1980. The year it all came together...
Lennon's Death Galvanizes Trade

Orders For Disks Given Top Priority

By JOHN SIPPEL

LOS ANGELES— Though the nation's racked locations and retail stores were out of stock on the John Lennon/Yoko Ono "Double Fantasy" album and short on Lennon and Beatles Capitol product following the legendary composer/singer's death late Monday (8), replenishment was underway on the Geffen Records recent release Thursday (11) morning.

A spokesman for Capitol Records said no comment on when back orders could be expected to be filled, but urged customers to call their branches for current shipping data.

Rick Weisman, who supervises production for Geffen at Warner Bros. Records, expected to fill 33% of the Lennon/Ono back orders by Friday (12) with complete fill possibly by late this week. All accounts contacted stated the Geffen album was among their top 10 best sellers prior to the superstar's murder.

Lennon's passing triggered a run on his product not experienced by the industry since Elvis Presley's death in August 1977. Major merchandise makers in the main sense a greater immediate buying by the consumer for investment than occurred when the RCA acts died.

Typical was the experience of John Cohen, chief of Disc Records, who was visiting his Schaumburg, Ill., store. Late that Monday evening, a customer wanted to buy all 15 copies left of "Double Fantasy," Cohen recalled, as did most of the nation's retailers, explaining they are allocating product.

Many retailers reported buyers' requests for five and six copies of Lennon albums. Affirming the collectible theory was the fact that dealers reported a run on LPs rather than cassette or 8-track copies.

Several patrons aired in black bought Lennon product Monday night at the Wherehouse (Continued on page 30).

Jukebox Royalty Fees Upped From $8 To $50

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal has raised jukebox royalty fees from $8 per box per year to $50 per box per year. The new rate, effective Jan. 1, 1984, will be phased in gradually, beginning with an increase to $25 per box per year effective Jan. 1, 1982. The new rate is subject to an inflationary adjustment on Jan. 1, 1987.

After waiting half an hour for Amusement and Music Operators Assn. representatives to show up, the Tribunal dispensed its jukebox royalty rate decision in five minutes Wednesday (10). The mechanical rate setting, previously scheduled to be handled on the same day, was postponed until further notice.

AMOA executive director Leo Droste says his organization awaits publication of the Tribunal's order in the Federal Register before deciding whether an appeal will be made. Under the Copyright Law, jukebox operators may appeal the Tribunal's decision within 30 days of publication in the Federal Register.

Jukebox operators are (Continued on page 12)

RCA, CBS Map Videodisk Campaigns

By GEORGE KOPP

NEW YORK— The RCA SelectaVision videodisk steamroller will rumble through 5,000 retail outlets across the country the week of March 22, 1981, to the accompaniment of a television ad blitz.

But record dealers, even those now selling videocassettes, may have a long wait before they can start to push RCA's records for home video.

This is not the case with CBS, which will have disks in record stores "from day one," according to CBS Video Enterprises business and administration vice president Mickey Hyman. CBS will have in first RCA compatible video- (Continued on page 81)

Pickwick In Video Splugue

By JIM McCULLAUGH

LOS ANGELES—Pickwick International's rackjobbing division is now serving more than 400 outlets nationally with home video software, according to Jim Lara, senior vice president, general merchandise manager.

In addition, the number of Pickwick's own Musicland retail outlets now merchandising video has jumped to more than 100 from 12, Lara states.

This dramatic increased commitment to video also includes the videodisk as (Continued on page 80)

What's Chinatown without firewoks?

There's certainly nothing inscrutable about the powder keg of sound on Thin Lizzy's latest album. One of the most explosive bands anywhere has upped its firepower, adding Snowy White, guitarist for Pink Floyd on recent tours, to the rousing front line of Scott Gorham, Phil Lynott and Brian Downey. It's the sharpest Thin Lizzy since Jailbreak.
1980 BROUGHT US 93.

KENNY ROGERS
- Male artist of the year
- Top country artist
- Top pop male album artist
- Top pop albums
- Top pop singles

ROCKY BURNETTE
- Top new artist singles & full's combined
- Top pop singles
- Top new male single artist

THE DIRT BAND
- Top new artist singles and full's combined
- Top pop singles
- Top new single artist

CLIFF RICHARD
- Top new artist singles
- Top pop singles
- Top new male single artist

KIM CARNES
- Female artist of the year
- Top pop singles
- Top pop singles male vocalist

THE J. GEILS BAND
- Top country artist
- Top pop albums
- Top pop singles

CHRISTY LANE
- Country single of the year

DOTTIE WEST
- Top country artist
- Top country albums artist
- Top country single artist of the year

RONNIE LAWES
- Top country artist
- Top country albums artist
- Top country single artist of the year

MICHAEL JOHNSON
- Top artist

EARL KLUGH
- Top jazz album

NOEL POINTER
- Top pop singles

BRASS CONSTRUCTION
- Top soul albums

JIM CHESTNUT
- New country artist

BILLIE JO SPEARS
- Top country artist

WE'VE REALLY JUST BEGUN.

1980 EMI AMERICA RECORDS INC. 980 LIBRARY RECORDS INC.

www.americanradiohistory.com
MEDIA EVENT OF '80
U.S. Press, Radio and TV Saturated With News Of Lennon Assassination

By ELIOT TIEGEL

LOS ANGELES—John Lennon's death exploded into a major media event Tuesday, with the print coverage given to Elvis Presley in 1977 and throwing a dark shadow over other glamorous world events.

There was no way to escape the attention the media gave Lennon's assassination. The death was the endgame of the ex-Beatle's untimely death by a handgun outside his Dakota apartment on Sunday morning. The result was a rush on record shops around the world the next day and through the week to buy his greatest hits, LP plus catalog titles by the Beatles.

Lennon's death became the lead story over and over again with news organizations scrambling to find music industry people to talk on camera about Lennon. And the irony of Lennon's having taped an interview just eight hours before his death for RKO Radio resulted in some advance playing of the interview around the country ahead of its pushed up Sunday (14) airing.

A Warner Bros. official stated on an independent L.A. TV station that Lennon had 22 songs readily available for a new LP before going on tour.

By L. Goffen, head of the label for whom Lennon recorded his first effort in five years, was quoted on a CBS-TV News special titled "John Lennon: The Dream Is Over." Tuesday evening that he felt Lennon's message in this album, "Double Fantasy," was centered around his family and love. "It was very tender," Goffen said.

Lennon was reported as ready to apply for U.S. citizenship next year. Those in the know were quoted as saying he relished the ability to walk around the streets of Manhattan without any incident. And in one taped interview the composer comments how wonderful it is to "be able to go into a restaurant in New York and not be bothered by that." That was the way in England, he said, to a British disk jockey during an interview played on U.S. national radio.

All three networks aired special Tuesday at 11:30 p.m., providing the visual impact of Lennon's death and his impact on people to close out a day which had seemed as much radio as during the halcyon days of the mid-1960s when the Beatles would have a hit every few singles on the best selling charts. The reaction of Lennon's fans produced strong visuals for the music business: an extra $2 million outside the Dakota apartment house; upwards of 2,000 people at a candle light memorial in Central City Park for NARM FM and KABC-AM, both ABC owned stations.

Fans of the Beatles playing at the抗体in in Liverpool made all the national networks special Tuesday night. The show on NBC-TV replayed an earlier interview with Lennon Tuesday.


(Continued on page 36)

WMET-FM

Incorporating 'Gift' Message

CHICAGO – The NARM "Give The Gift Of Music" campaign has been integrated into the holiday programing for the pop-rock-soft formats.

The Metromedia station is playing the idea of gifts as in gifts in various ways. One of the ideas is that disk jockeys present their own experiences with albums and tapes as presents. There are also special "Gift Of Music" announcements.

Programming for Saturday and Sunday (13, 14) was themed to the NARM slogan entirely. It included special 25 to 30 minute commercial free segs as presented as musical "gifts" to the listener.

Station promotion director Jim Corby said favorite Chicago rock acts such as Pink Floyd, Led Zeppelin and Doobie Brothers would be featured.

Corby noted that the pitch for album buying is being done with taste. "We're not doing anything campy.

(Continued on page 14)

Capitol Increases Lennon Inventory

This article prepared by Cary Dar- lling in Los Angeles and Doug Hall in New York.

LOS ANGELES—Though Capito- l John Lennon and Beatles in- vention "power day" wasn't work according to one label source, the label expecs to have met the demand and have enough material in the distribu- tion centers by Tuesday (16) or Wednesday (17).

It appears that Capitol has ar- ranged its own tape duplication to an outside contractor and album jacket facility. It is pre- ditional in order that few visited wanted to be identified.

A spokesperson for the label says the demand is heaviest for post-Beatles Lennon material though de- mand is up for all Beatles albums as well.

Including the greatest hits "Shaved Fish" collection, Lennon had nine post-Beatles albums re- leased through the now defunct Capitol-distributed Apple label.

"We had a couple of months sup-

(Continued on page 20)

Tribunal Stalls On
Cable TV Royalty
And Mechanical Rate

By JEAN CALLAHAN

WASHINGTON—The idea of industrywide adjustment of cable television royalty rates prevailed Thursday (11) as the Copyright Royalty Tribu- nal met to discuss the possibility of increasing cable royalties. The indus- try's strategy was an attempt to raise cable royalty rates by 20% and to adopt a system to insure that future royalty rates keep up with inflation.

The copywright owners argued that drastic changes in cable technology and marketing techniques have eroded the regular constant dollar level of cable royalties.

The present cable royalty rate is 1.1% of revenues. A 20% in- crease of that rate would amount to approximately $3.5 million in 1981, At- torney's Commission, and "more than that in years to come."

In the mechanical rate set- ting proceeding, the long awaited adjustment was postponed Wednes- day (11) when Commissioner Tom Brennan motioned that a vote be held off until an unspecified future date. Tribunal chairman Clarence James said the rate for the me-

(Continued on page 12)

SelectaVision TV Ad Promotions Utilize Disk Familiarity

NEW YORK—"A record that plays not just sound—picture." That's how RCA describes its Selecta- Vision videodisk in four fast-moving television commercials that will begin appearing the week of March 22 when the videodisk goes on sale.

Even though RCA is marketing the videodisk for TV watchers, it is capitalizing on the familiarity of the record player in its efforts to make the consumer a high-ered staple. "Easier to use than a record player," declares the promotional literature. "Just load the disk and flip a switch."

The details of RCA's rollout strategy were announced last week, in separate presentations here and in Los Angeles by top executives from the hardware, software and advertising sections of the program. A similar presentation had been made to the company's distributors a week be- fore.

The player carries a suggested list price of $499.95 and the disks will cost between $14.98 and $27.95 (for a two-disk set). More than half of the initial catalog of 100 titles lists for less than $20, according to executive vice president Herb Schlosser.

RCA will add an additional $25 titles to the catalog in April, including four Paramount hits, "Airplane," "Ordinary People," "Urban Cowboy" and "Elephant Man."

But the big news is the massive ad- vertising campaign that will begin to hit the print media the week of March 16, and the TV commercials timed for "National Demonstration Week."

RCA has prepared four commer- cials, three 60-second spots and a 30- second spot, designed to "sell the totality of the videodisk experience," according to advertising vice pres- ident Jim Dave. The commercials will reflect the marketing philosophy that RCA has consistently stressed: the campaign is focused on the Selecta- Vision project more than one year ago.

Unlike the rival LaserVision for- mat, which has geared its product and marketing toward the hi-fi buyer, RCA has been looking for the prime customer for its system, at least in the beginning.

Hardware chief Jack Safran stresses that RCA has been designed as the best way to introduce the

(Continued on page 80)
By JOHN SIPPEL

LOS ANGELES—When the independent distribution wing of Pickwick was launched in 1979, it was fully operational in early 1981. It will represent the largest single entity that same year.

It's more than 800 employees working out of six stock rooms and five new offices across the U.S. alone represent a work force larger than the independent distribution that was totally in the mid-'50s. Its almost 200,000 square feet exceed the entire warehouse space of the same industry entity 25 years ago. And it's safe to estimate that Pickwick distribution's billing this year can represent more than the total non-company-owned distribution industry billing in 1955.

Jim Moran, executive vice president of the Pickwick distribution companies, which also include the giant rackjobbing firm envisions Pickwick and its contemporary distribution companies grabbing an increasingly larger share of the market in the early '80s.

"The final calendar quarter and the one before it indicates we are not only in the midst of the Christmas season, senior vice president and general manager of the independent wing under Mr. Pickwick's forecast. "With Stevie Wonder, Dina Ross, Blondie, Barry Manilow, and Pat Paulsen, among others, acts like Air Supply, the low point is long behind us. And Bob Feed's decision to put together Pickwick and its independent bourgeoisie our hopes.

"Expanded geographical areas provide a lesser number of 'super-fragmentation' and a genuine potential profit. We have a positive attitude today. We are able to muster a sales, promotion, and merchandising crew in each area equal to that of any branch-operated competitor," Feed concluded.

"Through the greater sales volume Pickwick and its peers enjoy, we have been able to compensate for the prior lag in dialog between each other and our label partners. There is a growing communication between us and our adjacent independent distributors as to how best to attack marketing problems and campaigns behind product.

Recent satellite sales location openings have occurred in Seattle and Denver. Bootstrap has not yet selected sales managers for either but sales and promotion and merchandising complements have been placed.

In a revision of corporate leadship, Bill Shaler is branch manager of Los Angeles, assisted by Barry "Bear" Rakoff, who was transferred from St. Louis to be sales manager, Jack Campbell manages the San Francisco satellite, which like Seattle, falls under Shaler's su- pervision. The local warehouse occupies 36,000 square feet.

Bernstein and national operations manager Alan Rolfer operate from 42,000 square feet in Atlanta, Tex., a Dallas suburb. Don Gillespie is branch manager while Don Gernsback and an as yet-to-be-appointed sales manager head the

EAST/WEST—Bob Feed, Alfa Records U.S. president, left, celebrates the company's formal opening in Los Angeles with Jiro Yanase, president of the Yamasco Corp. of Japan, the label's parent firm and Kunihiko Murai, president of Alfa Records of Japan.

"Not only are we hearing more regular marketing research and daily exchanging information between our own Pickwick outlets and with our fellow distributors in the U.S. Bernstein points out.

Now that distribution is totally separated from rackjobbing, Moran and Bernstein will react more quickly and specifically to the needs of their autonomous wing. Moran emphasizes the split from rack is complete, with distribution now possessing even its own computer auxiliary.

Quick readings of daily sales volume enables much more rapid replenishment and resupply, labels obtain quicker pertinent sales data.

1981 NARM Meet Eyes Near Future Of Industry

NEW YORK—"Plan To Be There," a reference to the immediate years ahead for the music industry, is the theme that will govern the National Assn. of Recording Merchandisers.

This convention, to take place at the Diplomat Hotel in Hollywood, Fla., April 11-15, will focus on five key areas for future growth and expansion: television, radio, audio technology, home video entertainment, creative tape packaging and merchandising, and national and label bar coding, and "Give The Gift Of Music.

The convention theme, notes Joe Cohen, executive vice president of NARM, represents "an attempt to anticipate and plan for the decade of the '80s instead of reacting to it."

"Being planned around the "Plan To Be There" theme, this year's session and workshops covering a wide range of interests. Three one-hour sessions on Saturday, for instance, will feature topics of specific interest to retailers, rackjobbers, distributors, one-stops and manufacturers.

Each attendee will be able to attend six such sessions, selecting those which best relate to him and his company.

The session on home video relating, dealing with one's banker, merchandising specialized product such as midline, catalog, country music, classic music and accessories, tape merchandising and packaging. The marketing potential of digital and direct-to-disk, inven-

tory management, control and replenishment and bar coding.

Also, his store to the local media, how to communicate effectively at all levels, freight transportation problems and their solutions and new directions in mail and direct advertising.

A special breakfast meeting program on Monday, "Merchandising Black Music: A Road To Profitability," will feature an audiovisual presentation developed by the Black Music Assn. on effective techniques for marketing black music product.

The poolside exhibition center adds another dimension to the theme as more than 100 suppliers of all types of products and services display their wares and meet with customers and potential customers each afternoon of the convention.

The convention will also entail such traditional features as bestelling product awards, merchandiser of year awards and, a first, winners of the "Gift Of Music" radio and newspaper advertising awards contest.

Another first, a gospel music luncheon, will be held, along with a conference in which the annual country music luncheon.

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Record Companies
Mary Jo Johnson takes over as sales services director for CBS Records in New York. She was sales services associate director. . . . G. Barke Durant be- comes vice president and director of the Scott Griffin Promotions and Dick Griffin Promotions in Los Angeles. Before taking this newly created post, he had been busi- ness and financial consultant and an International banking officer at the Chase Manhattan Bank. . . . Maxine Blau, director of marketing administration associate director for CBS Records International. She had been royalty projects manager at the company in New York. . . . Steve Koster exits Phonogram in Los Angeles as publicity director. He is going to San Fran- cisco Records three years ago as public relations director and also was active in artist development. . . Michael Friedman and Don Silver resign from Arista in New York as product management director/video services director for the associated labels and East Coast ad manager, respectively. They are forming the Empire Project Inc. in New York, a full service production/publishing company. . . . Steve Buckley is upped to ad black music manager for Capitol Records in Los Angeles. He was the Miami-based Southeast r&b promotion manager. . . . Cliff O'Sullivan takes over as Epic, Portrait, Associated Labels associate product manager for West Coast/West Coast. He was national ad manager for Warners/West Coast. He is representing for CBS records in San Francisco. . . . Charlie Scott joins the national marketing/promotion staff of Prism Records in New York. Scott has worked in radio and record retailing in New York. Internationally in St. Louis in promotion and Cassandra Records and FilmsWork as Midwest promo- dition manager. . . Ken Wagasch takes over as creative director for records and music for Word, Inc. in Waco, Tex. He is assistant advertising manager for Zondervan Publishing Co.

Publishing
Jim Gianopoulos assumes the post of ASCAP Eastern regional director of business affairs and Lisa K. Schmidt now helms the ASCAP Eastern director for repertoire and membership. . . . Earlier, Ivan Cahan has joined the firm's West Coast office as senior manager of business affairs and Seth G. Abraham is upped to sports programming vice president. Rekant was business affairs director for film programming while Serio was general manager of Serio's labels, but with a $7 million-a-year sports programming director. Robert N. Caird moves from marketing director to marketing vice president. William H. Grumbles steps from Central regional gen- eral manager to vice president and Stanley B. Thomas is upped from director national accounts to vice president. Also William G. Hooks, Eastern region vice president and general manager, becomes marketing administration and communications vice president. He is succeeded by Dennis Geraci, formerly vice president and general manager in the Central region. . . . Alan Alper becomes president of Empire Audio Sales Inc. in Teaneck, N.J. He had been executive vice president and general manager of Time-Life Video in New York. Ambassador, Time-Life Films vice president, has been responsible for the video division's institutional marketing since 1979. . . . Nathalie Hoffman and Sandra Gottlieb join the talent communications division of 20th Century-Fox Film Corp. in Los Angeles. Hoffman comes in as business affairs director and Gottlieb joins as associate director of business affairs. Hoffman, who has been an entertainment attorney, now handles negotiations for pay television and home video agreements with Fox and Magnetic Video Corp., its subsidiary. Gottlieb recently served as a labor relations and legal af-\n
mi Law School Oversees a Seminar

MIAMI—A one-day seminar on "Legal And Business Aspects For The Entertainment Industry" was held Saturday at the Univ. of the Univ.

Miami's Law School.

About 100 lawyers, studio owners, musicians, artists and students were in attendance, according to Fred Goldring, chairman of the school's Entertainment and Sports Law Society.

Five New York City attorneys discussed various aspects of law as it pertains to the entertainment industries such as contracts, business management and the role of the talent agent, Barry Bot- t's legal and business services; contract law; Peter B. Mullins, residuals; and business management and the role of the talent agent, Barry Bot- t's legal and business services; contract law; Peter B. Mullins, residuals; and business management and the role of the talent agent, Barry Bot-
You'll be glad to know that Lou Rawls has recorded a new album that returns to his traditional r&b/jazz roots.

He looks back to his early days in Chicago. To the kind of music that first brought him into prominence. And he brings the Rawls style to contemporary classics like Paul Davis' "I Go Crazy." Each song features a peerless group of session musicians and the voice that you'll always remember.

Lou Rawls,

Produced by Joel Dorn for Masked Announcer. Management: ene
Philadelphia International Records is distributed by CBS Records. "YOUR BODY WON'T MOVE IF YOU CAN'T FEEL THE GROOVE"... Lotto Ad
CHARGES ANTITRUST

Sepanlou Suit Hits Major Distributors

LOS ANGELES—Donarp Trading Co. and Phil Harris Records Inc. here are suing major distribution entities in the U.S. in Federal District Court locally, charging violations of antitrust laws. Plaintiffs are an export firm and two local retail stores here, operated by Fireuz “Fred” Sepanlou.


MCA Distributing Demands $588,772

LOS ANGELES—MCA Distributing Corp. here has filed suit in local Superior Court against MTS, parent company of the Tower Records stores, seeking a judgment against the firm for $588,772.46. The complaint charges the Sacramento-based chain owes the amount for goods received. A check of the statements attached to the filing indicates the billing occurred largely in June and July, 1980. Credit memos through October are shown on the statements.

Tower Records was reported boycotting MCA product recently (Billboard, Dec. 6, 1980).

The filing contends that the defendants did meet to determine prices without regard to public policy and cost of manufacture. Credit terms were utilized by the defendants to construct distribution networks under the defendants’ control, which ultimately keyed up competitors, the suit contends.

Defendants are accused of providing secret payments, rebates, allowances, refunds, commissions, unearned discounts and special pricing to certain accounts. Favorable customers were provided with “adscript, incentive money, promotional aids” and free records and tapes, along with extended billing, the suit charges.

The suit seeks a temporary and a permanent injunction against the defendants from continuing such alleged practices and asks treble damages to be determined by the court.

Sepanlou previously filed suit against Capitol Records, charging partial treatment to certain customers last September in the same court.

Set Project 3 Deal

NEW YORK—Arista Records has signed an agreement to distribute in the U.S. Project 3 Records, headed by Herbert A. Linsky.

The Project 3 catalog includes newly released albums by Larry Egart, Enoch Light, Tony Mottola, Buddy Greco and Louis Armstrong.

No Progress in the AFM Studio Strike

LOS ANGELES—Despite the one day of preliminary talks Monday (9) there is still no progress in the 20-week-old American Federation of Musicians strike against film and television producers.

The two sides, however, agreed to return to the table for “exploratory” talks with Nick Fidansen, director of the office of the Mediation and Conciliation Service in Washington, acting as a negotiator. But no plans for actual negotiations came out of the talks.

“If anything, we are farther apart,” notes one union spokesman. AFM president Victor Fuentesalba outlined the state of the strike to union members Saturday (11). The next step for the AFM is stepped up consumer canvassing with pickets planned at theatres showing films that were supposedly scored abroad. Two films picked so far are “Stir Crazy” and “Seems Like Old Times.”

CARTER KOs THE LEA ACT

WASHINGTON—President Carter has signed legislation overturning the Lea Act which had barred collective bargaining by musicians in broadcasting.

The provision, Section 506 of the Communications Act, was passed into law in 1946 at the behest of broadcasters who charged musicians’ unions were demanding they hire players the broadcasters claimed they didn’t need since they were using more recorded music.

The Lea action had been cleared earlier by the House and Senate.

Asher For Humanitarian Award

NEW YORK—Dick Asher, deputy president and chief operating officer of the CBS Records Group, will be honored with the 1981 Humanitarian Award given by the T.J. Martell Memorial Foundation for Leukemia Research.

He will receive the award at the foundation’s fifth annual dinner May 2 at the Grand Ballroom of the Waldorf Astoria Hotel here.

“In the past year he (Asher) has brought about a dramatic turnaround in the profits of the CBS Records Division and maintained a high level of profits in the CBS International Division,” says CBS Records in announcing Asher’s award.

Schwartz Awarded

NEW YORK—James Schwartz, president of Schwartz Bros. and Harmony Hut, has been named recipient of the American Jewish Committee’s Human Relations Award.

Going Gold? Go all the way.

Since 1965, exclusively designed awards in gleaming acrylic for those in the recording and entertainment industries distinguished enough to receive them.

Please contact
Melinda Green. (213) 653-9033.

Art Services, Inc.
NOW SHE'S OURS

LINDA CLIFFORD
I'M YOURS

Now on Capitol Records and Cassettes

FEATURING THE DANCE SENSATION
"Shoot Your Best Shot"
AND THE NEW SINGLE
"I Had A Talk With My Man"

Produced by Isaac Hayes except for "Red Light" produced by Michael Gore and Gil Askey

Manufactured and distributed by Capitol Records, Inc., a subsidiary of Capitol Industries EMI, Inc.
Jukebox Royalty Fees Rise From $8 To $50

Continued from page 5
now paying an increased price for records plus mechanical royalties. He says that jukeboxes are being replaced by tapes and sound systems providing background music in more and more establishments as the costs of keeping jukeboxes become prohibitive.

ASCAP president Hal David, on the other hand, is "pleased" with the Tribunal's decision. ASCAP counsel Bernard Kotman adds that "operators and establishment owners can well afford these modest fees."

When the Tribunal held public hearings in this proceeding in April, ASCAP and SESAC asked for an increase to $70 per box per year and BMI asked for $30. The jukebox operators favored keeping the royalty at the current rate and not being required to pay more than $60 per box per year.

As the Tribunal began its meeting Wednesday (10) Commissioner Frances Garcia moved that the jukebox royalty rate be increased to $50 per box per year effective Jan. 1, 1982, and $60 per box per year effective Jan. 1, 1984.

Then, Commissioner Mary Lou Burg explained that she had hoped to amend the motion with a graduated royalty scale to give relief to smaller jukebox operators. Burg said that she had not received enough support to pass that amendment. She then successfully moved to amend Garcia's proposal so that the rates were reduced from $60 to $50 and from $50 to $40.

Tribunal chairman Clarence James, who begins his year's term with this decision, explains that the new jukebox royalty rate does not affect until 1982 because of close timing.

The Copyright Office must give notice for payment of jukebox royalties Jan. 1. Then, those royalties must be paid within 30 days. Even if the Tribunal's new rates were announced in the Federal Register Dec. 10, that would still not allow enough time for the appeals process to take place before 1981 royalties were due.

Cable Royalty
Continued from page 7
Mechanical royalty rate setting would be accelerated on 24-hour notice.

The Copyright Royalty Tribunal has a mandate from Congress to set a mechanical royalty rate by Dec. 31, 1980. The Tribunal has the option to change the rate or to leave it at the present 2 and 4 cents per tune. Most observers expect the rate to be increased.

Whatever rate is set will remain in effect through 1987. The National Music Publishers Assn. is asking for an increase to 6% of the list price of records. The Recording Industry Assn. of America wants to retain the current rate and argues that an increase of 6% would cost record companies between $100 and $200 million annually.

The mechanical rate question remains one of the hottest topics facing the Copyright Tribunal which has heard reams and reams of testimony from both sides on the issue.

LAX Label Pacts With CBS Records
NEW YORK—CBS Records has signed a deal with LAX Records. It will press and distribute product released by the label headed by Steve Gold and Jerry Goldstein.

A number of major signings are expected from the label. It currently has its roster Blood, Sweat & Tears, Pressure and the Funkadelics. The new deal is effective with the beginning of the new year.

Tipton Releases
NEW YORK—Tipton Records, an affiliate of the Peter Pan kiddie label line, expects national distribution Wednesday (17) of "A Tribute To John Lennon & Paul McCartney." The package, with a $3.98 list, consists of 10 Lennon-McCartney songs performed by the New Sound Orchestra recorded by the label some years ago.

MEMOREX HIGH BIAS TEST NO. 5.
WHICH HIGH BIAS TAPE STANDS UP TO A GENRAD REAL-TIME ANALYZER?

The GenRad 1995 Real-Time Analyzer is among today's state-of-the-art devices for accurately measuring and displaying audio signals. That's why we used it to show that MEMOREX HIGH BIAS is today's state-of-the-art high bias cassette tape.

When tested at standard recording levels against other high bias tapes, none had a flatter frequency response than MEMOREX HIGH BIAS.

And, the signal/noise ratio of MEMOREX HIGH BIAS proved to be unsurpassed at the critical high end.

Proof you can't buy a high bias cassette that gives you truer reproduction. And isn't that what you buy a high bias tape for?

Is it live, or is it MEMOREX?

The GenRad 1995 Real-Time Analyzer measured signals from a Nakamichi 582 cassette deck. Input signal source was "Pink Noise" at 0.01% at 0 dB (200 nanowatts—standard record level). If you'd like a copy of the test results, please send a self-addressed, stamped business-size envelope to the address below. Ask for the GenRad Test.

MEMOREX HIGH BIAS TEST NO. 5.
WHICH HIGH BIAS TAPE STANDS UP TO A GENRAD REAL-TIME ANALYZER?

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WHICH HIGH BIAS TAPE STANDS UP TO A GENRAD REAL-TIME ANALYZER?
NEW YORK—Record dealers may not be prepared to handle the new technologies, says an executive with Warner Communications, Inc.

Emmanuel Gerhard of the office of the president at WCI told the New York Electronic Wholesalers Assn. Thursday (11): "There are logical reasons why record dealers should sell videocassettes and other emerging entertainment forms, but there are practical reasons why this may not happen."

Gerhard said that the well-furnished record chains are not taking the lead in video, although he would not "close out that possibility."

He also said that the new software dealers might sell not only videocassettes, but also electronic game cartridges and home computer equipment. Record dealers may be hard pressed to find the space to stock these items," he said.

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Dividend By RCA

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The directors declared dividends of 37½ cents per share on the $3.30 cumulative first preferred stock, the $2.125 convertible preferred stock, 91½ cents per share on the $3.65 cumulative preference stock, and 22¼ cents per share on the $2.125 convertible preference stock, all for the period from Jan. 1, 1981, to March 31, 1981, and all payable April 1, 1981, to holders of record March 13, 1981.

Set $5.98 List For AVI Gospel Series

LOS ANGELES—AVI Records has a new $5.98 gospel line and is reported as a result of a licensing and leasing agreement with Nashboro Records of Nashville.

Ray Harris, president of AVI Records, says the company is in the process of acquiring several gospel lines which will be added to the $5.98 catalog.

In addition, he adds, the company plans to sign other artists to this line.

The first four albums released on the program are: "Mass Is The Time," by the Stars of Faith, the Gospel Keynotes, the Consolers and the Rev. Isaac Doggett.

AVI's gospel line is available through AVI distributors except in areas where dual distribution with Nashboro prevails.

Pioneer Japan: Healthy Gains

NEW YORK—Year-end results for Pioneer Electronic Corp. of Japan show healthy gains in sales and net income. Sales on a parent alone basis were up 23.8% for the year, to $1,058,615,000, while net income rose 24.2% to $70,803,000. On a consolidated basis net sales totaled $1,365,765,000, up 23.5% over 1979, and net income rose to $90,643,000, up 28.2%.

The company is forecasting more modest growth for the current fiscal year. It predicts that on a parent basis sales will rise 18%, while net income is expected to go up 9.4.

Pioneer says its European sales of home audio and car stereo equipment far exceeded 1979 levels. U.S. sales, the company says, showed a "slight increase."

OVER THE COUNTER

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Market Quotations

4:30-closing, December 11, 1980

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3% Global Growth Seen in Recorded Cassettes

LOS ANGELES—Global growth for recorded cassettes in 1981 should be nominal or around 3%, states Mont Fujii, president of Cete- Gaus, manufacturer of high-speed tape duplicating machinery. This same small increase for pre-recorded cassettes in 1981 will be around 5%-7% in 1981, the executive continues, based on his company's own internal research from its domestic and international customers who include many of the world's leading duplicators.

By way of contrast, prerecorded cassette sales have jumped around 30% over 1979 in Japan and all of Asia, Fujii reports, adding the same percentage is anticipated in the new year for that area.

The growth in the U.S. has remained flat in 1980, Fujii claims. While there are no figures out yet for this year's cassette business, 1979's figures were $380.6 million—a 29% increase over 1978. And Fujii expects U.S. prerecorded sales to hold steady in 1981 because of the econo-

Handelman Buyout

NEW YORK—The board of directors of the Handelman Co. has declared a regular quarterly dividend of 25 cents per share on the outstanding shares of common stock of the company, payable Jan. 5, to shareholders of record at the close of business, Dec. 19, 1980.

ledies to the lead in video, although he would not "close out that possibility."

He also said that the new software dealers might sell not only videocassettes, but also electronic game cartridges and home computer equipment. Record dealers may be hard pressed to find the space to stock these items," he said.

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Producer Asks $5 Mil In Suit

LOS ANGELES—Producer Steve Fischer of Chicago filed a $5 million and $125,000 in general damages, alleging he was misled by Record Logic Corp., Tom and Chuck Cossie, Karen Williams also known as Nancy Drew and RCA Records.

The Texas industry veteran claims the Cossies duped him into believing that in order to get an RCA recording pact for Michael Wycoff he should proceed through Record Logic.

Tyrell originally pitched Wycoff through a deal with Sound Story Productions, whom he paid $20,000 to form the binder. Tyrell claims in his filing that he was to receive $100,000 for expenses in making the album, which he delivered to RCA's affiliate DeOy in August 1980. He contends that the defendant firm got $125,000 from RCA. Tyrell claims he is still owed the album production cost deal.

RCA also paid $10,000, the local Superior Court complies states, directly to AFTRA and AFM performers.

Capitol Sued Over Knack Band Name

LOS ANGELES—Musician Michael Chain wants $200,000 damages because he claims Capitol Records without his express authorization used the group name, Knack, which he retained when the label terminated him in July 1984.

Chain alleges he registered the name Knack with the AFM here in 1966. Capitol signed him as leader of Knack in September 1966. The suit also claims that the defendant appropriated original lettering of the name, "Knack," from the plaintiff.

Chain claims Capitol released his product which achieved "a high degree of commercial success" before terminating him.

‘Real Life Music’ For Nashville Spot

NASHVILLE — The Nashville NARAS chapter and the New Ben- son Co. will present an entertainment program titled "This Ain’t Hollywood Showcase: An Evening Of Real Life Music" at the Exit/In Tuesday (16).

Headlining the evening’s musical event will be the DeGarmo & Key Band, a Christian hard-rock group on the Lamb & Lion label. The band will perform selections from its new LP, “This Ain’t Hollywood.”

Shows take place at 7:30 and 10 p.m. Tickets are $5 proceeds benefit the local NARAS chapter.

‘Gift’ Message

Continued from page 7
We’re not going out of our way to say goodbye to an album.

NARM’s director of special projects Pat Gorfinkel confirms that it is the first weaning of the slogan into a radio campaign.

Another aspect of the promotion is the giveaway to station callers of 50 pairs of albums throughout the weekend. Corboy said “Gift Of Music” gift-wrapped albums, bearing personal greetings from deejays, would be sent as gifts to persons named contest winners. The caller also receives a copy.

Recent advance airing of Bruce Springsteen’s new album brought the station into conflict with CBS Records. But the “Gift Of Music” campaign wasn’t designed to make peace, says Corboy.

“We were talking about it (the promotion) before we played the Springsteen album.”

Prerecorded Tape Sales

Continued from page 13
prerecorded music in the latter half of 1981, there is considerable work being done to move chromium tape into the prerecorded music field. More firms are studying adding Dolby noise reduction systems to their prerecorded fare and in Japan there are experiments in shifting metal tape to music. And finally the microcassettes “is starting to rear its head.” Says, for example is introducing its microcassette unit in the U.S. and in Japan there is already experimentation with prerecorded microcassettes.

But there are no libraries of prerecorded music available yet on this mini cassette system.

In the blank tape field, Gauss’ research indicates 1980 will close out at about a 12%-13% increase in sales over 1979. And 1981 will remain at that increased level.

And in the spoken word area, there has been a 15% growth over 79 with the same percentage increase predicted for 1981 by Gauss. The industrial market, Fujii explains remains one of the steadiest growth areas as the cassette’s proven status as a communications tool gains additional devotees.

Cete Gau, the major manufacturer of high-speed tape duplicating equipment, provides annual surveys of its customers. Among its U.S. clients are Capitol, MCA, RCA and Allison with EMI around the world.

In fact, the company has seven new clients for its series L2000 equipment: Churoku Services of Tokyo, PT Metro of Jakarta, Indonesia; Diichi Ricordi, Duplomatic and Edi- zioni Paoline, All of Italy, Richard Stephens Tapes of England and CIBS International in Bogota, Colombia.

