mainstream radio station need not be a distinct genre of music (eventually forced to cater to a shrinking audience of fanatical pur- 迄), but rather, a distinct and con- stant attitude toward music and contemporary culture, in general.

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

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

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

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

“I will yak, yak, yak,” and before I knew it, it was 11 p.m. and time to play the record. "Time For The Mountain” by the Marshall Tucker Band. Wasn’t that a big hit in both rock and country? So, there’s a ton of other great records. Can they still be now that rock and country are one.

What to do? I was, indeed, faced with a perplexing dilemma. Here I had just spent half an hour telling everybody that KMET wasn’t going country. How could I possibly play the Marshall Tucker Band. It would certainly give them the wrong impression. I quickly grabbed the nearest Dooms record and played it instead, taking the easy way out.

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

AM New York jock Mike Fitz- gerald.

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

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

ABC, passed on programming for New Year’s eve. A spokesman sug- gests that the radio audience would be too low for that night due to the competition of parties and tradi- tional television programming.

“The potential for audience is just not there,” he says. NBC and Star- fleet programmers apparently don’t agree.

Mike Harrison

— Continued from page 22

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See what happens when you strictly define yourself by the genre of music you play?
NEW YORK—John Platt has re- signed as program director of WQXR-FM, New York. Platt has been a major force in jazz at QXR-FM, where he worked for 11 years, and his departure is a loss for the station and the jazz world.

Radio Arts & Crafts hired Figenshu Ozone, KZZK-FM's program director, to become assistant program director of the new station.

Dick Bragdon, who is in charge of sales and promotion at WLIR, has been named vice president of network operations for Burch Broadcasting chain.

Bill Minckler is seeking applicants for the position of station manager at WETO-FM, Portland, Ore. He comes from another station in the King Broadcasting chain, KXPR-FM, in Bakersfield, Calif., where he was morning DJ and assistant PD.

John Baysly moves up from program director at Charter Media's Radio Division to head the new Charter Broadcasting Group. Baysly will continue to live in his own station, KMSA-AM/KSNI-FM Santa Maria, Calif.

WQXR-FM's morning show, "Drive Jock Jim," has been moved to WBQW-FM, the station's new country outlet, which used to be the jazz station WVRZ. Platt had been a major force in jazz at WVRZ-FM.

New York—Jim Lowell, WBNK-FM's station manager, has been named program director of WBNK-FM. Lowell has been with the station since it signed on the air in 1972. He has been in the music director position at WBNK-FM for the past seven years.

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Correspondent

20th Denies Terminating Black Wing
BY JEAN WILLIAMS

LOS ANGELES—On the heels of RSO's decision to release its black music division's material in softcover reissues and soundtracks that 20th Century-Fox Records is about to follow suit.

Not so, says 20th's president Neil Portnow.

The label did, however, terminate E. Rosco Jones, in national radio relations director. Prior to joining the label, Jones for many years sat behind the microphone at Chicago's WGN-AM.

Jones' termination unburdened a barrage of reports that other black music employers would be pink-slipped.

Very reportedly has no plans to replace Jones. His duties will be either absorbed by present staffers or it will be (leto) to RCA, which distributes the label.

While most companies are involved in belt tightening, including 20th, Portnow maintains Jones' dismissal was not part of a cost cutting situation. There were other factors which led to the move.

Apparently the label's in-house stylists were also concerned about their futures with the label, so Portnow is said to have called a meeting to assure them that their appointment is not going to be phased out.

***

Royce & Tajunter, the recently reactivated label, plans a tour with a disco for exposure of its acts.

The label, based in the Harlem area of New York City, is an extension of the Harlem World Disco. Jack Taylor, president and owner of Royce & Tajunter, who also oversees the nightclub, plans to use the 1,000-plus-seat facility to showcase acts.

According to Jean Ossenoff, general manager of the record company, Taylor is attempting to lure other local-label acts to showcase their acts at Harlem World, which only showcase club acts in other parts of the city.

Ossenoff notes that Taylor brought in area youngsters to help relocate the club. In addition to sharing murals on the walls, the team also assisted in refurbishing the structure.

Artists who may play the club are the label's first three signings. Kim Thomas of the Harlem World Crew and Tolbert.

Royce & Tajunter originally bowed in 1975 and closed in 1972. Tolbert and Tolbert were signed to the company before it closed its doors.

This time Royce & Tajunter Records is the parent firm of two labels Royce and Tajunter. The three acts are signed to Taylor.

With Taylor and Ossenoff are Steve Lucas, executive vice president; Jonny "Heavy" Smith, director of national promotion and Dick "the Hawk" Hawkins, regional promotion director.

***

Ed Butler, owner of the Butler Precision Belt Manufacturing Co., Santa Claus, Calif., has moved into the record industry and has formed U & I Records.

Butler, president of the label, also is its first artist with a new single. "America Come Together.

The businessman also planned the tune and plans to follow shortly with an L.P. of the same title. He covrote

(Continued on page 32)
Elektra/Asylum Launches 32-City, 3-Album Gift Push

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

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

The radio advertisements carry a similar script.

**WEA 45s Men Huddle**

LOS ANGELES - WEA's 10 singles specialize consecutively Dec. 4-5 in Philadelphia with national marketing services chief Bob Mooreing and pop, country and black music promotion brass from its family of labels. Attending from local areas will be: Al Morris, Atlanta; Pamela Newman, Boston; Tony Camardo, Chicago; Blanche Young, Cleveland; Chickie Harris, Detroit; Cia Padilla, Dallas; Cory Connery, Los Angeles; Vickie Feller, New York; Bill Hendrickson, Philadelphia and Rick Miller, Baltimore/Washington.

The radio advertisements carry a similar script.

**FRANCIS BACK AS SINGER WITH MGM**

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

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

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

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

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

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

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

NEW PROMOTIONAL RELEASES

**SD 1040**

Bill Fitzgerald
Jeneil Holland
Lee Trimble

**GT 0076**

To Mother, At Christmas

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


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

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

Freedman also believes the market will be 10% of all households by 1983-84.
**Continued from page 3**

when both were at Budhill Records and prior to that, Cameo Parkway Records.

Stuart notes that Capitol will now work Clifford's latest LP "I'll Be Yours" and her upcoming single from the LP. "I Had A Talk With My Man," she says, "and together, hand, is about to go into the studio.

Stuart cites the industry's economic downturn as the reason for multiple label deals. He believes his artists will receive greater marketing and promotion if they are not all on the same label. "It's difficult now to put all of one's eggs into one basket," he says.

Stuart suggests he is working out a label situation where he will develop new talent, pointing out that the deal will partially be with Red Light Boardwalk.

Curtom had an additional 14 months left on their pact with RSO. And according to Stuart, the concert called for specific product from Curtom's roster and a" young black music staff of no less than six representatives.

As for the eight independent promotion reps picked up by Curtom immediately after RSO phased out their black music division, the group has again terminated.

Losing jobs twice in two weeks are Bob Ursky, former vice president of ad rep business at RSCG; Stephanie McCoy (Charlotte); Sunny Allen (Atlanta); Wayne Joel (Philadelphia); Woody Johnson (Baltimore/Washington); Bill Craig (Detroit); George Williams (Chicago) and Fred Parise (Dallas).

"Until new product comes out we obviously will not require their services," says Stuart.

"I am, however, working out an arrangement with both Neil (Bogart) and Don (Zimmerman, president of Capitol) to use independents on future projects.

Hosting the tribute will be Andrae Crouch.

and Sandra Crouch. Earth, Wind & Fire's Philip Bailey, Marilyn McCoo and Billy Davis Jr. and Lenny Williams head up the list of artists set to attend the affair.

Keynoting the event will be Dr. E. V. Hill, pastor of L.A.'s Mt. Zion Missionary Baptist Church, the church where Wilson is a minister and director of musical programs.

Tickets for the salute are priced at $50, $25 and $15.

Nominations Bared For Image Awards

LOS ANGELES--A tribute to noted record producer/writer Frank Wilson is set for the Hilton Hotel here Dec. 6.

Wilson, who has worked with such artists as Diana Ross, Smokey Robinson, Stevie Wonder, The Temptations and the Supremes, among others, is a two-time Grammy winner and has LPs by the Mighty Clouds of Joy.

Hosting the tribute will be Andrae Crouch.

Nominated for best blues artist of the year are: Muddy Waters, Bobby Blue Bland, B.B. King and Esther Phillips.

Included in the gospel artist or group category are: James Cleveland, Shirley Caesar, Andrae Crouch and the Mighty Clouds of Joy.

Nominated in the best jazz artist category are: Kenny Burrell, the Heath Brothers, Count Basie and Oscar Peterson.

Nominated in the best female artist category are: Stephanie Mills, Donna Warwick, Vaughan Davis and Rebbie, Jefferson. The male artist of the year category includes Teddy Pendergrass, Michael Jackson, Al Jarreau, Frank Williams and Jermaine Jackson.

Included in the best vocal group category are: the Commodores, the Temptations, the Spinners and Kool and the Gang.


Nominated in the song of the year (writer) category are: "One In A Million" by Larry Graham & Robin Tollett, "You Can Feel Good" by Rod Temperton, "Special Lady" by Ray Goodman & Brown, "Take Your Time" by Sigal and "Let's Get Serious" by Stevie Wonder & Lee Garrett.

Chairpersons for the awards are Will Edmonds and C.C. Ryder; co-chairpersons are Mansfield Collins and Ruth White-Davis. Sammy Davis Jr. is honorary chairperson. Geraldine Green is president of the chapter.

CBS Gift To Park

NEW YORK--CBS announced the gift of $100,000 so Pimian, N.J., for the development of a community recreation center. The presentation was formally by CBS Records Division president Bruce Lundvall. CBS Records recently celebrated its 20th year in Pimian.

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General News

IN WAKE OF RSO BREAKUP

Custom Swings Over To Capitol, Dickerson Others

**Continued from page 30**

all tunes with Cass Bullard.

Butler is negotiating for a new support system for the label. Maury Alexander, partner with Jimmy Bee of Jimmy Bee Productions in the Bay Area, is handling the distribution setup for the new label.

Alexander is negotiating with independent distributors, according to Butler, and he has contracted with All Source Records, Totally Outa, Music People in Oakland and Tara in Atlanta.

Bea, on the other hand, is coordinating independent promo representatives. Todate, he has retained Barbara Marcalis in New Orleans, Emil Garner, Chicago and the Push促销 firm in L.A.

Butler notes that "America Come Together" deals with the present moral state of the country and he is encouraging Americans to come together for a positive change.

He declares he is seeking political endorsements for the album as an "America Come Together" is a non-social commentary. The LP, says Butler, features ballads and up-tempo cuts aimed at the general market.

How did Butler get into the music industry?

A number of years ago he was associated with a group called the Unlimiteds. He admits, however, that the group garnered little success and decided to walk away from it. Since then he has been writing songs and storing them until now.

Eleven years ago he formed Butler Precision Belting, a firm that manufactures drive belts for everything ranging from tape recorders to airplane cockpit voice recorders.

32

CBS Survey For Week Ending 11/29/80

**Continued from page 32**

**Continued from page 30**

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"I am, however, working out an arrangement with both Neil (Bogart) and Don (Zimmerman, president of Capitol) to use independents on future projects.

Hosting the tribute will be Andrae Crouch.

and Sandra Crouch. Earth, Wind & Fire's Philip Bailey, Marilyn McCoo and Billy Davis Jr. and Lenny Williams head up the list of artists set to attend the affair.

Keynoting the event will be Dr. E. V. Hill, pastor of L.A.'s Mt. Zion Missionary Baptist Church, the church where Wilson is a minister and director of musical programs.

