

Superstar
Billy Joel:
Empire Builder
See Page 35



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NEWSPAPER

Billboard

85th
YEAR

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Costs Peril Canadian & U.K. Charts

This story prepared by Adam White in New York and David Farrell in Toronto.

NEW YORK—The cost of producing reliable record charts has become prohibitive in two key world markets.

In Canada, the local disk industry association has discontinued its weekly top 50 singles and album charts due to "increased production costs" and to the cancellation of a television music program which contributed towards those costs.

In Britain, the local disk industry association has put its chart contract out for bids, hoping to reduce costs.

Both organizations bankroll their national (Continued on page 71)



Laser Record: A&M's new "True Colours" LP by New Zealand band Split Enz features a laser-etched graphic design in the grooves, that when struck by proper lighting, reflects colors. See story on page 4.

Rising Single Prices Hurt U.S. Jukeboxes

By ALAN PENCHANSKY

CHICAGO—Recent WEA and Capitol singles price increases are hitting U.S. jukebox operators during a period of rapidly mounting cost pressures, causing deepening concern about the overall health of the jukebox industry.

The \$1.69 list singles pricing comes at the same time that operators are bracing for an anticipated sizable increase in the copyright license fee, a combination of factors that some feel will lead to an acceleration of the ongoing shrinking in the number of U.S. jukeboxes.

Along with rising business costs, operators today are faced with a decline in the number (Continued on page 39)

AFTRA Strike Leads To Label Fee Buildup

By IS HOROWITZ

NEW YORK—Record companies are fast accumulating a retroactive obligation to singers performing on disk, as aborted talks with the American Federation of Television & Radio Artists on home video prevent implementation of recording terms already agreed upon.

The most recent phonograph industry contract with AFTRA expired last March 31 and (Continued on page 71)

Anti-Counterfeit Device On New Chrysalis LPs-Tapes

By JIM McCULLAUGH

LOS ANGELES—Chrysalis Records is adopting an anti-counterfeiting system for all new LPs and cassettes effective with August releases. The system involves something in the LP jacket or cassette package itself.

The label is believed to be the first to implement a system of this type for current product and not just a few selected titles. It will not apply, at least initially, to catalog product.

The anti-counterfeiting system will be used for the label's product in the U.S. and such other markets as Canada, the U.K., Germany, France and Holland. Other markets are expected to be added.

Understandably, label president Sal Licata won't reveal too many details about the method or about the firm that developed it. (Continued on page 71)

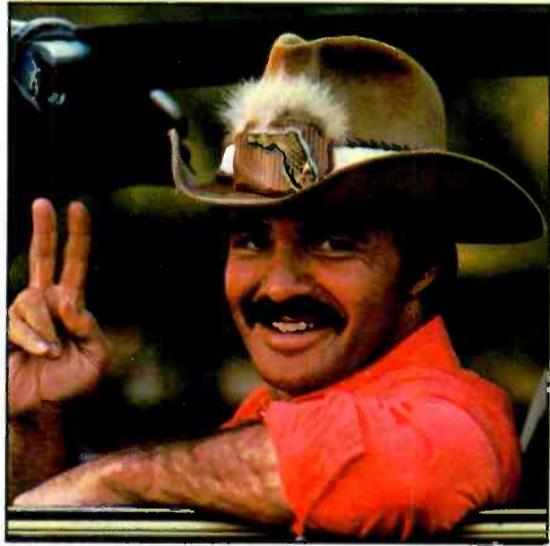
Home Video Makers Urge Nominal Royalties

By IRV LICHMAN

NEW YORK—Publishers have been warned they could negotiate the home video market "out of existence" if their royalty demands in the industry's emerging state exceed the ability of producers and/or manufacturers to pay.

The warnings, sounded here Wednesday (30) at a video seminar hosted by the Music Publishers Forum, focused on various consequences that could impede the penetration of music-oriented home video:

- Wary of making deals in un- (Continued on page 48)



Guess who's back? ... Yes sir the BANDIT with a soundtrack from the new Universal picture SMOKEY AND THE BANDIT II. The album features JERRY REED, DON WILLIAMS, MEL TILLIS and BRENDA LEE. It also includes TANYA TUCKER's new single "PECOS PROMENADE," ROY ROGERS AND THE SONS OF PIONEERS' new single "RIDE CONCRETE COWBOY, RIDE" and the bandit himself BURT REYNOLDS singing "LET'S DO SOMETHING CHEAP AND SUPERFICIAL." On MCA, MCA-6101.