The firm also has sold expansion units to these customers: CBS, Sony and Toshiba-EMI in Japan; Pacific Audio & Video, People’s Republic of China; Jigu Records, Korea; KGC Magnetics, Austria; Epex, Argentina; CBS Holland; Jagoton Records, Yugoslavia and Sono- Cairo, Egypt.

Tee Airstrip Label

SAN FRANCISCO — Airstrip Records has been launched here with the label’s debut album “Skin And Blasters” by the Hoovers, a quartet of two Englishmen and two Americans who specialize in ska/ reggae/rock.

Graphix FREELANCE ART SERVICE

• Design & Illustration
• Album Covers & Ads
• Catalogs & Brochures
• Annual Reports & Charts
• Typsetting & Mechanicals
• Calling Cards & Letterheads

Continued from page 1

Green News

Billboard photo by Alan Penchansky

PEACH POWER—Peaches chain owner Tommy Heiman, left, chats at the web’s Chicago grand opening bash with Jim Scully, CBS Records’ Midwest regional vice president. Center is Michael Shelton, manager of the new Oak Park, Ill., outlet, the chain’s first Illinois store.
Savior of the Universe
He saved everyone of us
He's a miracle
King of the impossible-He's...
Fox Petitions Court For Copyright Decision

NEW YORK—A Federal court here may decide precedent-setting rulings on the issue of publisher rights involving copyright extension and control under the 1976 Copyright Act.

In an action by the Harry Fox Agency in U.S. District Court against two disputing publishers, the agency is essentially portraying itself as the man-in-the-middle in the conflict and is requesting the Court to settle the issue.

The question involves one song, the standard "Who's Sorry Now?" but its resolution could impact on thousands of songs whose authors have taken advantage of provisions of the 1976 Act. One of its features extends copyright protection beyond the 50-year lifetime set by the 1906 Act it replaced. Also, the new Act allows authors of their estates to recapture a copyright for an additional 19 years for a total copyright life of 75 years.

This is what the suit is about:

Marie and Ted Snyder terminated the grant of copyright with Mills Music for "Who's Sorry Now?" coauthored by their father, the late Ted Snyder.

Mills Music, however, insists that it's entitled to a full publisher's share of mechanical royalties on recorded works of the song made before the termination date set by the Snyders on Jan. 3, 1980. Marie and Ted Snyder claim such royalties.

The Fox complaint, prepared by its law firm, Silverman & Shulman, notes that the defendants' demands are the result of their "conflicting interpretations of certain key terms and provisions" of the 1975 Act and their resultant impact on the right to receive monies generated by uses of the song after the effective date of termination. Among the key points cited are the use of the term "derivative work" as it relates to recordings and the nature of the rights with respect to such derivative works, if any, which may "revert" and "become vested" to and in the Snyder company.

The Fox agency declares that as a result of conflicting claims and demands of the defendants, it is "in great doubt as to which of them is entitled to be paid the disputed fund and by reason of the agency agreements is in jeopardy with respect to the demands of both defendants in respect to the disputed fund."

With respect to the song and the defendants, the Fox agency calls for the Court to declare which defendant, as to the one-third interest, is the owner of rights under copyright.

Although the amount of money in the disputed fund is modest—$1,343.41—the issue to be decided by the Court, a preliminary statement by Fox in the complaint declares, "the legal issues involved are of vital interest to all members of the copyright community, both owners and users of copyright protected works as well as their authors. Indeed, many of the complex business relationships in the copyright community will depend upon and be governed by the law of this case."

5 Industry Execs On UCLA Campus

LOS ANGELES—Three music industry-related courses will be offered this winter by UCLA Extension.

“Career Development Of The Artist: Personal Management, Agencies, Concert Promotion, Publicity,” led by Ned Shankman and Ron DeBiasio, will examine professionals responsible for developing and guiding the recording/performing artist's career. The class meets Tuesdays Jan. 6-Feb. 24.

Attorney Richard Schulenberg will conduct “Legal And Practical Aspects Of The Recording And Publishing Industries” each Thursday from Jan. 8-March 12.

And Tom Noonan, Billboard's associate publisher will lead a one-day program in "The Art And Practice Of Marketing In The Music Industry" Jan. 10.
A HAPPY NEW YEAR
TO ALL OUR CUSTOMERS
AROUND THE WORLD.

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SOUND OF THE FUTURE

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James P. Shelton, President
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Hardie Trading Limited
Box 202, P.O. Alexandria, N.S.W. 2015 Australia
Kyokuto Boeki Kaisha Ltd
CPO Box 330, Tokyo, Japan

Mailing address
AB Europa Film
PO Box 20065
S-16120 Bromma
Sweden
Phone (8) 987700
Telex 17656

EYES AND EARS
OF SWEDEN
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**Top Country Albums of the Year**

- Kenny Rogers: "Bustin' Out""Richest Man in Honky Tonk Town"
- Michael Johnson: "Mind of a Man"
- Noel Pointer: "A Dream of You"
- Janie Fricke: "The Last Time"
- Billie Jo Spears: "Everybody's Fool"

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- Billie Jo Spears: "Everybody's Fool"
| 1980 Brought Us 93. |

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**WE’VE REALLY JUST BEGUN.**

www.americanradiohistory.com
“Thank You For A Great Year!”
Kenny Loggins

MANAGEMENT
Larson & Recor Associates
Los Angeles
No Jazz Heard In ‘Jazz Singer’ Film

LOS ANGELES—“The Jazz Singer,” in which pop singer Neil Diamond makes his motion picture acting debut, is a safe vehicle for any newcomer to the wide screen because its storyline has universal appeal.

It also allows Diamond’s strength in music to be used extensively, and that helps the sometimes corny musical drama.

Diamond portrays Jess Robin, the only son of orthodox Jew and fifth generation Cantor Rivka Rahnovitch (Laurence Olivier), who cannot understand why the younger Rahnovitch prefers to pursue a rock’n’roll career over being a cantor.

This interpersonal conflict between the two provides the best emotional moments of the EMI film in both dialog and music. For example, when his father reaps his clothing to mourn the son’s “death,” a Jewish custom signifying that he has been disowned, Diamond heads for parts unknown, dirty, scuffy and poignantly delivers “Hello Again” and “Ain’t Got Nothin’ but Time” and “The Man I Love,” the last two songs in Diamond’s series of seven numbers.

He gets in a few country licks complete with fiddle on “You Are My Sunshine” and movingly delivers “Songs Of Love.” Even the traditional Jewish songs, done in Hebrew, offer a special sensitivity.

And, the predictable conclusion to “The Jazz Singer” cannot remove the thunder from Diamond’s up-tempo and stylish “America.”

But the movie is titled “The Jazz Singer” although it does not contain one jazz or jazz-fusion number. This will, no doubt, bring frowns from jazz purists and fanatics alike.

VICKI PIPKIN

Vicky Pipkin

ROGERS ALL OVER

LOS ANGELES—Kenny Rogers is the first artist to have a single rep- resented on the Billboard pop, soul, country and adult contemporary charts simultaneously since Linda Ronstadt’s “Ooh Baby Baby” in 1978. This week, Rogers’ “Lady” is number one on the Hot 100, 69 on the country charts, 42 on the soul charts and four on the adult contemporary charts.

NEW YORK—Is The Clash the most popular group among the staff writers of the Billboard Rock’n’Roll Bill- board? It appears so. The English new wave group appears on the personal lists of five of the seven new reviewers polled, and tops the lists for three of them with two different LPs. Also finding favor among Billboard critics this year have been the Pretenders, Donna Summer, Stevie Wonder, the Clash, Bruce Springsteen, and Marianne Faithful.

The selections reveal a wide lati- tude of taste, but, interestingly enough, most current AOR favorites are prominent in their absence here. What follows are the largely sub- jective and entirely personal choices of the folks whose job it is to listen and evaluate new releases that rumbles and rocks into Billboard offices every week.

Cary Davis reports:

1) THE CLASH, “London Calling.” Epic. Rock’n’Roll if it should be, forever and always.
3) LOU REED, “Growing Up In Public.” Arista. In which Reed finally comes to terms with the demon inside himself and his more commercial instincts.
6) PETER GABRIEL, “Mercy.” In which the former Genesis member shows everyone else how proper pop rock should be played.
7) STEVE WONDER, “Hotter Than July.” Motown. Miss appeal and dig that doesn’t sound mass produced.
8) PARLIAMENT, “Gloriaphantastico.” Casa Bianca. The reader is informed that a positive force has never been so much fun.
9) SOUL SYNDICATE, “Wos, is Always.” Elektra. Smug and smugly down to earth as a cheap as a chipped plate caluta a sweating paint job.
10) THE B-52s, “Wild Planet.” Warner Bros. Any group that brings it “Leave It To Beaver” chic back into the mainstream deserves a place in history.

Billboard reports:

1) JAN HUNTER, “Line/Welcome To The Club.” Chrysalis. This is what it all about; combines some nice contemporary rock touches as well. And the live sound recording is thrilling.
2) PETTY, “Damn The Torpedoes.” Reprise/Warner. Although derivative, has enough melody, drama and energy to fill 10 LPs.
3) LITTLE FEAT, “Shadow’s & Light.” E.G. Maybe the only real “artist” recording today.
4) MARHANNE FAITHFUL, “Broken English.” Island. Outstanding and fresh, lovely, raw, and exciting. And “Why Do Ya Do It” gets my nod as single of the year.
6) JIMMY CLIFF, “Revelation.” Island. Not bad. But would it be better if this was a one-off? "No.”
7) THE CHICAGO BLUES BAND, “Chicago Blues.” Columbia. I can’t explain it, but I get goosebumps when this guy sings a ballad; maybe the best at selling, composing, singing and that type of tune. Mikes Seger and Weird Larry sound like another malkie.
8) JIMMY CLIFF, “Dreamer.” Island. Not bad. But would it be better if this was a one-off? "No.”
10) BRUCE SPRINGSTEEN, “The River.” Columbia. I can’t explain it, but I get goosebumps when this guy sings a ballad; maybe the best at selling, composing, singing and that type of tune. Mikes Seger and Weird Larry sound like another malkie.

December 20, 1980 BILLBOARD
THE BUS BOYS

TIME MAGAZINE HAS JUST CALLED THEM 1980'S "ROCK 'N' ROLL BLOCKBUSTERS"
-Dec. 8, 1980

And the excitement of the coast-to-coast Bus Boys movement just keeps growing:

- Time went on to call Minimum Wage Rock & Roll "one of the year's standout albums," joining the chorus of remarkable press attention from Rolling Stone, Newsweek, Playboy, The Wall Street Journal and the Village Voice.

- Smash television appearances on Fridays and Midnight Special (with more to come) brought their knockout visual impact to millions across the nation...

- There are more believers at AOR radio every day, with the Bus Boys' airwaves assault landing them a #40 chart debut in Album Network...

- Their current tour is winning more and more converts at each stop...

- And LP reorders keep coming in...

MINIMUM WAGE ROCK & ROLL from the Bus Boys. Rock that can't be ignored.

ARISTA

BILLBOARD 177 *-135 *-125 *
FROM THE

The Turn of A Friendly Card
CREATORS OF I ROBOT...

THE BIGGEST PROJECT EVER.

The Turn Of A Friendly Card. AL 9518 Produced and Engineered by Alan Parsons
A magnificent tale of obsession from THE ALAN PARSONS PROJECT featuring the smash hit “Games People Play.” AS 0573

The Album:
BB:24*/ R&R:6*
The Single:
BB:63*

ARISTA

They’ve never appeared in concert, few people know what they look like, yet they’ve sold over 10 million records worldwide!
Playing It Safe... And Dull

BY PAUL A. SANSONE

FM radio can be an exciting medium. I say can be, because, with the exception of a few stations around the country, FM radio has become very predictable and boring. Granted, radio programmers under tremendous time pressures and number crunches, but there are ways of getting good ratings and still maintaining a fresh and innovative approach to programming.

It is easy to pick up the chart week by week and see what we're hearing. But what do we want to do, see what is selling or being added somewhere else, and drop the proven hit into the appropriate category in the FM studio rack.

It's not only easy, it is a poor excuse and example for so-called "radio programmer." If the industry is in trouble or suffering from a recession this is the main reason. Because radio programmers, relying on the old established acts (i.e. Led Zeppelin, Jimi Hendrix, Pink Floyd, Steely Dan, etc.), to get the numbers, instead of relying on one's own image and feeling is very negative. Effects on the industry as a whole, filtering all the way down to the consumer.

John Q. Safe/Lazy Radio Programmer sits at his desk with the new releases in front of him. He shuffles through the stack, trying to find a new safe cut that sounds familiar and will be easy to take by the audience he thinks he knows so well. Agh, he finds a cut. He's played the same old song he is playing anyway. Is he playing it (his format perfectly), so he adds it.

The jocks come to work that day bored out of his mind because he has to play the same stuff over and over again. This comes across to the audience/consumer who has to hear the same sounding stuff over and over again. No one wins!

Music and record promotion is man killing the music business. The record company promotion man is killing the music business. He is trying to get new music added, but because the lazy programmer thinks it doesn't sound familiar enough. The record company in turn will not sign any new talent, or worse, stop supporting that talent they have signed.

If there was a mixture of the old established, familiar recording artist, and the newer, unproven artist, it would be very enticing, and the listener would reverse the whole process. It is possible to get high ratings by obtaining the right mixture and maintaining a high street level visibility through airplay, airplay, airplay, and market/retailer support. Radio stations can support local and unproven talent to a great extent without sacrificing the desirable music programming.

Programming new and different music would also inspire the on-air staff to be more aggressive, exciting and innovative in their presentation. This would stimulate listeners to go out and buy this music. The sales staff could easily sell a station along these lines.

There is a whole new generation of listeners/consumers out there, whether John Q. Safe/Lazy FM Radio Programmer wants to recognize it or not. Considering that FM radio programs for the 25-plus bracket for the most part, so many people are "playing" radio programmer somewhere is going to clean up and walk the beat on all those virgin ears.

Paul Sansone, a former promotion director at KGB-FM, San Diego, now heads his own independent label, EAM Records, in that city.
ROCKPILE HITS FANS:
Whirlwind, sold-out concerts across America!

ROCKPILE HITS CRITICS:
“No rock and roll band shines with more lustre” N.Y. Times!
“Maniacal dedication to the beat.” Village Voice!
“No simmering... Rockpile just cooks.” Record Paper!
“A toe-tapper’s delight” Boston Phoenix!
“And so it goes.” Rolling Stone!

ROCKPILE HITS RADIO:
Across-the-board AOR play on virtually every cut! Top-40 jumps on “Teacher, Teacher” 1-11388

ROCKPILE HITS CHARTS:
“Seconds Of Pleasure;” Top-30 and rising on LP charts! “Teacher, Teacher” invades Hot 100!

NICK SAYS: “IT'S A LIVING.”

ON COLUMBIA RECORDS AND TAPES!

“Columbia” is a trademark of CBS Inc. ©1980 CBS Inc.
Global Demand For Lennon Disks Accelerates
From London To Tokyo, Stocks Dated In Hours

By ADAM WHITE

NEW YORK—The shock waves caused by the death of John Lennon reverberated around the globe with remarkable speed and intensity, and a phenomenal demand for records by Lennon and the Beatles has erupted in every significant music market.

In Europe, observers compared the pop culture reaction to that with that of President Kennedy, an analogy which, as time went on, seemed to be far less of an exaggeration than it was at first thought.

Predictably, posthumous Beatle- mania is at its peak in Britain, where record stores sold out of the Lennon/Beatles prod ucts soon after news of the musician’s death.

WEA Records U.K., anxious not to exploit the tragedy, declined to discount the scope of increased demand for the "Double Fantasy" Geffen album and "(Just Like) Starting Over" single, but EMI records put its Hayes, Middlesex, factory on overtime, working at maximum capacity, to produce Beatles repertoire.

Within 24 hours of the shooting, EMI had received orders for 100,000 copies of each of "Imagine," "Happy Christmas, War Is Over" and "The Ballad Of John And Yoko," all singles.

Coverage in the British media was unprecedentedly vast, with popular newspapers like the Daily Mirror turning over its entire front page to Lennon, while the Times, too, led with the news, treatment which is pro fusely that accords to a deceased head of state.

Both BBC-TV and independent television re-arranged schedules to cover the story, and the former screened the Beatles’ "Help" movie at short notice.

On the European continent, the reaction was similar. Observed Wilfried Jutard of France, "Europe, I’ve never known such an overwhelming response on the part of the German public to the death of an artist. The shock and anguish eclipses even that which followed the death of Elvis Presley.

"People have been rushing into the record shops to buy John Len non albums and LPs. It’s possible to get any recording at present by Lennon or the Beatles in any European territory. We’ve even been considering importing albums from the U.S., although I imagine the same applies to America too."

EMI Electrola in Cologne has had to call upon the CBS pressing plant in Holland to increase load for Lennon product because of the limited capacity of its own factory, recently inaugurated.

"I don’t know what we’d have done if we hadn’t been able to order.

(Continued on page 82)

PRINT MARKET SOARS

Heavy Demand For Songs By Beatles

By IRV LICHTMAN

NEW YORK—The print market reacted swiftly to consumer demand for song product associated with the late John Lennon.

Cherry Lane, which handles most of the major Lennon-Paul McCartney copyrights, has a print deal with ATV Music established in July, 1979, reports that by Tuesday, December 16th, it had received orders of 15,000 for the Lennon/McCartney folio, "Lennon & McCartney Deluxe" ($15.95) and "50 Songs By Lennon & McCartney" ($5.95) that completely wiped out existing inventory on both titles.

Lauren Keiser, president of Cherry Lane, notes that of the 19 folios of Lennon-associated material, the following have received the greatest order rate: "Beatles Complete" ($16.95), "Beatlesmania, Vol. 1 & 2 (06.95 each)" and "The New York Times Great Songs Of Lennon & McCartney" ($9.95).

Also, Keiser notes a strong response to a matching folio of Lennon’s solo album for Capitol, "Sometime In New York City.

Interestingly, Cherry Lane had already planned to feature Lennon & McCartney songs in the second of its "Pocket Greats" ($3.98) series recently introduced.

Keiser says the Lennon-McCartney "Pocket Greats" should be ready for sale in a week’s time.

Before its deal with Cherry Lane, ATV had assigned the print rights to its Beatles holdings to Warner Bros. publications. "The Beatles Complete" was one of the folios previously marketed by Quadrangle Books, the book publishing affiliate of The New York Times, published "The New York Times Songs Of Lennon & McCartney" in the mid-70s in a hardcover edition. The book was edited by Milt Okun, the musicologist/producer who is a principal of Cherry Lane.

At the Charles Hansen retail print outlet at 850 Broadway, located to have lived through the Beatles where Lennon lived and was slain, Laura Kaminsky, commissioner, states, "Almost everyone who comes in requests copies of the Beatles. Some of the Beatles product includes Lennon.

(Continued on page 38)

Assassination Brings All-Time Record Media Coverage

Background story to delve into the subject of gun control. President-elect Ronald Reagan, in a separate instance, noted he didn’t believe Federal protection was the answer.

People inspired by Lennon’s music commented on camera their pain was linked to the death of John F. Kennedy. They asked, "Who are we to link peace die so violently?" was a common theme.

Some commented on the fact that many of today’s college age students were too young to properly understand the lesson and some of those in their 30s who had gone through the anti-Viet Nam War protests with Lennon, he was indeed part of their philosophical family.

And though he brought a toughness, irony and intellectual abrasiveness to his music, Lennon was still a realist about life, as witness this comment broadcast on a network special which replayed a 1969 conversation in which he asked how he would act if he ran into some aggressive on the streets, "I believe in running away to live another day," Lennon replied.

"I might talk to him while I was running, though, hey, peace brother?"

In L.A. broadcasters who had known Lennon were important interview subjects. B. Mitch Reed spoke on KABC -AM with Michael Jackson and later on several local newscasts about his suffering over the news. Casey Kasem was filled by KNBC-TV reding the in tro to Lennon’s hit single, "Starting Over," for his “American Top 40" radio program.

In New York Jonathan Schwartz of WNEW-AM offered his own in site into Lennon’s mystique for CBS-TV viewers. Singer/poet Ron McKuen commented on L.A. that Lennon “helped older people understand what was not a nice thing.

And in London George Harrison called the killing "the ultimate robbery.

So while newspapers, published banner headlines about the crime and radio DJ’s spoke mournfully to their listeners (in some cases for tv news crews), cash registers were clicking all over the world. Com men ted Ray Averly, a Glendale, Calif., dealer Wednesday (10): "I don’t think there’s a John Lennon record in any store or at any distributor.

Commerce and grief coexisted. "All you need is love."
And, in the end the love you take
Is equal to the love you make.

John Lennon
1940-1980
Thank you.

Northern Songs Ltd.
Maclen Music, Inc.
ATV Music Group
Unreleased Masters: A Mystery

By KIP KIRBY

LOS ANGELES—It's poetic justice that John Lennon's accidental death and Yoko Ono's subsequent public performances have brought the focus back to one of their most obscure albums, "Double Fantasy." Lennon's murder in 1980 overshadowed the album's release, and its later reissue failed to garner much attention. But now, with the anniversary of his death approaching, "Double Fantasy" is once again in the spotlight.

Throughout the country, fans of the Beatles and Lennon's solo career have been flocking to record stores to purchase this long-overlooked album. The album features songs that range from the upbeat "Happy Xmas (War Is Over)" to the somber "Imagine," which became a rallying cry for peace.

Ironically, the album was recorded in 1980, just a year before Lennon's murder. It includes a duet with Yoko Ono, "Walking on Thin Ice," which is now seen as a prophetic statement.

Despite its controversial history, "Double Fantasy" remains a testament to Lennon's enduring legacy. As fans continue to discover its hidden gems, the album is proving to be a valuable addition to any music lover's collection.
"He will be remembered long after the last memory is gone."

John Lennon
Lennon's Colleagues

Continued from page 26

If he seemed calculating and tough on the surface, he was certainly shy and sensitive underneath. Crazy, but brilliant, and a true genius.

"People somehow still underestimate the range of his talents. He wrote books, made films, had a play produced for the National Theatre in London, one of all, he created the Beatles."

Tony Barrow, one-time Liverpool journalist who became senior Beatles publicist in 1963 and stayed through the Beatlemania years: said, "Clearly, John was the dominant personality of the group. It was the perfect mismatch between John and Paul that made what they did so brilliant: the one romantic and the other musically violent."

"John was the last of the four Print Action

Continued from page 26

feud made when Lennon had printed right to their songs.

"I was planning to have Beatles flicks flown here from our warehouse in Miami," Kaminsky adds, also noting that the store is putting together an "historical window" on Lennon and the group. By midweek, other record and print jobbers were reporting a big demand for Beatles folios, led by "Bye Bye.

Among the jobbers, George Biello Jr. of Charles Dumont & Sons in Cherry Hill, N.J., said that retailers have apparently recalled the death of Elvis Presley leading to a "panic of demand" for Lennon-associated folios lest they be caught short.

The sales manager would not predict how long this demand might last beyond the immediate period of Lennon's death.

But, as Steve Einhorn, director of operations for the Carl Fischer/ Walter Kane jobber/retail support de- cles, "We've always had a hard time selling Beatles material in stock. The company maintains jobber/retail units in New York, Chicago and Los Angeles and a retail-only location in Boston, basically geared for the educational print market although Beatles product is available there.

"The Chicago retail unit had to re-award most of its stock back on the floor by Wednesday," Einhorn reports. He adds that his immediate task was to review with the branches stock on hand, recalling his associ- ation with Sesame Street Records where Presley's death "threw Sesame Street off the press."
Dearest Yoko,

The powers of the universe take back to themselves those whom they value most and who give most of themselves to the world in which they live. John's passing is a severe, inconsolable loss to all of us who had the privilege of knowing him, loving him and respecting him. I grieve with you and pray that we will all be granted the strength to withstand this loss.

Love,

Bhaskar Menon
General News

John Lennon Hit List (Including Beatles Hits)

Here is a listing of John Lennon product, individually and with the Beatles, indicating when the disk hit the Billboard chart, its position and weeks on the chart.

Dec. 20, 1964—Billboard Top 100

Fans Around World Mourn For Lennon

• Continued on page 5

 acl, and stood vigil in front of the building. At week's end ten- 

beings, began to fear that the building itself may become a permanent shrine to Lennon, much as Grace- 

land, Presley's home, became in Memphis.

There were also fears by other art-

ists that the Lennon killing may pro- 

voke other deranged persons into similar attempts. Paul McCartney, for one, has hired two guards to pro-

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urty.

Lennon was shot late Monday night (Nov. 8) inside the gates of the Dako-

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ing the transfer of a Yoko Ono cut from their current "Double Fan-

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Lennon's alleged assassin, Mark David Chapman, an unemployed Honolulu security guard was charged with the murder, and is un-

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As soon as the news broke, David -Geffen, chairman of Geffen Rec-

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They comforted Ono, who wit- 

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Dakota. During the week, Ringo 

Starr arrived there, as did Julian. 

Lennon's older son by a previ-

ous marriage. There were messages of sympathy from others.

"He was a great man and a great 

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John Lennon has died by violence, 

though he had long campaigned for 

peace." President-elect Reagan 

called it "a great tragedy."

As the fans and press gathered 

outside the Dakota, Ono issued a

statement, asking that flowers not be 

sent, but instead that donations be 

made to the Spirit Foundation, Len-

non's own foundation, which did 

charity work for the Lennons. It is 

the foundation, sources say, that on 

Thanksgiving sent thousands of live 

turkeys to senior citizen homes and 
youth detention centers.

Ono also said in the statement 
signed by herself and their five-year-

old son, Sean, that there would be no 

funeral. Lennon's body was cre-

mated Wednesday (11).

Meanwhile, Lennon's estate has 

filed his will in Manhattan's Sur-

gate Court. Published reports have 

placed Lennon's wealth, from both 
his music career and his real estate 
holdings, at between $150 million, 

and $250 million. But the will, dated 

Nov. 12, 1979, states Lennon's 

wealth as $30 million.

Under the terms of the will, half 
is left to Ono, who is named as exe-

cutrix, and half to a trust fund set 

up when the will was written. A petition of probate, filed when the will 

was written, also names his two sons, 

Julian and Sean.

For Lennon

Facts About John Lennon

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"He was a great man and a great guy. He'll be missed by the whole world, and forever remembered for his art, music, and contribution to the cause of world peace," said Paul McCartney. George Harrison said he was too upset to make a comment.

"John Lennon helped create the music and the mood of our time," said President Carter. "His spirit, the spirit of the Beatleembrash and earnest, ironic and idealistic all at once—became the spirit of the whole generation. It is especially poignant that John Lennon has died by violence, though he had long campaigned for peace." President-elect Reagan called it "a great tragedy."

As the fans and press gathered outside the Dakota, Ono issued a

statement, asking that flowers not be sent, but instead that donations be made to the Spirit Foundation, Lennon's own foundation, which did charity work for the Lennons. It is the foundation, sources say, that on Thanksgiving sent thousands of live turkeys to senior citizen homes and youth detention centers.

Ono also said in the statement signed by herself and their five-year-old son, Sean, that there would be no funeral. Lennon's body was cremated Wednesday (11).

Meanwhile, Lennon's estate has filed his will in Manhattan's Surrogate Court. Published reports have placed Lennon's wealth, from both his music career and his real estate holdings, at between $150 million, and $250 million. But the will, dated Nov. 12, 1979, states Lennon's wealth as $30 million.

Under the terms of the will, half is left to Ono, who is named as executrix, and half to a trust fund set up when the will was written. A petition of probate, filed when the will was written, also names his two sons, Julian and Sean.
**Pacific Southwest Region**

### Prime Movers - National

**Pacific Northwest Region**

- **Prime Movers - The Hourly Chart (Highly Rated)**
  - ROD STEWART - "Pass the Wine" (KBCI)  
  - BRUCE SPRINGSTEEN - "Highlands" (KBCI)

**Top Add ONS**

- **WORLD TOUR**
  - STEVIE WONDER - "Ain't No Woman Like You" (KBCI)

**Prime Movers - National**

- **Pacific Northwest Region**
  - **Prime Movers**
    - SEAN CONNERY - "Highlands" (KBCI)
    - CLIFF RICHARD - "Little Boy Blue" (KBCI)
  - **Breakouts**
    - STEVE WONDER - "Ain't No Woman Like You" (KBCI)
    - ALPAN - "Do You Know the Way to San Jose?" (KBCI)
    - KIWI - "No One" (KBCI)
    - KINROSS - "Little Boy Blue" (KBCI)

**Central North Region**

- **Prime Movers**
  - JOHN LENNON - "Standing in the Shadows of Love" (KBCI)  
  - BARBRA STREISAND & GARRY GIULI - "Celebration" (KBCI)

**Breakouts**

- **KMC - (KMC)**
  - "Ain't No Woman Like You" (KBCI)

**Southwest Region**

- **Prime Movers**
  - BARBRA STREISAND & GARRY GIULI - "Celebration" (KBCI)
  - JOHN LENNON - "Standing in the Shadows of Love" (KBCI)

**Breakouts**

- **KMC - (KMC)**
  - "Ain't No Woman Like You" (KBCI)
Christmas Wishes & A Happy New Year!

Thanks from

TORONTO

Terry Gil Herb

Billy, Johnny, Larry, David, Harold, Chuck, Steve, Mark, JB

Ken Mike, Michelle, Bob, Gary, Gail, Allen, Laurie, Cheryl, Mike, Cheryl, Ken, Marcia, Dave, Sue

Phil A., Johnny, Greg, Richard, Brad, Cookie, Rick, Richie, Paul, Lee, Peter

Mike, Dana, Neal, Tim, Peter, Gary, Carol, Dana, Steve, Rich, Sharon, Glora

Terry, Dave, Troy, Roger, Dave

Rob, Mike, Martin, Laura

DMA

Thanks for donating

Diversified Management Agency

www.americanradiohistory.com
### Billboard Singles Radio Action

Based on station playlists through Tuesday (12/2/80)

#### Playtime Prime Movers

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#### Breakouts

- **Wiggles (John - Jackson)**
  - **Blondie** - The Tide Is High 15
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- **Rainy Eye Movers**
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- **Mid-Atlantic Region**

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When you listen to "House of Music," you're listening to Thelonious Monk Jr., his sister, Boo Boo, and Yvonne Fletcher. And you're listening to a spirited debut album from an exceptionally talented group.

T. S. MONK
"HOUSE OF MUSIC"
ON MIRAGE RECORDS AND TAPES
Featuring the single, "Bon Bon Vie" 2790

WTG 2790
Produced by Sandy Linzer
NEW YORK — "Twas the week before Christmas and all through the land, good radio stations were broadcasting their Christmas programs. Some stations made special holiday programming and promotion plans for their listeners.

Possibly one of the more ambitious locally produced programs for Christmas is that planned by WHN-A/ New York, Charles Dan-

nells will narrate a two-hour Christmas special that will feature nearly two dozen country music stars telling stories behind their most memorable Christmas celebrations.

The program will include the Country Music Assn.’s entertainer of the year Barbara Mandrell and CMA’s female vocalist of the year, Reba McEntire and, as well as Gary Gat-

lin, Charlie Pride and Dolly Parton.

While the special will be a good opportunity for some of the country stars to reach a broader audience, they will also have a chance to give back to the community. Each of the performers will be donating a portion of the proceeds from the program to a local charity.

In Detroit, WRIF-FM/Witch Mark McGlone has announced a special DJ for Ace London and helped trim the station’s Christmas tree. Program di-

rector Ed Salamunovic produced the program.

In Boston, WRIF-FM’s Ken Genet was caught up in the Christmas spirit by joining the Boston Symphony Orchestra for an exhibit game to raise money for needy children.

Like many radio stations across the country, WQBO-FM Philadelphia is involved in the Marine Corps Reserves “Toys For Tots” campaign. The campaign was tied in with a Philadelphia appearance of the Doobie Bros, who are said to have been supporting this effort. Middy

Joel Parker Atrion moves from afternoons to morning drive on KCBS-FM San Francisco. John Stawicki, a former disc jockey and former host of the show, has

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...
Rock Program: Radio Thinking Goes To TV

PHILADELPHIA—Cindy Drue is bringing radio thinking into television and it seems to be working. Drue, a jock on WYSF-FM Philadelphia, who has been in radio for five years, reasons that her four-hour "Rock 'n' Roll Show" on KYW-TV Philadelphia, should only include rock acts. Now that may seem quite logical, but Drue notes that this is not the general treatment of music on television. She points to the frequent practice of including a country act and a disco or R&B act along with a rock act to achieve in television thinking a well-rounded show.

"We appeal to the hard-core rockers," she says adding that under the monthly show began Sept. 28, she's gotten positive reaction like, "We're glad we didn't have to watch some disco act." Drue's show, which may soon go weekly, follows a magazine format. "We don't just run promotional video tapes," she notes. "The show includes four or five concert reviews, a special guest segment, a rock news report and a "New Artist Pick Of The Month."" 

Drue's fourth show on Dec. 28 will be expanded to an hour and will serve as a year-end wrap-up for "The News That Rocked '80." This same name is used for a similar feature on NBC's Source Network, which is produced by WYSP jock Benny Somach. Somach is a consultant to the Drue show. There are also plans to syndicate the show or at least put it on other Westinghouse stations. KYW is one of five television stations owned by Westinghouse.

What type of acts get on Drue's show? "We just had the Brs Boys," Drue notes. She has also featured Split Enz as an "Artist Of The Month" and has had Moody Waters, members of Dire Straits and Yes as guests.

NEW YEAR'S EVE

61 Stations Lined Up For 'Swingin' Years'

LOS ANGELES—Sixty U.S. stations and one in Canada will comprise the radio network airing Chuck Daly's four-hour "Swingin' Years" special on New Year's eve. Daly has devised an unusual format. A 1939 Glenn Miller remote from the Glen Island Casino, New York, will open the program. Then as midnight Dec. 31 moves west across the nation, 27 additional "live" airings recorded in the 1937-1953 period are programmed, winding up with The Nat King Cole Trio and Glenn Miller's band from California.

Also scheduled, says Daly, are the Louis Armstrong All Stars with Jack Teagarden, Tony Dow's band with Frank Sinatra and Joe Stafford, Lester Young and Symphony Sd. Billie Holiday singing with Count Basie's Band, James with Helen Forrest, Artie Shaw with Buddy Rich's drummers, Les Brown and a rare segment with Gene Krupa, Lionel Hampton, Teddy Wilson and Jess Stacy featured on the "Cameo Caravan" CBS program with Benny Goodman's orchestra.


The All Stars are being sent the program as a free service, says Daly, who operates his syndicate from suburban Woodland Hills and whose flagship station is KFIL-AM in the San Francisco Valley, "We have, moreover, programmed a music that is fully licensed, most of it from reputable record labels that, over the decades, issued the bands and singers on LP's. Some of those are now long deleted."

Old-timers in the industry will recognize the names from which the big band broadcasts originated places like the Aragon Ballroom in Chicago, the Regal Theatre in Chicago, New York's Cafe Rouge in the Pennsylvania Hotel, the Hollywood Palladium, New York's Royal Room nightclub, Mario Kratzer's Lincoln Jones organization and Frank Zappa.

Daly's wide range of music has gotten him into trouble with some program directors who wish he would stick to "demented rock'n'roll and not include older records from the likes of Spike Jones, Vaughn Monroe and Kay Kyser. But the good doctor just can't be put into one pigeon hole like that. His resistance is what makes him Dr. Daly."

In Daly's view, the format is "a radio format you can't change easily," he says.

Which is the value of his show. "I plan what you can't hear elsewhere," he says.
Radio Programming

Lennon Tribute: Beatles Music Fills the Air

• Continued from page 7

In Memoriam
To My Dear, Dear Friend
JOHN LENNON
Who Lives On Forever
In the Hearts and Affection
Of all of Us

Pete Bennett

John Lennon: October 9, 1940 - December 8, 1980

For declarations of war or the assassination of a president.

Many of the stations were busy putting their own special material together. NBC's WKYS-FM in Washington had its own special on the air by 9 a.m. and had reporters out gathering reactions in record shops shortly after that.

NBC's WQX-FM in Chicago took calls from listeners and put reporters on the street to gather reactions.

ABC stations took care of their listeners, too. ABC's Rocky Shaw and Skip Abravanel in their respective New York studios were kept busy Wednesday morning as the ABC's New York listeners tuned in at New York's Roosevelt Hospital when Lennon was pronounced dead.

The shooting, ABC News dispatches a team of reporters to cover the story.

The first ABC News anchor to break the story was Dan Ingram, who was in the studio with RKO's Larry Lujack and Les candy. The trio announced that a man had been shot at New York's Roosevelt Hospital when Lennon was pronounced dead.