Tickets for the salute are priced at $50, $25 and $15.

Nominations Bared For Image Awards

LOS ANGELES--Larry Graham oops the list of nominations for the 1980 Image Awards by capturing two--best male vocalist and song of the year (writer).

The awards, sponsored by the Beverly Hills/Hollywood chapter of the National Assn. for the Advance- ment of Colored People has sched- uled its 13th annual awards presen- tation at the Hollywood Palladium Dec. 7.

Of the organization's 25 awards categories, eight are music related.

Nominated for best blues artist of the year are: Muddy Waters, Bobby Blue Bland, B.B. King and Esther Phillips.

Included in the gospel artist or group category are: James Cleveland, Shirley Caesar, Andrae Crouch and the Mighty Clouds of Joy.

Nominated in the best jazz artist category are: Kenny Burrell, the Heath Brothers, Count Basie and Oscar Peterson.

Nominated in the best female artist category are: Stephanie Mills, Donna Warwick, Vaughan Davis and Rebbie, Jefferson. The male artist of the year category includes Teddy Pendergrass, Michael Jackson, Al Jarreau, Frank Williams and Jermaine Jackson.

Included in the best vocal group category are: the Commodores, the Temptations, the Spinners and Kool and the Gang.


Nominated in the song of the year (writer) category are: "One In A Million" by Larry Graham & Robin Tollett, "You Can Feel Good" by Rod Temperton, "Special Lady" by Ray Goodman & Brown, "Take Your Time" by Sigal and "Let's Get Serious" by Stevie Wonder & Lee Garrett.

Chairpersons for the awards are Will Edmonds and C.C. Ryder; co-chairpersons are Mansfield Collins and Ruth White-Davis. Sammy Davis Jr. is honorary chairperson. Geraldine Green is president of the chapter.

CBS Gift To Park

NEW YORK--CBS announced the gift of $100,000 so Pimian, N.J., for the development of a community recreation center. The presentation was formally by CBS Records Division president Bruce Lundvall. CBS Records recently celebrated its 20th year in Pimian.
SAN FRANCISCO AREA VENUES
Marin Veteran Auditorium

By JACK MCDONOUGH

The Phoenix, operated and booked by John Spillane and Larry Lutzius, has presented since April six headliners as Eddie Rabbit, Devo, Bobby Bare, Eddie Money, Gamma with Ronnie Montrose, Hot Ax
to and George Jones. The opening night, “10:30 for the Los Angeles Times is the best I’ve ever seen” and Vice President for MarketingAttachment Bishop Mains his Image Is ‘All Wrong’

LOS ANGELES — Bishop Mains his Image Is ‘All Wrong’

LOS ANGELES — Bishop Mains his Image Is ‘All Wrong’

LOS ANGELES — Bishop Mains his Image Is ‘All Wrong’
**This Business of Disco**

**By Radcliffe Joe**

Introduction by Bill Wardlow

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

---

**Billboard**

**DISCO TOP 60**

![Billboard Top 60 Chart]

<table>
<thead>
<tr>
<th>TITLE-Artist-Label</th>
<th>THIS WEEK</th>
<th>LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE— Linda Clifford</td>
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<tr>
<td>2 IF YOU COULD READ MY MIND—Viola Wills</td>
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<tr>
<td>3 LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW— The Jacksons</td>
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<tr>
<td>6 HOW LONG/TIGHT PAIR—Lipps Inc.</td>
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<tr>
<td>8 IT'S A WAR/AHJIA—Kano</td>
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<tr>
<td>4 CAN'T FAKE THE FEELING—Gerladine Hunt</td>
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<tr>
<td>5 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's</td>
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<td></td>
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<tr>
<td>9 ALL MY LOVE—L.A.X.</td>
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<tr>
<td>10 THE WANDERER/WHO DO YOU THINK YOU'RE FOOLED/LOOK WHAT YOU MADE ME DO—Summer</td>
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**Billboard Top 60 Chart**

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<thead>
<tr>
<th>TITLE-Artist-Label</th>
<th>THIS WEEK</th>
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<tr>
<td>47 LOOK UP—Patrice Rushen</td>
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<tr>
<td>46 REMOTE CONTROL—The Reddings</td>
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<td></td>
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<td>50 YOU OUGHT TO BE DANCIN'—People Choice</td>
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<td>53 VOICES IN MY DEAD/WHEN THE WORLD IS RUNNING DOWN—The Police</td>
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<td>44 WHAT CHA DOIN'—Seawind</td>
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<td>36 CAPRICORN—Capricorn</td>
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<td>37 UNDERWATER—Harry Thuman</td>
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<tr>
<td>39 DO ME RIGHT—Dynasty</td>
<td></td>
<td></td>
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<tr>
<td>42 MONDO MAN—Roni Griffith</td>
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</tr>
</tbody>
</table>

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

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

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

---

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## Auditories (Under 6,000)

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<th>Auditorium</th>
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<th>Total Sales</th>
<th>Gross Receipts</th>
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<td><strong>BOB DYLAN</strong></td>
<td>Warfield Theatre, San Francisco</td>
<td>Ticket: $12.50, $15.00</td>
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<tr>
<td><strong>STRAnglers</strong></td>
<td>Blue Angel, Ritz, New York</td>
<td>Admission: $9</td>
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</tbody>
</table>

- **BOB DYLAN** performed at the Warfield Theatre in San Francisco with tickets priced at $12.50 and $15.00.

- **STRAnglers** had an admission price of $9 at the Blue Angel, Ritz in New York.

## BOB DYLAN

- **Warfield Theatre, San Francisco**
- **Ticket Price:** $12.50, $15.00

**Bob Dylan** performed at the Warfield Theatre, a stop on his tour, which included a series of two week engagements.

Dylan’s setlist mentioned his previous songs, indicating that Dylan was performing material from his earlier career.

**STRAnglers**

- **Blue Angel, Ritz, New York**
- **Admission:** $9

**The Stranglers** performed at the Blue Angel, Ritz in New York, featuring a mix of their new wave music and older hits.

## STRAanglers

- **Blue Angel, Ritz, New York**
- **Admission:** $9

The Stranglers were on a promotional tour, showcasing their new wave sound alongside their older hits.

- **Blue Angel, Ritz, New York**
- **Admission:** $9

The band's performance emphasized their signature sound and fan favorites.

---

**Note:** The text provided includes information about various artists' performances at different locations, with details on ticket prices, venue specifics, and admission charges. The content reflects a diverse range of music genres and venues, highlighting the variety of live music experiences available in the late 1970s and early 1980s.
For the week ending November 29, 1980

**HOT SOUL SINGLES & LPs**

### LP This Week

**1** **LP**

**HOTTER THAN JULY**

STEVIE WONDER

TAMLA T-6373

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### SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist-Label</th>
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<td>HOTTER THAN JULY</td>
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<td>Stevie Wonder</td>
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<tr>
<td>3</td>
<td>STEVIE WONDER</td>
<td>Tamla T-6373</td>
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### INFOTEXT

1. **HOTTER THAN JULY**
2. **LA VAGABONDE**
3. **WINelight**
4. **CARNIVAL**
5. **SWEET SENSATION**
6. **LE ME Soy YO ARGENTO**
7. **JOY AND PAIN**
8. **SPECIAL THINGS**

---

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

Sonny Rollins hadn’t appeared on the Paris scene since 1976, so when a show was announced, tickets sold out two months in advance. Nevertheless, many ticketless fans showed up at the Théatre de la Ville, causing a near riot and near-cancellation of the show. But the show did go on, and Rollins played for an all four hours. . . . The Ramones guested on the “Shaggy Dog” television show. . . . Abba will appear on “Sound Stage” on PBS.

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

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

Atlantic Records is having its artists all over the TV dial in November. AC/DC on “Rock Concert,” “American Top 10,” and Hollywood Heartbeat; Manhattan Transfer on the “Tonight Show,” Spinners on “Macy’s Thanksgiving Day Parade;” Yes on “Midnight Special.” Also, Areo’s Pete Townshend on “Midnight Special” and “Hollywood Heartbeat;” Cotillion’s Stacy Lattin on “To Tell The Truth;” Carrere’s Sheila B. Devotion on “The Radio Picture Show;” Mage’s Whitesnake on Philadelphia’s “The Rock And Roll Show;” Modern’s Joey Wilson on “Rock Concert;” and “Rockworld;” and the Rolling Stones on “Hollywood Heartbeat” and “Radio Picture Show.”

Patrice Rushen recently hosted a listening party at Conway Studios in Los Angeles to preview her new LP “Posh,” set for release this month by Elektra. Asylum. Bobby Caldwell, Lyn Davis and Dee Dee Bridgewater were among the more than 100 who attended. Rushen wrote, scored, arranged, sang, played keyboards and other instruments including bass and drums on “Posh,” and to top it off, she also produced the LP.

Frank Zappa is now on the third leg of his World Tour ’80, which began Oct. 8 in Tucson at the Univ. of Arizona and concludes in Los Angeles Dec. 12. The tour included Zappa’s annual Halloween concert at the Palladium in New York City. Also on tour are MCA recording artists Lenny Williams and MCA recording artists the Rossington Collins Band.

Riviera In Vegas
Building a Lounge

Las Vegas—The Riviera Hotel’s construction program, which includes a 150-seat lounge with live entertainment for the casino, broke ground Nov. 1 here. The $40 million renovation is expected to be completed in 18 months with bookings already scheduled as early as January 1982.

LOOK AS GOOD AS GOLD
To The Tune Of A Quarter of a Million Readers.

That kind of reach can be worth its weight in platinum. And you can carry that kind of weight in Billboard’s Year-End Awards issue.

Featuring the industry’s most comprehensive and respected charts in every major musical category, TALENT IN ACTION is the most sought-after issue of the year. It tells the total success story of the top talent and all the labels, publishers and producers who make it happen.

And this year’s TALENT IN ACTION will be out early for radio, retailers and all foreign licensees to capitalize on. In time to acknowledge your firm’s recording achievements for maximum programming impact and worldwide image promotion, Put your TALENT IN ACTION in Billboard’s biggest. Contact your advertising representative today.