THE KINGS have arrived from Canada with one of the hottest AOR debut albums of the summer. THE KINGS ARE HERE (6E-274) was produced by Bob Ezrin and features the new single, "Switch into Glide" (E-47006). THE KINGS ARE HERE, and they're here to stay. ... on Elektra Records and Tapes. (Advertisement)

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Occasionally an act will come along that's an original . . . so distinctive, innovative and stylistically fresh that it naturally stands out from all the rest. Truly a rare find.

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ALABAMA—artists who have etched their one-of-a-kind signature on a Musical Masterpiece . . .

RCA
RECORDS

New Film Soundtrack LPs Paced By MCA

By JOHN SIPPEL

LOS ANGELES—More soundtrack albums reinforced by integrated exhibitor/record industry support can be anticipated from MCA's new feature film music department.

And a cursory canvass of other local film companies indicates they are eyeballing the promotional union of theatre owners and record retailers, rackjobbers and one-stops. Prime soundtrack sources were hard to reach last week, as they conferred with officials of the AFM and Local 47 here over demands for a new con-

tract covering film music which expired Thursday (31).

Ten films slated for release before April 1981 will have strong music orientation that should produce album fare for MCA Records and assorted labels, predicts Brendan Cahill, head of MCA corporate's feature film music department.

Cahill, an 11-year veteran on the creative side for music publishers, joined MCA in November 1979. His job objective links the office of Thom Mount, executive vice presi-

dent of film production, with Bob Siner, MCA Records president.

The weekend kickoff introductory fete for the music of "Xanadu," staged several months ago for more than 100 representatives of key industry accounts flown in for three days at Universal Studios here was a joint venture of the film and record divisions.

It was such a success in igniting interest in the film prior to its national release that Cahill envisions other such promotions behind singular movies, but more often annual or

semiannual gatherings of such industry decision makers to hear and view a group of forthcoming Universal movies which have spawned soundtracks.

Cahill wears a myriad of hats. He's a booker, engaging composers, orchestrators and performers to work on a track. He also engages studio time.

Originally, Martin Poll, producer of "Night Hawk," the Sylvester Stallone starrer about international terrorists, wanted Alan Parsons to do

the score. Parsons could not be obtained.

Keith Emerson of Emerson, Lake & Palmer, will see a final cut in October from which he will develop the score by December. The picture releases in February 1981. Cahill hopes to have a single six weeks before the film's bow and the album two weeks after. Both will release on MCA Records.

Blueprinted at about the same time is the Johnny Pate underscore for Roberta Flack's self-composed
(Continued on page 39)

AM Spacing, Stereo Mode FCC Topics

By JEAN CALLAHAN

WASHINGTON—As many as 300 new stations could be added to the AM dial by a switch to nine kHz channel spacing, according to the Federal Communications Commission.

Issuing a further notice of inquiry in this matter Thursday (31), the FCC is asking industry groups, broadcasters and the public to comment on how the 12 new channels that would be created by a switch to nine kHz spacing should be used.

The Commission also expressed interest in a general power maximum of one kilowatt for the new stations and corresponding interference protection to insure a service area of about a 20 mile radius.

In January at an international radio conference held in Buenos Aires, the FCC recommended that Region II (Western hemisphere nations) adopt nine kHz spacing to conform with the majority of the world. The U.S. and most Latin American countries currently operate with 10 kHz channel spacing.

Many AM broadcasters have opposed the switch for fear that the channel squeezing would cause interference and hamper listeners' reception. The new FCC report notes the possibility of interference with existing stations caused by a switch to nine kHz but trusts that improving technology will solve any serious problems.

No channel spacing change can take place until at least after November 1981 when the second session of the Region II radio conference is scheduled. Even then, the process will be slow and cautious because
(Continued on page 78)



PROMO RIDE—New Epic act Spurrz and producer Buzz Cason, second from the right, are checked by CBS Nashville vice president-general manager Rick Blackburn prior to galloping down Music Row to herald a new single, "Cowboy Stomp."