Assistant in preparing this story was Ed Harrison, Richard M. Alles, Alvin A. Craig, Robin Sklar, Rock Music Network's Steve Holm and Robyn Wells.

At the same time, ABC correspondent Howard K. Smith was on the police precinct in Manhattan where the suspect, Mark David Chapman, was being held. Smith told ABC's Bob Gorman that the suspect was outside Lennon's apartment.

The news team also interviewed many leading figures in the music industry and people Lennon had worked with. Sid Bernstein, a promoter of many Beatles concerts was reached as was Allan Williams, the Beatles' first manager. ABC's Rock Sklar and ABC FM Network rock music reporter Lou O'Neill were among those interviewed.

ABC News correspondent Mary Margaret Myers offered these thoughts as part of the color coverage:

"It still sounds strange to say former Beatle or ex-Beatle John Lennon. That's something you just can't separate even though they weren't playing together for years. But for the last six years Lennon got back into making music—revising rumors that the Beatles might play together again. John Lennon was on his way home from a recording studio when he was killed."

And Myers posed these unanswered questions to her national audience:

"How can you separate your youth from the music? How can you separate the music from the Beatles? How can you separate the Beatles from John's?"

While music stations around the country were using this network-developed material to augment Lennon material, developed features, talk stations were also giving extensive coverage to Lennon's death, including the playing of music. News formatted WCBS-AM New York and talk station WIND-AM Chicago played some key Lennon music.

WIND-AM played host Steve King, a former rock, devoted his entire midnights to a program to Lennon's life and death. He called the New York City Police to find out what had happened and the Liverpool official police to get reactions there.

King was bombarded with calls, said Howard K. Smith, who was at the WQX-FM studio. "He was jammed all five hours. He said, 'Steve Dahl on Chicago's WLS-FM, before the tape recorder, refused to play Beatles or Lennon music. He said to do so would be a stab in the back."

Stations involved themselves in headline news and memorials. Particular, WABC-AM's KLO Los Angeles and sister station KABC-AM sponsored a 17-minute memorial bulletin to the Lennon memorial complex at City Center from 6 to 8 p.m. Tuesday (9). Through a public address system in the mall of the complex, Jack B. Mitchell Reed recalled his experiences with the Beatles during their second tour of the U.S.

Reed said, "The Beatles were uniquely responsible for gaining my interest in music and radio in the 1960s. It's one thing to realize they split, but there was always the chance of one more magic moment. Now that's gone."

In San Francisco, a number of stations staged candlelight memorial gatherings. One, organized by KMEU-FM, drew 2,000 on Tuesday. KABC general manager Bob Starre explained that "all night long on Monday and into Tuesday we received calls from people wanting to send their sentiments. Some people were talking about a march over the Golden Bridge. We thought the idea of a remembrance striking the crossing the bridge was a little dangerous because someone could easily have decided to do something dramatic."

KMEU-FM's Jeff Ritter, with Lennon and Yoko Ono done originally for WPLJ by Alex Benneck, announced that the KMEU-89.3 staff, Lee said, "It sounded as if the interview could have been done ye-

Other Tuesday evening vigils in the Bay Area were sponsored by KFTM-FM in San Rafael. KFTM-FM in Santa Rosa and KSSO-FM in San Jose.

KXKU programmer Cindy Paulson explained that "people seemed to want to know what they could do, everyone wanted to be together. Everyone needed warmth."

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Radio Programming

WWVA Breaks Records In 1980; Expanding 'Jamboree In Hills'

By GERRY WOOD

Now starting its 54th year, the station blows the "Jamboree," born in 1933, as it showcases the talents of local and national singers such as Doc and Chikie Williams along with weekly headliners such as Mel Tillis, Barbara Mandrell, the Oak Ridge Boys, Ray Stevens, Ronnie Milsap, the Statler Brothers, Billy "Crash" Crudock, Charlie Rich, Crystal Gayle, Johnny Cash, Eddie Rabbitt, Kenny Rogers, Loretta Lynn, Don Williams, Merle Haggard, Charlie Pride, Jerry Lee Lewis, Conway Twitty, Roy Clark and Waylon Jennings.

The subsidiary of Columbia Pictures Radio Stations, Inc. has captured the top ratings in the Waveland market and also appears in ratings books far up the Eastern coast and into such states as Michigan, New York, Pennsylvania, Maryland and Ohio. The latest ARB for Wheeling shows a whopping 27.1 share. "Jamboree U.S.A." is a weekly country music show broadcast over.

(Continued on page 6)

Sales Pitch ‘Repositioned’

MEMPHIS–WZXR-FM Mem-
phis is coping with the aging AOR
demographic by aggressively "re-
positioning" its sales pitch to adver-
sers.

Sales manager Louise Heifetz has
produced a sales brochure to coun-
ter what she calls the "myth of the
radio industry," which includes the
following statement: "We're geared
towards maintaining a high propor-
tion of the audience for which we
sell, but we also sell advertising to
those who are not as high pro-
tional in the market.

The station also hosts parties at
local rock clubs, and puts question-
naires into retail stores and other
high traffic locations to help deter-
mine listener preferences.

To drive the point home, she
dressed her sales staff in costumes
related to the findings of the au-
dience survey, and has used them in
presentations to advertisers.

Although WZXR-FM is consis-
ted by a national programming service, program director Red Beard says the station's "eclectic" format relies on many regional rockers who play a variation of traditional Mem-
phian music. Beard says he gains a "na-
tional overview" of rock fans' tastes
from the consultants, and then "tail-
ors it to our own audience.

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cal rock clubs, and puts question-
naires into retail stores and other
high traffic locations to help deter-
mine listener preferences.

ABC ENDS TALKS TO BUY TM

DALLAS–Negotiations between
ABC and Shamrock Broadcasting
for ABC to purchase Shamrock's
subsidiary, the TM Companies,
have broken off. ABC has pulled
back on acquisitions because of high
interest rates and uncertainty of the
economy.

Had this sale been consummated,
ABC would have paid Shamrock $7
million. Shamrock president Bruce
Johnson says that the decision to
tell was made reluctantly and was
based on an assumption that TM
would need an investment in satel-
lette technology in the near future.

Several observers have indicated
that syndicators will have to move
to satellite distribution in order to
compete with the networks now add-
ing extensive programming far be-
yond brief news and sports reports
that have been the staple of the net-
works for years.

TM president Pat Shaughnessy
developed the idea of a partnership
with a company that possessed
advanced technological capabilities,
and from this point negotiations
were entered into with ABC for a
three-way partnership that included
Shamrock, TM principals and ABC.

ABC says that interest in the proj-
et may be revived at the end of the
first half of 1981. In the meantime,
Shamrock is discussing a similar
deal with other parties.

December 20, 1980 Billboard

4 Pacific Coast AMers Doing
Well With Avant-Garde Rockers

By CARY DARLING

LOS ANGELES–Though there
seems to be a trend away from rock
music on the AM band, four West
Coast stations are programming
progressive and new wave rock and
are holding their own.

KDKB-AM Phoenix and KZAM-
AM Seattle, both owned by San-
dusky News, have adopted a "mod-
music" format. "We're trying to
avoid the term 'new wave,'" says
program director John Dixon of
KDKB. "A lot of people are turned
off by that term. So, we're using
'modern music.'

"The station seemed vibrant a
year ago," notes Paul Sullivan,
program manager at KZAM-AM,
when the station adopted a format
which was good and which no one
was playing. AOR had lost a certain
amount of energy, so we decided
to give this a shot.

Of the two, the Seattle outlet is
more commercially driven. By
Springsteen, Cheap Trick, David
Bowie, Devo and the B-52's. Sullivan
also has a fairly tight playlist with 20
to 24 emphasis tracks and another 30
support tracks. "We take a top 50 approach to
music," he explains. "I don't think
just because you're playing fresh en-
ergetic music that you should ignore
the hits. When you're dealing with
this kind of music, there's a tendency
to think yourself creative but that
can be dangerous too far.

KZAM routinely plays oldies,
such as Question Mark & the Myster-
ians from the psychedelic era, but
KDKB plays only music from the
tax two years. "There are just more
plays of that music that one does play-
ing," explains Dixon. While Sulli-
van shies away from reggae and ska
because he doesn't want to further
fractionalize his audience. Dixon
regularly programs artists such as
Bob Marley with the Clash, Subur-
bans, Jim Carroll Band, Wipp and
Moon Martin.

KZAM, formerly an adult AOR,
hits into its new format a year
while KDKB had been an oldies
station until four months ago. Playing
a more mainstream rock-oriented for-
mat for more than a year are KEZY-
AM Aranesa Calif., and KLIV-
San Jose, the latter being a Bur-
head-Abrams Supertars station.

"We're getting comfortable with
the format," says KLIV program di-
rector John McLeod. "We do our
own local research. For example, the
Police are bigger here than perhaps
they are in some other markets.

"We've softened our sound up a bit," notes KEZY program director
Dave Forman. "We started out very
hard intentionally. We wanted ev-
everyone to know that we weren't the
bubblegum of the old days. From a
marketing standpoint, that wasn't
wise."

To reach a more adult audience,
Forman has moved away from the
non-stop "Sanny Hagar, Zeppe-
lin, Who" diet to a programming
mix that includes a bit more new
wave including Blondie and the Va-
pors.

The programmers involved re-
ize there are problems in terms of at-
tracting a wide ranging audience but
say, so far, signs are encouraging.
Sullivan is taking advantage of the
AM band by adopting the slogan
"Modern Music" for his station.
McLeod at KLIV has his station
picking up popularity with men

Listen Growing To Air

TM Christmas Special

DALLAS–TM Special Projects'"The Magic Of Christmas" special will be cleared by more than 100 sta-
tions in the U.S. and Canada.

Nickell says the show is "ahead of
original projections." Among those
stations signed for the show are
KXII-AM-FM Seattle, WFMS-FM
Indianapolis, WAVE-AM Louis-
ville, WQXL-AM-FM Atlanta, WMJ-D-FM Washington, WQUE-
FM New Orleans and KFOX-FM San Francisco.

For the Record

NEW YORK–WRIF-FM in
Southfield, Mich., did not use the
term "Rockster" tag in its promotion
for "Rockster," that was the sta-
ion's advertising and promotion di-
rector, Ruth Whitmore. WRIF-FM
was inadvertently listed among sta-
tions reportedly using the tag, which
Metromedia claims it has registered
as a service mark in the Nov. 25 bill-
board.

Marathon Plans–WBGQ-FM Newark, N.J., music director Al Pryor dis-
cusses a 24-hour jazz marathon at Fat Tuesday's in Manhattan for the bene-
fit of non-commercial WBGQ as Fat Tuesday's general manager Steve Getz
listens.

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}
**Radio Programming**

**Mike Harrison**

**The Beatles: Break Up**

LOS ANGELES--I was in the finishing touches of what was initially designed to be this week's column when word came on the air about John Lennon. We do rockers have been through this type of shock more times than even fiction could convey, each with its resultant stagging of the "scene" collective nervous system.

Yet, this time around, the news is particularly numbing, chilling, sobering, and in an abstract way, foreboding.

The words of well-known independent record promotion master, Heavy Leslie Jordan, called me up within minutes of the bulletins for a moment of private cultural commentary. "Nothing is sad." My immediate scan of the FM dial revealed a haunting commonplace of emotional reaction by the air personalities, one after another. It happened to be on the air when this heavy dose of reality collided with one of our greatest music innovators.

KLOS-FM's extremely talented Bob Coburn found himself juxtaposed in a rather historically profound moment of happenstance. He came out of the ABC network nightly--and appropriately told his listeners something to the effect of, "Well, I really don't know what to say after this. We'll certainly keep you up-to-date on further details about this as we receive them. In the meantime, back to Our Doors special!"

Then, of course, came the ad-libbed specials and tributes at the FM dial, broken out into immediate expression of sorrow surrounding the strains of "Instant Karma" and "Imagine." My mind's FCC approval to play the death of Elvis Presley, the king of rock 'n' roll, and all the hundreds of rock-oriented radio stations around the nation that were unable to respond in this manner because they had long since pulled all of their old records from their libraries as no longer fitting their formats.

It is a very interesting notion, as I expanded my radio scan to the AM dial seeking more information on the story--far too senseless--to be the entire explanation for this tragedy. Station after station, even the foreign language outlets, broke in with the information--the same story. And this is the key to the whole mystique, none seeming quite capable of rising to the occasion.

From radio to television, I followed the unfolding coverage as it quickly lifted-off beyond the realm of just being a rock 'n' roll story, yet another example like an endless series of major rock stars prematurely bringing the dust for a variety of mysterious or inspired reasons. Was this--this was big international news. Another major chink had been pulled out of the airwaves and washed away into the sea of time, marking the further erosion of our glorious rock and roll empire.

The next morning, the AM talk shows were filled with the tragedy with very little music or music-oriented media figures (from "Fifth Beatle" Murray the K to Don Kirshner) all getting in of bed to share their perspective on the man, the Beatles and the horror, in general.

Eulogy for the Beatles. Lennon's death is an example of a great event monitor hook-up on ABC-TV's "Good Morning America" as the man who did the final John Lennon interview--a rather bittersweet distinction.

According to Sholn (who handled the situation rather admirably considering the turbulence of his past 24 hours), Lennon had told him that his latest "comeback" album, "Double Fantasy," was recorded for adults--people 35 to 50 years old--the cohort of fans who had grown up with him and the Beatles. Lennon was already aware of the reaction of the AM talk show reporters who covered the convergence of fans in the street outside Lennon's apartment, and kept referring to the crowd which had maintained an all-night vigil as being composed of "young" people--in spite of the obvious fact that they truly ran the demographic gamut.

Obviously, as mentioned in last week's column, the mainstream media is 24 hours, so no matter how close to grips with the fact that rock 'n' roll is no longer exclusively the domain of the young. It is not necessarily my intention to turn these frayed observations, written in the heat of emotional shock and sadness, into a eulogy for Lennon--but rather, perhaps, as a cautionary tale about breathing reality and what we have come to represent to the generations of our time. I would have needed in my article that they had never really "broken up" until this past Monday night.

And, of course, I haven't yet come up with an explanation of the other events since the death of Lennon. The superstar who is number one in the airwaves is number two in the world, as a result of his death having blown the whole of the "scene," while remaining strikingly accessible as a human being in the streets. Lennon, with his death, through his death an alarming revelation that our collective social consciousness wishes to face up to the story. And that is, the story really does sink.

On a more historical level, his death serves as an indicator to those of us who've been touched by the magic that we are all one giant step closer to oblivion.

--December 20, 1980

**Goodphone Comments**

**Excelling In An Age Of Pettiness**

By TOM YATES

SAN FRANCISCO—One of the characteristics of any media futurist is the predicting of trends. The ability to cover your nose along the way, however, can be a whole other story. Although several folks (well, at least three people I know of) had predicted this latest "Urban Cowboy" bandwagon, somehow I neglected to figure that particular lighting bolt would strike quite so close to home.

I could waste several columns trying to relate just what happened at KSAN-FM San Francisco from an insider's point of view, but the matter, however sad, has been (more or less) covered by the media and the grapevine to an extreme. Someday, when there's a little more distance and a lot less pain, I promise I'll do the whole story, but--for now--justify it to say that I had the weird theory that increased audience levels with commensurate increases in station income which derived from a full-service radio station using class intelligence, community tastes and passion were the name of the 1980s' programming game.

Whoops! Never figured in the variables of corporate priorities, the pressures to the real bottom line. Radio--and much, if not all, of contemporary American society--is at a crossroads. Let's hope we've got it right. This always brings out the champions (?) of the mechanical age of programming, the bandwagoners, the fad-followers.

This slump we’re in is temporary. I assure you, I and I implore programmers, managers and owners alike not to give into the latest hula hoop or, worse, love decade's modes. There is still room enough for one or two good stations in any conventionally labeled category. There is always room enough for one great station, regardless of that station's "roots." Rather than place one in the radio dial! How many take even the smallest advantage of The Theatre of The Real, The Theatre of The Absurd or, most importantly, The Theatre of The Mind? The list goes on and on, but (hopefully) the list will get shorter. I certainly hope so. The world, quite simply, is ready for a real change. Radio--and much, if not all, of contemporary American society--is at a point of transition. The ultimate aim is to relate this latest flap-up to the Futurist's Quarterly for the longest time.

(Tom Yates is the former program director of KSAN-FM San Francisco which recently changed formats from AOR to country.)

**Programming Hurting New Product Sales**

By DAVID FARRELL

TORONTO -- A sharp swing to the right in programming by AOR, AC and Top-40 stations is compromising new products sales so new product Canada is some record industry people claim. New food is being stalled at the marketing and catalog product is coming ahead as the winner, they say.

The trend toward gold rotation has been partially obvious for some time, although more so in the U.S. market than in Canada, at least until recently.

The independent producers appear to be scrambling to find new songs to be recorded to make the promise that he is going to be the first in his market to get a new superstar record by, say, Kenny Rogers or Barbra Streisand.

The fall-out from the drift toward gold rotation is becoming increasingly evident at the retail level. Rack space in many department stores and record shops are sporting as much as 70% cataloged releases, newer recordings by up-and-coming artists are getting bumped into less conspicuous racks into bins marked "New Releases."

While the trend is more or less a token for granted, the national record regulations here differ widely from those set down by the Federal Communications Commission.

Formals and airplay composition are carefully regulated by the Canadian Radio, Television and Telecommunications Commission (CRTC). One of the latest developments in current regulations for FM radio is the "repeat factor," which, basically, ensures that FM outlets do not become stereo top 40 outlets.

The CRTC sets down the number of times an FM outlet can repeat a chart track per week; the figure can vary from a low of eight to a high of 12 times.

While the concepts behind regulation was to ensure a more varied music programming philosophy, the FM outlets have opted to widely track top-selling albums, as connected to increasing the number of albums they could be playing. The repeat factor, along with Canadian content regulations, are both looming as conflicts of major proportions between the regulars and the radio community within the Canadian Assn. of Broadcasters.

(Continued on page 88)

**Need A Talent Agency? Acquire One!**

NEW YORK -- Talent agent Marvin Josephson is getting deeper into radio broadcasting with the acquisition of WNOR-AM-FM Norfolk, Virginia.

These stations join WNIC-AM-FM Detroit in the MJM Inc. communications structure, which also operates International Creative Management, a group of talent agencies for the entertainment and literary fields. The company also produces the "Captain Kangaroo" television show.

WNOR has been owned by Commerworth Broadcasting headed by Stan Wilson. Josephson also will pay the station's six additional employees a five-year non-competitive clause in the sale agreement. This agreement is subject to FAA approval.

WNOR-AM has an urban contemporary format and WNOR-FM runs an AOR format.

**Singles Radio Action**

Stations now reporting have been increased, as Billboard now includes more than 130 stations reporting, Billboard now includes 5 prime movers, with the top 2 publishers, being specifically identified. In addition, Billboard now includes all additions for each station's weekly playlist. With indicators for key additions.

E-mail MD/DP Netties are identified for MD Program Director Music Director and Program Director, who are identified.

www.americanradiohistory.com
Radio Programming

**Vox Jox**

Continued from page 18 on the FM station. He has moved Ron Ronco into morning drive on WKWC and Gary Smith has moved to midnights on that station. Russ Bryant moves into a 7 p.m. to midnight slot from KTTR-AM. Whitehead is looking for additional on-air talent. Tapes and resumes should be sent to him at Box 2201, Abilene, Tex. 79604

**Bubbling Under The HOT 100**

101 - UNITED TOGETHER, Aretha Franklin, Arista 43659
102 - TAKE ME AS I AM, Carly Simon, Warner Bros. 48630
103 - FREEDOM OF CHOICE, David, Warner Bros. 48621
104 - PEOPLE WHO DIED, The Jim Carroll Band, Arista 7123 (Atlantic)
105 - LOOKING FOR CLUES, Robert Palmer, Island 69629 (Warner Bros.)
106 - THIS IS NOT THE FIRST TIME, Captain & Tennille, Casablanca 2220
107 - LONG TIME LOVING YOU, McCartney Lane, Arista 3181 (Atlantic)
108 - SILVER EAGLE, Atlanta Rhythm Section, Polydor 2142
109 - LOVE TO RIDE, Keith Sykes, Backstreet 51328 (MCA)
110 - LOVERS FOR THE NIGHT, Bobby Hart, Atco A85 (Atlantic)

Continued from page 39

Commercial Competition?

Louisiana Tech has a student body of 10,000 which swells the population of Ruston to 20,000 permanent residents. The station programs what Boudreaux calls " MOR rock," groups like Steely Dan, Hall & Oates and the Doobie Brothers for most of its 19-hour days. Two nights a week its jazz and rock nights are devoted to progressive rock.

Boudreaux agrees KLPJ will maintain its MOR rock format if granted more power.

Increasing wattage for college stations may cause problems for broadcasters scoring adjacent frequencies. Hopkin's WHJU at 88.1 MHz is close enough to Washington's WMU-FM at 88.5 MHz that WMU might suffer interference. Hopkin's power increase also faces competition from Ethnic Broadcasting of Frederick, Md., which would like to program religious music on the WHJU frequency and has filed a competing application.

And in Newark, N.J., WBGBO-FM, the jazz station, which has picked up many former WVR-FM listeners now in a country format, is known as WHKH, has applied for a power increase which is mutually exclusive of the request for more power filed by WARY-FM of Westchester Community College in Valhalla, N.Y. WARY wants to go from 20 to 100 watts, but it may be a long, circuous route through the courts before either WBGBO or WARY gets its application approved.

Kansas, Sedaka Reviews

"Kansus In Concert"—Produced by Ahmey Martin of EDR Media for NBC's The Source, Executive producer: John McGahan, 90 minutes. Air dates: Dec. 5-7.

**NEW YORK**—This is the phenomenally successful rock group's first live concert broadcast, and it stands as a fine testament to the skill of the engineers who recorded it.

Kansas is an exuberant, exuberant, exuberant cut through soaring guitars, keyboards, reedy vocalizing and a screaming amplified violin. The prospects for muddled sound reproduction were enormous. The result, on this session, is clear, separated sound that can stand alongside any live album.

Things were helped by EDR's decision to bring the group to Studio 1, producer Brad Aaron, up from Atlanta for this job, which was recorded Oct. 28-29 at Chicago's Uptown Theater.

There are 15 songs on this program, ranging from his such as the opening number, "Point Of No Return," and the encore, "Carry On, Wayward Son," to new tunes such as "Love" and "Hold On." Particularly effective are those "live" numbers that had not been heard on LPs. When Robbie Steinhardt's fiddle sings and moans on "Dust In The Wind," and bass player Dave Hope dazzles with his bass playing. Steve Walsh's vocals are easily heard, mixed perfectly above the other instruments. RICHARD N. NUISSE

December 20, 1980 BILLBOARD

**Chartmasters' Rock 150**

by Jim Quirin and Barry Cohen

The authoritative book of record rankings

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**Rock 100's computerized ranking system is the result of 3 years' research.**

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CINNAMON "The Pretenders Special"—Into the Rock/R&B Arena with "A Hard Day's Night" Written by: Stan Coope Diggs has been selected to receive the International Radio & Television Society's gold medal for 1980. The award is presented annually to a broadcasting executive who has contributed significantly to the industry over the years.

Charlie & Hoffmann Present, the San Francisco-born syndicated radio program, has added three more stations to its lineup, bringing the total to 22. The new stations, all adult contemporary, are Flagstaff, Ariz.; KBLQ-AM Logan, Utah; and KBLI-AM Fremont, Neb. A part of CCI's "Swingin' Years" has been added to KTM-FM Medford, Ore.

**WFTQ-AM (14-Q) Worcester, Mass.**

station now has drive jock Steve York has resigned to join WIFM-Philadelphia.

Daniel Kops, president of Kompsonon Communications, has...
Atlantic City’s Weekend Show Policy Undergoes Another Cut

ATLANTIC CITY—The show policy of name acts for weekends is being reconsidered another time by the five major hotels. Each hotel has been pulling the same act for the past five nights, which will bring in name attractions only on se-lected weekends until the spring season sets in.

H. Steven Norton, executive vice president at Resorts International in charge of talent buying, has decided to fill the weekends with the indoor "Boardwalk Magic" revue. For the month of December, it was only Ben Vereen Dec. 1-7 and Frank Sinatra for the last five nights of the month (Dec. 27-31).

Until the new year warms weatherwise, the first four months will find only Bruce Springsteen, the Spinners with comic George Wallace, Jan. 16-18; Dom DeLuise, Jan. 30-31; Danny Thomas, Feb. 7; Melissa Manchester, Feb. 28; Joan Rivers and Clint Holmes, March 6-8; Lou Rawls, March 27-29, Stephanie Mills and Freddie Roman, April 3-5; and Da-vin Bremer, April 10-12.

Weekends for solo attractions will get Tiber Rudas' magic music show, which holds forth on both the weekday nights and during the daytime hours each day as part of the daily excursion deal for the day visitors.

For the start of the regular season, Norton has lined up one of the most expensive acts without strings ever offered here since casino gambling started.

Kicking off with Diana Ross the last week in April, successive weeks will bring in Barry Manilow, Dolly Parton and Paul Anka. Once again, Norton is lining up the biggest names available for the 10-week show, each group to bring in weekend attractions to supplement the variety-style revue at its 465-seat Cabaret Theatre.

For the Super Bowl weekend in January, headline Dick Shawn will be joined by the Dallas Cowboy Cheerleaders, and Sherry Green is set for a full week next summer. For the winter weekends, the hotel is negotiating with names like Susan Anton, Lorna Luft, Doc Severinsen and David Brenner.

L. A. Solons Deliberating On Scalping

LOS ANGELES—A hearing is scheduled before the Police Fire and Public Safety Commission here this week concerning city councilman Bob Ronkonk's motion to put a ceiling on ticket prices.

The motion, aired before the city council Tuesday (9) and seconded by councilwoman Peggy Stevenson, declares tickets to sporting, theatrical or concert events can not be sold for more than twice the face value.

No date has been set for the public hearing. Ronkonk’s motion follows in the wake of four Bruce Springsteen concert here in which large blocks of quality tickets ended up in the hands of ticket brokers. These agencies reportedly then sold the $12.50 tickets for prices up to $200 per ticket.

State senator Mel Levine (D-Los Angeles) plans to introduce legislation early this year concerning ticket scalping on a statewide basis. In his bill, there could be up to a $500 mark-up on the face value of a ticket.

Currently, tickets can be sold for any price in California as long as the seller has done so on the premises of the event.

'S50s Revivals Score In the Middle West

By ALAN PENCHANTSKY

CHICAGO—Leading local '50s red-hot promoter Henry Farag has had one of the nation's strongest packers of revival rock music in the multiple role of performer, radio broadcaster, fan extraordinaire and concert promoter.

Farag's Castlewood Productions, a Merrillville, Ind.-based operation, is entering its second year of successful box-office scale '50s acts over a total of 50 acts and renting halls.

The big break as promoter came last February when the 3,000-seat Holiday Star theatre, a plush new Merrillville complex, suddenly faced a Saturday cancellation. Prior to that time, Farag had promoted concerts in rooms only a fraction of that size.

"It was constantly begging the Holiday Star but the management was obviously reluctant," recalls Farag. "It was uninvited in their minds in its major acts and Frank Sinatra. We were put in 18 days before the show and that's all we had, and we pulled in 4,420 people," the promoter says.

"In one year we put on five (shows) and there's almost the same amount of people that come to each one," Farag claims. "Jingle Bell Rock." Saturday (13) at the Holiday Star, was Farag's 1980 checkup talent. "It brought in Bobby Helms, the original "Jingle Bell Rock" hit artist, and Danny and Junior, the Axions, Gary U.S. Bonds and Stormy Weather. Each production includes two shows, with tickets priced at $10.95.

Farag and the other members of Stormy Weather began charging $5 to mop up music on the streets as they were growing up in Northwestern Indiana. They began imitating the sounds for fun and then cut their first record in 1975.

The familiar with '50s music of all kinds guides Farag in booking his shows today. Though he admits that some of the performers are no longer capable of delivering the goods he calculates only three "disappointments" this year.

The rest of the acts are "still dynamite, they totally and completely frustrated the audience." Farag states.

He regularly travels to rock re-vival concerts in New York and elsewhere to check out talent. "I know who's good before they even get here," he says.

Actors this year included the Spaniels, a group based in North-west Indiana with which Stormy Weather has frequented. "We also booked Dee Clark, the Drifters, Bo Diddley, the Crystals, the Moonglows, the Marvelettes, the Skyliners with Jimmy Beaumont and the Diamonds.

"We do not do any imitators," explained Farag. "We're always get-ting calls from Elvis imitators. We

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GUY LOMBARDO, has resigned as leader of the Guy Lombardo Royal Canadians to form Bill Lombardo Music Productions, (203) 834-0198, a company that will provide bands and orchestras for everything from black-tie balls to intimate parties. "Personally my tastes in music are in the rock and country areas," says Lombardo. "By forming my own company, I hope to provide bands which can reflect my music to the public."

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discography

Talent
Talent Talk

"The young girls are no problem. It's their mothers. You ought to read some of the letters," said Leif Garrett when asked how he handles his sex symbol status with teenage girls on ABC TV's "CAM Los Angeles." Phone calls promptly jammed the switchboard from listening housewives who operated lines, had some spicy things to say to the 19-year-old rocker.

ATC Music in Royal Oak, Mich., is sponsoring its first "First On Wax Competition," open to unsigned acts in the metropolitan Detroit area. Through weekend nights in February, participating bands will play at the Bowers & Hanes in the company of the patrons of the venue voting on the best act. The one with the highest number of votes will win $5000 of recording time at Soundest-West wing studio in Warren.

Bill Lombardo, nephew of the late

CAPTAIN SINGS—Captain Beefheart performs at the Beacon Theatre in New York.

The venerable Barbi doll is the inspiration for Barbi & the Kems, a new band by Becky Johnston, whose single "Just A Gigolo," is the debut release of the newly formed O Records.

 MOR and cabaret oriented career when she was signed to Windspoor Records and Jerry Weintraub, is on her own now. She is doing well, is signed to WEA in Germany, and is moving toward a rock direction. She is now forming a new band.

Fare Revivals

Continued from page 45 only do original groups and we pride ourselves on original members of original groups.

Holiday Star Theatre bookings are mostly MOR and adult contemporaries, with some hard rockAct. According to Farag, the 70's show audiences don't appear to be turning out for any of the theater's other presentations. The audience age span is estimated to be between 28 and 40.

"We're finding an awful lot of people in the audience who really know the music," Farag comments. "We get a lot of people bringing their kids and we get a mixed audience."

Another outlet for Farag's promotions is WILC-FM, a Lowell, Ind., station. He is host of "American Hot Wax Radio Show," a weekly broadcast

Concert and subscription shows are

concentrated in the WDFW-FM, WFLD-FM and WBMF-AM, which record returns to music with an oldies-oriented sound, was an outlet for the "Jingle Bell Rock" concert advertisement and promotion. Farag books the acts, carries out the promotion and directs the advertising. But the percentage of the house his company receives is only part of the reward, he says. "I like music making the love but being able to sing with these people I idolize is an incredible thrill," he insists.

Farag's programs capture the true spirit of the 1950 music and entertainment industry. A quality Farag quails is distorted in many popular revival acts.

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**Talent**

Captions

**Talent Talk**

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persuaded the group's members to resume their act for several more years before breaking up permanently.

Since then, however, the Weavers has reunited several times to perform many of their best-known songs. The 24-hour concert, for example, included 21 songs blending upbeat numbers such as "When I'm Down For The Count, That's When I Can't Do You," and "I Wish You A Merry Christmas" interspersed with ballads by Woody Guthrie.

Now, newly confined to a wheelchair, renewed the political patters between songs. Seeger, who continues to pursue a performing career, opened the program with a 15-song set that raised healthy audience participation. The performance, amounting to a sing-along, included "She'll Be Coming 'Round the Mountain" and "You've Got To Walk That Lonesome Valley."

But Seeger, alternating between playing the guitar and the harmonica, also offered some unamplified tunes to the audience such as the haunting Scottish ballad, "The River Is Wide," and "Cruet Concern." The concert, taped for a PBS television broadcast on the Weavers, was also recorded for release next April.

BRENDA LEE

STATLER BROTHERS

Tenn. Tech Univ., Cookeville, Tenn.

Tickets: $6, $7, $8

The crowd in this university gymnasium was already pinned for the double headliners Rex 21, evidenced by the 7,100 attendance figure which broke previous records set for the facility. And Lee's choice of the high-energy "Cajun On Strings" for her opening number was appropriate because of how she performs onstage. The tiny, busy-willed dynamo barely paused to allow breathing room before sweeping the audience up into the effortless singing of her husky voice. Lee may well be one of the Wittiest performers in country music. Her comments and her remarks to the attentive audience had the walls bouncing with laughter between numbers.

Knowing that she likes to hear NS—hav- ing lugged enough hits to have sold around 90 million records so far in her quarter-century ca-

re—Lee obliged with abbreviated versions of her numerous past chartmakers. Musical memo-

ries such as "I'm Sorry," "Doin' Darlin'," "Sweet Nothings" and "Johnny One Time" proved that her appeal hasn't diminished, while under-

scored the fact that what passed as rock 'n roll 15 years ago could be country hits today.

Lee's unfiltered enthusiasm onstage and her high spirits proved her to be a fine songwriter, polished and fun. And she showed effective voice control, whether unloading on a high note or tempering it in her closing gospel med-

ley. She left the audience wanting more at the end of her 55-minute, nearly dozen-tune per-
formance.

The combined billing with the Statler Bro-

thers was one good idea, since the Statlers also play their show this show. The quartet's chief forte is the dual attics of brothers Harold and Dan Ford, they deliver their homegrown country vaudeville patter like a rural reincarnation of the Smothers Brothers. Lew DeWitt's singular high harmonica and mandolin expertise added con-

siderably to the four-part vocal sound, and the 60-minute show translated into a genuine bring the family punch of grass roots country.

The Statlers made sure to cover their hits in their 10-set fan, with nice renditions of classics like "If It Ain't One of Them Days," "When The Levees Break," and "Y'ma Love Me Like You Used To Do." Lee pointed out her appeal in the Statlers' performance tends to remain the same and that some of the songs blend together a bit too much. But then it's hard to fault a mainstream country group that draws box office gross everywhere it plays and whose bodies of hits takes almost two hours to finish.

KIP KIBBY

STEVE FORBERT

Rocky, Los Angeles

Admission: $5.50

In his latest performance in Los Angeles, at the comparatively cavernous Royce Hall, Forbert seemed so nervous and quiet that as much as a casual listener might have been forgiven for not paying much attention. He put on a good show that night but it was a much different Forbert who took the stage Dec. 4, the second week of a two-night stand.

Gone is the slackness from his stage man-
ner and he not only talks to the audience row but jokes with it. He handled the 22-song, 90-
minute set with such ease and comfort and it almost seemed as if a different person was onstage.

The constant factor though is the music, which has remained an excellent mix of folk and rock, and his comfortably rough vocals which bring up images of coffeehouses and other "folkie" hangouts.

However, backed by a tight five-piece band, the transplanted Mississippian rocked out for his set. "Going Down To LA," "Worries," "Your Own," and other favorites were given hard-
edged treatments without losing any of their ro-

mantic edge. Only guitarist Shane Fontaine's hyperkinetic movements disturbed during these songs.

The other half of the set consisted of Forbert with harmonica acoustic guitarist and Paul Ericson on accordion doing unadorned but strong ver-

ions of "Thinkin' " and "What It Don't Make Sense, and he conversant folk versions of rock classics "Ya Ya" and "Rockin' Robin" among other selections.

(Continued on page 49)
In this context, she was at her best in an hour-long set of 13 songs Nov. 18, that included a number of standards she's been doing for a number of years.

For example, she included the languid "Moonlight in Vermont," which she noted she's been "sticking with for 25 years." It's included in a recent reissue album on Columbia that was recorded 25 years ago.

Then there was Jim Hendrick's old 'Social Call' and such other chestnuts as 'What's Now' and 'Every Time We Say Goodbye.' On the last one, there are few singers who could get far behind the beat and catch up and get away with it. Her breakneck verse of 'The Trolley Song' seemed destined to derail the old car, but she settled into a pleasing solid tempo. She also included the top "Spring Can Really Hang You Up The Most!" and the obscure Cole Porter number "Most Gentlemen Don't Like Love," which was potently her best stage presentation.