*Based on audited ABC statement and estimated passed along readership
<table>
<thead>
<tr>
<th>#</th>
<th>Artist-TITLE-Label</th>
<th>Week</th>
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<td>1</td>
<td>BRUCE SPRINGSTEEN The River, Columbia PC 2-36854</td>
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<td>BARBRA STREISAND Guilty, Columbia FC 36/79</td>
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<td>KENNY ROGERS Greatest Hits, Liberty 100-1072</td>
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<td>STEVIE WONDER Hotter Than July, Tamla T 8-37311 (Motown)</td>
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<td>5</td>
<td>QUEEN The Queen, Elektra SE-513</td>
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<td>AC/DC Back In Black, Atlantic SD 16018</td>
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<td>7</td>
<td>PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275</td>
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<td>DIANA ROSS Diana, Motown MB-096M1</td>
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<td>THE DOOBIE BROTHERS One Step Closer, Warner Bros. HS 3452</td>
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<td>THE JACKSONS Triumph, Epic FE 36024</td>
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<td>THE POLICE Zenyatta Mondatta, A&amp;M SP 4831</td>
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<td>EARTH, WIND &amp; FIRE Faces, ARC/Columbia KC-2-36795</td>
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<td>DONNA SUMMER The Wanderer, Geffen GHS 2000 (Warner Bros.)</td>
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<td>EAGLES Eagles Live, Asylum 88-705 (Elektra)</td>
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<td>KANSAS Audio Visions, Kirshner FZ 36588 (CBS)</td>
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<td>Kool &amp; THE GANG Celebrate, De-Lite DSH 9518 (Mercury)</td>
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<td>TEDDY PENDERGRASS TP, P.I.R. FZ-36745 (CBS)</td>
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<td>NEIL DIAMOND The Jazz Singer, Capitol SWAY 12120</td>
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<td>DIRE STRAITS Making Movies, Warner Bros. BSK 3480</td>
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<td>POINTER SISTERS Special Things, Planet P-9 (Elektra)</td>
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<td>PAUL SIMON One Trick Pony, Warner Bros. HS 3472</td>
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<td>ROCKPILE Seconds Of Pleasure, Columbia JC 36886</td>
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<td>SOUNDTRACK Times Square, RSO RG-2-4203</td>
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<td>THE ALAN PARSONS PROJECT The Turn Of A Friendly Card, Arista AL 9518</td>
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<td>SOUNDTRACK Xanadu, MCA MCA 6100</td>
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<td>B-52'S Wild Planet, Warner Bros. BSK 3471</td>
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<td>THE CHARLIE DANIELS BAND Full Moon, Epic FE 36571</td>
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<td>STEPHANIE MILLS Sweet Sensation, 20th Century T 803 (RCA)</td>
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<td>CARLY SIMON Come Upstairs, Warner Bros. BSK 3443</td>
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<td>YES Drama, Atlantic SD 16019</td>
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<td>MOLLY HATCHET Beatin' The Odds, Epic FE 36572</td>
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<td>BETTE MIDLER Divine Madness, Atlantic SD 16022</td>
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<td>RAY, GOODMAN &amp; BROWN Ray, Goodman &amp; Brown II, Polydor 1-6299</td>
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<td>AEROSMITH Aerosmith's Greatest Hits, Columbia FC 36865</td>
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<td>THE CLASH Black Market Clash, Epic 4E-36846</td>
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<td>COMMODORES Heroes, Motown M-9-355M1</td>
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<td>ROBERT PALMER Clues, Island ILPS 9595 (Warner Bros.)</td>
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<td>PAT METHENY 80/81, ECM ECM-2-1180 (Warner Bros.)</td>
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<td>WAYLON JENNINGS Greatest Hits, RCA AHL-1-3378</td>
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<td>FATBACK 14 Karat, Staglin SP-1-4779 (Phylum)</td>
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Chappell Songs Make The Grade In Films

NEW YORK—From standards to new wave, today's moviegoers are hearing Chappell-Intersong material all over the big screen.

"The atmosphere has changed greatly since my previous association with Screamin' Guitars," said Warner president, "when, in the '60s, film companies were unwilling to try contemporary music.

"Today, contemporary music has become a major ingredient in and promotional tool for many films. We aim to increase our profile even more in this area."

Dozen of feature films feature Chappell-Intersong copyrights ranging from the oeuvre of Richard Rodgers, Cole Porter, George Gershwin to Carol Bayer Sager and Randy Goodrum to the Police, Devex, Mike Oldfield, XTC, among others.

With Roger Gordon, head of Chappell's Los Angeles office setting up many film opportunities, the increased film activity, coupled with a special liaison department headed by Max Youngstein and staffed by Nathan Sirota, has increased the company's activities. Randy Goodrum has written the theme song, "Me And You And I," for the upcoming Richard Pryor film, "Stir Crazy."


Intersong Signs To Represent

LOS ANGELES—The publishing division of the Landers-Roberts Co., has signed with Intersong Music for long-term exclusive representation in the U.S. and Canada.

The agreement between Landers-Roberts Music (ASCAP), Landers-Roberts Songs (BMI) and Intersong Music (ASCAP) and Righthost Music (BMI) covers music in the areas of record, film, other multimedia projects and includes past and present Landers-Roberts song catalogs.

The roster of the firm's L/R Records, distributed by Intersound, includes: Jamison, Jacky; Rick Dufay and Kenny Johnson and the Band.

A reading of the stock includes: Joni Mitchell, Carol Ann and John Ford Coby, is a documented success.

Seacoast Opens

MIAMI—Seacoast Music Publishing, Inc. has opened a subsidiary office here in conjunction with its New York publishing operation. Hal Fein will head the new Miami branch at 1440 79th St., North Bay Village, Fla. 33141. Phone: (305) 865-2181.

Inner City & Fantasy Come To Agreement

NEW YORK—An out-of-court understanding has been reached in an action against the U.S. District Court here by Fantasy/Galaxy Records Co. over the release of M.M.O.'s Inner City label of albums containing performances by Ron Carter.

In the action (Billboard, March 1, 1980), Fantasy/Galaxy, acting on behalf of its Milestone label affiliate, contended that Intersong had violated its exclusive pact with Carter by releasing product from Inner City's Jupitus line.

Following a stipulation of discontinuation in the court calling for a private agreement, Inner City will continue to market the albums and others, but is called upon to not utilize a feature Carter as a member of a group called the Great Jazz Trio, which also enunciates performances by Hank Jones and Tony Williams.

Fantasy/Galaxy's action had contended that a statement "Ron Carter appears through the courtesy of Milestone Records," was false and that an album, "Milestone's The Great Jazz Trio," suggested that the record contains performances by the "Milestone Jazz Trio" had been recorded.

Albums featuring the three-jazz sets had been licensed to East Wind by Fantasy/Galaxy.

Jazz Beat

L.A. GATEWAY—Los Angeles' Tuesday's club in Manhattan is the site of a 24-hour non-stop jazz jamming session (Dec. 11) for the benefit of the New York area's newest full-time jazz club, Clark Kent heads the list of players appearing at the club.

The club is donating all proceeds to the station, APPA, the non-profit organization of A-Trane, Sammy Davis, Max Roach, Johnny Hartman, Clifford Jordan, Billy Taylor, David "Fathead" Newman, Medeski, Lewis, Sonny Fortune and Lou Donaldson.

The Jazzathon will be comprised of 20 sets. WGIR will be playing the first of 24 hours of top-notch talent at all 383rd Jamboree. Upcoming attractions at the club in ide: McCoy Tyner, Sonny Stitt, Frank Foster, Motley Alexander and the Red Hot Pepper jazzers.

The station has already raised as estimated $7,482 in pledges from more than 300 jazz enthusiasts during a recent four-day "Perpetual Jazz" promotion. The station is located in Newark.

Pairess, another New York club, will be the location for a taping by "Jazz Aces" radio series Wednesday (Dec. 20) of vocalist Joe Lee Wilson and "Jazz Aces." Wilson, who was in Big Band, England, will be backed by a quartet and a backup, who lives in L.A., will be accompanied by a quartet.

Jack Kinghorn's "Highlights In Jazz" series at WTMR offers the "Return Of The Jam Session," Dec. 12 at 8 p.m. on the second floor Center. Included to blow are Zoot Sims, Al Cohn, Richie Cole, Barney Bailey, Junior Maritz, Major Holton, Matthew Fournier, on the piano.

Lynn Gottfried, who made her Broadway debut in "Fiddler On The Roof" while which opens at the Variety Arts Theatre in L.A. Dec. 2.

Avant-Garde Heard

NEW YORK—Music in New York City is the Public is the name for a series of avant-garde jazz concerts going on at the Performance Space 122 on Lafayette St. produced by Andy Plesser. The series has been going since September with such players as Steve Lacy, Cecil Taylor, Leroy Jenkins, Don Pullen and Mike Nock among the participants.

Herman And Herb Building Own Room

NEW ORLEANS—Herman And Herb were looking for jazz and/or food. They hope to draw heavily from the Tulane and Loyola college crowds. "And when we pull out to play a few gigs on the road," he says, "I'll book a good band into the spot as a replacement."
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Vanguard's SuperChrome Cassette Line Makes Bow

CHICAGO — Vanguard SuperChrome, a new Vanguard Records cassette series, will offer premium cassette quality with pricing comparable to compact disc, according to the company.

The new line, which is being duplicated on BASF chromium dioxide tape, is the first premium cassette series from Vanguard. Twenty titles, including classical, jazz and folk are being introduced this month.

SuperChrome single album cassettes carry an $8.98 price for price with cassette recorders offered at $10.98 suggested retail.

Included among the classical titles is the complete Handel "Messiah" and complete Bach "Brandenburgs" in performances led by Johnson Sayre. The three-"Messiah" tape box for $17.96.

Artists featured in the cassette recorder are Joan Baez, Doc Watson, Buffy Sainte-Marie, Mississippi John Hurt, the Clancy Brothers, P.D.Q. Bach and Stephen Grape.

Music Fest At Indiana State U. Firmed For '81

TERRE HAUTE, Ind.—The department of music at Indiana State University will hold its 31st Annual Contemporary Music Festival Sept. 21-24, 1981 with the Indianapolis Symphony Orchestra and major music critic, Mr. Bill."
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>How Long—Lips Inc.</td>
<td>Costa Rican 9620</td>
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<td>2</td>
<td>Love Over and Over Again—Switch</td>
<td>Gordy 7193 (Motown)</td>
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<td>3</td>
<td>Could I Be Dreaming—Pointer Sisters</td>
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<td>I Got Crazy—Lou Rawls</td>
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<td>6</td>
<td>Happy Endings—Ashford &amp; Simpson</td>
<td>Warner Bros. 45374</td>
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<td>7</td>
<td>Fantastic Voyage—Lakeside</td>
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<td>8</td>
<td>United Together—Aretha Franklin</td>
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<td>9</td>
<td>You—Earth, Wind &amp; Fire</td>
<td>CRC/Columbia 1111-101</td>
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<td>10</td>
<td>Shine On—L.T.D.</td>
<td>A&amp;M 2283</td>
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<td>Bourgie, Bourgie—Gladdys Knight &amp; The Pips</td>
<td>Columbia 1-11576</td>
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<td>Heavenly Body—Chi-Lites</td>
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<td>At Peace With Woman—The James Girls</td>
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<td>Inherit The Wind—Wilton Felder</td>
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<td>Diana—Diana Ross</td>
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<td>Victory—Narbona Michael Walden</td>
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<td>Stone Jam—Slave</td>
<td>Capitol 07029 (Atlantic)</td>
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<td>Adventures in the Land of Music—Dinero</td>
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**Philadelphia Anti-Scalping Movement**

- Continued from page 1

The plot for the plan is the Spectrum, a free-standing hook just opened across the river at the Deford (N.J.) Mall. The Spectrum is also considering the addition of a Ticketron terminal at the Showcase. Ruben says that Ticketron's computerized ticket system is a valid mechanism for distributing tickets; it is subject to house rules individuals operating the six distinct locations.

In particular, Rubin cites what happened at Green's Drugs in the Deford Mall. "We were at the center city on the first day the Springsteen concert tickets went on sale. Rubin says that Green's pulled 500 Springsteen tickets for its own benefit before it began selling seats to the customers lined up outside the store. It investigated the situation when first reported in the Philadelphia Bulletin and the store is no longer a Ticketron outlet.

Much emphasis is also given by the Spectrum to the new law that requires the City Council to enact an anti-scalping bill. For years, there has been a law being studied that ticket agencies may charge on resale a commission of not more than one-third the total sale price of a ticket at $2 or at $2 at the most. Since one-half the price of virtually all tickets today is more than $2, it is unfair to assume that any ticket priced more than $2 above the ticket's premium price represents a commission.

Rubin and Gelles also point out that the state bill is not enforced; and does not even begin to deal with the independent scalpers. Philadelphia police say it's not their job to enforce the state law, even when the scalpers are seen operating within the Spectrum. It would be impossible to prosecute a scalper since the facts are not even known to the spectrum.

**Atlantic City Music Hassle**

Resorts International, which has the largest theater, must carry at least 12 musicians in its band shell. Should the commission rule against the union, Marrandino says the local is prepared to throw a picket line across the bridge into New Jersey.