Billboard photo by Melody McGuire

L.A. Studios Hurt By AFM Film-TV Strike

By PAUL GREIN

LOS ANGELES—Local recording and film studios were hard hit when the 300,000-member American Federation of Musicians joined the Screen Actors Guild and the American Federation of Television & Radio Artists in a strike against the Assn. of Motion Picture & Television Producers at midnight Thursday (31). Actually, some 5,000 musicians are employed in working in films and tv doing music scoring.

The recording studios, which in many cases were working "around the clock" last week to beat the strike, are hoping to focus more on disk and commercial recording work to make up for the lost film and tv scoring business.

But several concede that layoffs are an imminent possibility if the strike is protracted and at least one, Group IV Studios in L.A., has already wielded the axe. The complex, which relies on film scoring for 70%

of its work, last week laid off its entire 11-member film scoring division.

The talks between the musicians and the producers broke down over the issue of residual rights. As a result, they never got around to resolving another hot issue: that of supplemental markets and how artists and players would be compensated for movies shown on pay tv or pressed onto videocassettes or videodisks.

Victor Fuentelba, president of the AFM, issued a statement in the wake of the strike summarizing the musicians' position: "There is a long-standing, obvious and illogical inequity whereby musicians receive no reuse payment when tv films on which they have worked are rerun on tv, while producers make such payments to actors, directors and writers."

The recording studios which are most affected by the strike are those

which are signatories to local unions such as Group IV.

Bill Lazerus, general manager of Evergreen Recording Studios in Burbank, says films constitute "better than half" of his work. His operational staff is all union; the office staff is not.

Studios which cater more to disk clients, such as United Western Studios and Filmways/Heider, report less impact from the strike. Two of United Western's five rooms are devoted strictly to disk projects with Mike Chapman and Richard Dashut; and the 10-studio Filmways complex plans to rent out its main scoring stage to Casablanca's 707.

Lionel Newman, vice president of music for 20th Century-Fox Pictures, suggests that it may not be permissible under union bylaws for studios to use music already in the can to score new film projects.

Home Video Industry Awaits Strike Mediation Results

By JIM McCULLAUGH

LOS ANGELES—The Screen Actors Guild strike—begun July 21 and reportedly costing the movie and television industry \$40 million per week—goes to Federal Mediation here Monday (4). Payment for supplemental use on home video products is the major sore point.

The mediation takes place at the Federal Building in suburban Westwood. Nick Fidandis, director of the Office of Mediation Services of the Federal Mediation & Conciliation Services in Washington, scheduled the session.

The main issue for SAG, as well as the jointly striking American Federation of Television and Radio Ac-

tors is still how to participate in revenues expected to be generated by the exploding home video market, particularly pay television, videocassette and videodisk.

Although the actors have reportedly softened their demands on the movie companies, a spokesman for SAG claims the two camps are "still

miles apart" with SAG bracing for a lengthy strike.

An original SAG proposal called for 12% of the eventual gross revenues for films and television shows made especially for pay television, videocassette and videodisks. But now, reportedly, SAG would be willing to accept less or a yearly

graduated pay schedule.

SAG is also asking for payments each time feature films, which have been sold to cable and pay television systems are shown more than 12 times per month.

Overall, SAG members are also looking for a 35% salary increase in all categories.

The outcome of these negotiations, which began May 19, are viewed as critical for all aspects of the entertainment and home video industries. Whatever formula is reached will impact upon other renegotiation talks various guilds and unions have scheduled in the future.

The motion picture industry

claims the prerecorded home video industry is not a major business yet, a view SAG resists, particularly in light of such recent developments as Magnetic Video paying United Artists a reported \$40 million for the right to distribute 250 of its titles to the home videocassette market.

Fidandis was instrumental last year in mediating a SAG-AFTRA commercials strike.

But Chester Migden, head negotiator for SAG, indicates that the advent of Federal mediation won't necessarily mean a quick solution. He predicts that the formula for settlement will be a "long and arduous road."

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Publishers Query RIAA At Royalty Tribunal

WASHINGTON — Mechanical royalty rate-setting proceedings at the Copyright Royalty Tribunal heard American Guild of Authors & Composers attorney Frederick Greenman cross examining Recording Industry Assn. of America witness David Kiser last week.

Kiser is author of the Cambridge Research Institute study commissioned by the RIAA which formed the basis for RIAA's contention that

Touche Ross Data Credibility Examined

By JEAN CALLAHAN

the mechanical royalty rate should not be increased.