Through it all, she was ably supported by a tree of pianos, bass and drums.
LOS ANGELES—U.S. book publishers are hustling to score Christmas gift dollars much like the record companies. These new entries are among the best published this month:

"In Quest Of Music" by the venerable Irving Kolodin (Doubling & Co., 344 pages, $14.95) is possibly the outstanding entry, and the one most likely to enter best seller lists. Kolodin has been writing since the 1930s and although renowned for his expertise in the classical field, he knows jazz as well, and his book touches on the art of Bix Beiderbecke, Mildred Bailey, Hoagy Carmichael, Bud Freeman, Teddy Wilson and others—but La Belle Bailey in particular. It is reassuring to find a writer of Kolodin's stature trumpeting Bailey's splendid vocal style 29 years after her death. She ranked with Holiday and Fitzgerald in artistry but today's jazz "authorities" don't remember her. No other white female vocalist quite equaled Bailey and although Kolodin goes out of his way to confirm this, it's hard to find a lot of enthusiasm for Bailey's music in the mainstream jazz world. Perhaps his new book will add some much needed listeners.

"B.B. King" by Charles Sawyer (Doubling & Co., 274 pages, $14.95) is about as far as one can get from Kolodin's interest, but it, too, has much to recommend it. King's long struggle for success as a guitar strumming blues-shouter is recounted in detail by Sawyer. King at his best, however, was never in the same class as T-Bone Walker and a half-dozen others in their prime, yet books about them will probably never be published.

"Live At The Village Vanguard" by Max Gordon (St. Martin's Press, 146 pages, $12.95) is a slender tome detailing Gordon's experiences as operator of New York's legendary Vanguard nightclub, a vocation that satisfied him for almost a half-century.

"Rock Voices: The Best Lyrics Of An Era" edited by Matt Damsker (St. Martin's Press, 139 pages, $19.95) presents, with the various publishers' permission, reprints of lyrics to 50 contemporary songs by Bob Dylan, Bruce Springsteen, Paul Simon, the Beatles, Joni Mitchell, Laura Nyro, Neil Diamond and other gifted musicians. It's all artistry and forced: Damsker, a Pennsylvania rock critic, tries to make a silk purse out of a pig's snout. Few of his selected song-poems have shown the ingenuity of Meric's or Pepper's or Hart's of Hammerstein's or Berlin's efforts, yet perhaps the passing of time will charge that situation. But don't bet your Porche on it.

"The Splendid Art Of Opera," by Ethan Mordden (Methuen, Inc., 413 pages, $19.95) delves into the origins of opera from the 1600s to the current "Sweeney Todd" by Stephen Sondheim. Mordden injects occasional humor into his manuscript and his writing is lucid. For opera buffs, his is a commendable achievement.

"Quartet: A Profile Of The Guarneri Quartet" (Lippincott & Co., 152 pages, $10.95) is yet another skinny little tome which, nevertheless, will find readers among those who dig chamber music. John E. Rutten, music critic of the New Yorker Magazine is the author; she profiles the four musicians in concert, interviewed them by phone from Iowa to Tokyo, performing at the White House and recording with pianist Arthur Rubinstein. For 15 years the Guarneri has ranked highly. Rutten, tell's why.

"Minnie Pearl: An Autobiography" by Minnie Pearl and Joan Dew is the surprise of the season, a warmly expressed, frequently funny running account of the "Grand Ole Opry" star (Simon & Schuster, 256 pages, $11.95). Minnie was born Sarah Ophelia Colwell in Covington, Tennessee, in 1912, and lived her childhood aspiring to become a dramatic actress. How that ambition was thwarted around age ten makes a first rate story. Minnie And Dew tell it splendidly.

Christopher Headstrong's "The Ultimate Dictionary Of Musical Terms" (Harper & Row, 179 pages, $12.95) contains 120 pictures and definitions of some 1,000 terms encountered in music, mostly classical. It is dry, dull reading. The author's music talent was identified at England's Oxford Univ. The binding of our review copy was fouled up, moreover, so that the text is upside down. Better luck next time, Chris.

DAVE DEXTER JR.
"Big Fun" turned out to be a golden album for Shalamar. It featured their gold single, "The Second Time Around."

This time around, Shalamar's album is called "Three For Love." It was produced under the gifted direction of Leon Sylvers, Ill. He and executive producer Dick Griffey, along with Gene Dozier and Ben Wright, (who contributed with horn and string arrangements) and the talented, beautiful members of Shalamar have put together an album that is a musical extravaganza. And with their highly combustible new single, "Full Of Fire," this is Shalamar's hottest yet...
Casablanca Faces Lawsuit By Merenstein's Company

NEW YORK—A $5 million breach of contact action has been filed in U.S. District Court here by Lewis Merenstein Productions Inc. against Casablanca Records.

The suit centers on the creation by Merenstein of a line of children's recordings featuring "Ronald McDonald," to be marketed by Casablanca's KidWorks division. The suits resulted from an agreement, the suit declares, Jan. 2, 1979, as modified and extended by agreement on Feb. 13, 1980, in which Merenstein agreed to deliver to Casablanca master recordings.

The agreement, as stated in the action, also provided that during the initial period. Casablanca would pay to plaintiff the sum of $300,000 in 18 equally monthly installments and during each option period that became operative, the sum of $200,000 in 12 equal monthly installments.

Such payments made by Casablanca to Merenstein were to be used for the financing for the salaries of administrative and personnel expenses incurred by Merenstein, the suit continues.

The action charges that Casablanca failed to pay any of the monthly payments starting last Sept. 13, failed and refused to render the quarterly statements of account. It failed to advertise and promote the recordings in accordance with the agreement.

Merenstein seeks in the suit an injunction to prevent Casablanca from recording and producing the master recordings required of it and at times actively hindering and frustrating the plaintiff to complete master recordings and otherwise perform its obligations.

Casablanca Unveils Jazz Recording

By ELIOT TIEGEL

LOS ANGELES—Jazz figures prominent in plans by the newly launched CBS Cable division. The programming service formed to develop� backdrop shows for cable systems is gearing up for cultural presentations, ats visits the recent West Coast Cable Show in Anaheim were told.

The network plans to have 60% of its 12-hour per day, seven-day schedule composed of in-house produced shows.

Name jazz performers like Sang Vaughan and Dizzy Gillespie are among the personalities being banned about as stars of programs to be offered exclusively on CBS cable systems around the country.

In order for CBS to televise live shows in spots there will have to be indepth discussions with all the craft guilds involved, including the musicians.

CBS cable vice-president of broadcasting Bob Shaff feels these union hurdles can be overcome.

CBS Cable, Bravo, another service geared for cultural programs and ABC's Video Vortex, are planning programs centering around the arts.

In fact, CBS has asked the Federal Communications Commission for a waiver of rules prohibiting a commercial broadcaster from owning a cable system, which indicates just how serious CBS is in its intent to develop a cultural channel.

Programmers at all the newly emerging programming services for cable speak of trying to reach the same audience which watches public television where there is a healthy menu of jazz and classical music.

CBS Cable plans to work with local cultural groups in developing programs. The network has allocated $15 million to launch its arts and cultural channel.

Jazz Beat

LOS ANGELES—Three Passo albums are coming out as recoreded LP's, "Action" by Oscar Peterson, "International" by Joe Pass and "Blue World" with Art Van Dumme. All are recorded on "CBS Specials" the German label, and were produced by Hans Georg Brunner Schuller at his studio in Germany.

The disc recorded so far is the "Action" LP released under the tag "5 Transcend" and are handled by L.T. retailers and select record stores. Performing with Petrucci and Ellington and Ed Digan, the Passo LP, which includes performances by Elton John and Art Van Dumme, is scheduled for an earlier release.

Tito Puente performs at a special benefit for theJuilliard School of Music Friday (1/13) at the Lehman College Center for the Performing Arts in the Bronx, N.Y. of $8 a $15. Funds will go to establish a Tito Puente scholarship fund. Puente will perform with his band and jazz quintet.

Ted Curran and his saxtet perform at the Jazz Gallery in Bandolier. Features about three of Melba Liston and her band. Both events are among those being presented by the Juilliard School.

Jazz is performed on stage in front of a live audience Saturday, Jan. 13, at the Juilliard School. The show is sponsored by the University of California and the American Federation of Musicians, Local 802.

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NEW YORK--A surge in pop and country success has resulted in large gains in contemporary music mechanical income for the Welk Music Group in 1980, according to Dean Kay, executive vice president and general manager of the music publishing complex.

Though not citing dollar figures, Kay reports that mechanical income emanating from newer material that met with chart acceptance will increase 74% over 1979, while income from standard catalog material should decrease by about 30%. He says he expects a 10% increase in total Welk income for the year.

Kay adds that he expects gains in the print area for the company, which has an interesting division of the print field. Belwin-Milhoandleads the general pop field, while Big 3 is the outlet for country-oriented print. The former company, Kay says, faces a declining market need, while Big 3 is particularly effective in producing mix tunes for the country field.

In the pop field, Welk’s 1980 successes included material cut by Linda Ronstadt, Eric Clapton, Dean & Dan Williams leading the way. Country charters included Don Williams, Jacky Ward, Leon Everett, Conway Twitty & Loretta Lynn, the Kendalls, Johnny Duncan, Tammy Wynette & George Jones, Dave & Sugar, among others.

Kay cites soundtrack input from such films as “Urban Cowboy,” “The Electric Horseman,” “Divorce Madonna,” “Return of the Bad Boy” and “The Bandit.”

During 1980, Welk Music acquired a 50% interest in Baby Chick Music from Chips Moman and Toni Wine and made an administration copublishing deal with Stuart McAllan promoting Welk copyrights. Editions Welk Music, managed by Editions Inmo Gebe, Meisel, opened in Germany with Reni Ramdah in charge of promotion.

Kay credits gains for Welk’s music publishing interests in the jingles field and in greatest hit packages.

NASHVILLE--As part of its on-going effort to provide educational opportunities for local songwriters and publishers, BMI recently co-sponsored a workshop on “Writing Music For Motion Pictures And Television” (drawing more than 40 registrants)

The workshop, which was co-

ponsored by Dr. Jay Collins, head of the Belmont music department, featured guest speakers Richard and Roberts. Among other staff writers for numerous Walt Disney films and veteran composers of soundtrack scores for such movies as “Mary Poppins,” “Chitty Chitty Bang Bang” and “Snoopy, Come Home.”

The Sherman, winners of two Academy Awards, a pair of Grammys and a first price award from the Moscow Film Festival discussed such topics as assignment writing, royalties on film music, ad

vanced arrangements and points, with storyboards, and legal and business aspects of writing for films.

A special administrative division was opened to invited publishers and press for general questions and answers, while the afternoon sessions featured excerpts from various Sherman brothers films, along with songwriting suggestions to writers interested in this field.

Among the local BMI executives participating in this event were Frances Preston, vice president; Del Bryant, director of performing rights relations; and Joe Moscone, director of affiliate relations.

NMPA’s Awards March 10 in Calif.

NEW YORK--The second annual Song Awards sponsored by the National Music Publishers Assn. will take place March 10 in Beverly Hills following its debut earlier this year in New York.

Nomination forms for entries in the movie, Broadway, Latin and gospel fields have been mailed to NMPA members and are due back by Friday (12).

Once more, high chart positions in the trades will determine entries in the pop, rhythm and blues, country and adult contemporary categories. Reflecting changing musical tastes, notes Leonard Feis, NMPA president, the disco category has been dropped.

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Renewal Dispute To Court

LOS ANGELES--Federal Re-

gister of German publisher Music Edition Disconzt Gmbh seeks re-

newal rights to songs recorded and Soundtrack music copyrights in a Federal District Court suit here.

The West German publisher al-

leges that the said subpublishing deal was made with the two U.S. publishers, divisions of Jackson Music Holding Corp., also a defendant in the action.

The July 1976 deal called for the plaintiff to fork over a non-reocup-

ation 10% royalty on profits promised at least 10 albums during the period to be released with three credited composers in each.

The claimants claim it did not re-

coup the advance, thus enforcing a provision in the pact for a five-year renewal for another $15,000, also unrecoupable.

It is also contended that when the German publisher at-

tempts to renew the deal, the de-

fendants, say, they had gone with Warner Bros. Music and CBS, both of which are also named as defendants.

AGAC Firming Its Workshops

NEW YORK--The American Guild of Authors and Composers is accepting applications for its winter term here of songwriting workshops.

In January, lyricist Norman Dolph will hold two sessions of “The Strategy Of The Hit Single” seminar at Thursday. A concert workshop for composers will be conducted by Dan Ricigliana, chairman of the Department of Music of the Manhattan School of Music and au-

thor of the text, “Melody & Harmony- Writing Songs.”

The 10-week workshop takes place Wednesdays from 6 to 8 p.m. starting February 11.

“The Craft Of Lyric Writing” lev-

els 1 and 2 will be offered on Mon-

days this spring under the supervision of lyricist Sheila Davi.

The AGAC workshops, acced-

ited by both Under Comer and the NYA Gallitin division, are limited to 15 participants. For information and requirements and full details call a can be made to AGAC at (212) 757-8833.

ASCAP ‘Shop’ in L.A. Jan. 15

LOS ANGELES--New ASCAP Pop Workshop West, which begins Jan. 15, will be directed by Dino Fer-

karra, ASCAP Western department head. “Wes-

nited” and “Makin’ It” fame, an-

ounces Hal David, society president.

The series will meet for eight consecutive weeks through March 5 from 7:30 to 9:30 at 31ST, Studio C, Santa Monica Blvd. and Vise.

Interested writers should submit cassette tapes with resume, address and telephone number and containing one or two compositions along with a resume or bio-

graphy and recent audience attendance figures.

A Spring ASCAP Pop Shop Pop Shop 6430 Sunset Blvd., Los An-

gles, Calif. 90028. Deadline for acceptance Jan. 6. The workshops are free.

According to officials, an esti-

mated 30 aspiring songwriters will be fea-

tured at each session.

TOP 50

DECEMBER 31, 1980

Billboard
GOOD CAUSE—Bassist Ike White and Joey Trujillo perform at Los Angeles City College in a benefit concert to fight the use of PCB (angel dust). The Rick Elias band from San Diego also performed.

### General News

#### Lennon Orders Top Elvis’

- **Continued from page 30**

  He cautioned consumers when interviewed on radio about hastily buying in multiples of Lennon product, *because the labels involved will have no trouble filling the pipelines within the next 10 days.* He cautioned consumers about speculating in Lennon albums for profit.

  Industry oldtimer Joe Voynow, Bib Distributing, Charlotte major one-stop, admitted he was out of stock less than an hour after opening Tuesday morning as accounts called in to buy Lennon albums. Like so many others, he said he was realistically buying in because "of the industry overbuy on Elvis Presley records. He noted that Presley product sold for months, but eventually many found they were overstocked and had to make substantial returns."

  City 1-Stop in L.A., the major local mass merchandiser, not only was flooded with long distance calls from its regular customers, but a great many first-time customers called for Lennon product. Lou Fogelman of Show Industries, the parent company, stated, "Dwight Monjar, alternative merchandise buyer for the Stark Record Service, North Canton, Ohio, which supplies leased departments as well as its own 103 Camelot stores, had been tied up since Tuesday morning with calls from new and old suppliers selling Lennon mementos."

  Buttons, retailing from $1 to $2; T-shirts to sell for $5, posters at $3 and $4 and bumper stickers, going for $1.50 retail, are being offered to dealers. Monjar said he is not buying, feeling it "commercially capitalizes on the tragedy."

  Generally, those interviewed felt "Double Fantasy" had replaced Kenny Rogers’ hit compilation as their best seller by Tuesday night when most stocks were depleted. "I sold several hundred Tuesday," commented Ray Sonin of Manhattan’s Record Hunter. Sonin says his one-stop operation was allocating Lennon albums. By noon Tuesday, the Broadway and 44th St. Disc-O-Mat unit had sold 146 copies of the Geffen single pocket.

  In Chicago, too, the demand outweighed the supply for Lennon product. The Northwest side Peaches store could not accommodate several hundred "Double Fantasy" purchases, after its 200-unit inventory was gone, manager Michael Shelton claims Sound Unlimited, Skokie, the one-stop and rackjobber, was allocating Tuesday and had reordered 8,000 pieces reportedly.

  Pickwick’s giant Chicago Music Works also sold out on new and old Lennon discography. The new Rolling Stones’ Loop location also ran out. Manager Keith Richman says one fan bought 15 domestic LPs, five imports and memorabilia running up a $150 register tab. See Hear Records, which has a 30% black clientele, had 15 WB Lennon/Ono albums on hand, Ken St. John, manager, notes.

  Music City One-Stop, Nashville, moved 350 LPs and 75 tapes Tuesday morn and ran out of Capitol product by Lennon and the Beatles a bit later, according to Hayes Carter. The Carl Alk firm recorded 1,500 LPs, 700 8-tracks and 500 cassettes from WEA.

  WEA’s Atlanta branch shipped 300 LPs, 50 cassettes and 25 8-tracks which were received Wednesday by Music City. More than 2,500 pieces are on back order from Capitol. Tara, Atlanta, received 200 pieces on a WB 1,000-unit backorder Wednesday. The Record Bar Durham central warehouse got 1,000 pieces on a WB backorder Wednesday. Both Integrity Entertainment Corp., in L.A., parent of the Big Ben’s and Wharehouse stores, and Disc Records, Cleveland, received a substantial "Fantasy" replenishment Thursday morning.

  Carl Keel, buyer for the Flipside chain which has stores in primarily smaller cities in Texas and New Mexico, got a mixed sales response when he surveyed his managers Tuesday p.m. "Some stores did terrific, others had little reaction," Keel says in response to the Lennon product boom.

  In Washington, by mid afternoon Wednesday 11th, more than 1,500 people had gathered at the Lincoln Memorial for a quiet vigil honoring Lennon. They sang old Beatle songs, held candles up against the cold December wind and huddled together in the shadows of a monument to another famous victim of senseless violence.

  Early Tuesday morning fans formed lines outside record stores (Continued on page 39)

### After laying down the tracks, lay down and relax

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Billboard

TALENT INVATION

Year End Charts
OUR FIRST LADY

Donnie
You're a lady who's always first with us.
We love you!
admired even by longtime critics of the band. The song became the group's first No. 1 hit in February. The followup, "Play The Game," marked a return to the old big production style and stalled at a rather ragtag number 45. But the group came back with another adventurous track in "Another One Bites The Dust," a rap record which broke into New York discos and spread to R&B radio before finally crossing to pop. When it did, it reached No. 1.

Several established acts topped the charts for the first time in 1980. Bob Seger, Jackson Browne, Queen and Bruce Springsteen were all surprise winners. Stevie Wonder chucked up his 22nd top 10 single with "Master Blaster," "Emotional Rescue" became the Rolling Stones' 19th hit to hit the Top 10, "Little Drummer Boy" was "Up, Up and Away!" Paul McCartney's 16th since the Beatles' breakup. The prevalence of familiar names is evident on Billboard's year-end chart which reveals that many pop acts that have been charting since the late 60's. Three veterans monopolize no fewer than 15 titles in Action citations: Jackson has to Kenny Rogers, five and Pink Floyd: four.


If 1979 came down to a taut between the peak disco craze and the upstart new wave movement, 1980 was a free-for-all between several different strains of pop music. Despite its broad scope, disco remained an appreciable factor in 1980, as did new wave, despite the glare of occasional overkill. But neither style proved dominant, instead various music forms which had been pretty much taken for granted in recent years unexpectedly rose to the top. Several R&B acts scoring ballads, including Paul Winfield, Gladys Knight, Donny & Marie Osmond, Smokey Robinson, Patti LaBelle & Michael Jackson and the Commodores.

The crossover country emphasis was seen in the high chart numbers racked up by Kenny Rogers, the hit-laden "Urban Cowboy" collection. MOR, almost a dirty word in the late 70's, was reborn as a contemporary and suddenly became respectable, thanks to No. 1 ballads by Kenny Rogers, the Captain & Tennille, Olivia Newton-John, Christopher Cross and Barbara Streisand.

Another often-maligned music form, heavy metal hard rock, also staged a rally in 1980, on the strength of top 10 albums by Rush, Journey, Van Halen and AC/DC. While disco had long since been declared dead by the media, evidently no one told Blondie, Lippy Inc., Diana Ross or Queen, all of whom had No. 1 hits with dance floor smashers. And while new wave wasn't the Next Big Thing its supporters had suggested it would be, Gary Numan, the B-52's and the Vapors all had big hits in the genre.

A number of the year's biggest successes were the result of fortuitous style shifts. Bill Withers moved back with new wave to the chagrin of purists but to the delight of those in the pop mainstream. Donna Summer continued edging down from disco to rock as the year went on, "She's Not Me," moved from rock to disco, or, more precisely, merged the two styles. Two other established pop acts popped belatedly on the disco bandwagon when Spacemen placed the stress on the beat in the album "Damned And Livin':" while George Benson went off the wall for the top five pop, soul, disco and jazz smashes "Give Me the Night" and "Time Machines" and the Sunshine Band brought down the tempo on the No. 1 ballad hit "Please Don't Go.

Diana Ross "Upside Down" and Stevie Wonder's "Master Blaster" had those veteran acts returning to their R&B roots after dabbling in, respectively, glossy MOR and symphonic film scoring. Even pop acts veered to R&B. The Pointer Sisters gave up trying to be the first black act to crack AOR radio and had a huge hit with the R&B-inflected "He's So Shy." "Kenny Loggins This is It" won widespread acclaim, as did Herb Alpert's "Rise." And Kenny Rogers turned to the Commodores' Lionel Richie for his No. 1 hit "Lady.

In turn, the Commodores branched out to embrace gospel themes, adding to their past mastery of such diverse styles as funk, country and MOR balladry. But perhaps Queen best emphasizes the diversity acts achieved in 1980. The group was in a rut as the year began, having issued two successive albums that failed to sell except in a few territories. It appeared that Led Zeppelin had left a tired of the grand, epic approach which had made hits of "Bohemian Rhapsody" and "Somebody To Love." Perhaps the group issued "Crazy Little Thing Called Love," a song, but rockably infused track that was

THANKS TO ALL OUR ARTISTS FOR THEIR

TOP MALE ARTIST
(Singles & LPs combined)
#2 Michael Jackson

TOP SOUL ARTIST
(Singles & LPs combined)
#1 Michael Jackson

TOP POP ALBUM
#3 "Off The Wall"
TOP POP SINGLES ARTIST
#1 Michael Jackson

TOP POP SINGLES
MALE VOCAL ARTIST
#1 Michael Jackson

TOP SOUL ALBUM
#1 "Off The Wall"
TOP SOUL ALBUM ARTIST
#1 Michael Jackson

TOP SOUL SINGLE ARTIST
#1 Michael Jackson

TOP SOUL SINGLE
#2 "Rock With You"

TOP MALE ARTIST
(Singles & LPs combined)
#3 Billy Joel

TOP POP SINGLES
MALE VOCAL ARTIST
#2 Billy Joel

TOP POP MALE ALBUM ARTIST
#2 Billy Joel

TOP JAZZ ALBUM
#2 "One On One"

TOP NEW DUO/
GROUP ALBUM ARTIST
#2 Bob James & Earl Klugh

Earl Klugh appears courtesy of Liberty/United Records, Inc.

TOP SOUL ALBUM ARTIST
#2 The Isley Brothers

TOP SOUL ALBUM LABEL
#3 Epic

Earl Klugh appears courtesy of Liberty/United Records, Inc.

TOP SINGLES ARTIST
OF THE YEAR/COUNTRY
#3 Crystal Gayle

TOP SOUL SINGLE
#2 "Rock With You"
GREAT GIFTS AND THEIR GREAT HITS.

GROUP/DUO OF THE YEAR (Singles & LPs combined)
#1 Pink Floyd
TOP POP SINGLE
#2 "Another Brick In The Wall"
TOP POP ALBUM
#1 "The Wall" — Pink Floyd
TOP POP ALBUMS ARTIST
#1 Pink Floyd

TOP COUNTRY ARTIST (Singles & LPs combined)
#3 Willie Nelson
TOP COUNTRY ALBUM ARTIST
#3 Willie Nelson

COUNTRY SINGLE OF THE YEAR
#3 "He Stopped Loving Her Today"
— George Jones

NEW COUNTRY ARTIST
#1 Lacy J. Dalton

TOP SOUL SINGLE
#3 "Take Your Time (Do It Right)"
NEW SOUL SINGLE ARTIST
#2 The S.O.S. Band

TOP POP SINGLES LABEL
#1 Columbia
TOP POP ALBUMS LABEL
#1 Columbia
TOP ALBUMS LABEL/COUNTRY
#2 Columbia
COUNTRY SINGLES LABEL
#3 Columbia
TOP JAZZ ALBUM LABEL
#2 Columbia

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Elektra/Asylum Records
Warner Bros. Records
MOTOWN Salutes the Commodores

1 Pop Singles Group
23rd Annual Grammy Awards

Important Dates To Remember
Tuesday, December 23, 1980—First Round Ballots must have been received by Deloitte Haskins and Sells for official tabulations.

Wednesday, December 31, 1980—Last day for new Active Members to join the Academy and to become eligible to vote in the second (final) round. (For details on joining, see below.)
Tuesday, January 13, 1981—Final Grammy Nominations will be announced during simultaneous press conferences in Los Angeles and New York.
Friday, January 16, 1981—Final Ballots will be mailed to all Voting Members in good dues standing, including new members whose applications were accepted on or before December 31, 1980.
Wednesday, February 11, 1981—Final Ballots must have been received by Deloitte Haskins and Sells for official tabulations.
Wednesday, February 25, 1981—Grammy Awards Winners will be announced during the Grammy Awards Show.

The Grammy Awards Show

Voting membership in the National Academy of Recording Arts and Sciences is available to most musicians, singers, conductors, producers, composers, arrangers, engineers, and others who have participated actively in the creation of phonograph records. For details on how you might join the Academy and become eligible to vote for the Grammy Awards, as well as to participate in the Academy’s many other activities, contact the chapter nearest you as soon as possible in order to meet the December 31, 1980 deadline for joining.

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Presented by The National Academy of Recording Arts and Sciences for outstanding creative achievements in the field of recording

The Grammy Awards Show

to be telecast live from the stage of Radio City Music Hall on February 25th starting at 9:00 p.m. (6:00 p.m. CST) over the entire CBS television network

For details, call 1-800-541-7777.
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<td>DIANA</td>
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<td>THE GLOW OF LOVE</td>
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<td>IDENTIFY YOURSELF</td>
<td>O'Jays</td>
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<td>FIRST UNDER THE WIRE</td>
<td>Little River Band</td>
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<td>I'LL ALWAYS LOVE YOU</td>
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<td>CAMÉOSIS</td>
<td>Cameo</td>
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**Album Labels**

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it's great to be number one
## Single Artists

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<td>1.</td>
<td>MICHAEL JACKSON—Epix</td>
<td>Don't Stop 'Til You Get Enough</td>
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<td>Heartache Tonight</td>
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<td>KENNY ROGERS—United Artists</td>
<td>You Decorated My Life</td>
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<td>SPINNERS—Atlantic</td>
<td>Working My Way Back to You</td>
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<td>QUEEN—Elektra</td>
<td>Another One Bites the Dust</td>
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<td>DR. DOOOG—Capitol</td>
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<td>CHRISTOPHER CROSS—Warner Bros.</td>
<td>Ride Like the Wind</td>
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<td>BOB SEGER &amp; SILVER BULLET BAND—Capitol</td>
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<td>AIR SUPPLY—Arista</td>
<td>Lost in Love</td>
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<td>LINDA RONSTADT—Asylum</td>
<td>You Don't Know How Bad It Can Be</td>
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<td>KOOL &amp; THE GANG—De-Lite</td>
<td>Ladies Night</td>
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<td>ANNE MURRAY—Capitol</td>
<td>Could I Have This Dance</td>
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<td>Keep the Fire</td>
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<td>FLEETWOOD MAC—Warner Bros.</td>
<td>Sisters of the Moon</td>
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<td>ELECTRIC LIGHT ORCHESTRA—Jet</td>
<td>Don't Bring Me Down</td>
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<td>PINK FLOYD—Columbia</td>
<td>Another Brick in the Wall (Part 2)</td>
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<td>CAPTAIN &amp; TENNILLE—Casablanca</td>
<td>Do That to Me One More Time</td>
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<td>21.</td>
<td>DONNA SUMMER—Casablanca</td>
<td>Bad Girls</td>
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<td>22.</td>
<td>ELTON JOHN—MCA</td>
<td>Don't Go Away My Love</td>
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<td>23.</td>
<td>DIONNE WARWICK—Elektra</td>
<td>No Night So Long</td>
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<td>5TH AVENUE—A&amp;M</td>
<td>I'll Never Love This Way Again</td>
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<td>STYX &amp; A&amp;M</td>
<td>Baby (They Won't Think Twice 'Til They Try)</td>
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<td>I'm Just Another Name for Love</td>
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<td>BOB SCAGGS—Columbia</td>
<td>Look What You've Done to Me</td>
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<td>SMOKY ROBINSON &amp; TAMI</td>
<td>Cruisin'</td>
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<td>Magic</td>
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<td>Hot Rods Steal Away</td>
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<td>Don't Do Me Like That</td>
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<td>BARRY MANILOW—Arista</td>
<td>We Don't Have the Right to Be Happy</td>
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<td>LIPPINCOTT INC.—Casablanca</td>
<td>Rock 'n' Rollatown</td>
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<td>BETTE MIDLER—Atlantic</td>
<td>Divine Madness</td>
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<td>When I Need You</td>
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<td>DANNY FOGELEBERG—Full Moon/Epix</td>
<td>Longer</td>
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<td>PAUL McCARTNEY &amp; WINGS—Capitol</td>
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<td>HERB ALPERT—A&amp;M</td>
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<td>JERMAINE JACKSON—Motown</td>
<td>Let's Get Serious</td>
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<td>Yes, I'm Ready</td>
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<td>THE JOURNEY—Columbia</td>
<td>That's the Way Love Goes</td>
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<td>5.C. &amp; THE SUNSHINE BAND—Sunshine Sound</td>
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<td>STEVIE WONDER—Tamla</td>
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<td>MANHATTANS—Columbia</td>
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<td>THE S.O.S. BAND—Tabu</td>
<td>Take Your Time</td>
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<td>BARBRA STREISAND &amp; DONNA SUMMER—Columbia/Casablanca</td>
<td>No More Tears (Enough Is Enough)</td>
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<td>KIM CARNES—EMI America</td>
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<td>BONNIE POINTER—Motown</td>
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<td>JIMMY RUFFIN—RSO</td>
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<td>CHUCK MANGIONE &amp; A&amp;M</td>
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Thanks for a great touring year!

Love

Fleetwood Mac
New Female Single Artists

Pos. ARTIST (No. of Charted Singles) Label
1. IRENE CARA (2) RSO
2. CHARLIE DORE (1) Island
3. BERNADETTE PETERS (1) MCA
4. JOYCE COBB (1) Cream
5. STACEY LATTISAW (1) Cotillion
6. LENORE D’MALLE (1) Polydor
7. DEBBIE JACOBS (1) MCA
8. SUZANNE FELLINI (1) Casablanca

New Album Artists

Pos. ARTIST (No. of Charted Albums) Label
1. PRETENDERS (1) Sire
2. BOB JAMES & EARL KLUGH (1) Tappan-Zee/Columbia
3. LIPPS INC. (1) Casablanca
4. RAY, GOODMAN & BROWN (1) Polydor
5. SCORPIONS (2) Mercury (1) RCA
6. CHANGE (1) RFC
7. AIR SUPPLY (1) Arista
8. HIROSHIMA (1) Arista
9. THE S.O.S. BAND (1) Tabu
10. THE DIRT BAND (2) United Artists

New Duos/Groups

Pos. ARTIST (No. of Charted Albums) Label
1. PRETENDERS (1) Sire
2. BOB JAMES & EARL KLUGH (1) Tappan-Zee/Columbia
3. LIPPS INC. (1) Casablanca
4. RAY, GOODMAN & BROWN (1) Polydor
5. SCORPIONS (2) Mercury (1) RCA
6. CHANGE (1) RFC
7. AIR SUPPLY (1) Arista
8. HIROSHIMA (1) Arista
9. THE S.O.S. BAND (1) Tabu
10. THE DIRT BAND (2) United Artists

New Female Single Artists

Pos. ARTIST (No. of Charted Singles) Label
1. IRENE CARA (2) RSO
2. CHARLIE DORE (1) Island
3. BERNADETTE PETERS (1) MCA
4. JOYCE COBB (1) Cream
5. STACEY LATTISAW (1) Cotillion
6. LENORE D’MALLE (1) Polydor
7. DEBBIE JACOBS (1) MCA
8. SUZANNE FELLINI (1) Casablanca

New Single Artists

Pos. ARTIST, Label:
Titles On Top LPs Chart
1. CHRISTOPHER CROSS (2) Warner Bros.
2. ROBBIE DUPREE (2) Elektra
3. LIPPS INC. (2) Casablanca
4. THE DIRT BAND (2) United Artists
5. BILLY PRESTON & SYREETA (2) Tamla
6. RAY, GOODMAN & BROWN (3) Polydor
7. PRETENDERS (2) Sire
8. KENNY ROGERS & KIM CARNES (1) United Artists
9. IRENE CARA (2) RSO
10. THE S.O.S. BAND (1) Tabu
11. ROCKY BURNETTE (1) EMI-America
12. MICKEY GILLEY (1) Asylum (1) Epic
13. BENNY MARDONES (1) Polydor
14. NEIL SEDAKA AND DARA SEDAKA (1) Elektra
15. CHARLIE DORE (1) Island
16. ALI THOMSON (2) A&M
17. BRUCE COCKBURN (1) Millennium
18. JOHNNY LEE (1) Asylum
20. ANDY GIBB & OLIVIA NEWTON-JOHN (1) RSO
21. FRED KNOBLOCK (1) Scotti Bros.
22. JAMES LAST BAND (1) Polydor
23. PHILIP GRIFFIN (1) 20th Century
24. BERNADETTE PETERS (1) MCA
25. RICK PINETTE & OAK (1) Mercury

New Male Single Artists

Pos. ARTIST (No. of Charted Singles) Label
1. CHRISTOPHER CROSS (2) Warner Bros.
2. ROBBIE DUPREE (2) Elektra
3. ROCKY BURNETTE (1) EMI-America
4. MICKEY GILLEY (1) Asylum (1) Epic
5. BENNY MARDONES (1) Polydor
6. ALI THOMSON (2) A&M
7. BRUCE COCKBURN (1) Millennium
8. JOHNNY LEE (1) Asylum
10. FRED KNOBLOCK (1) Scotti Bros.
11. LENORE D’MALLE (1) Polydor
12. SUZANNE FELLINI (1) Casablanca

New Male Album Artists

Pos. ARTIST (No. of Charted Albums) Label
1. CHRISTOPHER CROSS (1) Warner Bros.
2. LUCIANO PAVAROTTI (2) London
3. LARRY GRAHAM (1) Warner Bros.
4. BRUCE COCKBURN (1) Millennium
5. ROBBIE DUPREE (1) Elektra
6. ROCKY BURNETTE (1) EMI-America
7. DAVE DAVIES (1) RCA
8. ROCKIE ROBBINS (1) A&M
9. DARYL HALL (1) RCA
10. BENNY MARDONES (1) Polydor

New Duos/Groups Single Artists

Pos. ARTIST (No. of Charted Singles) Label
1. LIPPS INC. (2) Casablanca
2. THE DIRT BAND (2) United Artists
3. BILLY PRESTON & SYREETA (2) Tamla
4. RAY, GOODMAN & BROWN (3) Polydor
5. PRETENDERS (2) Sire
6. KENNY ROGERS & KIM CARNES (1) United Artists
7. THE S.O.S. BAND (1) Tabu
8. NEIL SEDAKA & DARA SEDAKA (1) Elektra
9. ANDY GIBB & OLIVIA NEWTON-JOHN (1) RSO
10. JAMES LAST BAND (1) Polydor
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In Canada: A.C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
### Male Single Artists

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<th>Label</th>
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<td>DONNA SUMMER</td>
<td>3 (Casablanca)</td>
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<td>PAT BENATAR</td>
<td>2 (Chrysalis)</td>
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<tr>
<td>DIONNE WARWICK</td>
<td>2 (Warner Bros.)</td>
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<tr>
<td>THOMPSON</td>
<td>2 (Motown)</td>
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<td>RON DALE</td>
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### Female Single Artists

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<td>PRINCE</td>
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Accessed from: www.americanradiohistory.com
Magnificently produced · 256-page large-format paperback · 450 photographs in color and black and white including artists, events and LP covers.

Here, for the first time, is a comprehensive record of a full year of rock and roll. Created by an Anglo-American team of writers, editors and researchers, contents include Billboard charts, a month-by-month illustrated Diary of Major Rock Events, reviews of every LP and major single, photographs and information on performers, writers and the industry itself; rock films and books, music industry contacts, listings of venues and more.