The Golden Nugget would probably have to hire 12 men, which means increasing their nightly expenses by about $8,000 a week by using tapes rather than musicians. Under retroactive terms of its contract with Rebers International, Caesar's Boardwalk Re-

gency and Billy's Park Place hotels the orchestra of a house band musician is increased over a 41 month period from $345 to $539 for two performances a day, six days a week.

Protest against Hartle's application for a temporary license to operate in New York is based on the fact that its main club room will not be ready at the same time as the casino. George Gurza, the union secretary, says the local is prepared to protest against anybody trying to use tapes rather than musicians. Hartle's plans call for a 1,000-seat theater which will be a free admission, membership-only club, including an onstage ice rink, and will be able to handle almost any form of entertainment.

Since all the hotels have switched to in-house revues for the nightly entertainment required by state law, the AFM local is concerned that use of taped music to support the shows would be brought by all the resort tees. All mail orders and are being processed on the basis of earliest postmarks.

**General News**

**Billboard Radio**

- Continued from page 29

The huge Mexican populace in this area is trying to fill out some inventories requests for some new and detections.

1. **NOTICE**

- Continued from last page

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**ARTIST BOXES!**

- Continued from page 29

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**ARTIST BOXES!**

- Continued from page 29
NEW CMA BOARD CHOICES REFLECT EMERGENT PRIORITIES

By KIP KIRBY

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

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

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


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

Neil Rockoff, KUU-AM in Los Angeles, is the newly-elected treasurer, with Mary Reeves Davis of Jim Reeves Enterprises in Nashville chosen as assistant treasurer. Singer Brenda Lee is sergeant-at-arms, and Dan McDannell of KESN-AM in San Diego is assistant sergeant-at-arms.

The new officers join current CMA directors Dick McCullough and Katie Cole, representing ad agencies, Barbara Mandrell and Don Reid in the artist/musician category; Jack D. Johnson and Don Light in the attorney/manager agent category; Joe Sullivan and Bertie Kaye in the talent buyer/promoter group; Bill Anderson and Tom T. Hall, composers; Dale Turner and Lee Ellis, dijockey category; A. Torio and John Davies, international; Ed Konet and Bob Austin, publications; publishers Bill Lowery and Ralph Peer; Don Nelson and Jim Shine in the radio group; Jim Fliegens and Bruce Lundvall for record companies; Hutch Carlock and Jim Schwartz in the record merchant/importer category; and directors-at-large Chet Doherty, Joe Galante, Irving Waugh, Tom Burns, Hal Davis, and San Lovullo.

If the past year saw increased internationalization, Lundvall says 1980-81 offers the opportunity to place even stronger emphasis on the areas of film and television exposure.

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

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

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

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

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

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

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

ART NOTES—RCA artist Eddy Arnold, right, presents Nashville television host Dave Miller a silly picture. Arnold discussed art, both visual and aural, on a recent taping of the local WSM-TV show, “Miller And Company.”

COUNTRY THIS MONTH'S FAD BULL-RIDING SINGLES

NASHVILLE—Some people say it's a lot of bull. But that's the whole idea behind the recent growth of a country bull-riding single.

“Rowdy” Willie Jonlson is proving that popularity can come to a musical discipline that people associate with a rodeo.

Following in the footsteps of “Urban Cowboy” comes another typical country rodeo event. However, the only thing traditional about “Rowdy” is that, but the production crew aboard the Nashville television show “The Big Bertha,” Marlow Tackett on KARS.

Epic, Gilley's, Promote Urban Cowgirl Promo

NASHVILLE—Epic is coordinating an “Urban Cowgirl” promotion in conjunction with the CMA's urban music showcase. Epic will sponsor a concert at the CMA's annual convention, which will take place every second weekend in March.

The event will be hosted by a country music artist and will feature live entertainment.

For the Record

NASHVILLE—The artist appearing on the recent MJJ Records showcase at the home of Alabama is Little Willie Rainford, not Little David Wilkins, as was reported in the Nov. 15 “Nashville Scene” column.

www.americanradiohistory.com
First Generation's Tie To Columbia House Celebrated

NASHVILLE—Celebrating the distribution of a past generation between First Generation Records and Columbia House, label head and demonstrator Pete Drake recently hosted a reception for executives of the New York company.

The agreement calls for First Generation's "Stars Of The Grand Ole Opie" record series to be handled through Columbia House's Columbia Record Club.

In the event were Ben Ordonez, president of Columbia House; Ralph Colon, vice president of business operations; Lee Graham, vice president of music marketing; and Bruce Thurbury, director of a&k.

Also on hand for the festivities were First Generation artists Billy Walker, Justin Tubb, Jan Howard, Billy Grammer, Del Wood and the Vic Willis Trio.

Representing the Nashville music community were Franklin Presley and Del Bryant of BMI, Bill Ivey of the Country Music Foundation, Frank Johnson, chairman of the Capitol Records, Durham and Debbie Logue of the "Grand Ole Opie," Mae Axton of Jericho Records and Nashville sheriff Face Thomas.

In the event of a divorce, the Oak Ridge Boys have gotten for a telling echo of the "Star Spangled Banner" at the recent World Series. The event marks the 15th anniversary of the American flag, which MCA plans to distribute to all radio formats. Many stations have expressed interest in using the "Oath of Allegiance to the United States," which wouldn't be in American's language, but could also be a part of a country song.

Cassie Morgan's musical director, Edgar Stoll, is producing "Another Country," a project at Nashville's Studio A. Its title says something different for Hit and his users' habit of starting at dawn and settling West's will be a strategy of walking, including songs by Thomas Cain and Gene Golden, with support by the Nashville-based brass section.

Recently spotted in Nashville was L.A. producer Michael Roesner, who is checking out some of his acts, which include Susan Allison, Bill Medley, the Bar-B-Q Band and the Hud.

Music Scene welcomes producer Steve Buckingham to town. Buckingham, who has produced a few hits to work with Ms. Manchester and Donovan Warwick, among others.

Moe Bandy recently warmed up a crowd at a Democratic rally in Fort Worth, Tex., to prepare for the South Carolina State Fair later in the month. Carter asked Bandy to ride with him in the presidential limousine to the airport so they could chat further about their upcoming tour. When a local photographer snapped their picture together, the president delicately said: "I'm proud to have you as a friend, and I wish we could continue our friendship," before adding, "I'm sure the picture will be worth something." Of course,,(Continued on page 15)
**Disco Business**

**3 Atlanta Pools Collab To Push Disco LPs**

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

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

As Dan Miller, head of the Dixie Dance Kings pool explains, "We have noticed some diversification in our playlists in the last six months. While all our member clubs seem to be playing a wider variety of music, a very distinct pattern is emerging." For example, planning the Dixie Dance Kings pool, "About 80% of the product played in our region lies in the crossover range and has not been successfully played in most clubs. However, the remaining 20% remains somewhat isolated. For example, while the new wave group Devo is number one among Georgia clubs serviced by the Dixie Dance Kings, the group is receiving almost no play at r&b oriented clubs serviced by Aqua and the Atlanta Underground.

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

**Chi Club Remodels**

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

One of the noteworthy new integrations is a new pyramid waterfall with 200-gallon capacity.

**Club Owners and Managers**

**Now, increase traffic and profits, give your club a bright new look with CANSTRUT DANCE FLOOR MODULES**

Amazingly Low Price!

Give your club a new image, increase traffic and profits with a dazzling Canstrut Dance Floor. The high-impact floor features brilliant overthrowing patterns - makes your club the talk of the town! A total new look without costing you a penny now makes it easy to operate your clubs for maximum profit. (Display cost: $50)

**Torture Tendon**

This stainless steel Canstrut floor is virtually indestructible, cannot be damaged by Cigarettes, liquor, or even through repeated contact with amazing stainless steel alloy polishes -- actually increases traffic and profits through treatment. Easy to clean with a simple mopping, cutting down on food service costs.

**Easy to Install**

Sturdy floor modules are easily assembled to form memory foam dance floors in any direction. No tools required. No need to fill, or otherwise expand floor area. All you require is a flat surface and your Canstrut Dance Floor can be installed in less than one hour. This intricate floor completes with a rubber-sprung floor that locks into place around the outside edge.

**Flexible**

Move things around! Canstrut dance modules can be easily unlocked to change shape, size or location. Start with a small floor, add modules as you need. Want to use your premises for some other temporary purpose? Canstrut Dance Floor can be easily removed and stored between use.

**Canstrut dance modules mean business -- Inquire now!**

Super tough stainless steel is underlaid with specially formulated bonded wood foam in a unique one-piece design for optimum resilient surface, the kind of dance floor you have been looking for.

Order Now Before Prices Rise

Find out now how you can dress up your club, improve traffic and profits, at an amazing price! Call Canstrut Dance Towers today for the complete story. Immediate shipments from our Buffalo, N.Y., warehouse.

Contact: Randale Brown, President, Canstrut, 1099 W. James St., Toronto, Canada M1H 2X1 Phone: 416- 438-4656. Ask for a pools catalogue of other Canstrut dance club products.

**Billboard photo by Chuck Pullin**

**TALENTED TYLER--Steve Tyler, formerly of the rock group Aerosmith, and now performing as a solo artist, vows the crowd at the new Private Dance club on Manhattan's Upper East Side.

**AT REGINE's Police Benefit Will Recreate Baker's Life**

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

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

The Baker segment of the show is being produced by Andor Levai- seur, with the permission of Princess Grace of Monaco and the Societe des Bains de Mer. Levai-seur was responsible for creating, producing, decorating and costuming Baker for the final show of her life in 1985.

Baker, who died last month, is to be remembered at Regine's disco Saturday, June 15, under the direction of her personal assistant, Mr. Baker.

**Disco Going Roller? Line To Purchase Bond's Lengthening**

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

However, chances are that in spite of reports to the contrary, Bond's owners, John Addison, Maurice Braban, Ivy Levy and Fred Missis, all facing sentencing Dec. 4 on charges of tax evasion, may not be able to control the club.

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

The sources further reveal that Bond's owners anticipate that they may have their liquor license revoked and be closed down under the law, and are making contingency plans for the room in the event that the liquor license is lifted.

These plans include working closely with Goodskates on the establishment of one of the former Bond's company's roller ballrooms. In the area now occupied by Bond's sprawling dance floor, the plan is to have the event the liquor license is lost to convert Bond's into a roller disco complex featuring roller disco dancing, entertainment on wheels and a skate school operated by Bill Butler (one of the nation's leading experts on roller disco dancing) in conjunction with Goodskates.

A preview of this plan was presented at Bond's Thursday (13). It was followed by a second preview Sunday (16) and a third Thursday (20). The previews will feature members of the Goodskates Entertainment group of Atlanta under the direction of "Dr. Skatemore" Higginson as master of ceremonies. The admission fee will be $18, $15 charged in advance as a tax charged to be used for skate rentals and tutoring.

The long-awaited plan for turning the room into a permanent Roller ballroom will go into effect next month, with the club not sold to some other interest group before that time.

Judge Lynn, founder and director of Goodskates, is hoping that whether a sale or a contractual agreement is arranged for the operation of Bond's in the near future, her organization will remain a viable force in the disco business.

She thinks the room and its location are ideal for a Goodskates Roller ballroom, and is optimistically mapping several creative plans for its future use. These, if they materialize, may set the stage for the re-emerging of jazz dancing with roller skating. According to Lynn, there are five jazz dance companies currently in association with Goodskates on this project.

Meanwhile, it is reported that another of the companies viewing the take-over of Bond's is one that is seeking to present a format of live rock concerts plus disco dancing in the room.