EDITED BY
Michael Gross & Maxim Jakubowski
Published by Delilah/Grove Press
$11.95

If you love rock, you'll want this book.
If you're an aspiring rocker, here's the name and address of every record company, club and music paper.
If you're a music company executive, here's an enjoyable and helpful reference for your staff.
If you're a rock star, we swear we ran your picture and spelled your name right.
If you're an agent, here is an in-depth listing of every major venue in the United States and England.
If you're a retailer, give us some counter space and we'll give you some unexpected additional profits. (For details, call Madeleine (212) 935-0948)
### Duos

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<td>TOM PETTY &amp; THE HEARTBREAKERS (2)</td>
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### Single Duos/Groups

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#### Pop

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<td>15</td>
<td>MC VICAR</td>
<td>Polydor</td>
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### Comedy

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>STEVE MARTIN</td>
<td>(1) Warner Bros.</td>
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<tr>
<td>2</td>
<td>RODNEY DANGERFIELD</td>
<td>(1) Casablanca</td>
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<td>3</td>
<td>ROBIN WILLIAMS</td>
<td>(1) Casablanca</td>
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<td>4</td>
<td>CHEECH &amp; CHONG</td>
<td>(1) Warner Bros.</td>
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<tr>
<td>5</td>
<td>FATHER GUIDO SARCUCCI</td>
<td>(1) Warner Bros.</td>
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*Source: Billboard Magazine, December 20, 1980*
Alfa Records.

Malverne Distributors, Inc.  
Long Island, New York 11106

Malverne Distributors, Inc.  
Boston, Massachusetts 02110

Picks Corporation  
Cleveland, Ohio 44114

Associated Distributors, Inc.  
Phoenix, Arizona 85019

Pickwick Distribution  
Minneapolis, Minnesota 55426

Picks Corporation  
Southfield, Michigan 48076

Big State Distributing Corporation  
Dallas, Texas 75247

Malverne Distributors, Inc.  
Sun Valley, California 91352

Schwartz Brothers, Inc.  
Lanham, Maryland 20801

M.S. Distributing Company  
Morton Grove, Illinois 60053

Schwartz Brothers, Inc.  
Cherry Hill, New Jersey 08002

M.S. Distributing Company  
Clayton, Missouri 63105

Picks Corporation  
San Francisco, California 94108

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

1015 North Fairfax Avenue, Los Angeles, CA 90046 - (213) 654-1100

www.americanradiohistory.com
1980 was a smashing year.

Thanks for a Very Special Year.

To All MCA Recording Artists, Our Staff, And MCA Distributing Corporation.
The ASCAP family of winners never stops growing.

Over the years, ASCAP writers have won 110 of the 134 Oscars awarded for musical achievement and 52 of the 61 Tonys. 155 ASCAP writers have been elected to the Songwriter's Hall of Fame, 17 have won Pulitzer Prizes, and 9 have had their likenesses placed on United States Commemorative stamps.

And now, we congratulate the 140 ASCAP members pictured here who, according to Billboard's 1980 year-end charts, have swept the top awards. These include: 7 of the Year's Top 10 Male Artists. The Year's Top 2 Female Artists. 3 of the Year's Top 4 Duos or Groups. The Year's Top Country Artist. 6 of the Year's Top 8 Soul Artists. 5 of the Year's Top 6 Pop Singles Artists. 4 of the Year's Top 5 Albums Artists. The Year's Top New Singles Artist. The Year's Top New Albums Artist. The Year's Top New Males Singles Artist. The Year's Top New Male Albums Artist. 7 of the Year's Top 8 Pop Singles Male Vocal Artists. The Year's Top 2 Male Albums Artists. The Year's Top 2 Female Albums Artists. The Year's Top 2 Pop Singles Producers. The Year's Top 3 Pop Singles Vocalists (Group or Duo). 3 of the Year's Top 4 Pop Duo or Group Albums Artists. The Year's Top Pop Comedy Album Artist. The Year's Top 2 Country Singles Artists. 3 of the Year's Top 4 Soul Albums Artist. 6 of the Year's Top 8 Soul Singles Artist.

Add to that the Top Pop Single of the Year, the Top Country Single of the Year, the Top Country Album of the Year, the Top 5 Soul Singles of the Year, and 7 of the Year's Top 9 Adult Contemporary Singles—and we think you'll agree that the biggest family of winners is at ASCAP.

WE'VE ALWAYS HAD THE GREATS
IT'S A GREAT YEAR-END IN BILLBOARD

WE HAVE

66.6%

OF ALL THE TOP FORTY SINGLES

AND

OF THE TOP FORTY SINGLES

OF THE TOP FORTY SINGLES

THESE BMI-AFFILIATED WRITERS

IN THE TOP FIVE

YEAR-END AWARD WINNER LISTS:

LARRY GATLIN
MICKEY GILLEY
LARRY GRAHAM [PROC]
SPYRO GYRA
MERLE HAGGARD
DAN HARTMAN
WALTER HAWKINS
MICHAEL JACKSON
WAYLON JENNINGS
CRYSTAL GAYLE
THE BROTHERS
JOHNSON
KOOL AND THE GANG

DEBORAH ALLEN
ANGELA BOFILL
ROCKY BURNETTE
JAMES CLEVELAND
CRUSADERS
LACY J. DALTON
ROBBIE DUPREE
PINK FLOYD [PRS]

LIPPS, INC.
BARRY MANILOW
BENNY MARDONES
PAT METHENY
WILLIE NELSON
TOM PETTY
BILLY PRESTON
THE PRETENDERS [PRS]
QUEEN [PRS]
JIM REEVES
LINDA RONSTADT
THE S.O.S. BAND
BILL SYMCMZIK
B.J. THOMAS
THE WHO [PRS]
HANK WILLIAMS, JR.

serving music since 1940
1. Ronnie Milsap—RCA
   *In No Time At All* / Get It Up
   My Heart/Silent Night (After The Fight)

2. Crystal Gayle—Columbia
   *Heart Member* / United Artists
   Your Kisses Will—United Artists
   River Road—United Artists

3. Willie Nelson—Columbia
   The Road Again / Midnight Rider
   My Heroes Have Always Been Cowboys
   Help Me Make It Through The Night

4. Anne Murray—Capitol
   I'm Happy Just To Dance With You
   Daydream Believer
   Could I Have This Dance
   Broken Hearted Me

5. T.G. Sheppard—Warner/Curb
   Last Cheaters Waltz
   I'll Be Coming Back For More
   Smooth Sailin'
   Do You Wanna Go To Heaven

6. Waylon Jennings—RCA
   The Eyes Of The Dukes Of Hazzard
   Come With Me
   Clyde
   Ain't Lovin' Long Like This

7. Oak Ridge Boys—RCA
   Heart Of Mine
   Leaving Louisiana In Broad Daylight
   Dream On
   Trying To Love Two Women

8. Mickey Gilley—Epic
   My Silver Lining
   A Little Getting Used To True Love Ways
   Stand By Me—Asylum

9. Charley Pride—RCA
   You're My Jamaica
   Honky Tonk Blues
   You Win Again
   Dallas Cowboys

10. Dolly Parton—RCA
    Loving You
    Too Old To Play
    I Ain't Got No Business
    Business Today

11. Hank Williams Jr.—Elektra
    Old Habits
    I Never Had Kawaii

12. Conway Twitty—MCA
    I've Never Seen The Likes Of You
    I May Never Get To Heaven
    I'd Love To Lay You Down

13. Gene Watson—Capitol
    Rainbow Cane In Texas
    Should I Come Home (Or Should I Go Crazy)
    Nothing Sure Looked Good On You
    Bedroom Ballad

14. Mel Tillis—Elektra
    Steppin' Out
    Lying Time Again
    Blind In Love
    Your Body Is An Outlaw

15. Moe Bandy—Columbia
    Yesterday Once More
    One Of A Kind
    The Champ
    I Cheated Me Right Out Of You

16. Don Williams—MCA
    I Believe In You
    Good Ole Boys Like Me
    Love Me Over Again
    It Must Be Love

17. Emmylou Harris—Warner Bros.
    The Boxer
    Wayfaring Stranger
    Blue Kentucky Girl
    Beneath Still Waters

18. Razz Bailey—RCA
    Loving You
    Too Old To Play
    I Ain't Got No Business
    Business Today

19. Hank Williams Jr.—Elektra
    Old Habits
    I Never Had Kawaii
    Whiskey Bent And Hell Bound
    Elektra/Curb

20. Bellamy Brothers—Warner/Curb
    Ain't Just Whistlin' Dixie
    Dancing Cowboys
    Sugar Daddy

21. Cristy Lane—United Artists
    Slippin' Up, Slippin' Around
    Sweet Sexy Eyes
    Come To My Love
    One Day At A Time

22. Dottie West—United Artists
    You Pick Me Up (And Put Me Down)
    Leavin's For Unbelievers
    A Lesson In Leavin'

23. Jeanne Pruett—IBC
    Back To Back
    Too Late Temporarily Yours

24. The Kendalls—Ovation
    Put It Off Until Tomorrow
    I'm Already Blue
    I Don't Do Like That We Never
    Never
    You Make An Angel Wanna Cheat

25. Merle Haggard—MCA
    Misery And Gin
    The Way I Am
    My Own Kind Of Hat/Heaven Was A Drink Of Wine

26. John Conlee—MCA
    I Ain't Gonna Live Like That
    Friday Night Blues

27. Alabama—RCA
    Why Lady Why
    Tennessee River
    (I Wanna) Come Over/MDJ/NSD
    My Home Is Alabama/MDJ/NSD

28. Larry Gatlin & The Gatlin Bros.—B.C.
    All The Gold In California
    The Midnight Choir
    We're Number One
    Taking Somebody With Me When I Fall

29. Barbara Mandrell—MCA
    Crackers
    Years
    Fooled By A Feeling

30. Dolly Parton—RCA
    Old Flames Can't Hold A Candle
    To You
    Sweet Summer Lovin'/Great
    Ball Of Fire
    Starting Over Again

31. The Statler Brothers—Mercury
    Charlotte's Web
    (I'll Even Love You) Better Than
    I Did Then
    Nothing Normal As You

32. Lacy J. Dalton—Columbia
    Hard Times
    Crazy Blue Eyes
    Tennessee Waltz
    Losing Kind Of Love

33. Eddy Arnold—RCA
    That's What I Get For Loving You
    Let's Get It While The Gettin's Good
    If I Ever Had To Say Goodbye To You

34. Johnny Duncan—Columbia
    The Lady In The Blue Mercedes
    I Gonna Love You Tonight (In My Dreams)
    Play Another Slow Song

35. Jacky Ward—Mercury
    That's The Way A Cowboy Rocks And Rolls
    Save Your Heart For Me
    You're My Kind Of Woman
    I'd Do Anything For You

    If There Were No Memories
    Your Lyin' Blue Eyes
    She Just Started Liking Cheating Songs

37. Leon Everette—Orlando/PMS
    The Sun Went Down In My World Tonight
    I Don't Want To Lose
    I Love That Woman (Like The Devil Loves Sin)
    Over

38. Tom T. Hall—RCA
    Back When Gas Was Thirty Cents A Gallon
    Soldier Of Fortune
    The Old Side Of Town/Jesus On The Radio
    You Show Me Your Heart (And I'll Show You Mine)

39. Stephanie Winslow—Warner/Curb
    Baby, I'm A Want You
    Crying
    Say You Love Me
    I Can't Remember
    Try It On

40. Gail Davies—Warner Bros.
    Blue Heartache
    Good Lovin' Man
    Like Strangers

41. Debby Boone—Warner/Curb
    Free To Be Lonely
    Elephant's Foot
    Are You On The Road To Lovin' Me
    Soon
    See You In September

42. Brenda Lee—MCA
    Don't Promise Me Anything
    Broken Trust
    Tell Me What It's Like
    The Cowgirl And The Dandy

43. Moe Bandy & Joe Stampley—Columbia
    Just Good Ol' Boys
    Holding The Bag
    Tell Ole I Ain't Here

44. Joe Sun—Ovation
    Bubba, Busted And Busted
    I'd Rather Go On Hurtin' Shotgun Rider
    Out Of Your Mind

45. The Charlie Daniels Band—Epic
    The Legend Of Wooley Swamp
    Long Haired Country Boy
    Behind Your Eyes
    In America
    Miserable Trust

46. Charly McClain—Epic
    Women Get Lonely
    You're A Part Of Me
    Men

47. Billie Jo Spears—United Artists
    Rainy Days And Stormy Nights
    Natural Attraction
    Standing Tall
    Living Our Love Together

48. Dave And Sugar—RCA
    A Love Song
    My World Begins And Ends
    With You/Why Did You Have To Be
    New York Wine And Tennessee
    Shine

49. Conway Twitty & Loretta Lynn—MCA
    You Know Just What I'd Do/Sadness Of It All
    It's True Love

50. Reba McEntire—Mercury
    Sweet Dreams
    (I Still Long To Hold You)
    Now And Then
    You Lift Me Up To Heaven
## Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title/Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>My Heart/Silent Night (After The Fight)/Ronnie Milsap/RCA</td>
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<tr>
<td>2</td>
<td>One Day At A Time/Crissy Lane/United Artists</td>
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<tr>
<td>3</td>
<td>He Stopped Loving Her Today/George Jones/Epic</td>
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<tr>
<td>4</td>
<td>Dancin' Cowboys/Bellamy Brothers/Warner/Curb</td>
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<td>5</td>
<td>Tennessee River/Alabama/RCA</td>
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<tr>
<td>6</td>
<td>Bar Room Buddies/Merle Haggard &amp; Clint Eastwood/Elektra</td>
</tr>
<tr>
<td>7</td>
<td>True Love Ways/Mickey Gilley/Epic</td>
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<td>8</td>
<td>Coward Of The County/Kenny Rogers/United Artists</td>
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<tr>
<td>9</td>
<td>Cowboys And Crows/Don Williams/RCA</td>
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<tr>
<td>10</td>
<td>Stand By Me/Mickey Gilley/Asylum</td>
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<td>11</td>
<td>Trying To Love Two Women/Oak Ridge Boys/MCA</td>
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<td>12</td>
<td>I'll Be Coming Back For More/T.G. Sheppard/Warner/Curb</td>
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<td>13</td>
<td>My Heroes Have Always Been Cowboys/Wille Nelson/Columbia</td>
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<td>14</td>
<td>Lookin' For Love/Johnny Lee/Asylum</td>
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<td>15</td>
<td>Why Don't You Spend The Night/Ronnie Milsap/RCA</td>
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<td>16</td>
<td>Love Me Over Again/Don Williams/MCA</td>
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<td>A Lesson In Leavin'/Dottie West/United Artists</td>
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<td>Drivin' My Life Away/Eddie Rabbitt/Elektra</td>
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<td>Ain't Livin' Long Like This/Wynon Jones/RCA</td>
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<td>Happy Birthday Darlin'/Conway Twitty/MCA</td>
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<td>Beneath Still Waters/Emmylou Harris/Warner Bros</td>
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<td>Starting Over Again/Dolly Parton/RCA</td>
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<td>Leavin' Louisiana In Broad Daylight/Oak Ridge Boys/MCA</td>
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<td>I'd Love To Lay You Down/Conway Twitty/MCA</td>
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<td>Sugar Daddy/Bellamy Brothers/Warner/Curb</td>
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<td>Come With Me/Wynon Jones/RCA</td>
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<td>It's Like We Never Said/Goodbye/Crystal Gayle/Columbia</td>
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<td>Good Ole Boys Like Me/Don Williams/MCA</td>
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<td>Years/Barbara Mandrell/MCA</td>
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<td>Friday Night Blues/John Conlee/MCA</td>
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<td>Making Plans/Porter Wagoner And Dolly Parton/RCA</td>
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<td>You Win Again/Charley Pride/RCA</td>
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<td>I Cheated Me Right Out Of You/Moe Bandy/Columbia</td>
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<td>Over-Leon Everette/Orlando/PMS</td>
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<td>Two Story House/George Jones &amp; Tammy Wynette/United Artists</td>
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<td>The Way I Am/Merle Haggard/MCA</td>
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<td>Nothing But Look Good On You/Gene Watson/Capitol</td>
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<td>Temporarily Yours/Jeann Pruett/CBS</td>
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<td>Wayfaring Stranger/Emmylou Harris/Warner Bros</td>
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<td>Back To Back/Jeann Pruett/CBS</td>
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## Single Labels

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## Album Labels

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## New Artists

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<td>Lacy J. Dalton (4) Columbia</td>
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<td>John Anderson (3) Warner Brothers</td>
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<td>3</td>
<td>Merle Haggard &amp; Clint Eastwood (1) Elektra</td>
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<td>Dean Dillon (2) RCA</td>
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<td>5</td>
<td>Jim Reeves &amp; Deborah Allen (1) RCA</td>
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<td>6</td>
<td>Don King (3) Epic</td>
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<td>7</td>
<td>Steve Wariner (2) RCA</td>
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<td>8</td>
<td>Jim Chestnut (1) MCA/Hickory/Curb (1) United Artists</td>
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<td>SiSSy Spacek (1) MCA</td>
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<td>Roger Bowling (2) NSD (1) Little Giant</td>
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<td>Fred Knoblock (1) Scott Bros.</td>
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<td>Rosanne Cash &amp; Bobby Bare (1) Columbia</td>
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<td>Danny Wood (1) RCA</td>
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<td>Connie Cato (1) MCA</td>
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<td>15</td>
<td>Jerri Kelly (2) Little Giant</td>
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**Country**

### Number One Awards

Lacy J. Dalton No. 1 New Country Single Artist

Ronnie Milsap No. 1 Country Single Artist: My Heart/Silent Night (After The Fight)
The ATI group of companies takes great pride in announcing Exclusive Representation in all areas for

the ISLEY BROTHERS
## Albums

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| 30   | THE GLOW OF LOVE | Change-
| 31   | YOU KNOW HOW TO LOVE ME | Phyllis Hyman-Arista |
| 32   | PIZAZZ | Patrice Rushen-Elektro |
| 33   | THE BLUE ALBUM | Harold Melvin & the Bluenotes-Source |
| 34   | FUTURE NOW | Pleasure-Fantasy |
| 35   | BRASS CONSTRUCTION V | Brass Construction-United Artists |
| 36   | FIRE IT UP | Rick James-Gordy |
| 37   | SPIRIT OF LOVE | Con Funk Shun-Mercury |
| 38   | WARM THOUGHTS | Smokey Robinson-Tamla |
| 39   | TWO | G.Q. - Arista |
| 40   | ABOUT LOVE | Gladys Knight & the Pips-Columbia |
| 41   | LIVE AND UNCENSORED | Millie Jackson-Spring |
| 42   | EVERY GENERATION | Ronnie Laws-United Artists |
| 43   | THE DANCE OF LIFE | Narada Michael Walden-Atlantic |
| 44   | STAY FREE | Ashford & Simpson-Warner Bros. |
| 45   | SWITCH II | Switch-Gordy |
| 46   | DANCIN' AND LOVIN' | Spinners-Atlantic |
| 47   | JUST A TOUCH OF LOVE | Slave-Cobillion |
| 48   | HEROES | Commodores-Motown |
| 49   | ONE IN A MILLION YOU | Larry Graham-Warner Bros. |

## Album Artists

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Single Artists

1. MICHAEL JACKSON—Epic
2. THE WHISPERS—Solar
3. JERMAINE JACKSON—Motown
4. CAMEO—Chocolate City
5. SMOKY ROBINSON—Tamla
6. THE COMMODORES—Motown
7. JERMAINE JACKSON—Motown
8. ISLEY BROTHERS—T-Neck
9. SPINNERS—Atlantic
10. FATBACK—Spring
11. SHALAMAR—Solar
12. PRINCE—Warner Bros.
13. G.Q.—Arista
14. RAY, GOODMAN & BROWN—Polydor
15. THE BROTHERS JOHNSON—A&M
16. THE GAP BAND—Mercury
17. RUFUS/CHAKA KHAN—MCA
18. DIANA ROSS—Motown
19. TEDDY PENDEGRASS—P.I.R.
20. O'JAYS—P.I.R.
21. CON Funk SHUN—Mercury
22. STEPHANIE MILLS—20th Century
23. THE S.O.S. BAND—Tabu
24. MANHATTAN—Columbia
25. ROBERTA FLACK & DONNA HATHAWAY—Atlantic
26. HERB ALPERT & A&M
27. RAY PARKER JR. & RADIO—Arista
28. RICK JAMES & Gordy
29. ASHFORD & SIMPSON—Warner Bros.
30. BAR-KAYS—Mercury
31. LARRY GRAHAM—Warner Bros.
32. PLEASURE—Fantasy
33. SISTER SLEDGE—Cotillion
34. CHANGE—R.F.C.
35. NARADA MICHAEL WALDEN—Atlantic
36. FUNKADELIC—Warner Bros.
37. STACY LATTISAW—Cotillion
38. CHIC—Atlantic
39. DIONNE WARWICK—Arista
40. PHYLLIS HYMAN—Arista
41. CHAKA KHAN—Warner Bros.
42. GLADYS KNIGHT & THE PIPS—Columbia
43. ISAAC HAYES—Polydor
44. SLAVE—Cotillion
45. LIPPS INC.—Casablanca
46. HAROLD MELVIN & THE BLUE Notes—MCA
47. SKYY—Salsoul (RCA)
48. DONNA SUMMER—Columbia
49. NATHALIE COLE/PEABO BRYSON—Capitol
50. PARLIAMENT—Casablanca

Album Labels

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December 20, 1980 BILLBOARD
WISSELOORD
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You are always safe "in" sound at Wisselooord studios, Europe’s most advanced audio-visual centre. So join the list of quality-lovers like Mike Batt, Steve Hackett, Lange Lovich, Elvis Costello, The Police, Status Quo, The Undertones, etc.

Mike Batt about Wisselooord: "Wisselooord has a beautiful open atmosphere combined with all the right equipment and engineers."

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C. van Renneslaan 10,
1217 CX Hilversum,
The Netherlands.
Tel.: (0)35 - 14956 / 11596.
Telex: 43502.
### Inspirational Albums

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### Number One Awards

1. RELIGIOUS
2. SPIRITUAL
3. GOSPEL
4. SACRED

### Spiritual Albums

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### Spiritual Artists

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### Inspirational Artists

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### Spiritual SONGS

1. **I’LL BE THINKING OF YOU**—Andrae Crouch, Light
2. **FRIENDS**—Savoy
3. **DOWNTOWN**—Morgan, Sparrow
4. **THE PROMISE**—James Cleveland & the Philadelphia Mass Choir—Savoy
5. **IT STARTED AT HOME**—Jackson Soutthernaire-Malaco
6. **GIVE ME SOMETHING TO HOLD ON TO**—Myrna Summer—Savoy
7. **DON’T PRESSURE ME**—Myrna Summer—Savoy
8. **I’LL TELL YOU WHAT**—Myrna Summer—Savoy
9. **LORD, LISTEN**—Myrna Summer—Savoy
10. **THE KING IS COMING**—Myrna Summer—Savoy
## Number One Awards

**Disco**

### Audience Response Singles/Albums

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<td>Dan Hartman—Solar</td>
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<td>Shalamar—Blue Sky</td>
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Jazz Albums

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<td>Tappan-Zee/Columbia</td>
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<td>9</td>
<td>Arista</td>
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<td>10</td>
<td>Milestone</td>
<td>(9)</td>
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</table>
### Singles

**Pos.** | **Title** | **Artist** | **Label**
---|---|---|---
1. | LOST IN LOVE | Air Supply | Arista
2. | YOU'RE ONLY LONELY | J.D. Souther | Columbia
3. | THE ROSE | Bette Midler | Atlantic
4. | BROKEN HEARTED ME | Anne Murray | Capitol
5. | ALL THINGS ARE POSSIBLE | Dan Peek & Lamb & Lion
6. | WHERE WERE YOU WHEN I WAS FALLING IN LOVE | Lobo | MCA
7. | SEND ONE YOUR LOVE | Stevie Wonder | Tamla
8. | LEAD ME ON | Maxine Nightingale | Windsong
9. | RISE | Herb Alpert & The Tijuana Brass | A&M
10. | WITH YOU I'M BORN AGAIN | Billy Preston & Syreeta | Tamla
11. | DIFFERENT WORLDS | Maureen McGovern | Warner/Curb
12. | GIVE IT ALL YOU GOT | Chuck Mangione | A&M
13. | WHEN I WANTED YOU | Barry Manilow | Arista
14. | YES, I'M READY | Teri DeSario | K.C. & The Sunshine Band
15. | THIS NIGHT WON'T LAST FOREVER | Michael Johnson | EMI America
16. | DEJA VU | Dionne Warwick | Arista
17. | AFTER THE LOVE HAS GONE | Earth, Wind & Fire | ARC/Columbia
18. | LONGER | Dan Fogelberg | Full Moon/Epic
19. | DON'T FALL IN LOVE WITH A DREAMER | Kenny Rogers & Kim Carnes | United Artists
20. | DO THAT TO ME ONE MORE TIME | Captain & Tennille | Casablanca
21. | THREE TIMES IN LOVE | Tommy James & The Shondells

### Labels

**Pos.** | **Label** (No. of Charted Singles)
---|---
1. | Arista (15)
2. | Capitol (23)
3. | Columbia (29)
4. | MCA (20)
5. | A&M (13)
6. | Atlantic (15)
7. | United Artists (12)
8. | Warner Bros. (17)
9. | Elektra (9)
10. | Casablanca (7)

### Artists

**Pos.** | **Artist** | **Label**
---|---|---
1. | ANNE MURRAY | Capitol
2. | ELEKTRA WARNER BROS. | Columbia
3. | RAYMAN (3) | Arista
4. | DONNA ROGERS (4) | United Artists
5. | RUPERT HOLMES (3) | MCA
6. | DR. HOOK (4) | Capitol
7. | AIR SUPPLY (2) | Arista
8. | DAN FOGELBERG (2) | Full Moon/Epic
9. | MICHAEL JOHNSON | EMI America
10. | HERB ALPERT (4) | A&M
11. | BETTE MIDLER (1) | Atlantic
12. | SPINNERS (2) | Atlantic
13. | COMMODORES (3) Motown
14. | DAN PEAK (1) Lamb & Lion (Word)
15. | STEVIE WONDER (2) | Tamla
16. | MICHAEL JOHNSON (2) | EMI America
17. | MAXINE NIGHTINGALE (1) | Windsong
18. | LITTLE RIVER BAND (2) | Capitol
19. | JENNIFER WARNES (3) | Arista
20. | BILLY PRESTON & SYREETA (2) | Tamla
21. | RITA COOLIDGE (2) | A&M
22. | BARBRA STREISAND (2) | Columbia
23. | CHUCK MANGIONE (2) | A&M
24. | MICHAEL JACKSON (2) | Epic
25. | KENNY ROGERS (2) | Arista
26. | NEIL DIAMOND (3) | MCA
27. | THE EAGLES (3) | Asylum
28. | EARTH, WIND & FIRE (1) | ARC/Legacy
29. | KENNY ROGERS & KIM CARNES (1) | United Artists
30. | TOMMY JAMES (1) | Millennium
31. | AMBROSIA (1) | Warner Bros.
32. | CHRIS THOMPSON (1) | Planet
33. | PURE PRAIRIE LEAGUE (1) | Casablanca
34. | BERNADETTE PETERS (1) | MCA
35. | PAUL DAVIS (2) | Bang
36. | NEIL DIAMOND & BERNIE TAUPIN (1) | Caribou
37. | ELTON JOHN (2) | MCA
38. | CHUCK MANGIONE (2) | Arista
39. | RITA COOLIDGE (2) | A&M
40. | THE COMMODORES (1) | Motown
41. | DAN PEAK (1) | Lamb & Lion (Word)
42. | STEVIE WONDER (2) | Tamla
43. | MICHAEL JOHNSON (2) | EMI America
44. | MAXINE NIGHTINGALE (1) | Windsong
ANNE MURRAY'S GREATEST HITS

A SMASH SUCCESS AROUND THE WORLD!
Platinum in the United States,
Triple Platinum in Canada,
Gold in Australia,
Gold in New Zealand with more metal following soon.

CONGRATULATIONS, ANNE, ON AN OUTSTANDING YEAR!
### Albums

<table>
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<td>OSolo Mio: Neapolitan Songs</td>
<td>Pavarotti, London</td>
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<td>L'Oiseau Lyre</td>
<td>Pavarotti, London</td>
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<td>Hits From Lincoln Center</td>
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<td>Balancing</td>
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<td>Jean</td>
<td>Moussorgsky</td>
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<td>Decca</td>
<td>Deutsche Grammophon (9)</td>
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<td>The Greatest Hits</td>
<td>Stravinsky</td>
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<td>The Egyptian Helen</td>
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<td>Perlman, Philadelphia Orchestra (Ormandy)</td>
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### Labels

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<td>L'Oiseau Lyre (1)</td>
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<td>Argo (1)</td>
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**INTERNATIONAL SOUND**, Miami's finest state of the arts 24 track MCI recording and video facility, complete with JH400 console with full mixing automation... fully equipped with total outboard gear. Our unique studio design, combined with our professional personnel and top-flight engineering staff, affords you the opportunity to successfully produce your projects with the ultimate in quality studio sound. Inquire about our **Top Brass Offer** which includes hotel and travel accommodations available through Sonesta Beach Hotel and Tennis Club located on lovely Key Biscayne, minutes away by limo to our sound site. Transportation available by our private helicopter and jet service. Call today collect, Steve Silvers or Lou Pace (305) 652-0777. Producers are cordially welcomed.
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Beverly Hills, Illinois 60643
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<td>92</td>
<td><strong>FLESH GORDON</strong> (R)</td>
<td>Graffiti Productions, Media Home Entertainment</td>
</tr>
<tr>
<td>93</td>
<td><strong>LIPSTICK</strong> (R)</td>
<td>Paramount Pictures, Paramount Home Video</td>
</tr>
<tr>
<td>94</td>
<td><strong>WHICH WAY IS UP?</strong> (R)</td>
<td>Universal City Studios, MCA Distribution Corp.</td>
</tr>
<tr>
<td>95</td>
<td><strong>RETURN OF THE DRAGON</strong> (R)</td>
<td>Bryanstone Pictures, Gem</td>
</tr>
<tr>
<td>96</td>
<td><strong>PRETTY BABY</strong> (R)</td>
<td>Paramount Pictures, Paramount Home Video</td>
</tr>
<tr>
<td>97</td>
<td><strong>WAR OF THE WORLDS</strong> (G)</td>
<td>Paramount Pictures, Paramount Home Video</td>
</tr>
<tr>
<td>98</td>
<td><strong>OMEN II</strong> (PG)</td>
<td>20th Century-Fox Films, Magnetic Video</td>
</tr>
<tr>
<td>99</td>
<td><strong>JOHNNY BE GOOD</strong> (PG)</td>
<td>20th Century-Fox Films, Magnetic Video</td>
</tr>
<tr>
<td>100</td>
<td><strong>MURDER ON THE ORIENT EXPRESS</strong> (G)</td>
<td>EMI Film Distributors, Paramount Home Video</td>
</tr>
</tbody>
</table>
We want to thank our Paramount Home Video distributors and retailers for making it happen—for all of us. You gave us four out of the Top 10 best-selling videocassettes of 1980 and four ITA Golden Videocassette Awards. It was a great year and 1981 will be even greater.
**Stadiums & Festivals (20,000 & OVER)**

<table>
<thead>
<tr>
<th>Artist/Promoter/Facility/Date (No. of Performances)</th>
<th>Performances</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Who/Heart/Little River Band – Cross Country Concerts</td>
<td>7</td>
<td>$1,308,500</td>
</tr>
<tr>
<td>New Haven Coliseum Productions, The Yale Bowl, Yale University</td>
<td>6</td>
<td>$966,135</td>
</tr>
<tr>
<td>Little River Band – Monarch Est. (Concerts West)</td>
<td>5</td>
<td>$930,000</td>
</tr>
<tr>
<td>Bay on the Green – Cheeky Trick/Journey/Black Sabbath/Molly Hatchet/The Babys – Russia</td>
<td>4</td>
<td>$775,791</td>
</tr>
<tr>
<td>Budweiser Summer Fest-O’Days/Teddy Pendergrass</td>
<td>3</td>
<td>$775,516</td>
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<tr>
<td>Journey/Monarch at 20 – Philadelphia</td>
<td>2</td>
<td>$702,474</td>
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<tr>
<td>Bob Seger/Molly Hatchet–Rockets/Nantucket–Beach</td>
<td>1</td>
<td>$664,863</td>
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<tr>
<td>Eagles/On Your Feet – Club Booking</td>
<td>1</td>
<td>$662,500</td>
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<tr>
<td>Bob Seger/Bliss – Beach Club Booking/Last Door Concerts – Tampa Bay</td>
<td>1</td>
<td>$622,050</td>
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<tr>
<td>Bob Seger/Red Speedwagon – Point Blank/Blaze</td>
<td>1</td>
<td>$555,240</td>
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<tr>
<td>Journey/Sammy Hagar (2) – Chicago, Illinois</td>
<td>1</td>
<td>$476,829</td>
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<tr>
<td>Sammy Hagar/Blue Oyster Cult – Red Speedwagon</td>
<td>1</td>
<td>$345,150</td>
</tr>
<tr>
<td>Journey/Sammy Hagar (2) – San Juan, Puerto Rico</td>
<td>1</td>
<td>$437,953</td>
</tr>
<tr>
<td>Red Speedwagon – Alpine Valley Music Theatre</td>
<td>1</td>
<td>$437,554</td>
</tr>
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</table>

**Auditoriums (UNDER 6,000)**

<table>
<thead>
<tr>
<th>Artist – Promoter/Facility/Date (No of presentations)</th>
<th>Performances</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beatlesman – Perviscope Concerts/CPI (B.O. – Queen Elizabeth Theatre, Vancouver, B.C., Canada; Aug 20 Sept 7 (7))</td>
<td>7</td>
<td>$696,919</td>
</tr>
<tr>
<td>Elton John – Ron Delenser/Palladium, New York City, New York</td>
<td>6</td>
<td>$399,400</td>
</tr>
<tr>
<td>Paul Anka – Stevie Stone – Dick Clark Presentations, Dick Clark Westchester, Tarrytown, New York</td>
<td>5</td>
<td>$376,221</td>
</tr>
<tr>
<td>Beatlesman – Perviscope Concerts, Jubilee Auditorium, Edmonton, Alberta, Canada; July 16-27 (11)</td>
<td>5</td>
<td>$342,125</td>
</tr>
<tr>
<td>Shirley Bassey – Dick Clark – Front Row Theatre, Cleveland, Ohio</td>
<td>4</td>
<td>$309,406</td>
</tr>
<tr>
<td>Shirley Bassey/Dick Clark – Associated Booking Agency</td>
<td>4</td>
<td>$270,000</td>
</tr>
<tr>
<td>Shirley Bassey – Dick Clark Presentations, Syra Mosk, Pittsburgh, Pennsylvania</td>
<td>4</td>
<td>$265,640</td>
</tr>
<tr>
<td>Shirley Bassey – Dick Clark Presentations, Dorothy Chandler Pavilion, Los Angeles, California; August 24-31 (9)</td>
<td>3</td>
<td>$263,500</td>
</tr>
<tr>
<td>Shirley Bassey – Dick Clark Presentations, Dorothy Chandler Pavilion, Los Angeles, California; August 24-31 (9)</td>
<td>3</td>
<td>$238,000</td>
</tr>
<tr>
<td>AIN'T WE HAVING – Bill Graham Presents, Warfield Theatre, San Francisco, California</td>
<td>3</td>
<td>$206,564</td>
</tr>
<tr>
<td>Diana Ross – Ron Delenser, Forest Hill Stadium, New York, New York</td>
<td>3</td>
<td>$203,000</td>
</tr>
<tr>
<td>Teddy Pendergrass/Marsha Warfield – Circle Star Theatre, San Carlos, California; December 13 (5)</td>
<td>3</td>
<td>$194,548</td>
</tr>
<tr>
<td>Shirley Bassey – Ron Delenser – Front Row Theatre, Cleveland, Ohio</td>
<td>2</td>
<td>$193,500</td>
</tr>
<tr>
<td>Pati Labelle/Jerry Butler – Dimensions Unlimited</td>
<td>1</td>
<td>$170,850</td>
</tr>
</tbody>
</table>

**Artists & Promoters**

1. Beatlesman
2. Elton John
3. Shirley Bassey
4. Englebert Humperdinck
5. Teddy Pendergrass
6. docking Collins
7. Frank Zappa
8. Ron Delenser
9. Avalon Attractions
10. Dick Clark
11. Perviscope Presentations
12. CMS
13. Morgan Entertainment
14. Cross Country Productions
15. Michael Rosenberg Productions
16. Sunshine Productions
17. Monarch
18. Eagle
19. Billy Joe
20. Earth Wind & Fire
21. Syxx
22. Jackson Browne
23. Heart

**Facilities**

1. Stanley Theatre, Pittsburgh, Pennsylvania
2. Westchester Theatre, Tarrytown, New York
3. Palladium, New York City
4. Capitol Theatre, Passaic, New Jersey
5. Warfield Theatre, San Francisco, California
6. Carneu Hall, Denver, Colorado
7. Tower Theatre, Philadelphia, Pennsylvania
8. Queen Elizabeth Theatre, Vancouver, British Columbia, Canada
9. San Diego AmphiTheatre, San Diego, California
10. Front Row Theatre, Cleveland, Ohio

**Artists**

1. Beatlesman
2. Elton John
3. Shirley Bassey
4. Englebert Humperdinck
5. Teddy Pendergrass
6. Docking Collins
7. Frank Zappa
8. Ron Delenser
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16. Sunshine Productions
17. Monarch
18. Eagle
19. Billy Joe
20. Earth Wind & Fire
21. Syxx
22. Jackson Browne
23. Heart

**Facilities**

1. Spectra, Philadelphia, Pennsylvania
2. Forum, Los Angeles, California
3. Madison Square Garden, New York City
4. Summit, Houston, Texas
5. Coliseum, Uniondale, New York
6. Coliseum, Oakland, California
7. Maple Leaf Gardens, Toronto, Ontario, Canada
8. McNichols Arena, Denver, Colorado
9. Red Rocks Amphitheatre, Denver, Colorado
10. B-CO Arena, Detroit, Michigan

**Auditoriums**

<table>
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<tr>
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<th>Gross</th>
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<tr>
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23. Heart

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3. Madison Square Garden, New York City
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5. Coliseum, Uniondale, New York
6. Coliseum, Oakland, California
7. Maple Leaf Gardens, Toronto, Ontario, Canada
8. McNichols Arena, Denver, Colorado
9. Red Rocks Amphitheatre, Denver, Colorado
10. B-CO Arena, Detroit, Michigan
IF BEETHOVEN WERE TOURING TODAY, HE'D PLAY THE SPECTRUM FIRST.