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

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

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

**N.Y. Checking Out Clubs for Fire Hazards**

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

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

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

(Continued on page 39)
NEW YORK-The slowness of European sound and lighting equipment manufacturers to capitalize on the burgeoning disco field is proving an almost major overseas market for U.S. manufacturers and suppliers.

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

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

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

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

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

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

GLI's distributors are based in such countries as Italy, England, Germany, Holland, Luxemburg, Belgium, France, Australia, Iceland and all the Scandinavian countries. Although GLI has shifted the focus of its marketing attention from the U.S. to Europe, South America and other foreign countries, the firm still does a comfortable amount of business in this country.

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

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

Rock predicts that discotheques, especially in Europe, will continue to be big business because that continent is made up of several distinctly different countries. Unlike the United States, these countries, especially in entertainment, are not influenced by what their neighbors do. The trouble with the U.S. is that if one person

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

Club In Scranton Evokes Nostalgia

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

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

Sugar Daddy instrumental b/w rap version. Produced by Begay Cekic.

Distributed by:

BC RECORDS
207 Dahl Rd., Brooklyn, N.Y. 11218 (212) 851-8338
For International inquiries contact: William Caderwood, Tel: 237409
Cable Address: HOMUSLAW.
Telephone: (212) 247-6460

NOVEMBER 29, 1980 BILLBOARD
Dancing police units have been established in New York City where it is feared that this kind of operation will begin spreading to other parts of the country, according to Police Commissioner Robert F. Kennedy. When asked if he would consider such a plan for other cities, he said: "I don't think we can afford to have the police on the dance floors all the time, but we can certainly keep an eye on the situation and make sure that it doesn't get out of hand."

In other news, the New York City Police Department has announced that it will be stepping up its efforts to crack down on illegal drug use in the city. The police commissioner said: "We are not going to tolerate any more drug use in our city. We will be using every resource at our disposal to root out this problem."

The New York City Police Department has also announced that it will be increasing its presence at clubs and other public events. The police commissioner said: "We want to make sure that our officers are visible and accessible to the public. We want to show the people of New York City that we are serious about enforcing the law.

In related news, the New York City Council has approved a new bill that would make it a crime to possess certain types of drugs, including marijuana. The bill was supported by the mayor and the police commissioner, who both said that it would help to reduce crime in the city.

The New York City Police Department has also announced that it will be increasing its use of technology to monitor the city. The police commissioner said: "We are using technology to keep an eye on the city. We have cameras and other devices that allow us to see what is happening in different parts of the city."

The New York City Police Department has also announced that it will be stepping up its efforts to prevent violent crime in the city. The police commissioner said: "We are not going to tolerate any more violence in our city. We will be using every resource at our disposal to root out this problem."

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New York—If you enjoyed Archie Bell & the Drells’ “Tighten Up,” then the Yellow Magic Orchestra’s updated version will be a delight. As with the original, the Yellow Magic Orchestra members introduce themselves to the audience in the opening bars. Its sound is obviously more electronic and synthesized, yet the melody is as fresh as ever. Two slight breaks with beats and percussion added to a zesty production by Hanuma Hosono.

The specially extended version available on A&M runs 5:12, and on the 12-in. 12" Discs, and Send for a “Lonely Night” Bryan Riddick, Atlantic). From The Yellow Orches’s Drells’ related DANCE RECORDS.

We will introduce you to the latest in popular dance records, and Send for a “Lonely Night” Bryan Riddick, Atlantic). From The Yellow Orches’s Drells’ related DANCE RECORDS.

The new version has more punch than the original. Amy Bollon’s “Do Me A Favor” has been extended to 6:45 for this program and is presently available on Import! (The Real disco mix has turned this rocker cut into more disco flair.

“Here’s To You” is taken from the Tuppy LP Skystep on Sahib. The group, with slick harmonies and a commercial sound that is reminiscent of Chic, has never sounded better. Chic arrangements and bright orchestration render this selection 5:00 a pitch perfect hit. The group’s LP includes “Easy,” a Latin-pop and sexual number. “For The First Time,” a beautiful ballad, and finally, “Fonzo,” an uptempo jazz oriented cut. Producers Randy Malloy and Don Johnson have brought this night group member to a new musical maturity that will astound the audience.

Regime Benefit

• Continued from page 56

Disco Business

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L.A.’s Audio Retailers Organize

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

Dubbed PADA for Professional Audio Dealers Assn., the group will be headquartered in Los Angeles with Dave Kelsey, president of Filmways Audio Group, acting as temporary chairman.

Kelsey indicates that initial membership will be limited to dealers of professional audio equipment whose sales exceed $1 million annually. He adds that the purpose of the organization is “educational” in nature, with emphasis on successful business operation.

Additionally, a national media campaign is blueprinted which is designed to help educate consumers.

(Continued on page 61)

SUCCESSFUL JUBILEE

Chicago Push On Audio/Video Units

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

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

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

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

Chicago is the first market to stage the jubilee.

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

Parachutists carried portable videocassette gear aloft in one demonstration sponsored by a major appliance chain and Quasar. The demonstration occurred in several stores was videotaped technology, which is bringing its Chicago introduction this fall.

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

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

Audiophile Cassettes Tested On Campus

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

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

The cassettes are on sale at audio sound dealers as well as the usual audio distribution outlets.
San Diego area for additional superstores.

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

Ampex-Compact Sign Agreement

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

(Continued on page 62)

Good-bye, paper labels
profit by the advantages of the Apex Printer

No more inventory problems
No more costly over-runs
No more short-run problems
Save 3¢ per cassette

NEVER UNRAVELLED—Buddy King, second from right, owner of Soundcastle Recording Studios, Los Angeles, jokingly surveys a new Neve 8108 mixing console prior to its complete installation at his facility. Shown, from left, are engineer Joe Chiccarelli, artist Tonio K, chief engineer Bill Bottrell, King and Nick Van Marth, an independent producer.

Dow Stereo Chain Opening 1st San Diego Superstore

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

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

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

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

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

Sound Business

S.F. Trade Show Bid Is Rejected

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

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

Dates of the 1981 winter expo are Feb. 6-9 at the Anaheim Convention Center. NAMM also is the sponsor of an annual summer international expo that is held alternately in Chicago and Atlanta.

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

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

Import Figures Show That Tape Hardware’s Up

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

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

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

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

Ampex Cassettes Previewed at CES

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

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

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

New PADA Group

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

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

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

DUOTONE makes more than needles... WE MAKE MUSIC.

At Duotone music is our business. That’s why for over 40 years we have been a leading manufacturer of quality phonograph needles & record and tape accessories as well as your one source of supply for audio cables.$ • stereo headphones • tape and record cases • cartridges and video care products. Let Duotone show you the way to TREMENDOUS PROFITS on all your stylus • cartridge and accessory needs.
You don't have to gamble at CES.

You can place an ad in Billboard beforehand. Tell buyers about your latest innovations in the only music trade covering both the hardware and software market on a weekly basis.

Billboard takes you to CES, whether you go or not. If you do attend, make sure everyone knows where to find you by tagging your Billboard ad with a booth or suite number. And if you can't make it this year, guarantee that they know who you are by using Billboard as your low-cost high-profile sales representative.

- Expanded Editorial section targeted at CES attendees.
- Bonus distribution at CES Convention in Las Vegas.
- Super bonus distribution to Billboard's 250,000* readers around the world.

Come up a winner at CES. Contact your Billboard advertising representative today.

**CES Issue Dates** January 10, 1981
**Advertising Deadline** December 26, 1980

The weekly authority in Tape/Audio/Video coverage.

*Based on audited ABC statement and estimated passed along readership.

LOS ANGELES—Action at Allen Zentz; engineer Brian Gordon is mastering Donna Summer's new Go-Go's record/Soap Box Records; Zapp's Warner Bros. LP debut, the Gap Band's new single release on Mercury/Phonogram and Edmund Syl-}


At Capitol Studios: Al Schmitt mixing a new Brenda Russell album for Arista; Andy Fischer producing, and Ken Perry mastering a new single for Liberty/EMI artist Cliff Richard, as well as Donnie Dunn's new Brent Mayer/Read Goodrun produced LP.

Produce Rych McCane at A&M Studios mixing Shari Daye's new album for Arista; Andy Fischer producing, and Donnie Dunn mastering a new single for Liberty/EIM artist Cliff Richard, as well as Donnie Dunn's new Brent Mayer/Read Goodrun produced LP.

At Capitol Studios: Al Schmitt mixing a new Brenda Russell album for Arista; Andy Fischer producing, and Ken Perry mastering a new single for Liberty/EIM artist Cliff Richard, as well as Donnie Dunn's new Brent Mayer/Read Goodrun produced LP.

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Publishing Fees & Guilds Worry RCA’s Schlosser

**LOS ANGELES**—Publishing and guilds are worried that RCA, which now makes or breaks the video music industry, will make or break the video music industry.

One title, “The Super Seventies,” will be sold with a free copy of “The First Official Network Guide” and “NFL’s Inspirational Decade.”

Other titles are: “Lombardi,” “Big Game America,” “A Festival Of Funsters,” “NFI’s Inspirational Men And Moments,” “Try And Catch The Wind,” and three collections of football highlights called “Most Memorable Games Of The Decade.”

Writers Guild Seeks 6% Of Home Video Gross Figure

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

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

The 6% figure is higher than the 4.5% agreed to by the actors to conclude their 13-month strike. But actors have fared better than writers in residual percentage deals, a result of a ratio written into their agreement.

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

But Marshall Worman, an attorney with 20th Century-Fox, believes the writers will have an upper hand on their artists. “I don’t know how to send a stronger message than that strike,” he says. “I think they’ll have to buy Western Union.”

Chasman, however, feels that the time and energy needed to negotiate the residuals allow both sides to work out their differences before a strike becomes imminent. He respects, though, that home video is only a part of the overall discussion.

**Mad Dog Studio’s Upgrade Completed**

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

Equipment now includes an Audiomatrix 501 console, UREI Time Aligned monitors and an Otari 5000B multi-track.

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

The Tivuksa video store also inventory Sony and RCA video camcorders, different sized Sony color television sets and RCA VCRs. Cable Works TV also wide-spread choice of Sony video accessories and Sony, TDK and Maxell blank videotape.

Jasheen cited the possibility that the Tivuksa pilot location may be the architecture for a gradual re-vamping all of DJs stores into combination video record/tape/accessories retail sites.

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

RCA Preps 150 Starters

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

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

Malang is confident: the product rollout will go as scheduled in March, but he is not sanguine. “You’d think that once the mastering was finished, the process would go better. Unfortunately, there are still hang-ups. We had two or three problems that we thought had been straightened out.”

He says RCA’s demands for both quantity and quality have put enormous strains on the program. But the first videodisc of “The Ten Commandments” is better than any existing print of the film. “The mastering of that film is lost, and we used every trick of the trade to restore the magic to the film,” he says.

**InterMagnetics Builds Videotape Hong Kong Plant**

**LOS ANGELES**—InterMagnetics Corp., a business videotape factory for Magnetic Technology Ltd. of Hong Kong. The multi-million dollar deal provides expanded equipment and personnel training here and in Hong Kong. InterMagnetics will build the equipment in its Gardena, Calif., factory and once operation, Magnetic Technology will become the only videotape manufacturer in Hong Kong and the only video facility in Asia, according to Terry Whelicker, InterMagnetics president.

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

InterMagnetics is constructing the facility and then turning it over to the company. There will be four stages of production, starting with one to two tapes a month, to one million in a year. The factory will be equipped with a CMX-1200, a Sumez 314,000 square foot facility and a CMX-3400 edit console.

The company will be supplying a production unit to the company with 150 titles, and a Sumez 314,000 square foot facility and a CMX-3400 edit console.