Thank you, Billboard Magazine, for voting us America's Number One concert facility. Again.

For the fourth time in five years our commitment to excellence has paid-off. For us and for the top names in music. Find out how you can profit from our experience. Contact Stephen J. Greenberg, Vice-President of Productions. The Spectrum, Philadelphia, PA. 19148. 215-336-3600.

Spectrum
Allen B. Flexer, President

www.americanradiohistory.com
“TELLS IT LIKE IT IS”

1980 TOUR

1980 TOUR GROSS: $10,600,000.00

MARCH
25 Las Cruces, NM
27 Midland, TX
28 Austin, TX
29 Houston, TX
30 Houston, TX

APRIL
1 Oklahoma City, OK
2 Ft. Worth, TX
3 Ft. Worth, TX
4 Lake Charles, LA
5 Baton Rouge, LA
6 Shreveport, LA
7 Nacogdoches, TX
9 Tulsa, OK
11 Biloxi, MS
12 Jacksonville, FL
13 Columbia, SC
14 Auburn, AL
15 Jackson, MS
16 Memphis, TN

MAY
1 Lakeland, FL
2 Miami, FL (Hollywood)
3 Ft. Meyers FL
5 Huntsville, AL
6 Lexington, KY
7 Atlanta, GA
8 Nashville, TN
9 Birmingham, AL
10 Johnson City, TN
11 Huntington, WV, VA
13 Savannah, GA
14 Greensboro, NC
15 Augusta, GA
16 Charlotte, NC
17 Hampton, VA
19 Knoxville, TN
20 Roanoke, VA
21 Largo, MO

JUNE
6 Cleveland, OH
7 Chicago, IL
8 Detroit, MI
9 Detroit, MI
10 Saginaw, MI
12 Binghamton, NY
13 Rochester, NY
14 New Haven, CT
15 Meadwold, NY
17 Saratoga, NY
18 Syracuse, NY
19 Auburn, PA

JULY
12 Kalamazoo, MI
13 Toledo, OH
14 Pittsburgh, PA
15 Johnstown, PA
16 Toronto, ONT
17 New York City, NY
19 Indianapolis, IN
22 Cedar Rapids, IA
23 Omaha, NE
25 Milwaukee, WI
26 Minneapolis, MN
27 Rockford, IL
29 Madison, WI
30 Cincinnati, OH

AUG
5 Seattle, WA
6 Seattle, WA
7 Seattle, WA

TOTAL ATTENDANCE: 1,046,500

NOVEMBER 21st

Fridays—ABC

ICM
LA 213 550-4000
NY 212-556-5600

MANAGEMENT & DIRECTION
Ken Kinneor
Albatross Management, Inc.
206 241-2200

OCTOBER 27th
Tomorrow Show — NBC

MANAGEMENT & DIRECTION
Ken Kinneor
Albatross Management, Inc.
206 241-2200

www.americanradiohistory.com
LOS ANGELES.—"Fame" and its star Irene Cara walked away with top awards at the 13th Annual NAACP Image Awards held at the Hollywood Palladium Sunday (7).

Cara was honored another award for her best performance by an actress in her role in "Fame," while the film was voted this year's best movie.

"Fame," the new musical that scored high with Natalie Cole and Lou Rawls garnering awards in the best performance by a supporting actor in a special or episodic in a series category.

Winners in the music category were: B.B. King, best blues artist, Andrae Crouch, best gospel artist; Count Basie, best jazz artist, Dionne Warwick, best female artist; the Commodores, best vocal group; Larry Graham, best male artist; Quincy Jones, best album; and Bebop, best group.

Perforning for the full house were Stephanie Mills, Irene Cara, Esther Phillips, the Fifth Dimension, comedian Byron Allen, the cast of "One Mo' Time" and Andrae Crouch.

One of the highlights of the evening was a presentation of the Humanitarian Award to Rosita Parks as Crouch serenaded her with his composition, "Through It All." Parks is the woman who was responsible for the Montgomery bus boycott, but boycotted the rev. Dr. Martin Luther King when on Dec. 1, 1955 she refused to go to the back of the bus.

Stephanie Mills was outstanding performing "Never Know Love Like This Before" and the Fifth Dimension was equally impressive singing while introducing some of the music categories.

California Senator Diane Watson, on behalf of the Beverly Hills/Hollywood branch of the NAACP (the sponsoring group) paid special tribute to Sammy Davis Jr. for his 50 years in the entertainment industry and his contribution to NAACP's absence, his wife Alfortise accepted the honor.

In the second consecutive year the Image Awards was a top notch affair. This year last year's production was a starry.

Robert Guillaume, NBC-TV's "Benson," held the show together while moving it with precision timing as host of the event.

Among the presenters were: Andrae Crouch, Kellie Parker, Smokey Robinson, Count Basie, Roger Kimball, Roy Kennedy, Mary Gibbs, Via Tbackey, Greg Morris, Ted Lange, Kim Fields, Joan Pringle, Bechi Rogers and the Fifth Dimension.

Leroy Reynolds must be credited as producer of the affair and Willis Edwards and C.C. Ryder for choosing the Image Awards. The Outstanding Host was Collette Wood was the event coordinator and it was all pulled together by Geraldine Green, chapter president.

On another note, is it possible some recording artists just don't care enough to support NAACP's Image Awards? Or could they possibly feel they have outgrown them?

While most winners in the film category were oohed and ahhed by the other artists in the audience.
Blackbyrds Back After Long Hiatus From Studio

By JEAN WILLIAMS

LOS ANGELES—With the "bit"-terrible battle that has been raging for the Blackbyrds back on the record charts with a recently released LP, "Blow Times," the group has not recorded in nearly three years, during which time it was embroiled in litigation with its founder and former mentor Donald Byrd.

The Blackbyrds went to George Duke to handle their production. Only this time, "the arrangement didn't work out the way they had hoped," says group member Carl Sanders and Joseph Hall.

"George allowed a co-production situation. It was not a way that I'd say of "this type of thing," says Sanders, pianist.

"This was another experience and we had more fun cooking with the producer and he never let us form it," he adds.

Hall, bassist for the group: "This album was a lot of fun concocting and it comes through in the finished product. We also were involved in this project from the beginning," Keith Killoo, drummer, agrees with Dan Stewart on the title track on the L.P.

Hall and Sanders agree the Blackbyrds have not altered their sound, the same experience in their own input and the energy level of the group.

The group, which has been together for some time, was recently added new personnel—percussionist Dan Stewart and vocalist/keyboard James Garrett.

According to Sanders, Mark Smith, acoustic guitarist and Marc Cohen, guitarist, played on a "Blow Times" LP. However, they will not record with the band. Neither will keyboardist Kevin Toney, an original member.

Group members emphasize that Toney will be very much a part of the group although he will not perform live. Toney received his degree in both composition and jazz studies and says he was involved in the recording process.

While the litigation was in progress, Hall says he did a lot of engineering for other acts in an effort to keep up with the musical trends and keep his fingers in the industry.

On the other hand, Sanders and other members have been developing with fellow musicians. Toney also was sidekick on David Fathead Newman's "Scratch My Back." During the layoff, Toney had spending a book on improvisation which is nearly completed.

Operating as a group again, the Blackbyrds are in the process of auditioning for a horn section in anticipation of a tour at the end of January.

Following the split with Byrd, the Blackbyrds took on new personal management, Charles G. Grant and Graziano started with Byrd in 1975 but broke with the computer/educator at the time the Blackbyrds left.

The group originally joined Fan-

ny in 1972 and recently re-emerged with the label. "Blow Times" is its seventh LP for Fantasy. The Blackbyrds collected three gold LPs in as many years—"City Life," "Unfinished Business" and "Action."

ROYAL MEETING—Aretha Franklin meets England's Queen Mother Mary following her dedication at a command performance at Victoria Hall. On the receiving line are Glynn Turman and Victor Borge.

New York's Leviticus Club Opens Its Doors To Jazz

NEW YORK—Popular nightclub Leviticus International has thrown its doors open to the jazz arena. Each Sunday evening from 6:30 p.m., the club features jazz at its intimate new Living Room. While patrons will be able to catch musicians performing every Sunday, other days are open for jazz.

Clifford Jordan and Barry Harris appeared at Leviticus Sunday (7), and Louis Hayes & Frank Strozier are set for Sunday (14). Charles Rouse is tapped for (21) and Sonny Fortune (28). The bands perform at 11 p.m.

The Consortium of Jazz Organizations and Artists were spon-

sor New York's Leviticus Club.

***

Maze featuring Frankie Beverly was recorded live at the Santa Monica Civic Nov. 21 by Wally Heider's mobile unit for a syndicated concert series being put together by Westwood One, an L.A.-based syndication company.

Bob Burch, Westwood One's director of network operations, says the firm also has recorded War, the Pointer Sisters and a Taste Of Honey for the series, which is targeted specifically to black-oriented major market radio stations. He says he also has commitments from Dionne Warwick, the Manhattan Transfer, Deniece Williams and Gladys Knight. The series will air monthly sometime after the first of the year.

Aretha Franklin teams up with legendary blues singer Big Mama Thornton for the first time to sing "Nobody Knows You When You're Down And Out" on "Omnibus," a one-hour special set to air on ABC TV Dec. 29.

Franklin also joins in "God Bless The Child" and "Trouble In Mind." The special airs "Ball And Chain." Also appearing on the show are Princess Grace and John Ritter.

***

Counterpoint

• Continued from page 36

In the seven music awards presented, only Andrea Crouch and Ben Vereen were not among the winners. Other winners were B.B. King, Count Basie, Dionne Warwick, Larry Graham and Commmodes and Quincy Jones. Natalie Cole and Lou Rawls also was no-shows.

Putting aside the presenters' names, however, Dieter and Ben Vereen were the stars of the show. "I'm sure he would say—speech, the night didn't personally bother to acknowledge the awards in any way," says the host. The Image Awards have for the past 13 years been the most prestigious given by a civil rights organization to blacks.

The awards have, for several years, been plagued with internal problems, but the past two years has been something to boast about. It's insulting when music winners appear to ignore the event. Well—maybe next year.

•

The current touring package of Cameo, the Bar-Kays, Switch and Superbad recently sold out show at the Richmond Coliseum and Norfolk Scope. While that in itself may not be too surprising, the fact that Motown's Switch reportedly was the crowd favorite just may be. At the 11,000-seat Scope, audience, some of the women concertgoers reportedly tore down barriers, pushed past security guards and crawled onto an effort to touch Switch. Some of those in attendance insist security guards were forced, one by one, to pull the women from the stage to protect the group. At the time of the incident Switch was performing "Love You Over And Over." Incidentally, this is the group's first tour since their package was presented by Tiggerwood of Richmond, Wash.

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***

Remember...we're in communications, so let's communicate.
including the recent "Double Fantasy" album.

HARMONY! His vice president David Blaine says that 24-store chain has ordered 5,800 "Double Fantasy" units first thing Tuesday morning but only received 500 units by Thursday. "Luckily," he adds, "our Jersey stores had just ordered 2,000 records which came in Monday afternoon so we spread those around in much as possible." All the Harmony stores were soldout of Lennon product on Thursday.

"This is a phenomenon of the likes of which we haven't seen since J.F.K.'s assassination," Blaine says. "Even Presley's death doesn't compare with Lennon's influence on music and an entire generation. It makes me feel a little like a ambivalent retailer. I'm 39 and I was just coming of age when the Beatles came out and I didn't have a little funny thinking about the business implication of Lennon's death."

Mark Silverman, president of the 17-store Waxie Maxie chain, echoes Blaine's sentiments. "It's mad how much Lennon's death has stimulated business." And Waxie Maxie sold out of Lennon product within 90 minutes of opening Tuesday morning.

HAGAR WANTS OUT OF CAPITOL Binder

LOS ANGELES—Sandy Hagar, a resident of Marin County, California, and Steady State Inc., a local firm, want Superior Court here to adjudge the plaintiff's exclusive recording pact with Capitol Records void.

The complaint also asks Hagar of relief of his obligation to supply Capitol, defendant in the action, with masters which would fulfill his obligation to the label.

The action, filed by Don S. Engel of Engel & Engel, charges Capitol of numerous breaches of provisions of the September 1975 binder. The suit alleges Capitol failed to account and/or inordinately delayed ac-
counts of royalties on sales by it. and its global subsidiaries. The de-
fendant charges Capitol would not pay promised tour support and fail-
ning to provide advertising support and "priority catalog listings.

The suit contends that Hagar should receive $1 million in dam-
gages and should be free to make another recording deal as quickly as possible.
SLATED FOR APRIL 15

New Categories For Dove Awards

NASHVILLE—The 12th annual Dove Awards show, slated for April 15, 1981 and capping off Gospel Music Week, features expanded voting procedures and a revamped array of categories.

For the first time, a gospel artist of the year award will be presented. An outgrowth of the associate award, this citation incorporates both group and solo acts. Voting in this category are both trade and associate members of the Gospel Music Assn.

Voting procedures for the song of the year have also been expanded. On the first ballot, three songs may be nominated instead of one. Those songs receiving five or more votes will be voted on in order of preference. The 10 songs appearing on the final ballot will be rated on a scale of 1-10. The award goes to the song receiving the most points.

Several former citations are now merged into one award. The new group of the year award combines the former male and mixed group categories. The backliner notes, photo art and graphic layout areas are now jointly represented through the new album cover of the year award.

Three album awards have also been created. New categories include children’s music, gospel album by a secular artist and worship music, which incorporates worship, praise, liturgical works and musicals.

Roundout the 16 regular categories are male vocalist, female vocalist, songwriter, instrumentalist, contemporary album, inspirational album, traditional album, black contemporary album, black inspirational album and black traditional album. The television category has been deleted. Trade members vote in all areas.

Jubilat Fetes Lexicon Chief

LOS ANGELES— Ralph Carmichael, president of Lexicon Music, Inc. will be the honored guest at the fourth annual Jubilate New Year’s Eve celebration. More than 700 persons are expected to converge at the Universal Sheraton Hotel here Dec. 31 for the festivities.

Entertainment for the evening will be provided by Dino, Dave Boyer and George Beverly Shea, with Johnny Mann serving as emcee. Dr. James Dobson will present the devotional.

Chairman of the event is Cy Jackson, word representative. Committee members include Bill Brown, president; World Wide Pictures; Twila Knack, World Wide Pictures; Dick Cunn, president, Joy Productions; Ray DeVries, director of special services, Lexicon Music; Hal Spencer, president, Manna Music; Lillian Merril, Lexicon Music; Everett Tigner, Tyndall House Publishing, and Ernie Owen, Word Publishing.

Proceeds from the event go toward Billy Graham’s World Wide film ministry. Tickets are $40 and $50. For more information, call: (213) 843-1304.

Boones Due Home

NASHVILLE—Pat Boone and daughter Debbi conclude a two-week East Coast tour Tuesday (16). Highlighting the trip was a royal command performance in Bangkok, honoring the King’s birthday. Also included on the tour were stops in Kuala Lumpur, Tapei, Manila and Hong Kong.

‘Songbook’ Selling

NASHVILLE—Word Music’s “Songbook” is in its second printing of 20,000 copies. Originally released in mid-July, the 322-page book contains more than 80 contemporary Christian songs from more than 70 artists. The songbook retails for $9.95.

David Meete Talks

NASHVILLE—Myrrh artist David Meete addressed the difficulties in entering the music industry at a recent Belmont College seminar. In addition to his success as a contemporary Christian performer, Meete is also an expert classical pianist.

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SLATE FOR APRIL 15

New Categories For Dove Awards

NASHVILLE—The 12th annual Dove Awards show, slated for April 15, 1981 and capping off Gospel Music Week, features expanded voting procedures and a revamped array of categories.

For the first time, a gospel artist of the year award will be presented. An outgrowth of the associate award, this citation incorporates both group and solo acts. Voting in this category are both trade and associate members of the Gospel Music Assn.

Voting procedures for the song of the year have also been expanded. On the first ballot, three songs may be nominated instead of one. Those songs receiving five or more votes will be voted on in order of preference. The 10 songs appearing on the final ballot will be rated on a scale of 1-10. The award goes to the song receiving the most points.

Several former citations are now merged into one award. The new group of the year award combines the former male and mixed group categories. The backliner notes, photo art and graphic layout areas are now jointly represented through the new album cover of the year award.

Three album awards have also been created. New categories include children’s music, gospel album by a secular artist and worship music, which incorporates worship, praise, liturgical works and musicals.

Roundout the 16 regular categories are male vocalist, female vocalist, songwriter, instrumentalist, contemporary album, inspirational album, traditional album, black contemporary album, black inspirational album and black traditional album. The television category has been deleted. Trade members vote in all areas.

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By ALAN PENCHANSKY

Latest acquisitions are Camerata of Japan and West Germany's Inter-
ced Alma Sinfonietta and Swit-
zeland's Jecklin are expected to be
stock in early 1981. Jacques says prices begin at $9.98 for Harmonia Mundi, going to a top of $15.98 for digital records by Chandos. Camerata is another sup-
plier of digital product and Nimbus is a producer of many audiophile
recordings. Jacques credits U.S. dealers with good support for more adventurous repertoire.

"We're getting enthusiasm from the dealers on the product," he ex-
plains. "You can't put a price on that.

People are very quick to con-
demn dealers in this country for bringing in and short-selling. But we find a lot of dealers who are supportive and forward looking." Along with addition of new lines, Jacques says 1981 will bring in-
creased promotional and advertising activity. One plan is for increased use of classical radio stations, reportedly.

The firm has four regional sales reps, based in New York, Los Angeles, Southern California and Seattle. "In 1981 we're planning much more extensive promotional expenditures, particularly with the dealers," Jac-
ques said.

Diversity of repertoire offerings is a growth area. Jacques says, "I wish there were less concern of the import as the much more sales than the large areas of the classical catalog that haven't been available before. People haven't really had much easy access to a lot of classical music that's been available.

"We're still fairly small. We started with fresh labels pretty much. Jacques adds. "It's pleasing to see the growth as more and more dealers support us."

CHICAGO--With a mailing list of approximately 900 retailers and a rapidly expanding album and tape catalog, Beverly Hills, Calif.-based Brilly Imports is on its way to be-
coming a major force in classical product importing.

Elevation of prices on domestic product and growing consumer inter-
est in smaller European and Japa-
nese catalogs has opened the door to dramatic growth of import sales, claims Steve Jacobs, the firm's sales manager.

Jobs the young com-
pany's growth in the catalog and says product demand was much greater than calculated this fall. "Christmas was much more success-
ful than we anticipated," he ex-
plained. "We went out of stock of the best sellers much earlier than we anticipated.

"The European record has ceased the quite as much as we thought," Jacobs remarks. "They're not quite the curiosity they used to be. People are becoming a lot more aware of the European record cata-
logs.

Brilly's bread and butter line is Harmonia Mundi of France, with which the company began a little over a year ago. Since then, Callisto (France), Chandos (England), Nimi-
bus (England), Alpha (Belgium), Hong Kong Records (Hong Kong), Parn Yarn (France), Opus Musi-

cini (Germany) and INA/GRM (France) have been added. The firm is set to operate as an exclusive U.S. distributor for each label.

BASEBALL STARS ON NEW ALBUMS

CHICAGO--The Cincinnati Reds hit the book by signing two-ten-

time Swann catalog, that is.

Reds players Johnny Bench and Tom Seaver narrate a new Mows Music Group recording by the Cin-
cinnati Pops Orchestra led by Erich Kunzel. The 57-piece recording contains music by Prokofiev and the American composer Frank Proto.

Proto's "Casey At The Bat," na-


tured by catcher Catch, "is a fea-
ture current crowd noises and Riv-

ton Stadium vendor calls. It begins with the announcement of the Cincinnati Reds season opener with "Take Me Out To The Ballgame" to suggest an afternoon at the field.

Not to be outdone, pitcher Tom Seaver narrates the Prokofievs chil-

dren's classic, "Peter And The Wolf" on the flip side.

CHICAGO SUCCESS

Pavarotti's Quake Benefit Swings a $100,000 Gross

CHICAGO--The Lyric Opera of Chicago's Haitian earthquake relief ben-
efit concert staged Dec. 7, star-


ning Luciano Pavarotti, grossed more than $300,000 in ticket sales, reports the company.

According to Lyric, more than 90% of the proceeds were de-
nated to the charity. Performers also included singers Renata Scotto, Ta-


tiana Troyanos, Kathleen Battle, Anna Tomowa-Sintow, Isabel Bu-


chman, Richard Stilwell, Arnold Voketakis and John Mascury.

One of the highlights was an unannounced appearance by violin-


ist Itzhak Perlman, performing Sara-


tra's Fantasy on themes from Be-


tez's "Carmen."

Radio broadcast of the two hour and 50 minute concert is expected to

raise substantially more money, said Carol Fox, Lyric general manager. The broadcast, which encouraged donations, was produced by WFMF-FM here and transmitted via the National Public Radio satellite system. Stations carrying it live included WFMF, WMFS/AM-FM, Washington, D.C.; WCRB-FM, Boston; WQRS-FM, Detroit; WBMI-FM, Miami and WOCS-


FM, Portland. Me. WQXR-FM/AM in New York carried a delayed same day broadcast.

WFMF, which contributed talent and production costs, reports several other delayed airings were planned.

The 3,550 seat Civic Opera House was sold out within two hours after tickets went on sale. Dec. 2 season tickets were priced from $10 to $25.
NY - Owners of the celebrated Bond's discothèque here have been sentenced by a Manhattan Federal Court judge to prison sentences ranging from four months to three years following their guilty pleas last October to charges of income tax evasion.

One defendant, Filib Nicolas, described as a "front and a flunky" by court prosecutor Peter D. Suider, drew a punishment sentence from Judge Charles H. Tenney.

Drawing the stiffest sentence was Maurice Brahms, one of the club's co-owners. He landed a three-year jail term on charges that he owed $670,095 in taxes on more than $1 million in skimmed money in 1977 and 1978.

Jay Lawrence Levey, described as an accountant and partner in the fire-razed Infinity discothèque here, drew a two-year jail term on charges that he owed $550,056 in taxes on $808,032 in skimmed income.

John Addison, a 36-year-old South African native, got off with the relatively light jail sentence of four months. He had been charged with owing $378,100 in taxes on $136,178 of skimmed income in 1978 and 1979.

Nicolas had been charged with owing $353,232 in taxes on $66,821 of skimmed income.

The four also landed fines ranging from $5,000 to $20,000 and all are required to pay the taxes they owe.

In ignoring the requests of defense lawyers James L. Koss, Gerald Shargel and Gustave Newman, to order the defendants to perform community service instead of sending them to prison, Judge Tenney noted that the sums of money skimmed were outrageous.

Still, his sentences reflected a degree of leniency, as Brahms, Addison, Levey and Nicolas could have drawn prison sentences ranging from eight to 10 years.

Collectively, the defendants reportedly skimmed in excess of $2.5 million from such discothèques as Infinity, New York New York, and Bond's in New York, and Boston, Boston in Boston, Mass. Assisting in their indictment and subsequent conviction was information supplied to federal investigating authorities by Steve Rubell and Ian Schrager.

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### Alcles Club Expands To Invest In Future

BUFFALO--Investing in the future of the nearby Theatre District, Mean Alcles, this city's largest gay disco, has adopted a policy of booking live acts, renovating the club's interior and expanding its lighting system.

The popular afterhours nightclub, located at 729 Main St., near the Sundoo Arena and Shea's Buffalo Theatres, is seeking disco and gay-oriented "live" acts.

"Depending on our budget and the group, we'd like to sign viable acts at a reasonable cost," reports manager John Little. "This market doesn't seem to get the attention its potential record buying power of gays deserves.

Little, who's been affiliated with the club since it opened in May 1977, anticipates interest from an unknown, new and gay-oriented acts, such as Gotham, in playing Mean Alcles.

WBLK-FM and WUFO-AM, Buffalo's two popular black & run stations, were credited by Little as the local radio outlets willing to cooperate in promoting "live" disco acts in clubs here.

An upcoming December event, a combination dance group/puppet show, will carry a $4 cover charge, which Little predicts will fluctuate with each group booked and considered.

Operating every day from 11 a.m. to 4 a.m., Mean Alcles 6.200-square-foot area reaches a total capacity of 450. About 200 patrons can be seated on the first floor level and 100 downstairs, both in a cabaret-style setting.

In most of its three to four sections, the club's first floor area includes two individual rooms comprised of the disco dance floor, DJ booth and 28-foot bar and the main 40-foot bar/restauranteur portion.

A casual, comfortable tone is reflected in the bar/restauranteur area by framed designer prints and suspended chrome glass lights. Lunch is served from 11 a.m. to 3 p.m. with prices from $2.50 to $5.

"We added the downstairs as last year as the last step in completely renovating the entire club," says Little. "Our bar prices are in line with other city disco...Most of our clubs in the 40s and 50s.

A second, 40-foot, wool-carpeted bar is found in the lower-level and which serves light menu selection on wheels exceeding artistic circuity tables. A large screen video unit for viewing movies as well as video shows is also part of the downstairs section.

The new, light system for the 40-foot x 12-foot dance floor was installed last October and is a combination of Eckk and Lights Fantasie equipment, reports Little.

Sixty-four light rails, a starburst, two mirror balls, perimeter light, two spinners and three beacons are

(Continued on page 65)

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Discos Business Club Wants Live Acts

Continued from page 62

included in the entire grouping above the three-inch raised wood dance floor.

Mean Alices sound system features six, huge ceiling mounted GLI stereo speakers and reverbs, two Technics turntables and cassettes, 8-track and reel-to-reel equipment.

The club's musical format is totally controlled and supervised by "Dr. John" Boller. He runs the present format as 5% new wave, 25% disco classics and 70% new material.

"At one point this summer, we played about 25% new wave. One night was strictly set aside for it, but its popularity and demand dried down," says Boller. "We're heavy on playing disco imports now."

According to Boller, the next requested new releases include Peter Jacques, Harlow, Kasey and Harry W. Devo, the Vapors and B-52s make up much of the new wave material.

An active member of the Buffalo, N.Y., DJ Assn. and editor of its monthly publication Mixdown, Boller adds that most of the requested disco classics include Donna Summer, Voyage, Poseebo and George Moroder.

The Pocono Record Pool and two import outfits provided Boller with added new releases while he closely follows both Billboard's and Dance Music charts.

"We consider ourselves part of the two-year-old Theatre District project and Buffalo's surroundings renaissance effort," concludes Little.
New Maxi 33 LP includes "Do Me A Favor" r&b Dance Mix by Raul, extended rock mixes of "Favor," "Sweet Revenge," "Talk Talk" and "Tres Chichi." Produced by Jimmy Bralower, Jimmy Ryan and Steve Catania. MP-309 Maxi 33 LP. $5.98 suggested list.

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IN NASHVILLE

Dolly Reveals Plan For Her Own Firm

NASHVILLE—Emphasizing her commitment to Nashville Dolly Parton, in close the occasion of a press conference centered around the release of her first film, "9 To 5," to steal potential plans of opening a new Music Row company.

Underscoring her hopes of "putting back in Nashville some of the things I've learned and sold" Parton says she wants to open a Nashville-based firm that would publish, booking, management and recording, both for her own career and other artists.

The press conference took place and a barrage of activity for the singer which included three days of personal phone calls to radio and televi-
sion people. In addition to the screening of "9 To 5," in which she co-stars with Jane Fonda and Lily Tomlin, a gala post-premiere indus-
ty party at the Opryland Hotel.

The film premiere was hosted by RCA Records and WSM, Inc. and drew more than 1,200 guests, with more than 700 staying on afterwards at the party.

RCA Records President Bob Satter was on hand for the event, along with numerous other high-ranking executives. The scene included 100 deploys of country, and 30 national store managers at the premier. Also present were RCA artists Razzy Bailey, Steve Wariner, Charlie Rich, Jerry Meteor, and Chet Atkins, who originally signed Parton to the label when she first arrived in Nash-
vile.

Rolling with the movie's theme—"9 To 5," the featured title track for the film—Opryland Pro-
duction and RCA designed a set for Parton's after noon news conference that carried out a receptionist's office, for the evening's screening.

Guests arrive at the Acuff Theatre, tickets designated like time cards on a regulation time clock. "9 To 5," opens officially Friday (19) at more than 900 movie houses across the country, while parton will headline a holiday engagement during New Year's at the Diplomat Hotel in Hollywood, Fla.

And Odd Jobs," featuring the title track for the film—Opryland Productions and RCA designed a set for Parton's afternoon news conference that carried out a receptionist's office. For the evening's screening, guests arrive at the Acuff Theatre, tickets designated like time cards on a regulation time clock.

"9 To 5," opens officially Friday (19) at more than 900 movie houses across the country, while Parton will headline a holiday engagement during New Year's at the Diplomat Hotel in Hollywood, Fla.

Summer Time: RCA Records president Bob Summer introduces Dolly Parton to a packed ballroom of more than 700 invitation-only industry guests following a private screening of her first film at Opryland's Roy Acuff Theatre.

• Continued from page 41

WWVA live from the vantage (and hence recycled) Capitol Music Hall in downtown Wheeling.

The "Jamboree" has been hailing from the hallowed halls of the Capitol Music Hall since 1934. Seating nearly 3,000, the theatre was purchased in 1969 by Columbia Pictures Radio, Inc. and renovated with new stage lighting, sound, and frills.

Similar to the "Grand Ole Opry," the house is cleared after the final show to allow a fresh, and newly-ticketed audience to view the show.

Typical of the level of talent, Emmylou Harris, the Country Music Ass'n.'s female vocalist of the year, recently performed on the show, drawing two packed houses. "Even though I was a latecomer to country music, I still remember listening to the Acuff Theatre in wheeling. When I rode with my family from North Carolina to Alaba-
ma," commented Harris. "WWVA is a strong memory in my mind because of those early days."

An offshoot of the "Jamboree" could become bigger than the "Jamboree" itself. Jamboree In The Hills, inaugurated in 1977, attracted some 42,000 fans last July. Battling the nation's bleak economic conditions, the country music festival has managed to grow from an attendance of 28,000— and even more are anticipated for the 1981 Jamboree In The Hills, set for the permanent site at Brush Run Park near St. Clairsville, Ohio.

The two-day event, headlining top country acts, draws country music fans who arrive in cars and camps- ers. Ross Felton, vice president and general manager of WWVA, reveals that the success of the festival has prompted the station's officials to consider staging a second festival each year.

Some 18 hours of entertainment, consisting of 20 acts, put the emphasis on traditional country on one day, while the spotlight shifts to modern country on the final day. The 1981 event this July will be taped for network or syndicated television or motion pictures, informs Felton. For the second year, the Mutual Radio Network aired the Jamboree on a delayed basis as part of a Labor Day special, increasing the audience by significant factors. The five-hour show was syndicated over 250 Mutual stations.

Plans are now underway to make the 1981 Jamboree In The Hills the largest yet, perhaps stretching the 150-acre site to its 50,000-person potential.

Besides the AM and FM stations (WWVA is now a hit gets forward to attract con-
temporary, certainly not a competitor with its AM country cousin), the weekly "Jamboree" and the Jamboree In The Hills, the Wheeling en-
tertainment complex also rents out its Capitol Music Hall to the Wheel-
Ing Symphony and other events, including touring shows.

Its marketing division runs here on a healthy souvenir shop adjacent to the theatre while a roadside division takes the "Jamboree" shows and its local and regional acts, on the road to amusement parks and other venues.

To make the circle complete, the Capitol Music Hall also houses a frequently-used recording studio. It is used for regular sessions and also for taping the "Jamboree" shows which are edited down to 55 minutes and then given to the Mutual Radio Net-
work for national broadcast weekly.

The success filters back to the 50,000 watt AM powerhouse station, WWVA, that is housed, with its 50,000-watt FM sister WCH-FM in the Capitol Music Hall building.

Self-contained, self-successful, this West Virginia broadcast-based complex provides some valuable lessons in how diversity can help the radio industry combat today's eco-
nomic whirlwinds.

2-Hour TV Special Overviews 1980 in Country, Features Nashville Stars

NASHVILLE—Top Nashville artists will headline a two-hour special on Music Row scheduled to be produced by Bob Banne & Associates in Los Angeles.

Titled "Country Countdown 1980," the program will review the year's country music, targeting the top 40 country hits of the past 12 months and featuring taped performances by such major performers as Anne Murray, Crystal Gayle, Willie Nelson, Waylon Jennings, Doo Williams, Dolly Parton, the Oak Ridge Boys and Merle Haggard.

The show will also offer video clips from films highlighting country music in 1980, including "Honey-suckle Rose" and "Bonzee Billy."

The show is slated for syndication airing on 133 stations during the first two weeks in January and will be hosted by actor Dennis Weaver.

Jamboree Jubilee: An aerial shot of Jamboree In The Hills captures the festive spirit of the annual Wheel-
ing, Va., event while Emmylou Harris, right, winds up her recent performance of the "Jamboree U.S.A."
Nashville Music Row ‘Shattered By News’

Continued from page 28

Roger Cook, a Britisher like Lennon, also worked in London for two years eight years ago. He was a former Beatles producer. Now head of Piccadilly Music in Nashville, Cook expressed deep sorrow at the news of the tragedy.

“Anything I could possibly say would be inadequate. He was great. He influenced all of us, politically and musically. Everyone who’s ever been shattered by this loss,” he said.

At his Nashville home for comment, Don Everly emphasized his anger at the nature of Lennon’s death. “He was a man who really believed in living by his music, a peaceful living man. I am very depressed. We have seen the end of an era.”

Preston recalled her conversation with Lennon the night of the BMI banquet eight years ago. “He was genuinely interested in hearing about Nashville when he found out I was from Tennessee. He asked if I knew Sam Phillips and the Everlys and spoke of their influences on his work. He was full of curiosity and very much aware of Nashville.”