Video Alliance—Members from the various camps supporting the VHD videodisc system at a recent announcement of three jointly owned companies, left to right, are Paul V. O’Rourke, executive vice president, General Electric Co.; Akira Harada, executive vice president, Matsushita Electrical Industrial Co. Ltd.; Ichiro Shinji, president, Victor Co. of Japan Ltd.; and Peter Laister, managing director, Thorn EMI Ltd.

FULL SERVICE LAUNCHED

Nashville Scene 3 Heavily Into Video

By KIP KIRBY

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

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

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

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

Scene 3 Video will handle tape-related functions ranging from self-originated production to editing, stereo mixing, dubbing, tape trans-fer and final post-production stages.

The operation will be located in a remodeled 6,000 square foot facility and offers a CMX 3400 edit console, a Vivial switcher with 140 tape effects, a Sumez multi-channel digital effects device for varying film-style optics, and RCA one and two-inch videotape machines.

It will also feature a luxurious editing suite for computerized editing of both in-house and outside projects. An Iibagami JLH3A mobile camera unit for location work, an in-house production studio, separate recording booth (over 400 square feet), entire picture, and dubbing facilities equipped to accommodate 1/4, 1/2 and 1-inch tape dubbers.

Spearheading the new company will be Terry Climer, a four-time Emmy nominee for his editing ex-
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*Based on audited ABC statement and estimated passed along readership.

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Melodiya Compiling Series From Classical 'Treasury'

BY YADRICHY CHURCHKO

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

Gennadi Eletsky, Melodiya adror, says this is the first-ever endeavor in the history of the national and international recording business to have systematically present the best samples of musical performing arts from the start of the recording era.

Basically, the series is aimed at the classical music fan though it reflects the growing public interest in performing arts and a desire to pay tribute to professional musicians and tutors, it looks set for constant use in music schools.

What is out so far is the start of a process of gathering together recordings of prominent musicians, conductors and singers never before released in the Soviet Union, and also of art treasures not yet found by Melodiya.

A board of prominent national artists, including Irina Arkhipova, Leonid Kogan, Yevgeniy Nesterenko, Yevgeniy Svetlano, Sviatoslav Richter, Gennadi Roshelevsky and Yevgeniy Svetlano, helped prepare the series.

This subscription marathon "runs" through 1983 and includes 175 records, both monaural and stereo, and the overall price is $50.

It comes up in four sections: conductors (40 records), including Ants Abels, Anton, Boehm, Bichin, Gau, Walter, Golovanov, Kleiber, Kiesewetter, Kost [12], Knoppel, Svetlano, Stokowskii and Szell, selling at $13.

Piano (42 recordings, including organ works, selling at $13), including Albeniz, Backlin, to girls, Gillet, Goldenweiser, Gul, Igumnov, Kuro, Lipart, Margarita Long, Metner, Neitsaul, Ohman, Petro, Rubinstein, Fisher and others.

Violin, cello (40 recordings, at $11) including Auer, Busch, Kogan, Kreisler, Kubelik, Mstislav, Marti, Moskow, Bashmet, Flesch, Engels, Rostropovich, Primrose, Casado, Knushevitsky, Mainardi and others.

Singers (33 records, at $15), including performances by Albeniz, Gay, Marian Anderson, Arkhipova, Bandrowska-Szokol, Tito Gobbi, Sohnov, Caruso, Chaliapin and Hirsh.

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

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

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

FRUIN JOINS PICKWICK U.K.

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

He will be given a position where he gets a "different slant" on the music business, plus "new distribution opportunities." In fact, Pickwick here is moving into videogram distribution and is to build its basic investment in the budget record and tape field. It also plans substantial development of its disk distribution services and in Irish operations.

This is where Fruin's talents will be put to work. He hopes to "stimulate the obvious down-turn in business generally, we've not made any new seniors this year. In fact, we've always been short of people at top management level. John Fruin will thus be running a company with a storehouse of experience and a base for our expansion plans into the 1980s."
ROYAL INTEREST—Rumors pipe player George Zamfir, right, chats with Japanese Crown princess Michiko after her recent concert at Tokyo's Neften Seimon Seikan Hall. Center is Ion Scupimu, cultural attache with the Romanian Embassy in Tokyo. Zamfir was brought to Japan for a 12-day promotional tour by Nippon Phonogram; his concert was sponsored by FM Tokyo.

Osibisa African Tour Milestone For Group

By Ron Andrews

A-RIOI—the London-based Afro rock group, Osibisa, recently made a $33,000,000 donation to the benefit house for the hands of the group's various charitable arrangements.

In a recent tour, Osibisa donated $40,000 to the Ministry of Watre Development, as well as $3,300 to the Ministry for Constitutional and Home Affairs, Charities Nijima.

Osibisa's tour, the release of its "African Flight" album, is being undertaken in Teddy Qualls' words, "to consolidate our popularity on the continent where we were born.

"We were always coming back to Africa, but have usually toured our native West Coast area of Ghana. This is a milestone for us and for the countries we are visiting, and we feel

that since this tour has gone off so successfully, we shall try to come back to the ground next ground around.

"Oye, the accredited leader of Osibisa on this second band in 1971, said an expression, since which time—although the group has had mixed reactions in Europe, it has taken it from strength to strength in its appeal to fans on the continent of Africa.

This tour, with a full lineup of musicians and a p.s. system pushing out 800 watts of sound, has included a series of follow-up shows, and hopefully paved the way for future tours by major groups in this country.

Such is the attitude of the local government officials that every assistance was given to bring Osibisa out, including the full cooperation of Kenya Airways in the transport of the group's musicians and equipment.

U.K. Retail Huts Up

Continued from page 6A

And now a number of important factors, in that the balance of power has to be shifted in their favor.

The end of recommended retail prices, a move urged by voices on both sides in the last few years, has done little to help. There have been few real cuts in prices charged to the trade, and dealers needing a reasonably profit margin have wound up marking relatively unaltered retail prices on their stock. This at a time when consumer resistance to high prices is a fact. Despite most shops being conscripts, unwilling or not, in a price-cutting war of long standing. The group's high and much of Europe.

The reduction of dealer margins from 35% to 50%, a move begun by Polydor and followed by every other major, seemed the cruelest cut of all. Why, asked retailers, should we pay the penalty for the manufacturers' drop in profit? A variety of formulas thought up by the record companies to soften the blow did nothing to placate the trade.

As a result of high prices and low margins, cheap parallel imports have been flooding the market, with dealers desperate for something they can sell at a reasonable price without bankrupting themselves to do so. Manufacturers who tolerated imports in small doses, or even welcomed them as part of the good receipt of its service to its customers. record dealers have been borrowing in import volume with stern warnings and eventually with expensive actions in the courts.

Some small dealers ended up paying compensation for infringement of copyright law. There have been long-established import wholesale Charmdale went out of business, it rounded startled the record industry for scaring and confusing dealers so much that they shipped away from any import trade, legitimate as it might be. But cheap imports are still stocked and sold, and recent cases have been referred for decision to the European Court.

With store traffic so light, mail-order companies have increased efforts to take the mountain to Mount. World Records has revived and relaunched its service Club 200. New to the scene and reportedly done well is Tellydise, a company specializing in direct response, by purpose-made compilations advertised through television.

The value of a video as a salvation to the retail trade is being treated warily. Some dealers have heeded the call of video's prophets, but most are waiting at least until the videokits arrive. Feeling no doubt that they live in days of constant danger of losing their shirts on record, without seeking out new risks to take.
LONDON — According to the British Phonographic Industry, "recent reports that the trade has picked up could be misleadingly optimistic. If there has been a significant upturn, it is only from a depressingly low base level."

And the starkest of a series of poor figures just out here shows that the value of record and tape deliveries to the U.K. trade was approximately £600 million for the year ended Sept. 1980, whereas it was £630 million for the year ending Sept. 1979. John Deacon, BPI director general, says, "Allowing for inflationary trends, this figure should have been around £740 million for the past year to maintain an even value."

The BPI points out that singles price increases were just below the rate of inflation in the U.K., while average album prices rose by less than 7% and cassettes by about 5%.

The expansion of the prerecorded cassette market has been greater in the U.S. than in the U.K., with 15 million in the corresponding quarter last year.

The figures taking over a 12-month period to the September this year, singles totalled 7.71 million, compared with 9.26 million for the year ending Sept. 1979. At album level, the figure was down from 79 million to 67.6 million.

Says John Deacon, "We have to realize that albums at that level are down from 81.6 million of less than two years ago. And singles at 7.71 million must be compared with 9.67 million at the height of the disco boom some 18 months ago."

**Ivy Coast**

- **Continued from page 65**

Cathy Oho hopes that the support of both the appropriate government ministries and the law courts will soon help in bringing the illegal operations to book.

Since SID's new expansion program began, it has been hampered by the lack of cutting facilities, and is now scouring the world to find suitably small cutting/mixing facilities for its limited operations. This, the firm hopes, will yield a quicker turn-stamper service than that currently offered by firms or neighboring countries in Benin.

As the Ivy Coast is one of the few countries in Africa from where royalties may pass freely, one of the few still holding its own saleswise, SID's offers the hope that it will soon have some international licenses to operate in competition to WEA West Africa.

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**Australia**

(Courtney Kent Music Report)

As of 11/18/80

**SINGLES**

This Last Week

1. **I WANT TO WIN** / Barbra Streisand, CBS

2. **MASTERCASTER, Steve Wonder, Motown**

3. **I'M NOT SURE** / Midge Ure, CBS

4. **BONNIE** / Lulu, Warner Brothers, RCA

5. **SOMETHING** / George Harrison, Epic

6. **LET IT BE** / The Beatles, Apple, Polydor

7. **DON'T STOP BANGING MY HEART** / Little River Band, RCA

8. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

9. **DON'T COME TO DINNER AND DON'T TRUDE, Max 'n' Spec** / Clive, Motown

10. **THE TIDE IS HIGH, Blondie, Chrysalis**

---

**New Zealand**

(Courtsey Record Report Publications)

As of 11/18/80

**SINGLES**

This Last Week

1. **MASTERCASTER, Steve Wonder, Motown**

2. **WHO'M IN LOVE, Barbra Streisand, CBS**

3. **SAVE THE SHOW, Pink Sisters, CBS**

4. **GET A WAY WITH ME, Donny Osmond, CBS**

5. **IT'S NOT THE END OF THE WORLD, After Dark, Motown**

6. **DON'T STOP BANGING MY HEART** / Little River Band, RCA

7. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

8. **DON'T COME TO DINNER AND DON'T TRUDE, Max 'n' Spec** / Clive, Motown

9. **THE TIDE IS HIGH, Blondie, Chrysalis**

10. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

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**France**

(Courtsey Music Commercial)

As of 11/25/80

**SINGLES**

This Last Week

1. **AMOUR, Barbra Streisand, Cbs**

2. **SOMETHING** / George Harrison, Epic

3. **DON'T COME TO DINNER AND DON'T TRUDE, Max 'n' Spec** / Clive, Motown

4. **THE TIDE IS HIGH, Blondie, Chrysalis**

5. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

6. **DON'T STOP BANGING MY HEART** / Little River Band, RCA

7. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

8. **DON'T COME TO DINNER AND DON'T TRUDE, Max 'n' Spec** / Clive, Motown

9. **THE TIDE IS HIGH, Blondie, Chrysalis**

10. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

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**Italy**

(Courtesy Nobby Bisucci)

As of 11/18/80

**ALBUMS**

This Last Week

1. **DALLA, Lucio Dalla, RCA**

2. **STORY TELLER, Gene Pitney, U.S.**

3. **UPSTAIRS, Bob Marley & Wat'ers, Island**

4. **ZANZIBA, Montane, Polydor-EMI**

5. **TREUGA, Renato Zero, Zanibanda/La**

6. **DIANA, Duriss Ross, Motown/EMI**

7. **MIGUEL, Miguel Riel, CBS/C-GD**

8. **SONO GIOCO, Roberto Tanturri, CBS**

9. **PELLEGRINI, MarÌa de Filippo, RCA**

10. **STEPHEN, Harry, Polydor**

**NEW**

1. **GIOCONDA, Lino, RCA**

2. **SOMETHING NEW, Adriano Celentano, RCA**

3. **DUAL PRIMA, Pope, Polydor/C-GD**

4. **EMOTIONAL LESCINS, Riccardo & Ennio Morricone, RCA**

5. **FEVER, Ennio Morricone, RCA**

6. **GIOCONDA, Lino, RCA**

7. **THE COMEDIAN, Ennio Morricone, RCA**

8. **CAMA, Ennio Morricone, RCA**

9. **DON'T TRUST YOUR HEART, Gianni Morandi, RCA**

10. **COME, Gianni Morandi, RCA**

**NEW**

1. **DON'T COME TO DINNER AND DON'T TRUDE, Max 'n' Spec** / Clive, Motown

2. **THE TIDE IS HIGH, Blondie, Chrysalis**

3. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

**SWeden**

(Courtesy West Sweden)

As of 11/18/80

**SINGLES**

This Last Week

1. **MASTERCASTER, Steve Wonder, Motown**

2. **WOMAN IN LOVE, Barbra Streisand, CBS**

3. **SAVE THE SHOW, Pink Sisters, CBS**

4. **DON'T COME TO DINNER AND DON'T TRUDE, Max 'n' Spec** / Clive, Motown

5. **THE TIDE IS HIGH, Blondie, Chrysalis**

6. **WON'T YOU COME HOME, BETSY DAWN** / doses, London, Polydor

7. **THE WANDERER, Bruce Springsteen, CBS**

8. **DON'T STOP BANGING MY HEART** / Little River Band, RCA

9. **SOMETHING** / George Harrison, Epic

10. **GIOCONDA, Lino, RCA**

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**International**

SALES STILL LAGGING

Report of Recovery In U.K. Premature?

One of the important trends in the British record industry, according to the British Phonographic Industry, "is the increasing number of new releases," which, it is said, has helped the industry to achieve a small increase in sales during the year ending Sept. 1980.

However, the figures show that sales of singles and albums have not increased significantly, with the value of recorded music deliveries to the British trade falling from £630 million in 1979 to £600 million in 1980.

The BPI points out that, while the increase in sales of singles and albums has helped to offset the fall in the value of recorded music, the industry is still experiencing difficulties in maintaining its position in the market.

The BPI also points out that, while there has been an increase in the number of new releases, this has not been accompanied by an increase in the number of new artists and new albums.

The BPI points out that, while there has been an increase in the number of new releases, this has not been accompanied by an increase in the number of new artists and new albums.

The BPI points out that, while there has been an increase in the number of new releases, this has not been accompanied by an increase in the number of new artists and new albums.
West Germany

Bellaphon’s Business Booming

Recently available have been, Zuckermann (Stuttgart, “Hillside Records”) and公司s from the Jim Kuch Group and Thur’s Tosti, Bijou Records, with a new album, “Manhattan,” from the Eebbe-sempeter, a Frankfort-based direct-to-rock label, and the rock label Cambi, with its acts Bill Hurst, Broadway, Super-sosnit, Yetti, Snake. Irvin Maloney and the Box, the latter newest of the name bands in the German youthrocker scene.

Wolfgang Spahr has been man-aging director of Imports since 1973 and heads a team of seven music specialists. The division has become a recognized information center for consumers, producers and musi-cians.

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

SALES UP ON ’79

CBS Progress With Local, Foreign Acts

By WOLFGANG SPAHR

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

The company’s financial year ended Oct. 31 and 그것은u Larson, managing director, says: “We’ve made out very considerable progress by charting singles and, in particular, establishing major new album acts.”

Just one single comes by such acts as Goibhann Dance Band, Garland Jeffreys, Barbra Streisand, Frank Zappa, Johnny Logan (winner of the Eurovision Song Contest, 1980, for Ireland), U.K. singer Barbra Dickson and A&M act Styx are behind subsequent high sales at both 45 and album levels.

Larsen stresses the sales pattern point by adding that total single sales in the past year have doubled compared with last year. “What’s more, CBS had a total of 36 entries in the local Maximarke single charts over the past year, compared with just 16 in the previous 12-month period.”

CBS Germany has had two num-
puber the singles over the past year, “Sun Of Jamaica” and “Trinidad”, and, according to Larsen: “We expect to win as many singles awards in the 1980 annual year along as in previous years of our company.”

The single leads clearly to album successes, he reports. Acts like Goibhann, Styx, Police, Zappa, Barbra Streisand, the Goibhann Dance Band and Bettina (the label’s 25 year old East German girl singer), all established themselves strongly in a year in which CBS Germany had a total of 29 album chart entries compared with 16 in the previous year.

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

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

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

Now Larsen looks for a period of consolidation and says: “I’m glad to say that CBS Germany’s management group shares with me a certain single-minded business philosophy, which is perhaps not always under- standing to a wide company.

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

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

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

New Board

HAMBURG

The German Phonogram now has a new exec- utive board, with Helmut Storj- haupt, of EMI-Electroh, as chair-
man.

Others on the board itself are Hans-Georg Kuehn (RCA), Roland Koosmeller (Polygram), Reinhard Steih (Deutsche Grammophon Ge- sellschaft) and Kurt Hahn.

Secretary-general is Peter Samson, and curator members are Gavina Tebbe, Hermann Rame and composer Mi-

art Schmitz.
SPOTLIGHT

STELLY RAN–Gauthier, MCA MCA 6022. Produced by Gary Kell. A fine three-year wait was amply justified by Stelly RAN. Thisrapy grants the boy and arranges with more of the backboard for the album. The songs are more jazz oriented than anything the group has done in past with all of whom concepts as "Peg," or "At The Edge of Love," that is to say, playing with the layered sound. The lyrics of Walter Becker and Donald Fagen are as obvious as ever. The piano and keyboard combination come together to make an instrument. "You're on My Mind," and Jeff Porcaro among contributing. Not the band never learns, it has a following large with AOR, Top 40 and jazz artists. Album down to up expectations through Steve Gau gets any better, group may consider. for Cutouts: "Time Out Of Mind," "Babylon Sisters—Hey Neherny, "Guschi"

BOOTS: Ultra-Wave, Warner Bros. EK43343. Produced by George Clinton, Bootsy Collins. As part of the "funk mob" spawned by George Clinton, Collins' drums put the fun

JAZZ

EARL KUHL-Late Night Guitar, Liberty LP 079 (Capital). Played by Earl Kuhl, this recording is a classic of the form, for the most part. stark but intense performance, selected lyrically applied by a full orchestra. The orchestrations support the fun with rich tapestry. A must for the collectors as to the number of cleaning labels as to how they have been used, with subtle effects

POP

JIMMIE WILLIAMS-Love Castle, A&M AM 17. Various producers. This long awaited piece, with 60's-style arrangements. It's the same old Sweats on one coast and in the style. Too many songs have not been

ROD STEWART–Foolish Behaviour, Warner Bros. HS4854. Produced by Harry The Hook, Rod Stewart Group, John Dew, Stewart. It is In his test at gig balla and totally gutti in its effect. While he proclaims it 's in the style of the swing,' it's not. I'm sad. "Part One" is the other material which really shines. say It Ain't True! "My Girl," "Save The Changes" "Somebody Special" harken back to the days of the pre "Do You Think I'm Sexy?" Stewart. Sid Partage's tearful is In addsextension to "Oh God I Wish I Was Home Tonight," and band members Carmen Appice on drums, Ken Kay taking on keyboards, Phil Cerone and the multitude o other classic rockers play with understandable

ORIGINAL MOTION PICTURE SOUNDTRACK–Airplane, Re-

Sting Ray (Casablanca) with more of the same. Though the album is more often than not

McGUFFEY LANE–Be So Kind, Asylum AS 31383. Produced by Bobby Battas. A fine collection of light and melodic numbers, with the addition of the sax

KEITH ARBET–The Celestial Hymn, EMI 11175 (Warner Brothers). Produced by Kenneth Eicher, Keith Jarret. This is a critical album and serves as a companion to the work of the great European classical with an American writer's sense of the grand themes. In the total

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Dear Bob,

Just a short memo to let you know how pleased I was with our last project, with three more coming in 1981, I feel like it's going to be another killer year with Epic.

See you soon

Robert

P.S. Looking forward to breaking ground on the Studio around the first of the year.
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SD 16023
BARRY WHITE, LOVE UNLIMITED, THE LOVED UNLIMITED ORCHESTRA – The Best Of Love Unlimited Orchestra (CBS). The silky strings and sensual deep voice that made up the Barry White sound are still in all the galapagos. The collection of songs is one of the best with White, the all-time favorite. Love Unlimited and instrument Love Unlimited Orchestra plays the great songs associated with it. Their voices are soulful and rich. The album includes classics like "Walkin' Is the Way You Do It" and "If You Keep On Going Crazy.

OSCAR PETERSON – The Way I Really Play, Pjossa 7800. Produced by Henry Grimes. This live recording captured the virtuoso of the keyboard at its best. It shines on these six sterling stones, two of them by Peterson's originals. Sam Joe Bailey, and Bob Dambach, most strong touch to Peterson's incredible playing. He seems to get better with the years; everything considered, he may be the best jazz pianist in the world today. Best cuts: "Peace on Earth," "Quiet Night." Concert.


BARRY ALLSCHUL TRIO – Bismack, Saskatoon 5202. Produced by Barry Afric. Bill Smith. Canadian music sparkling with Altavicia's much-vaunted effects is geared by Ray Anderson and Mary Halvorson. This trio combines new music with a variety of vibrant soundscapes on five tunes, all composed by the trio's members. Anderson's improvisation on tenor and alto harmonica, and others makes good use of material. It's all subtle jazz, uncannily beautiful but rewarding. Best cuts: "Ensemble," "Sway," "Brazilian Love." Concert.

MONTY ALEXANDER TRIO – Mingus Alexander, Pajissa 7013. Produced by Phil Whinfry. Accompanied by John Clayton and Mingus Alexander. Their messages the Yamaha grand piano to a fine live audience, performing six trio solos stunningly. Truly, he is one of the world's best pianists and he excels at this art. He has an ensemble's sensitivity and a touch of the magic. Best cuts: "Satin Doll," "Ballade," "Nineteen," "Miss Blues." Concert.

SUPERSAX–Dynastse, Pajissa 7012. Produced by Hans George Brunner. Here are nine more cuts by the Los Angeles combo which plays everything to a la Parker. Taped in Germany two years ago, it's one of the last examples of Fraulein's amazing trombone work. A quartet of Bodj Powell compositions are a plus. A live set of J.J. Johnson's music as well as best cuts: "Willie," "Wax." "Blue For Nice." Concert.

VARIOUS ARTISTS – The Historic Decca Session of Jazz, 37078. Produced by John R. Roach. Features an exciting collection of seven long tracks, some of which are classics and others are lesser known. But it's a delightful addition to jazz lovers. Three additional titles by an Andie Honeck group also are included. It's a fine collection and the ensemble of home's sword tip helps make Sam's well-grown. Best cuts: "Kinetic Energy," "Tropic Of Capricorn," "Golden Slaves." Concert.