Looking For That Exceptional Home? You are going to love yourself in the morning and every morning from now on in this recently completed magnificent French contemporary home belonging to one of Nashville’s most successful songwriters. Offering complete privacy—10 minutes from Music Row. Completely custom in every detail, 30 ft. walk in atrium, 1200 sq. ft. in Master Bedroom Suite, unbelievable kitchen and 6 fireplaces. $400,000 range. REALTORS—BETTY BERNOW—352-6430 SUSAN LITTLE—225-5993

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A Motel Designed for the Demands of the Music Professional

• OAKLAND—Right on Music Row, outside the Circle, midst all of Fame Street, publishers, record companies, and local talent
• SOUND TRACK RESTAURANT & LOUNGE—With live entertainment and the finest cuisine!
• DISCOUNT—10 Percent off on a normal call FOR RESERVATIONS (615)244-9898
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970 Williamson Blvd., Nashville, Tennessee 37228

2d FORUM MONDAY (15)

NASHVILLE—The second open forum of the new Nashville Music Assn. will be held Monday (15) at 5:30 p.m. in the Exit In on Elliston Place.

On the agenda for the meeting will be verbal reports on the progress of the recently-formed contemporary, media, black music and studio committees, along with a report on membership enrollment. So far, the Nashville Music Assn. has 200 members with an organizational goal of 500 by the end of the year.

Nashville Scene

By KIP KIRBY

As the holiday season approaches and lower acts are out on the road, there’s a new flurry of in-town concert activity by some of Nashville’s favorites. Larry Gatlin and the Gatlin Brothers Band headlined a very effective concert at the Opry House in early December. Second annual benefit for the Opry House produced good box office, continued interviews, and good traffic. The program was relaxed and informal, with Gatlin unveiling a new tune or two for the delighted soldout house.

DANDY DON—MCA artist Don Williams cracks a rare grin before a sell-out crowd in Stafford, England, during his recent tour of Great Britain.

What was billed as a “Nashville Loves George Jones” benefit for the Nashville Songwriters Assn. had to be rescheduled at the last moment when Jones unexpectedly canceled. Tammy Wynette offered to step in and fill his spot on the program at the C&H, and new epic Group Nightshirt was on hand to open the show. And a high point of Tammy’s set was a guest appearance by Johnny Rodriguez who sang three songs. Disappointment ran high at Jones’ no-show but the club was still packed and the Songwriters Assn. enjoyed good box office.

One of the biggest events of the week came Dec. 5 when Dolly Parton, RCA and 20th Century Pictures hosted a private screening for some 1600 invited guests and industry friends to see Dolly’s acting premiere in “9 To 5,” Dolly spent the day giving press clippings and braving the media, and enjoying herself following the movie (held at the Roy Acuff Theatre in Opryland) as a jam-packed gala party in the grand ballroom of the Opryland Hotel. The Willie Nelson share was a fantastic casting an eye at a crop of young female country singers for a possible tour commercial in the near future.... tickets to opening night Volunteers Jam at Nashville’s Municipal Auditorium in January were completely soldout within two hours after they were put on sale, according to Sound Service officials who stage the annual Charlie Daniel Band thank-you concert. Ed Brass headlines in Ireland mid month on a radio show there.... Wasn’t that Mike Wilson spotted in and out of Columbus Studio a couple of weeks ago, working on a new album project? Bill Monroe and the Bluegrass Boys were featured artists on Bluegrass Festival III at Manhattan’s Lincoln Center in early December.

Through all the month of December, you can (Continued on page 73)
Conway Twitty...

"A BRIDGE THAT JUST WON'T BURN"

The First Single From The New Album

...And More Hits That Helped Create The Legend...

REST YOUR LOVE ON ME

Crosswinds

The Very Best of Conway Twitty

Heart & Soul

THE VERY BEST OF CONWAY TWITTY

MCA Records

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www.americanradiohistory.com
The new Willie Nelson single from the platinum album, HONEYSUCKLE ROSE... Produced by Willie Nelson.

"Angel Flying Too Close To The Ground"

The new Willie Nelson single from the platinum album, HONEYSUCKLE ROSE. Produced by Willie Nelson.

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From the Paramount Picture starring JOHN TRAVOLTA in URBAN COWBOY. An Irving Azoff/Robert Evans Production A James Bridges Film. Screenplay by James Bridges and Aaron Latham Produced by Irving Azoff and Robert Evans. Directed by James Bridges Album Executive Producers: IRVING AZOFF and HOWARD KAUFMAN. Album Compiled and Mixed by: JOHN BOYLAN and BECKY SHARGO. Remix Engineer: PAUL GRUPP

On Full Moon/Epic Records.
Country

Cap Supports 4-Day Allen Tour

NASHVILLE—Capitol Records is supporting a four-day, four-city promotional tour for new label artist, Deborah Allen.

Coordinated in support of Allen's debut LP, "Trouble In Paradise," the tour kicks off in Dallas Monday (15) with stops in Houston, Austin and San Antonio. The singer will visit radio stations in these markets, along with press interviews at local and regional levels.

Allen's single, "Nobody's Fool," is currently at #51 on the Hot Country Singles chart. Additionally, a single she cowrote with Rafe Van Hoy titled "Can I See You Tonight," is debuting on the chart this week by Tanya Tucker at #64.

Bluegrass At Center Stage With 3 New York Concerts

NEW YORK—With its banjos and flat picks ringing, bluegrass music takes center stage at Manhattan's historic Beacon Theatre on Broadway when the Concert Arts Society sponsors a special three-part series.

The first concert will be held Jan. 18 at 8 p.m., showcasing the premier talents of Doc and Merle Watson, along with bluegrass group the Seldom Scene. On March 7, the "Grand Ole Opry Bluegrass Show" will be the featured attraction with headliners Jim and Jesse and the Virginia Boys, and the Osborne Brothers. Showtime is 8 p.m.

Winding up the mini-series on April 25 will be a program titled "The Bluegrass Side Of David Grisman." His first bluegrass appearance in many years, this show will highlight Grisman, as well as Del and Jerry McCooy, Marty Raybon and other guest artists.

Producers for this bluegrass series are Doug Tuchman and Kazuko Hiyaly. Further information is available from the Bluegrass Club of New York at (212) 687-9000.

Nashville Scene

Continued from page 68

called "A Tribute To Walt Disney" on syndicated television to reach the country. Airing on different dates at different markets, the special features Walt Disney, Charley Pride, Porter Wagoner, A.B. Cassady, Floyd Cramer, the Stabler Brothers, Charlie Daniels, Tom T. Hall and 16 other noted Nashville artists. The show, produced by Jim Owens Enterprises of Nashville is slated for broadcast in 130 separate markets.

Eddy Arnold, Bobby Bare, Johnny Duncan and Sylvia are among the artists WATS AM has presented recently in concert up in the 1.4
c units area. And in Chattanooga, WTTI AM gave away a grand prize of $75,000 in its "Grab The Dave" contest, along with other prizes of $1,000 each. WTTI's promotion came on the heels of its recent change in format to country. The market for the West country-redan Slash station

The man who gave the world "Purple People Eater" is back at it again with another novelty record titled "The Jackhammer Man." Bob Wooten went into the studio in Nashville recently to cut the single for Sunbird Records, and decided that he would dress the part to get the right mood. So he donned a vest, hard hat and jackhammer and sang the song "in character."

Chart Fax

Continued from page 70

3 and Wayne Jennings jumps back up to 8 from 14.

Dolly Parton moves up 7 spots to super staried 10 with "If I Ever Get Back To Oklahoma." Mickey Gilley's "Enoch" steps up to super staried 23 from 31.

Re-entry of "Straight Ahead" by Larry Gatlin and the Gatlin Brothers Band at 43, then Crystal Gayle's "A Woman's Heart" at 51, and Jim Reeves' "Tillis's Always Me" at 56 sums up the LP debuts for the week.

Camelot Music

Come see us and all your other favorite artists at the Country Music Hall of Fame & Museum.
Las Vegas CES Stirs Interest
Preregistration Surges 2,000 Ahead Of Last year

NEW YORK—Preregistration for the upcoming Las Vegas Winter Consumer Electronics Show is running 2,000 ahead of last year, say show organizers. The event opens in the Las Vegas Convention Center Jan. 11-13.

The Electronic Industries Assn. Consumer Electronics Group also reports that there are 850 exhibitors signed up, compared to last year’s 757.

New at this year’s CES is the Advertising and Promotion Showcase. The exhibit is designed in the layout of a retail store and features print advertising, direct mail, radio and television spots, point of purchase material, consumer premiums and giveaways.

Also new for CES is the format of the conferences. Two editors from the trade press will sit in on all the panels and take the lead in spurring the discussion. Panels will be held on car stereo, video and audio.

Premiere BLANK TAPE

Push By Memorex
Geared For 1981

NEW YORK—Memorex will launch a major push in the first quarter of next year to win some of the market from the fledgling Beta format held by TDK, Maxell and the other big guns of blank tape.

The attack will be spearhead by a new logo and packaging, but it also means a 150% ad budget increase at the first CES held by the company.

Memorex will introduce its first metal tape at the CES next month, and product manager Alan Davis is cautiously optimistic about the future.

Davis says the company has not yet decided on a price but adds that it will be very competitive and that it will be a price/value relationship easily understood by the consumer, he says.

Memorex will also bring out its first Beta format videocassette in January, although Davis says there will be no major promotional pull with video in the first half. “We’re selling videotape as fast as we can make it,” he explains.

The company has also improved its high bias and normal bias formulations. It will promote these products heavily. Tie-ins for high bias promotions have been arranged with U.S. Power and ADDS, audio companies, according to Davis.

But Davis stresses that even though premium tape is the hot product of 1980, normal bias is far from dead. He says the new normal bias formulation gives comparable results to the high bias tapes on the market. The company will not raise prices on its new formulations.

In addition to improvements in cassette and roller design, the new Memorex line also does away with the old Memorex box. The cassette album from Memorex allows tapes to be stored in either direction and locks in both open and closed positions.

Nortonics Eraser Uses No Batteries

CHICAGO—Nortonics Co., Inc., has introduced a mini/micro cassette tape eraser that operates without batteries or external power to improve the quality of recordings made on mini/microcassette cassettes. The unit lists for $25.

According to the Minneapolis-based firm, the unit produces 16 flux changes, the mini cassette is passed through the device. The unit’s heart is a pair of super strength samarium-ferite magnets. According to Nortonics, other mini cassette erasers have magnets that produce only four flux changes, with each pass. Model number for the unit is QM 235.

KLH Resuming As Maker Of All Hi Fi Components

NEW YORK—A joint venture, formalized last week, will insure the return of a once-popular brand of hi fi components, KLH.

Now exclusively a manufacturer of loudspeakers, the teaming up of KLH parent Electro Audio Dynamics and the Japanese firm Kyoto Ceramics, will give KLH the resources to resume its position as a full line audio company, according to KLH president Denis Watten.

The first KLH components will be shown at the 1981 Summer Consumer Electronics Show. The company will have a new loudspeaker at the upcoming Las Vegas CES.

Gratis NAMM March 11
Pawwow To Be In L.A.

LOS ANGELES—The National Assn. of Music Merchants will sponsor a free, day-long meeting March 11 at the Hyatt Hotel near the L.A. Airport in an effort to save its trade show exhibitors money and time.

The meeting is the first planned series of sessions designed to and exhibitors at the annual International Music & Sound Expo and the Winter Music & Sound Market.

Larry B. Linkin, NAMM assistant executive vice president, indicates the meetings will focus on time and money saving suggestions for exhibitors.

Among topics to be covered are:

how to minimize freight costs and expenses for delivery; how to schedule show union labor and cut personnel expenses; how to take advantage of security for the exhibit hall and NAMM; how to promote dealer interest in the exhibitors’ products; U.S. and international shipping costs; and how to do for its exhibitors.

Leaders of the day-long education session will be Linkin and Jay T. Melko, director of exhibitions and markets for NAMM. Other speakers will include representatives of:

www.americanradiohistory.com
A lot of recording tapes sound good the first few times they’re played. But after a few hundred plays, many end up sounding dull and lifeless. What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of the music with them.

At Maxell, we’ve developed a binding process that helps to prevent this. Once oxide particles are bound onto our tape, they stay put. And so does the music.

It’s this kind of engineering that’s helped make Maxell so easy to sell. And when a tape is this well made, not only do you profit from it, but so do your customers.
LOS ANGELES—Ultra Specialty Inc., a U.S. trading company which puts together package deals in the audio tape field, has expanded its operations into blank videotape.

Don Wong, Ultra's president, says the company makes it hard for him to reveal his suppliers. His firm sells the blank shells and hubs of videotape. Two separate suppliers to assemblers in the Mideast, Africa, and Europe.

Wong says his firm supplies dupli- cators with 5,000 feet of blank videotape which allows the customer to create any odd length cartridge. The reason is that the manufacturers of blank videotape only sell loaded blanks in hour configura- tions. These include Ampex, Memores, 3M, Sony, Fuji and Max- ell, according to Wong.

A 5,000 foot hub costs $40; the plastic shells go from $2.25 to $2.50 each.

The company is putting together what Wong calls video programs: tape plant construction in joint venture deals in Asia, South American and Africa. "We are working on complete assembly plants to pro- mote finished products," Wong says. There are two deals underway, one in Singapore and one in Hong Kong. Again, no names please, Wong says.

Ultra Specialty has offices in Hong Kong, Korea, Taiwan, Singa- pore and Malaysia. Wong says in order to be the exclusive agent for seven Asian companies.

As a trading company—a concept developed skillfully by Japanese companies—Ultra makes deals with manufacturers, sets up financing, enters into joint venture associations and creates the marketing for the product. Marketing and manufactur- ing don't get into each other's hair, Wong emphasizes.

The manufacturers Ultra repre- sents have to produce a quality product, Wong says, otherwise there is trouble.

Ultra's branching out into video- tape is based on the firm's success as the exclusive audio industry agent for CBS blank hub tape in all coun- tries except the U.S. and Canada. Dupont for its chromium dioxide tape line and AudioMagnetics for its 8-track and cassette blank hubs for South America and Asia.

In the U.S., Ultra distributes indus- trial products to tape duplica- tors. These products include C-0 cas- settes. The company also has its own blank line under the Ultra Specialty name which is sold in Zody's, Sears, in Pennsylvania and will be sold in the Woolco chain starting next March.

The company's own factory in Hong Kong makes these blanks in C-45, C-60, C-90 and C-120 cas- settes. The company also does OEM work for one firm which has to remain nameless, Wong pleads.

Ultra is also the agent for Inde- pendent Machine, a New Jersey firm which makes audio production line equipment. Its line of slitters, calen- dars, coaters and test equipment is sold under Ultra in Asia and South America.

The company is now negotiating with two firms in Asia to build com- plete audio tape factories. One of these facilities would also include a complete recording studio.

Since February of this year, the 2½ minute film has had 2,740 showings including cable and local television, community and public service screenings, theatre showings and corporate showings.

'Link' Film Wins In Copen- hagen

NEW YORK—The consumer electronics industry's documentary film "The Link Between Us... Elec- tronic" was awarded second prize recently at the International Film Festival in Copenhagen.

The product showcased is the Ultra Specialty Inc. Expansion into the Blank Videotape Field.
**Sound Business**

**Studio Track**

At Mystic Sound, Harvey Kubernik producing and compiling an all instrumental suf album called "Pacific Coast Highway," Knack drummer Bruce Gary, Sprints Randy California, the Falcons' Steve Huiberto, Chris Burrow, the Maritans' Don Phillips and David Scott and Al Rountree making contributions. LP is being done in cooperation with the Ocean Information Center in Malibu.

Producer Arthur G. Wright and Motown vice president/vice president Lee Young Sr., doing final mixes on Ronin & Crassley for Motown at NLP Studios, Hal Davis and Leigh producing.

(Continued on page 78)

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**Miami Beach Studio Buds In Sunshine**

by GEORGE KOPP

NEW YORK—The Florida sunshine has proved a healthy atmosphere for recording studios. One of the most recent to sprout there is International Sound in North Miami Beach.

The studio was opened a year ago by Steve Silvers and his partners, brothers Lou and Tom Pace. Six months after opening, says Silvers, business was so good that he formed his own production company as well.

Most recently the studio played host to Silver Platinum, whose album will be released nationally on the SRI International label, distributed by Capitol. To the group Badfinger and to local Latin artist Jorge Castro The future could see the Allman Brothers and a reunited Grand Funk recording at International, says Silvers.

"The studio is in what used to be an FBI building," he says. "It's built upon stilts a few feet off the ground with poured sand underneath."

"According to Silvers, word of mouth has generated most of the business for International. "It's a send that a lot of people want," he says. "The studio was designed by the same architect who did the Bee Gees studio, and remodeling the building cost about $500,000."

The 24-track studio is equipped with MCI equipment and designed with all live acoustics. International also has a full complement of outboard gear and provides artists with staff attendants as private helicopter service.

Thanks in part to its Miami location, International is attracting business not only from the U.S. but from Latin America as well. Besides Jorge Castro, the studio recently finished a session with Cuban songwriter Libertad "If you hear Latin music," says Tony Pao, "you're probably hearing a lot of International Sound."

Another facility, this one including video production, is in the planning stages. "We're putting together all the deals now," says Silvers. "We're currently affiliated with National Concept's in Miami," he continues. "In a trade-off deal, we do some of their audio work and they've been putting together some new material for Silver Platinum and Jorge Castro."

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*From nightclubs to concert halls, we'll take your breath away.*

**For the disc, night club, mobile sound company or cathedral, the Klipsch LaScala in Birch or rugged fiberglass will always speak with effortless authority.**

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**MCA Releasing 3 More Movies**

LOS ANGELES—MCA Video, Ltd., is releasing "The Blues Brother," and "Cheech and Chong’s Next Movie" to the prerecorded videocassette market.

An addition release is the thriller "From Night" which features Leslie Nolte.

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Special thanks to Ron Martin of Tuscaloosa, Alabama, for their kind assistance with this ad.

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**MCA Releasing 3 More Movies**

LOS ANGELES—MCA Video, Ltd., is releasing "The Blues Brother," and "Cheech and Chong’s Next Movie" to the prerecorded videocassette market.

An addition release is the thriller "From Night" which features Leslie Nolte.
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 Date: January 10, 1981
Advertising Deadline: December 26, 1980

Billboard
The weekly authority in Tape/Audio/Video coverage.

*Based on audited ABC statement and estimated passed along readership.
it’s the best selling professional tape machine in the world.

The MX-5050B

Because of quality that delivers unmatched reliability. Because Otari designed this machine to go to work—overtime. Because it offers the performance and features of machines which cost much more than twice as much. Because of ingenious production technology and intelligent design decisions from the manufacturer of the most comprehensive line of professional tape machines in the world.

All this comes for less than $2500. The Otari 5050B can ease your production burdens while assuring your banker its return on investment. You can also avoid the hassles of a used or rebuilt machine with The New Workhorse.

It’s tough act to follow—but we’re doing it. Keep in touch and check out the 5050B at your nearest dealer.

Dollars for dB’s, it’s the best tape recorder made.
Video
SelectaVision TV Ad Push Due In March

| Continued from page 7 |

The potential market, according to DeVoe. The campaign features full-page and two-page four-color magazine spreads.

In addition, newspapers in all markets will carry full-page advertising supporting the launch week.

All dealers will be supplied with an in-store demo disk containing a six-minute presentation repeated to fill up the one-hour per side playing capacity of the disk.

*Steppin' Out* Taped In Chi Nightclub

CHICAGO—"Steppin' Out," a new television musical entertainment program has completed videotaping of its first two half-hour episodes here. The program is being produced by Chicago advertising executive Stan Conner and film producer Naite Grant and has signed Paul David Wilson, a prominent jingle writer, to be music director.

*Continued from page 5*

Pickwick is looking later on to taping RCA SelectaVision videodisks and possible other formats in 1981 and 1982.

Among the current 400 outlets are Sears stores and stores in the Dayton-Hudson group. Sears already carries its own branded VTR hardware and has indicated it will merchandise RCA CED videodisk hardware.

The Pickwick move is highly significant in a distribution sense for the Pickwick videocassette and videodisk industries. Through both its wholesale and retail network, Pickwick has access to 10,000 retail stores in the U.S. which account for a hefty portion of all the retail sales in the U.S.

And the Musicland retail stores, now at 437, are blueprinted to rise to 500, making both the retail outlet and the wholesale wing, which include both independent distribution and rackjobbing, the world's largest industry units.

The video rollout is being accelerated based upon what Pickwick believes has been a successful test marketing campaign in the past year. Focus of Pickwick's video activity has been in Video Stores, a world within another store. The free standing setup, featuring a VTR, monitor and software is placed near the record and/or television department of department store and other mass merchandisers.

The initial 50 store test in four U.S. markets was actually begun last November with the opening of Pickwick International (Bilingual) March 15, 1980.

Since that time Pickwick has split its wholesale and retail operations. Until recently, Jeff Bader had been spearheading Pickwick video activities. Now Larry is overseeing video on the rack and distribution.

(Continued on page 81)

Spanish Language Films By Warner's

NEW YORK—Warner Home Video will bring out Spanish language versions of three of its top selling videocassettes in February 1981. Dubbed versions of "10," "The Exorcist" and "Easy: The Dragon" will be distributed domestically at that time in both Beta and VHS formats.

Marketing will be handled by WEAs normal channels and augmented by distribution to outlets located in high density Hispanic areas. Suggested list prices are $65 for each film. The English language versions sell at a suggested $60, except for "10" which is priced at $65.

12 New Releases

Pickwick Video Move

"Continued from page 80

While Tom Snyder directs Mu-
stand video activities. Both are
employed by and work out of the
Hollywood headquarters. Baker is assum-
ing a key post with RCA SelectaVis-
ion. Right now, indicates Lara, Pick-
wick is dealing with all the major
prerecorded video software sup-
pliers as well as with others with “a
lese product.”

However, Lara emphasizes, “We
will not rent or carry X-rated materi-
al.”

Pickwick is complying with the
yourime of its suppliers with respect to
s issues as stringent return
ales guidelines.

Pickwick is not engaged currently
any thing but Lant’s quote, “We
don’t intend to be passed by in that
rt. We do, however, want to work
taneously with both our suppliers and

t accounts.”

Video software stocking is being
ot dealing with the three major
ckick centers—C.I.R. and Detroit, U.S.—
y Lara. “Our response time is a
imum of two days.”

Not every title of every supplier is
ong by Pickwick. Buying decisions are
ased on such bases as trade magazines,
and house files.

Lara also reveals that Pickwick
s recruited to promote video sales
ke watched is the merging of two
ertainment forms. Video is more than
just a videotape, the same way a record
more than polyvinylchloride. It
covers a complete home entertain-
ment monstrum.

Lara also feels some video aspects
have been too narrowly defined.
he supposed expert’s words, “we’re
wondering about such things as
putability. Consumers will accept
received. You don’t want to watch it all
time. You can just listen to it as well.”

Lara concludes by observing that
he has a unique bottom line, middle
America mass merchant retail per-
spective on the video industry. That
perspective tells him, he notes, that
video in the U.S. will grow faster and
quicker than may people predict.

He notes that the demographics of
video software purchases are wid-
ning rapidly to include many middle
America customers, not just af-
fuent professionals.

Pickwick, he indicates, will con-
tribute to help build a franchise for
both its retail and rack/distribution
wings.

中心 in itself, Hyman says, but it
will also “bring a different kind of
demographic into the market.”

RCA, with both hardware and
software to move, will sell both
definitely from the major dis-
seals. Says videocard vice president David
Heneberry: “There may be the unexpected
of software to outlets that
do not sell the player, but it will be
extremely limited. The initial chan-
cels of outlets, however, will carry
ting thing he can give them in the first 18
months.”

RCA’s plans call for total reliance
on its independent distributors for
both hardware and software. Ac-
cording to company executives who
detailed the plans publicly last week
after presenting them to distributors
the week before in Dallas, RCA will
bend over backwards to support its
distributors.

The initial catalog of 100 titles will
not be carried by all dealers, says ex-
cutive vice president Herb Schlos-
seg, who heads up the software divi-
sion of SelectaVision. But RCA will
maintain a service it calls QDS, for
“quality delivery service,” whereby a
dealer can order any title and get
UPS delivery “in a few days.”

QDS serves the dealer the burden
of carrying titles that RCA conceives
will not be big sellers, such as the
film version of “Hamlet” with Lau-
rence Olivier. Schlosser says.

Under QDS the dealer has the op-
ion of having the disk delivered
to store or directly to the customer’s
home. The billing is handled through
the regional distributor. Heneberry
points out that although RCA has no
direct control over the dealer, the
company is strongly urging that the
dealer and distributor absorb the shipping
charges of utilizing QDS so that the
consumer pays no more. As RCA envisions
the plan, the QDS dealer will not
be distinct from the QDS retailer for the item when he places the
order.

Heneberry, who formerly headed up
RCA’s record club, says that QDS will
not form the basis of a
mail-order operation. “It is a service
to our dealers and distributors,” he
says.

“There is nothing to prevent a cus-
tomer ordering directly from us, for
whatever reason, but in that case
the customer is billed for shipping and
handling. QDS plays no part in our
dealing.”

As far as mail-order is concerned,
RCA has plans to utilize its Colum-
bia House record club in marketing
disks. Initially, however, Hyman
says: “The strategy will be to have
product where the customer can buy it. The focus will be on titles and
availability. We’ll have beautiful
display, the customer will go to the
counter and go home with the
product.”

Even though CBS and RCA are
wasting other well in these
earby stages of product development,
Hyman says CBS will not tie in
to RCA’s distribution setup. “We will
complete right away,” he says.

All SelectaVision dealers will be
equipped with a loose leaf book con-
taining separate pages detailing
each title in the catalog. As new titles
are added the dealer inserts new
sheets. The book is intended as a
customer reference tool.

Although CBS will not tie-in to
RCA’s distribution, Hyman says there
“may be some overlap” of in-
dependent distributors of the two
corporations in some territories.

Heneberry says there have been no
disussions between the two firms to
get CBS titles placed in the
loose-leaf book along with RCA’s.

InterMagnetics Corp. To
Build New Facility In L.A.

LOS ANGELES—InterMagnet-
ics Corp. will build a videotape manu-
facturing facility and technology center here.

A new company has been formed.
Inter videodisc producer and videocassette
assemblers, notes Terry Wherlock, In-
ter’s executive president.

Construction will begin immediately
on the $5 million plant as part of
three-phase program which also
includes videodisc duplication, injection
molding and future plant and
product expansion.

Notes Irv Katz, chairman of Inter-
Magnetics: “Demand for prere-
coded and blank videocassettes is
increasing and I foresee that videotape
will become an industry as large as the
audio tape business by the mid-
1980’s.”

And while videocassette recorder
production is forecast by Japanese
manufacturers as hitting three mil-
ion units in 1980, Katz believes
“the market will exceed $5 billion by 1985.”

Paramount Releasing 9 Motion Pictures

LOS ANGELES—Paramount Home Video is releasing nine new ti-
ti belonging to the major mov-
firms as “Airplane,” “Urban
Cowboy,” and “Friday The 13th.”

Also to be released is a special two-hour, feature length version of
the recent miniseries “Shogun.”

Other titles: “The Hunter” with
the late John Saxon, “McQuinn, Rough
cut,” “Coast To Coast,” “Breaking
Glass” and “Baronet of the Park,” v.

According to Paramount Home
Video, which has licensed the titles
from Paramount Pictures Corp., “Urban
Cowboy” and “Friday The 13th” have
accounted for more than $163 million in box-
office receipts.

After “Roots,” the “Shogun” mini-
series is rated as the second most-
watched television event.

Nov.’s VTR Sales Up 71.8% Over ’79

WASHINGTON—Videotape re-
saler sales continue to steamroll,
according to the latest figures from
the Marketing Services department of the
Electronic Industries Assn.’s
Consumer Electronics Group.

November units sale had
increased to 97,531 units, up 71.8%
over 56,771 sold in November 1979.

Sales of VTR’s for the year-to-date
to rose to 681,683, a jump of 65.1%
over 412,803 units sold in the first 47
weeks last year.
IN FRANCE, HOLLAND

Polydor, Phonogram: Streamlining Targets

HAMBURG—Persistant rumors regarding full mergers of Polydor and Phonogram with some of the other major European territory were dispelled as unfounded this week by Dr. Weenersgelsen, president of PolyGram Record Operations.

Vogelvang did, however, confirm that the PolyGram record operations in France and Holland are to be streamlined. “But this is simply a logical continuation of the PRO restructuring initiated in the fall of 1997,” he said. “We shall be merging accounting, administrative, personnel and warehousing operations—all the neutral functions—but maintaining separate marketing, sales and services operations.”

Under the streamlining scheme, Polydor Holland will move from its present headquarters in Rijswijk near The Hague to Hilversum, where it will share the premises with Phonogram. Hilversum is the radio and television center of Holland, where Polydor already has a promotion department.

Polydor Holland’s head office has been based in Rijswijk since the company’s foundation in 1964, it is moving to the new building in 1994.

Says Vogelvang: “We have agreed to clear the way for the cooperation which works the council and the unions, and of the 55 Polydor employees, 15 have decided they do not wish to move to Hilversum. They will be given notice up to some date, but also the right to stay at their current offices.” Vogelvang says administration of the three PolyGram record operations in Holland, Polydor, Phonogram and Phonogram International will be headquartered in Hilversum.

“We are doing exactly the same as we did recently in Switzerland,” he said, “there we have created one legal entity with one all-embracing one. In Switzerland, we now have a PolyGram operation but with three separate creative centers—Polydor, Phonogram and Barclay, whose headquarters will remain in Geneva.”

“Finally, we shall be creating a highly sophisticated plan in France to bring the PRO operations there into line with the others. Again we shall have one administration, one warehouse, one computer system and one personnel department, but will retain separate Polydor, Phonogram and Barclay creative centers.”

Dr. Vogelvang was in France recently to discuss the plans with Louis Hazan, Jacques Callot of Phonogram, Jacques Kerney of Polydor and Robert Marouani of Barclay.

Reports that PolyGram would be fully merging its Polydor, Phonogram and Barclay operations in Austria are emphatically denied by Dr. Vogelvang.

reports that Polydor, Phonogram and Barclay of Austria are emphatically denied by Dr. Vogelvang.

“Polydor Polydormat matter under review in Austria at the present time,” he says, “is whether or not we should keep our present plant in operation or close it. The plant is in need of modernization and we have to consider whether the investment is justified, or whether we should manufacture and supply our Austrian companies from our other European pressing centers.”

World Clamors For Lennon, Beatles Product

WEA Canada had no public statement on the loss of the artist, but a company spokesman did say that Prim minister Pierre Trudeau personally expressed his sorrow at the death of a man who had once plant- ed an acorn on the front lawn of the premier’s house in Ottawa in 1969. part of Lennon’s world peace campaign. Lennon also recorded “Give Peace A Chance” in Canada, from his bed at Montreal’s Queen Elizabeth Hotel.

This story compiled from reports by Mike Hennessey and Peter James in London, Wolfgang Spahr in Ham- burg, David Farrell in Toronto, Shig Fujita in Tokyo, Glenn Baker in Syd- ney, Leif Schuman in Stockholm, Willem Hoos in Amsterdam, Knud Ovedin in Copenhagen, and Mary Fisher in Mexico City.

In Japan, retailers—many of whom posted hand-printed signs in their window—informed that the death of Lennon’s death swiftly soldout of Lennon/Beatles product. Warner- Pioneer, which was planning a sec- ond pressing of 10,000 of “Double Fantasy” before Lennon’s death, has been ordered to re-think the quantities.

Toshiba-EMI, which had sched- uled an album of Beatles ballads for March, with black bands to be attached to the sleeves of that disk.

As part of extensive Japanese media coverage, local music critic and disk jockey, Reiko Yukawa, re- ported that she had spoken to Len- non three days before his death, who said he intended to visit Japan next year.

In Australia, where news of the tragedy came mid-morning, disk stores were crowded with customers looking to snap up Lennon/Beatles repertoire.

WEA received orders for 16,000 copies of the Geffen LP within two hours of opening for business the following day, and such was the de- mand for EMI titles that the firm’s computer temporarily broke down under the strain. Later label is now thought to be looking for extra pressing capacity beyond its own.

Australian media coverage was intense, exemplified by Sydney ra- dio station 2ZUJ-FM, which broad- cast a live report unanchored Tony Palmer’s British series “All You Need Is Love” and screened the Beatles episode. Na- tional newspapers devoted their front pages to the news, and all ran editorials, too.

In Holland, EMI executives Cees Zwart noted: “The public is reacting as if there will be no more John Len- non albums available when the present stocks in the shops are exhausted. I’ve never known anything like it.”

“The radio stations have been playing Lennon records non-stop, and in the country’s popular reception for the artist here, because he and Yoko Ono staged their famous love-in at the Amsterdam Hilton in 1969.”

In Scandinavia, public and media reaction paralleled that of the rest of Europe. Within an hour of the news breaking, WEA Metronome had no copies of “Double Fantasy” left. Stock EMI also reported a total sell- out of Lennon product within 24 hours, and all of Sweden’s leading supermarkets put strict quantities on the product. The destination of the Christmas rush, meeting the demand for Lennon/Beatles records, is going to be virtually impossible.

In Denver, EMI organized a special tax day movie screening in the Denver and in some other cities. Araceli Ro- dia, buyer for the largest chain stock, said, “There is still plenty of money out there for people to spend on leisure.” According to the GRRD (GRRD) of the Mid- States Assn. (MTA) here, and hotel, adds; “There’s nowhere however where our business should take a bigger slice of the cake.” But Tipple, a former secretary of the trade association, says the record business desperately needs “a total change of direction, and the time for that is running dangerously short.”

Spurred by an aura of urgency, reports of dealers at the first meetings of the GRRD, and with a new wave of protests, it will be announced after the Christmas sales rush is over.

“We see that the key target is much closer cooperation between the record store and the manufac- turer.”

“Certainly that will mean tougher talk, and sales meeting than we’ve ever had before in the history of the record industry. The record companies want to act a very good business was good, but they’ve been quite so clear before, and now they’ll do it.”

“I can’t imagine what the GRRD will do for closer contact with individual dealers, for example, to make sure our stock level which could help push the whole business into a more profit- able position, without those ideas in documentary form.”

“And we have to persuade the trade to work in order, if there is some (Continued on page 84)

CBS Negotiating To Operate in Portugal

Oporto—After many weeks of industry speculation, it has been revealed that CBS Rec- ords is making all possible efforts to get permission from the Portuguese government to operate here before the country joins the European Eco- nomic Community, likely to be in 1983.

The move will obviously give the multinational firm-hand control of its product from Portugal into other European mar- kets, critical when the nation be- comes an EEC member and all trade barriers with other Community countries are removed.

As it is, Portugal has in recent time been a source of parallel im- ports to other markets in the re- gion, and the traditional discom- fort of record companies in those markets, licenses and multinational subsidi- aries alike.

The local CBS licensee has been Open Soundvision record company, Ra- dio Trifium, but that contract ex- pired in August, and has apparently not been set on renewal.

CBS Records International in New York confirms that it’s cur- rently looking at the Portuguese situa- tion, though is no more specific than that. It does say, however, that there are current talks with Trifium about future arrangements in the market.

Lorca source suggest that a new, short-term licensing deal with Trifium is likely to avoid unemploy- ment at the company and to keep the CBS line represented in the Portugu- ese market until the multinational does establish its own operation.

Deputy manager with Trifium, Jose Antonio Novais, resigned from the firm recently, to oversee CBS ac- tive.

(Continued on page 84)
ELON - Placido Domingo, in the world's leading opera tenor, has appointed Lilian Bron, former director of the opera forwarding business, as his worldwide business manager. Bron continues with Bono, but coordinates international promotions and marketing for the singer. The new venture is channelled through the executive management of the Opera, in which Domingo holds a substantial share.

ELBERG - Record industry executives meeting here recently hailed noted for overall price increases in the Mexican recording industry. Perales has been using major tour outfits, his single, "Tijuana, Juarez and Monterrey," with all its regional sales, to get the world's attention to the Mexican industry. The record companies were very good business was good, but they've been quite so easy to say. The GRD will also go for closer contact with individual dealers, for the whole industry on a new level which could help push the whole industry into a more profitable course, according to those ideas in documentary form.

International Briefs

SINGAPORE - Stephen Very, director of the Hong Kong opera forwarding business, has resigned at the end of his contract. He is not returning to his position of the colony's music industry, as that of the Southeast Asia News plans to form his own forwarding business. He is succeeded by Lars Wohley, who has been legal adviser at the federation's London headquarters for the past 3½ years. In this, he worked in Hong Kong for IFPI's then director, Dave Young.

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Johannesburg - RPM groups, South African licensee for M.A. Arista, Monoton, Island and other records, are among the many new minority headquarters here. The site has three studios, including a recording studio at the center of the operation, supervised by Eddie Veale, responsible for the Good Unlimited studio in London. The group is made up of five independent companies and is based in the Johannesburg area.