LA PORTE – Concord, Jazz A 1330. Produced by C. F. Jefferson. Laurel Anderson, Leonia Ham, Ray Brown and Bud Shank continue their record of playing on this LP taped in London last June. All four work well together; the interplay is excellent through four sets. Here in contemporary chamber jazz at its best. Best cuts: "Little Bone," "Give Me Love." Concert.

FEU-JEAN - Live At the Keystone Korner, Jazz Jester 5307. Produced by J. Douillet. Southern California jazz combo de novo experienced and unique in its own way. This LP taped at the Keystone Korner in London last year. It's a six man group with Steve Wurzinger's guitar, the composer's trumpet and Ron Mann's saxophone. It's a great group. Best cuts: "Easy Living," "Nothing To Fear." Concert.


PULCIN: WILLI LUSITANO, Domingo, National Philharmonic, Moscow. Produced by E. Kozlov. Taped in Moscow in February and May 1955. This group is well known to the audience of the Moscow radio program, selected several of the group's best cuts. With the composer's arrangements and drumming. Best cuts: "Just In Time," "My Kind Of Woman," "Satch." Concert.
<table>
<thead>
<tr>
<th>TITLE/Artist</th>
<th>Writer</th>
<th>Label &amp; Rumber</th>
<th>Distributing Label</th>
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<tbody>
<tr>
<td>LADY — Kenny Rogers</td>
<td></td>
<td>Liberty 100</td>
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<td>WOMAN IN LOVE — Barbra Streisand</td>
<td></td>
<td>MCA 9874</td>
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<td>THE WANDERER — Queen</td>
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<td>MCA 9876</td>
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<td>ANOTHER GUN IS THE DUST — Queen</td>
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<td>MCA 9877</td>
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<td>I'M COMING OUT — Kiss</td>
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<td>MORE THAN I CAN SAY — Queen</td>
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<td>MASTER BLASTER — Kiss</td>
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<td>STARTING OVER — John Lennon</td>
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<td>MCA 9881</td>
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<td>DREAMING — Cliff Richard</td>
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<td>HUNGNY HEART — Bruce Springsteen</td>
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<td>YOU'VE LOST THAT LOVIN FEELING — The Beatles</td>
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<td>NEVER BE THE SAME — Christopher Cross</td>
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<td>GUilty — Elton John &amp; Bernie Taupin</td>
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<td>HE'S SO SHY — Pointer Sisters</td>
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<td>NEW YORK WINTER — Don McLean</td>
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<td>WITHOUT YOUR LOVE — Joe Cocker</td>
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<td>LET ME BE YOUR ANGEL — Stevie Wonder</td>
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<td>SOMETIMES WHEN I CLOSE MY EYES — Engelbert Humperdinck</td>
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<td>THEME FROM — The Eagles</td>
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<td>IT'S MY TURN — Barry White</td>
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<td>UPTOWN DEUCE — Roberta Flack &amp; Donny Hathaway</td>
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<td>THIS IS MY WAY — Barbra Streisand</td>
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<td>I BELIEVE IN YOU — Whyte Williams</td>
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<td>CELEBRATION — Earth, Wind &amp; Fire</td>
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<td>TELL IT LIKE IT IS — The New Seekers</td>
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<td>ON THE ROAD AGAIN — Willie Nelson</td>
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**Note:** Superstars are awarded to those products showing greatest upward and sales movement on the current week’s chart (Prime Mover). Stars are awarded to those products showing greatest airplay and sales movement. Recurring Industry Hot 100 of America’s top sales for 1,000,000 units. Sold indicated by a capital “S” and Reprinted Industry Hot 100 of America’s top sales for sales of 1,000,000 units. (sold indicated by (sold)).
<table>
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<tr>
<th>ARTIST</th>
<th>Title</th>
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<th><strong>Tape</strong></th>
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<td><em>THE POCHE</em></td>
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<td>Geffen GD-1003</td>
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<td><em>6 BOB SASSE</em></td>
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<td><em>6 LINDA RONSTADT</em></td>
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*Note: The chart was published on November 29, 1980, and reflects the music industry rankings for that week.*
Delbert McClinton: Muscle Shoals energy makes rocking roll.

Delbert McClinton, born in Decatur, Alabama, is now living and recording in Hollywood. His latest album, "Take It Easy," is his most recent release.

The album features his signature sound, which blends country, blues, and rock. The songs are written in a folk style, with McClinton's voice as the main focus. The album was produced by Don Was, who has worked with artists such as the Rolling Stones and The Black Crowes.

"Take It Easy" is a collection of songs that showcase McClinton's talent as a songwriter and performer. The album is available on CD and digital formats, and can be purchased online or at record stores.

McClinton has been active in the music industry for over 50 years, and has released over 20 albums. He has worked with many famous artists and bands, and has been nominated for several Grammy Awards.

For more information on Delbert McClinton and his music, please visit his website at www.delbertmcclinton.com.
Record oriented merchandisers possess an intense battle over what type retailer will eventually handle the software tow- nage. David Gross of WFLP said. The long-time promo- tional expertise of the record indus- try is manifested by Grossman's 15 distributors including an educa- tional film distributor, a porno film producer, a record distributor, and a company of three school teachers and four record distributors. MCA DiscoVision's Jim Felder feels stereo music programming can become one of the two important types of programming, along with motion picture production and motion picture production is still wanting. Cornyn, for example, stated that in a 19-page advisory to WCl manage- ment that the future of new video is likely to come from the young musi- cans.

Cornyn and CBS Video's Cy Les- lie see a dog fight ahead with pros- pects for the music industry to take a goodly share of the marketplace. Cornyn, Leslie and Barry Sherek of Pioneer Audio Electronics agree with Jack Blay that the money is there if the musical programming is conceptually right. "We paid over $45 million last year for programming and we're ready to spend it for music TV," Sherek said.

There was a mood of conservatism in both the keynote and the pres- entations that would maintain its stiff sales pol- icies, including a lesser return and 30-day dating. Leslie envisions the video '80s among the $500 to $1000 outlet selling video software drop- ping by the wayside with a pickup in returns by consumers as buy- play units. Leslie and Grossman cautioned again that the video software distribution start will insure greater longevity for the participants. Cornyn, in his conclusions, candidly asserted that their video soft- ware divisions will not waste or lose money. Cornyn summed it up, stating "we will not start a starving artist fund."

WCl will continue to appoint cre- autions on video projects, a practice "successful from Atlantic to Atari," Cornyn stated.

Record Artists' Sherek feels Cornyn's fantasy about audio being eclipsed by audio/visual product could only be made if the hardware had audio hardware and software and Sales and profits are dropping. Sherek en- couraged the music industry to place its blue chips on video software, which he sees not only as a broad- est and the most immediate and an increas- ingly profitable one.

MCA's Felder cautioned against weakly selling video because the $199.5 list price as a hurdle against building sales. He noted it is only several dollars more than a digital recording.

Steve Traiman of the RIAA, mod- erator of the president's panel, pre- dicted that the panel's price would not rise then when "two other video disk concepts become available."

The late, great Mal Salstone's prediction back in 1974 that independent distributorship in the U.S. would swing toward a lesser number of "super distributors" in the 48 states has come true. Arista, Chrysalis and now Bob Fed's Affa label all have consolidated in a lesser number of geographical locations. Speaking of Affa, they are corralling their U.S. indie distributor nabobs in L.A. Dec. 3rday. It's anticipated that Fed, the former A&R. marketing executive, will audit his first General Assembly in 1981 releases for the conclusive.

Boardwalk Bulldog: Neil Bogart has stalked his feather for the newly acquired Ohio Players in a deal engineered by L.A.'s Bill Trout and Dick Shelton of the Windy Burp. At prestine Sam Brownhead, former president of JVC's 20 years. C. Brownhead's oldest manufac- turing facility, was huddled with his new bosses (PRC) over a long-term binder. Will the contemplated JVC video and videocassette manufacturing facility in Southern California be managed by the top executive now with a veteran label that long has operated its own pressing plants?

Churbuck cheeked Bill Bell, vice president of afd for General Entertainment Corp., is an erstwhile artist. Good news that Bob Fead's Randall Montreal has just published "Saxophone Boy, a beautiful libretto with words by the one-time CBS Records Club afer exec. Bell, a kind of Grandpa Mone's type, has an autobiographical tome that's full of nostalgic charm. His oils are now going for around $1,500 each and he's had gallery showings in New York. Dallas, Houston, Washington and Montreal. Bell, Petrucci, a recent lung surgery. Another Jimmy Dorsey alumnus, Hal Moore, recently left his post as Universal Pictures musical director after 20 years. Not only is "Of Blue Eyes" selling those Chrysler cars, but he's been named director of entertainment for President-elect Ronald Reagan's inaugural gala at Capital Centre Jan. 19. He's no freshman. He did the same chore for the late John F. Kennedy inauguration... Mainstream Records out of Waukesha, Wis., has opened its fifth Milwaukee store, taking over a former 1812 Overture location at 3333 S. 27th St. on the Beer City's Southside. Don Little- wood manages... If you go to Lake Arrowhead, Calif., look for Neil Heiman and Lee Hartstone. Both the Peachees founder and Integrity Entertainment's chair- man will be neighbors. Heiman just built a 6,500 square foot home on the lake near where Lee and Marci Harte- stone have property. The New York Chapter of Na- tional Academy of Television Arts and Sciences acco- lades Dick Clark Dec. 8 eve at a gala at the Magique Disco. If you're viewing Macy's traditional parade on NBC- TV on Thanksgiving watch for sister Sledge in the lead float and the Spinners on another in the parade. The Spinners float is an entry of New York station 9XK... Randall Holder? George Dunings' 276th film scoring for the forthcoming "The Man With Bogart's Face." The ASCAP veteran wrote the title and the chorus, "Looking At You" with words by the film's producer, Andy Faders. Attorney Jay Cooper crosses the English Tony McGuay-Schroeder and Redwood Sidditons Tuesday (27) at the musical group's taxes (I'm) D'Jammers lancheau at G'S. Wolf. Looking for a case in Hollywood. Kurt Hunter at (213) 766-5115 for reservations.

Keith Sykes

the debut single "Love to Ride"

from the hot new debut album

I'm not strange I'm just like you

now riding strong on these stations

KMET  WZXR  WLUP  WMET  WBCN  WMMR  WNEW  WLIR  WCOZ
KWST  KEZY  KFML  KGB-FM  WGFS  WAAAL  KTNQ  KFMQ  WOOR
KRQ  KEZY  KGB-FM  KZOK  GHAV  WMMS  WVUD  WKL5  WKBQ
KNAC  KAZY  KREM-FM  WCC  KQTQ  MQFM  KATT  KZDQ  KKKC
WPPW  WVAQ  WMOI  WXK  KQDS  WQFM  KZOM  WRAS  KISS/KMAC
WCAS  WSLQ  WOMP  WPFR  WDEK  KXTR  NOVA  WKRM  KLYX
WBRI  WKLC  WGRQ  WQRS  WBDB  KXTO  СШ  WWZ  WKBQ
WBLM  WIBZ  WMRQ  WKQG  WLPI  KLS  KSAS  WKM  WQR
WGIR  WCLB  WCN  KDA  KDLG  KMOD  WWO  WGT  WROD
WERI  WOBK  WWCK  WZZX  KFCM  KFMH  WZJG  WQJ  KTOM
WECM  WPDM  WLS  WYFE  KEGG  KBBQ  WOG  WQXK  KJG
WRXL  WNC  WLAV-FM  WBAB  KBBQ  K-99  ZETA  KSJO  KZEL
WWWV  WBB  WMB  WM4  KMB  WROQ  WOIB  WZ4  KRAM

www.americanradiohistory.com
Rod Stewart

Foolish Behaviour

Includes the hit single "Passion"