Helsinki - A new rock label, called Sia, has been launched locally. Fifty Records, itself a new launch to the Finnish record business. Based in Turku, the country's second-largest city, the company is headed by Kari Mariali, a key figure on the Finnish scene. The initials on the labels are Sig, the Rotters, Streets, Nostawaino, Johnny G and WRML, with all de
ductions and all sales.

MADRID - Hispanic artist Jos Luis Perales has been awarded a special Mexican Gold Disc for his album "Ruido," which was released in Mexico of his single, "Me LLamas." The Spanish singer has been active in Mexico for over 10 years, and his music is popular in several countries.

MEXICO MEETING

Conia Concentrates On Faster Deliveries

By MARY FISHER

TOUR TALK - Deejay John Hood, right, of radio station KFRC in Perth, Australia, interviews John Sparks, left, and Lee Brubaker of Britain rock band, Dr. Feelgood. The act was passing through Perth as part of its second Australian tour.

EMI ITALY RELOCATES, UNDERGOES REVAMPING

MILAN - The challenge of this year's downward trend in the Italian record market has prompted new EMI Italian managing director Alex Rotelli, appointed in May, to shape up EMI's structure to improve its performance.

Rotelli has just moved EMI's headquarters from Rome to Ca

ronno Persuettola, a small industrial town about 15 miles from Milan and the site of the company's pressing plant.

EMI's Rome branch, moving to new offices, is entrusted with a more dynamic approach to the Italian market.

Rotelli plans to increase EMI's market share in classical and domestic pop repertoire, as well as expanding the national record industry to find non-traditional outlets in order to appeal to a larger range of customers.

"Higher costs and marketing needs made the move necessary," he says. "Bringing certain departments such as general management, marketing, sales, classical and international marketing and distribution are also to be created in Milan, joining the already existing operations.

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IN ZIMBABWE

Independence Sparks
Record Sales Surge

By RON ANDREWS

SAULBURY-The end of the struggle for independence in Zimbabwe has brought a new wave of nationalism, locally engineered music, taking record-buyers by storm and bringing them flocking into the record shops.

Carried along with this fervor for local music is increasing interest in international acts,particularly those of growing importance in terms of style and range of product offered by the local companies.

A major factor contributing to the success of the two principal companies, Gallo and Teal, is the fact that the independence movement is as yet on the market, leaving most of the repertoire development and sales in the hands of these majors.

Since all imports both of cassettes and records are banned, the incidence of piracy is kept to a minimum.

African countries, however, the sales are now adversely affected by the emergence of tapes. The tapes are starting to spread beyond the borders of Africa.

In fact, Zimbabwe's recorded output has increased in size, and many of the cassettes offered on the market are recorded by nationals of African countries, in particular Nigeria.

The range of repertoire offered for cassettes is growing, too. The two main local tribes are the Shona and Ndebele, in whose languages the tribal music is recorded. The influence of the musical culture of the area

costs. In the Zimbabwe economy, the costs of piracy are remarkably low in comparison to both the rest of the continent and other African countries and also Europe, and the spending power of the population in the country is high, as the neighboring Zambia, the units sold of hit records far outstrip levels in all other African countries except Nigeria.

The range of repertoire offered for cassettes is growing, too. The two main local tribes are the Shona and Ndebele, in whose languages the tribal music is recorded. The influence of the musical culture of the area...
That's the size of the Worldwide Spanish-Language Music/Record/Map/Equipment Market reached by Billboard
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A Billboard Book
Backed by a decade of remarkable accomplishment and steadily-growing reputation, the 1980 World Popular Song Festival in Tokyo in November marked the start of a new decade, with expectations high on coming Festivals shaping the course of pop music in the Eighties.

The scope and diversity of the 11th Festival, staged Nov. 14-16, tells the story: 1,860 entries representing 52 countries with an additional 30,000 entries from Japan. This was a far cry from the First Festival in 1970 when 351 songs were entered from 47 countries.

Yamaha's long-standing commitment to creativity, quality and "musical universality" has been fully endorsed and appreciated by many of the world's artists. For one thing, the Festival gives participating singers and songwriters ample exposure, a distinctive advantage in their musical pursuits. Take, for instance, a live audience of upwards of 30,000 enthusiastic pop fans who pack the mammoth Nippon Budokan Hall to witness the finals of the once-a-year musical extravaganza.

But that's not all. The Festival is more than one-hall "local" affair. In no time it is elevated to "national" status, as about 5 million households throughout Japan are treated to the action-packed final-day session via same-day telecasting. On top of that, extensive international press coverage awaits the entrants to give them all the exposure they need - and deserve.

The Festival stage - the launching pad for orbiting artists into stardom and giving birth to great new songs - is dazzling gorgeousness at its best. Backing the onstage performances are an array of elaborate staging and lighting effects and acoustics including a sophisticated PA system of Yamaha's own making.

Cited as the best of its kind in the world by the International Federation of Festival Organization (FIDOF), the Yamaha Festival is reputed for its fine organization, excellent entry selection method, fair judging, superb orchestra and audio system and the high quality of its audience.

Now that it has embarked on its second decade of Festival activity, Yamaha is determined to further expand projected Festivals both in content and scope to meet the demanding requirements of the world's artists, music industry and pop fans in the Eighties and beyond.

Amid growing anticipation in the world's music circles, Yamaha has revealed that details of Festival '81 will be announced worldwide early next year.

Grand Prix: By Mary Macgregor, Tetsuya Itami and Side By Side

American singer Mary Macgregor emerged the winner of both the International Grand Prix and the Most Outstanding Performance Award at the 11th World Popular Song Festival in Tokyo with her performance.
Festival
a Promising Note

Simon Gallaher, Australia

Dan Hill, Canada

Toto Cutugno, Italy

For further information:

FESTIVAL COMMITTEE '80
YAMAHA MUSIC FOUNDATION
24-22, 3chome, Shimomeguro, Meguro-ku, Tokyo, Japan
Phone: Tokyo (03) 719-3101
TELEX: WORLDFESTIVAL TOKYO 2466571 YAMAHA J

with "I'm Really Only Singing For You" by Mark Harvey, and Belgium's three-woman Emily Starr Explosion which was presented the Outstanding Song Award with "Mary Brown" by Max Dandy.

A special Kawakami Award was also granted to Al Bano and Romina Power, of Italy, who performed "AmarEi!", also called "Partners".

With their latest triumphs, the Festival artists are bound to add a new dimension to their careers and leap to new plateaus in coming months. Already extensive promotions are in the works to introduce successful Festival artists and songs in Japan, the world's second largest pop music market.

In past Festivals, many participants have achieved overnight success as a direct result of Festival participation along with record sales in other parts of the world. Judging from how things are going, this year should be no exception, with tangible results anticipated in the post-Festival period.

"Mary Ann". And Canadian, Dan Hill won both an Outstanding Song Award and an Outstanding Performance Award for his "How Do I Break Through To You".

Recipient of other awards: Italy's Toto Cutugno who won the Outstanding Song Award with self-composed "Frances Doesn't Know" which he performed at the Festival; Australia's Simon Gallaher who received both the Outstanding Performance and Outstanding Song Award.

"What's Wrong Al?", named after his album, "What's Wrong Al?" won the Outstanding Performance by Side, "Al". Chris Bono also called "Parson".

For further information:

FESTIVAL COMMITTEE '80
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Soul, Reggae Artists Cop Top Black Music Awards

Toronto—Singers Germaine Hunt and Salomé Bley topped the 2010 Canada’s annual Black Music Awards here Nov. 30 with two awards apiece, while Hunt’s nephew, Dennis Strong, won the best Canadian LP award for Get Up and Boogie.

The 200-plus audience included major and independent record company staffs, members of the West Indian D.J. Post and representatives from Canada’s major media outlets.

According to Peter Goddard, music critic for the Toronto Daily Star, the “event” itself will help to reinforce the image and identity of the black music community.

“The fact that the media missed the event last year, and felt it important enough to cover this year, is significant. This means that black music in Canada is coming of age.”

John Keogh, music director of CJAM, the campus radio station, agreed with Goddard that the event itself helped to underline the presence and profile of black music in Canada.

“Those kinds of things very definitely contribute to exposing an artist and promoting new artists to people in turn fall out of the awards to the press by showing that the artist has a profile in the market.

“Radio today deals in aesthetics and is important to us as a window of what is going on out there in the community.” This kind of input is extremely relevant in day-to-day programming. As music critic for the Daily Star, Goddard was nominated and winning awards, all of which are significant.

“Finders Brand” was the top Black Music Award winner with five awards, followed by “Leroy Sibbles,” who won four awards.

The complete list of winners is as follows: Leroy Sibbles, best male vocalist, for “Now.”

Geraldine Hunt and Salomé Bley tied for female vocalist award, while “Get Up and Boogie” by Dennis Strong, was voted pop single, and Bley’s success in the musical “In the Mood” was the top female performer of the year award.

The final vote was taken by the judges on September 30 at the annual Black Music Awards, which are awarded by the Canada’s major media outlets.

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This year more than ever attend

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MIDEM: 15 years at your service
Gerig-ZDF TV Show To Become EMI LP

COLOGNE—In the first joint venture of its kind, independent music publishing company, Hans Gerig Musikverlage, has collaborated with second German television channel ZDF, to produce a newly created musical that will premiere on Dec. 23.


Gerig has recording and video rights to the musical and has licensed the sound recordings to EMi Electrola. EMi will release the musical as a double album. Featured in "Catherine & Potemkin" are Anneliese Rothenberger, Steve Kimbrough, Lorna Dallas and van Rhee.

Gunther Egner, who took over direction of the Gerig publishing house in March 1978, after the death of the founder, Hans Gerig, believes that video productions offer tremendous opportunities for publishers. If the new musical proves to be a success, Egner may be adding video productions to his already substantial program of record productions.

"An independent publisher has to be involved in production today," he says, "because it is the only effective way to generate mechanical royalties from copyrights."

Gerig currently places its independent productions with Teldec, Polydor and EMi, initiating up to 25 singles a year and three or four albums.

Gerig's turnover for the year ended September, 1980, was 27% up on that for the previous year, taking Gerig from number 10 in the league of German publishers into the top 5. "But independent publishers are increasingly under pressure from the conglomerates," he says. "We can survive because we have a massive catalog of drinking songs, folk and carnival songs and we get between 30 and 35% of our turnover from performance fees."

Nevertheless, I now feel that the mechanical royalty rate should be increased from 8% to 10%. I really can't understand why the record companies oppose this because, through their publishing affiliates, they own more than 50% of existing copyrights. EMi has 180,000 copyrights and the Chappell-Intersong-Aberbach combination has almost as many."
Bertelsmann Prepares Move Into Videocassette Market

The printing and industrial division of Bertelsmann, which has affiliates in France and Mexico, has an annual turnover currently of $1.2 million, most of which comes from printing. Record production accounts for only 8% of turnover. About half of Bertelsmann's record production is for its own record group, Arista, and 30% is accounted for by custom work for K-tel and Arista.

The Sonopress plant produces 36 million albums, 16 million singles and 15 million cassettes annually, using 21 singles presses and 54 automatic LP presses. Swientek says that Bertelsmann will ultimately be involved in videodisk production, "but we are waiting to see which system prevails. We can see great videodisk potential in the industrial field—educational, instructional and advertising matters."

This is the renowned combination of perfect studio technology and programme variety.

Renowned, because there is no technical problem that we wouldn't be able to solve for you—whether it is to transfer films to video, or production or postproduction, or editing and vision mix, or effects, or dubbing of various soundtracks, or mass video copies, or, or, or, and that goes for all formats and systems.

Renowned, because our range of software programs is just as diversified—feature films, action films, musical shows. You just name it— we solve it — colourful, imaginative, brilliant.

We know what you value most. The more exacting your demands—the better suited we are to be your video partner. That is why we are known throughout Europe as one of the most modern and efficient video and duplicating studios. You want to talk video? Talk to us. We supply programs— we scout programmes.

Videoring GmbH, P. O. Box 11 67, 2106 Bendorf, West Germany

Technology Perfection - Perfected Programmes

GUTERSLOH—The electronic media division of the giant Bertelsmann conglomerate plans to move into videocassette duplication next spring, and will distribute product through its book and record club network as well as through record shops.

Dr. Uwe Swientek, executive vice president of the division, says that while the VHS configuration currently represents 70% of the market, with Betamax accounting for more than 20%. Bertelsmann believes there is a significant future for the VHS system of Philips, with which the company has signed a non-exclusive deal to duplicate software.

"We believe the Philips system has certain advantages," says Swientek, "because of the low cost of tape or reel, and because it lends itself more easily to automatic assembly. I think that, in the long run, a cost advantage in manufacturing will also bring a market advantage."

Swientek does not anticipate a video explosion in Germany because of the relatively high cost of prerecorded cassettes, but he believes there will be a sharp increase in sales in the immediate future. Although penetration of video recorders in West Germany has been quoted as in excess of 700,000, Swientek is convinced that this is an over-optimistic figure. "Our research department tells us that the true figure is in the region of 500,000. However it is clear that the rate of sale of video recorders is faster than our lowest estimates predicted.

Swientek holds that a key factor in developing the market in prerecorded cassettes is a steady decline in the retail price. "Unless the price comes down, then blank video-cassettes will prevail."

Bertelsmann will be gearing its videocassette production in accordance with the profile of the market as far as configuration is concerned. "We shall produce all major configurations," says Swientek. "As a multi-media organization, Bertelsmann is uniquely placed to benefit from the growth of video in all its aspects because we have highly experienced divisions in book, magazine and newspaper publishing, record production and mail order services.

The prospect of incorporating video software into its club operations is one which Bertelsmann sees as holding immense promise. The group's rule of thumb is that a videocassette will become viable once the hardware penetration has reached 10%—in other words 2.1 million of West Germany's 21 million households.

Also under consideration is the possibility of producing video magazines. "We think this idea might work for specialist subjects," says Swientek, "but careful consideration has to be given to content and periodicity.

LP Launch Set

FRANKFURT—The Goombay Dance Band, biggest newcomer act of 1980 in the German record industry, is on the way to becoming an international attraction. In its third album, "Land Of Gold" (CBS), produced by Peer-Southern in Hamburg, is set for release in Germany, Austria, the Benelux territories, Scandinavia, the U.K., Spain, Switzerland, South Africa and South America.

The band's million-selling single, "Sun Of Jamaica," was released in more than 20 countries worldwide.

DECEMBER 20, 1980 BILLBOARD

www.americanradiohistory.com
CREEDENCE POWER!
FANTASY'S FIRST MIDLINE LP A HIT!

CREEDENCE CLEARWATER REVIVAL
- THE ROYAL ALBERT HALL CONCERT -

PREVIOUSLY UNRELEASED!
49 MINUTES!
14 SONGS!
INCREDLIBLY BARGAIN PRICED AT 5.98

CCR's greatest concert performance at
London's Royal Albert Hall  FANTASY MLP - 4501

"THIS ALBUM IS A PRIME EXAMPLE OF THAT GREAT CCR SOUND!" (Dave Sholin - The Gavin Report)

"CREEDENCE'S CLASSIC ROCK AND ROLL COMES ALIVE." (Joel Selvin - The San Francisco Chronicle)

"WE JUMPED RIGHT ON IT - WHAT PERFECT TIMING!" (Tom Schlesinger - Handlesman/Arc - Jay Kay)

"SEEMS TO BE SELLING LIKE IN THE OLD DAYS." (Russ Solomon - Tower Records)

Bally Pinball Units Push ‘Gordon’

LOS ANGELES — Elektra/Asylum is pushing the just-released soundtrack to Flash Gordon" by Queen, with specially designed Bally Product Glasser Sues For $100,000

LOS ANGELES — Patent lawyer Pat Glasser is suing Aris PTE. Ltd. of Queens, N.Y., with specially designed Bally Product Glasser Sues For $100,000.

Record Bar Chain Adopts ‘Season Of Magic’ Theme

DURHAM, N.C. — Diversifying from the usual hard rock campus scene of the Christmas season, Record Bar Inc is using a soft, suggestive theme, “The Season Of Magic,” for its advertising and in-store merchandising promotion.

Explaining the logic of the subtle approach, Michael Vassen, general manager of AD-Ventures, said: “We wanted to add a soft, gifting attribute and we needed a theme that would be flexible enough to work in print and radio advertising and in the stores.”

“The Season Of Magic” is now the basis for Bally’s new merchandising theme, which will include gift sets, a special plays, and a series of gift cards.

Bally pinball machines

In each of the 21 largest markets, the machine will feature a series of art cards, which will be distributed in drawings coordinated by radio and retail outlets in each city. The machines won’t be masked mass produced until 1981.

In the merchandising area, Elektra/Asylum has created one foot long display cards, which will feature a cover blow-up, a two-by-three poster and a two-foot die cut banner. The space will include a 1-foot by 1 1/2-foot OOH display, which will be featured as the single with “Football Fight” as the flip side. The label has tied in with Universal Studios, which is re-creating the Dino De Laurentiis film for contests in which winners receive precut photographs, copies of the soundtrack and T-shirts.

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Music Clinic Will Offer Ray Charles

LOS ANGELES — Ray Charles conducts the first in a series of clinics by top members of the Music Clinic, according to Arista Arrangers. Jan. 3, 1 to 4 p.m., in Steinway Hall of the Sherman Clay building, 1300 Wilshire Blvd.

The session will cover vocals writing and arranging. Open to the public, a $5 donation is requested.
IMIC '81
BILLBOARD'S INTERNATIONAL MUSIC INDUSTRY CONFERENCE
APRIL 26-29, 1981
KEMPINSKI HOTEL BERLIN, WEST GERMANY
IS NOW IN PREPARATION
HOLD THE DATE
www.americanradiohistory.com
### Billboard Top 75 Singles Chart (Week Ending Dec. 20, 1980)

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>MBID</th>
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<tbody>
<tr>
<td>1</td>
<td>9 to 5</td>
<td>Dolly Parton</td>
<td>CS 9082</td>
<td>71</td>
<td>42</td>
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<tr>
<td>2</td>
<td>Somewhere Out There</td>
<td>James Reyne</td>
<td>CBS 47660</td>
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<td>3</td>
<td>Wishing On A Star</td>
<td>Paul Young</td>
<td>EMI 11351</td>
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<td>31</td>
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<tr>
<td>4</td>
<td>I'm Alright</td>
<td>Billy Idol</td>
<td>CBS 47702</td>
<td>12</td>
<td>30</td>
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<tr>
<td>5</td>
<td>Real Love</td>
<td>R. City &amp; G. Silverman</td>
<td>MCA 2292</td>
<td>13</td>
<td>30</td>
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<tr>
<td>6</td>
<td>You're The One</td>
<td>Culture Club</td>
<td>Warner Bros. 49597</td>
<td>14</td>
<td>29</td>
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<tr>
<td>7</td>
<td>Don't Leave Me This Way</td>
<td>John Farnham</td>
<td>Capitol 50942</td>
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<td>28</td>
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<tr>
<td>8</td>
<td>The Tide Is High</td>
<td>Cathy Dennis</td>
<td>Atlantic 5446</td>
<td>16</td>
<td>28</td>
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<tr>
<td>9</td>
<td>One More Night</td>
<td>ub</td>
<td>Atlantic 5446</td>
<td>17</td>
<td>27</td>
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<tr>
<td>10</td>
<td>I Can't Help Myself</td>
<td>The Four Tops</td>
<td>Motown 11238</td>
<td>18</td>
<td>26</td>
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<tr>
<td>11</td>
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<td>Foreigner</td>
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<td>12</td>
<td>Can't Fight This Feeling</td>
<td>Cape Town Is So Strange</td>
<td>Capitol 50942</td>
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<tr>
<td>13</td>
<td>Rainbow's Cadillac</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Capitol 49591</td>
<td>21</td>
<td>23</td>
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<tr>
<td>14</td>
<td>Material Girl</td>
<td>Madonna</td>
<td>Sire 7900</td>
<td>22</td>
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<tr>
<td>15</td>
<td>Brandy</td>
<td>Mariah Carey</td>
<td>jive 7722</td>
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<tr>
<td>16</td>
<td>I'm Not in Love</td>
<td>Ed入股</td>
<td>A&amp;M 2292</td>
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<td>20</td>
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<td>17</td>
<td>The Pretender</td>
<td>Tom Petty &amp; the Heartbreakers</td>
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<td>Take It Easy</td>
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<td>Air Supply</td>
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<td>I Want to Be Sedated</td>
<td>The Ramones</td>
<td>Sire 7900</td>
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<td>On the Road Again</td>
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<td>Have I The Right</td>
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<td>The Final Countdown</td>
<td>Europe</td>
<td>PolyGram 4768</td>
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<td>28</td>
<td>Get Back</td>
<td>The Beatles</td>
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<td>36</td>
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<td>29</td>
<td>If You Love Me (Let Me Know)</td>
<td>Sade</td>
<td>Virgin 6430</td>
<td>37</td>
<td>7</td>
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</table>

*Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). Artists are awarded to those products showing greatest chart strength, resulting in a rank ordering of artists. MBID is a reflection of artist's sales for sales of 1,000,000 units. (Gold indicated by d.) Recording Industry Assn. of America (RIAA)****
After the music, and the memorials, and the unspeakable emptiness, it is one life that matters.

CBS Records joins the world in mourning John Lennon.
CROSBY, STILLS & NASH
REPLAY
ON ATLANTIC RECORDS AND TAPES
SD 19026
### Billboard Chart for December 20, 1980

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number (Dist. Label)</th>
<th>US Sales 1</th>
<th>CLP 2</th>
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<td>1</td>
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<td>KENNY ROGERS</td>
<td>Greatest Hits</td>
<td>Columbia CLP 3272</td>
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<td>Heaven Is Here</td>
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<td>BOB SEGER &amp; THE Silver Bullet Band</td>
<td>Against The Wind</td>
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<td>Creatures Of The Night</td>
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<td>Synchronicity</td>
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<tr>
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<td>9</td>
<td>QUEEN</td>
<td>The Game</td>
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<td>14</td>
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<td>Against The Wind</td>
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<td>19</td>
<td>QUEEN</td>
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<td>26</td>
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<td>26</td>
<td>DEE DEE BONNER</td>
<td>Your Face</td>
<td>RSO CLP 4312</td>
<td>8.98</td>
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<tr>
<td>25</td>
<td>26</td>
<td>JOHN COUGAR</td>
<td>Anywhere Anytime</td>
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<td>26</td>
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<td>PAUL SIMON</td>
<td>One Trick Pony</td>
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<td>28</td>
<td>32</td>
<td>DONNA SUMMER</td>
<td>Bad Girls</td>
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**Suggested List Prices:**

- CLP: $8.98
- CLP 2: $8.98
- CLP 3: $8.98
- CLP 4: $8.98
- CLP 5: $8.98
- CLP 6: $8.98
- CLP 7: $8.98
- CLP 8: $8.98
- CLP 9: $8.98
- CLP 10: $8.98
- CLP 11: $8.98
- CLP 12: $8.98
- CLP 13: $8.98
- CLP 14: $8.98
- CLP 15: $8.98
- CLP 16: $8.98
- CLP 17: $8.98
- CLP 18: $8.98
- CLP 19: $8.98
- CLP 20: $8.98
- CLP 21: $8.98
- CLP 22: $8.98
- CLP 23: $8.98
- CLP 24: $8.98
- CLP 25: $8.98
- CLP 26: $8.98
- CLP 27: $8.98
- CLP 28: $8.98
- CLP 29: $8.98
- CLP 30: $8.98
- CLP 31: $8.98
- CLP 32: $8.98

**Prices:**

- $7.98
- $6.98
- $5.98
- $4.98
- $3.98
- $2.98
- $1.98
- $0.98

**Additional Notes:**

- Prices are for products showing greatest sales strength.
- Recording Industry Assn. of America sales for sales of 500,000 units.

**Chart Sources:**

- Recording Industry Assn. of America sales for sales of 1,000,000 units.

**Recording Industry Assn. of America (RIAA) and Billboard Chart System:**

- For week ending December 20, 1980.
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Grammy Ballots Are In the Mail

LOS ANGELES—Ballots for voting for the 22nd annual Grammy Awards are in the mail to nearly 5,000 voting members of the Recording Academy.

The ballots should be returned to the firm of Deloitte Haskins & Sells no later than Dec. 23, note NARAS officials.

National NARAS president Jay S. Lowy, in a letter that accompanies each ballot, urges members to post their return envelopes by Dec. 16 to assure they be received before deadline.

Final nominations will be announced Jan. 13 at simultaneous press conferences in Los Angeles and New York.

Chu-Bop Gum Sales Reach $6 Mil In a Few Months

NEW YORK—More than two million units per title of the first round of eight Chu-Bops album covers have been sold since the introduction of the chewing gum novelty by Amurol last summer.

These are the figures cited by Gary Mankoff, consultant on the project to Album Graphics Inc., which is manufacturing the 3-inch circle, on 3-inch covers and is Amurol's liaison with the music industry.

With a retail price of 55 cents, the reported 16 million sales of the first series amounts to about $6 million. The Chu-Bops are being sold through 80 chain retailers accounting for about 1,000 stores, with an additional 3,000 to 4,000 music outlets via one-stop accounts, notes Mankoff. In addition, Amurol itself is selling the item in more than 100,000 other retail outlets.

In August, another eight album covers were introduced and December will realize an additional eight.

As for label participation in the project, Mankoff says royalties amount to "under 10%" per sale based on the wholesale price, which is approximately 20 cents. In addition, music publishers whose lyrics are reprinted on Chu-Bops are understood to earn about 1/10th of a penny on each sale.

According to Mankoff, Album Graphics Inc. deals directly with labels on the use of album covers. They are asked to warrant to the company that it has rights to "convey" the cover, including artwork.

Treated as ancillary rights, labels are seen as splitting royalties with artists who agree to the idea, while Album Graphics Inc. may reimburse labels for any re-use fee, it must pay to those who devised the graphics.

Outside of the U.S., Chu-Bops became available in Canada through Millbank Music Corp. in October, while an initial eight were marketed this month in Germany. Interestingly, in German-speaking markets, the novelty is marketed under the name of "Chu-Pops," since "Bops" is unfamiliar to that territory. A Japanese series is planned for April or May of next year, concentrating heavily on Japanese artists. Other territories under consideration for next year are Scandinavia, Benelux, France and the U.K.

Meanwhile, the sales pattern of the first eight Chu-Bops has resulted in a miniature platinum award for both labels and artists who sell one million or more packages. A presentation was recently made at Pat Benatar at New York's Palladium in New York by Amurol president A.G. Arwiler and president of Album Graphics Inc. Don Kostker.

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NEW YORK—No one in contemporary pop music epitomized the yearnings of a generation as did John Winston Lennon, nor has any pop star strived so ardently to use that influence to effect changes in society. Lennon was born Oct. 9, 1940, in Liverpool, and was a child of war. His father, Alfred Lennon, abandoned son and mother shortly thereafter, and his mother, Julia, turned young John over to an aunt, Mimi Smith, who raised him in re- sponse in the home of Julia’s parents. The boy later described himself as "an autistic problem." Nevertheless, by age 8 he was attempting to write fiction and draw pictures of some sophistication. By the time he was 13 his mother had encouraged his creative urge by buying him a guitar. Three years later Lennon formed his first band, the Quarrymen, formed with schoolmates from Liverpool’s Quarry Bank High School.

Lennon’s native city was a lively international seaport, with a rich, working class nightlife that drew heavily upon the bawdier elements of the English music hall and the raucous rhythms of what was then known as American music, much of it brought ashore by American seamen.

This was the music that left a lasting impression on the teenage Lennon, who in later years always impressed other musicians with his nearly encyclopedic knowledge of 1950s rhythm and blues. The history of the Beatles has, of course, been told and re-told, but certain elements of Lennon’s life stand out in his untold story.

Lennon met his future songwriting partner, Paul McCartney, while singing in a local church. McCartney’s interest in rock & roll brought them together. The bond was helped along by both their mothers died with a year of each other.

Lennon’s artistry earned him entrance to Liverpool Art College, where he began associating with the avant-garde intellectual crowd that helped sharpen his sophisticated tastes. It was Lennon who brought George Harrison into the group, and Lennon who invited Ringo Starr to join.

It was Lennon who urged them to take the fateful dates in Hamburg, where they had their stage haircuts and enchanted many more bohemian music lovers. It was Lennon who was to shout "To the Toppermost of the Poppermost" when the group walked "unaptly" down "Where Are We Going, Johnny?"

It was Lennon who pushed to have Brian Epstein as their first manager, and Lennon who pushed to hire Allen Klein, their last manager.

By the time they were ready to conquer America, and the rest of the world, it was Lennon who always first with a quip or a joke. The attendant hoopla generated by the press over the group’s reception among the young seemed to feed Lennon’s instinct for the quick, dagger-like replies that became his trademark. His rejoinders alternated between brazenness, cynicism, and a flippant seriousness. The naive questions of the older generation seemed to rankle Lennon as much as amuse him, and he became adept at combining put-downs with humor, sometimes absurd comments.

It was this role, the raucous-tongued iconoclast, that helped shape Lennon’s image as spokesman for a generation raised on war and the constant threat of nuclear annihilation. He had a rollicking voice that could be as much as a part of the group’s appeal as the infectious, innovative pop tunes they sang.

Lennon’s love affair with America and his rich band held him in good stead when Nettie declared to test the American market’s response to the group’s Cappell records in February 1964. Lennon, by this time, had married a local girl, Cynthia Powell, to become the first married Beatle. Cynthia accompanied him on the U.S. tour, the couple had a son, Julian, 17 now. It seemed as if the fresh faced four-tops had found the world stage. The exuberant, the shell-shocked American adolescent needed to dispel the gloomy, pessimistic view of the Vietnam assassination of President John F. Kennedy.

The Lennon-McCartney tune "I Want to Hold Your Hand," seemed a most appropriate sentiment in the aftermath of the Kennedy assassination. The wild reception given to the group on its television debut on the "Ed Sullivan Show" caustic, dull, and grim was as much as a part of the group’s appeal as the infectious, innovative pop tunes they sang.

(Continued on page 10)
ANY WAY YOU LOOK AT IT, THIS IS ONE SWEET DEAL!

STEPHANIE MILLS
"What Cha Gonna Do With My Lovin?"

LEON HAYWOOD
"Don't Push It Don't Force It"

THE DELLS
"Just A Little Love"

GENE CHANDLER
"Get Down"

AHMAD JAMAL
"Don't Ask My Neighbors"

EDWIN STARR
"Contact"

CUT GLASS
"Without Your Love"

To begin with, "Ear Candy" is not just another compilation. It's just about the best way we could think of for you to cash in on some of the biggest-selling artists on our roster. Because every song on the album has been a hit. From the unrestrained soul of Stephanie Mills to the irresistible funk of Leon Haywood, "Ear Candy" is a winner for this or any other season.

A FEAST OF SWEET TREATS FROM 20th CENTURY-FOX.
Compilation Produced By Michael Stewart.
A Societal Influence

By JEAN WILLIAMS

Continued from page 102

Late General News

NOME UNAFFECTED

Artists Express Love, Respect, Gratefulness For Ex-Beatle

LOS ANGELES—the one question that has been with me all night is what would have become of me and so many others if the Beatles had not been my inspiration. That statement comes from concert promoter Bill Graham the morning after John Lennon's murder. His sentiment is echoed throughout the industry by both artists and buyers working closely with performers.

Bruce Springsteen, appearing at Philadelphia's Spectrum Tuesday (9), told the crowd he didn't feel very well and he didn't think he would sing. Good blood pressure Springsteen did manage to perform while advising his fans that he had not been for Lennon he would not be there, they would not be there and the facility would not be.

George Harrison in seclusion in England said: "After all we went through together, I had and still have great love and respect for him. I am shocked and stunned. To rob him of his life is to rob us all of his life. This pernicious encroachment on other people's space is taken to the limit with the Beatles." Restive Wonder was in concert at the Oakland Coliseum when he heard the news. Wonder and Santana returned to the stage and dedicated Wonder's new single, "I Ain't Nothing But A Snare For It," in memory of Lennon.

Paul McCartney, who was in a London recording studio said: "I am deeply shocked and saddened at the tragic news. John was a great spiritual leader. He was a great man who was deeply misunderstood but remembered for his unique contribution to art, music and peace." Paul McCartney

Says Donnza Summer: "Words cannot express the devastation I feel from this great loss."

According to Herb Alpert: "John Lennon will be remembered long after the last memory is gone."

Frank Sinatra says: "It was a staggering moment when I heard the news. Lennon was a most talented man and above all, a gentle soul. John and his colleagues set a standard by which contemporary music continues to be measured."

Says Smokey Robinson: "Art is an early age to have this plane crash. It was a great shock to me. The way Lennon was killed is very frightening and tragic. He was a great man and inspired many of the greatest musical innovators and I'm sure he will be missed and mourned by many, especially those of us who are his peers."

From Australia: Graham Rossell of Air Supply: "John was a product of the handful of true rock stars and his lyrics alone born the standard we are leaving for others to follow, seeing to them now they seem unobtrusive poignant, full of other shades and meanings now that he has gone."

Paul Cooper, director of creative services at U.S. and Canada records, said: "All Atlantic artists are affected by Lennon's passing and "everybody is re-evaluating their own role." We are all deeply affected by Lennon's death." Not only was Lennon a humanitarian and a great musician, says Cooper, "but it's also sad that at this time music is moving in a new direction and John was taking it a step farther."

Cooper points out that Bette Middler was the first to have the ingenuity to shape our musical heritage, our feelings about life and the way we look at our children. Since the emergence of John and the Beatles, nothing has been the same for us. It's impossible to imagine the world without them."

DROSTE IN—The new executive director of the Amusement and Music Operators Assn., Leo Droste, standing, who take over Jan. 1 upon the retirement of Fred Grainger, seated. Here the pair confers at association headquarters in Chicago. Grainger, ending a 17-year career as top spokesman for U.S. jukebox operator interests, is taking up residence in Phoenix.

ENTERTAINMENT BUSINESS

DROSTE IN—The new executive director of the Amusement and Music Operators Assn., Leo Droste, standing, who take over Jan. 1 upon the retirement of Fred Grainger, seated. Here the pair confers at association headquarters in Chicago. Grainger, ending a 17-year career as top spokesman for U.S. jukebox operator interests, is taking up residence in Phoenix.

Ike "The King of Cool" was in New York last week for meetings with CBS Records and confirmation of later reports that Ike was interested in moving into a major production. Ike is in town to discuss the possibility of a new project with CBS. Ike is also scheduled to appear on "The Mike Douglas Show" later this week.

Ike has been in New York for several days, during which time he has been seen with several top record executives. It is believed that Ike is considering a move into the movie industry, possibly as a producer or director. However, nothing is final and no announcement has been made.

Ike is expected to remain in New York for several more days before returning to Los Angeles.

Ike has been actively working on several projects in recent months, including a new album and a possible film. He has also been involved in several business ventures, including a restaurant in New York City.

In addition to his music career, Ike has been involved in various charitable organizations and has made several public appearances in recent months.

Ike is known for his distinctive style and has been a major influence in the music industry for several decades. He has sold millions of records and has been nominated for numerous awards.

Ike is expected to return to Los Angeles soon, where he will continue to work on his various projects.

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The Beatles were the answer.

From 1964 to 1970, when the Beatles were at their peak, Lennon's personality dominated the group and was one of the main reasons for the group's success. His talent was vast and his love of art, music, literature and film was evident in his work. He was a true beatnik, non-singing role in the band, which he still was under his influence.

Although Lennon never wrote a book, LSD friends recall some that he did write. In a 1964 to 1970, when the Beatles were in their peak, Lennon's personality dominated the group and was one of the main reasons for the group's success. His talent was vast and his love of art, music, literature and film was evident in his work. He was a true beatnik, non-singing role in the band, which he still was under his influence.

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As we approach our 7th year, we wish to extend our thanks to the following artists and our friends. Best wishes to all for a Happy Holiday Season and a Healthful New Year.  

Bobbi Burnette  
Donna Carson  
Dixie Chicks  
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The Doobie Brothers  
Bob Dubac  
George Duke Band  
The Fabulous Thunderbirds  
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Tom Johnston Band  
Carole King  
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Larsen Fulton Band  
La Roux  
Huey Lewis and the News  
Mike Leveque  
Salt 
Tales  
Surf Band  
David Sanborn  
Skip's  
The Michael Stanley Band  
Toto  
The Tubes  
Tom Waits  
Whitesnake  
Tessie Winchester  
Toby Colin Young

Monterey Peninsula Artists  3  
Big Sur  26  
San Luis Obispo  132  
Los Angeles  337

Joel Meyer  Paul Goldman  Fred Bohlander
The new album from the Blues Brothers is "Made In America"

On Atlantic Records and Tapes.