The Tribunal has a mandate from Congress to set a new mechanical royalty rate by December 1980. Whatever rate is set will remain in effect until 1987.

In cross examining Kiser, Green-

man questioned the credibility of financial information prepared by Touche Ross for the RIAA market research committee and used as base data in the Cambridge Research Institute report.

These are the only available figures on record industry costs and profits, Kiser told Greenman. They are, he said, quoted by Standard and Poors as source material.

"The fact that these figures are widely circulated doesn't demonstrate whether they are accurate or myth," Greenman argued. "Myths are widely circulated. One of the functions of a Tribunal like this is to puncture myths and find out what the facts are."

Taking this iconoclastic view, Greenman proceeded to line by line questioning of the Cambridge Re-

search Institute study and related documents and charts prepared by Kiser. He questioned Kiser on the basis of sales figures used in his testimony, on breakeven calculations and on the effective production costs on the price of records.

Using Kiser's own material, Greenman sought to clarify the connection between sales volume and breakeven point, suggesting that a decrease in sales volume and pass-through effects of generally increasing production costs increase the price of records as well as a rise in the mechanical royalty rate.

Reminding the Tribunal of the standing objections to Kiser's testimony based on the suppression of financial data used in the preparation of the Cambridge Research Institute report, Greenman contested

the confidentiality of Touche Ross' marketing reports.

This research is prepared for RIAA and shown regularly to competing record company executives who participate in RIAA's market research committee, according to Greenman, who saw no reason why this base data could not be shared with the Tribunal.

Mechanical rate-setting proceedings will continue into August with final testimony to be heard from RIAA witnesses representing Warner Bros. and PolyGram.

10 FIRMS REPRESENTED

Blank Tape Manufacturers Meet, Mull Labels' Peeves

By GEORGE KOPP

NEW YORK—Representatives from 10 blank tape manufacturers met here Tuesday (29) to discuss possible responses to record company pressures in the area of home taping.

It is believed the companies, which represent the leading manufacturers of premium audio cassettes, are trying to define a unified strategy to counter record industry claims that home taping is hurting record sales.

Part of this strategy could involve a reevaluation of the viability of the trade group International Tape Assn. as tape industry spokesman in this matter.

Electronics Industries Assn./Consumer Electronics Group senior vice president Jack Wayman delivered what he describes as a "membership

pitch" at the invitation of EIA member blank tape companies.

Legal counsels for many of the companies were in attendance to guard against discussion of matters that might be construed as restraint of trade.

Also present for a portion of the day-long session was ITA executive director Henry Brief, who declines to comment on any portion of the proceedings.

The companies in attendance included EIA members BASF, Maxell, Sony and TDK and non-members Ampex, AudioMagnetics, Certron, Fuji, Memorex and 3M.

All of these firms belong to ITA with the exception of Certron, which left the organization in early July.

Record companies claim that

(Continued on page 56)



BROTHERLY CHAT—Nesuhi Ertegun, president of WEA International left, Dan Ackroyd and Henry Droz, president of WEA, enjoy a lighthearted chat following the Blues Brothers opening at the Universal Amphitheatre in Universal City, Calif.

Rights Societies Get 4½% Cable TV Fees

WASHINGTON—ASCAP, BMI and SESAC will share 4.5% of the more than \$14 million in cable television royalties collected by the Copyright Royalty Tribunal for 1978.

The lion's share of the collected fees will go to the Motion Picture Assn. of America, Christian Broadcasting Network and other program syndicators who will share 75%. U.S. and Canadian television broadcasters, who expected much more, are allotted a combined share of only 3.25%.

BMI president Ed Cramer says he is "not happy but not totally surprised" about the decision. The Tribunal has a "difficult job, limited staff and limited time and it was inundated with material in making this decision," Cramer notes.

BMI had asked for 15% of the total cable royalties collected for 1978 to be shared among the performing rights agencies. In a joint filing, ASCAP and SESAC had suggested the music copyright owners share 13.5%.

National Assn. of Broadcasters legal counsel Jim Popham says he is "shocked" at the Tribunal's decision. NAB had asked for a 21% share of cable royalties for U.S. broadcasters alone and, Popham says, will probably appeal the final determination due from the Tribunal in September.

Among the other claimants sharing cable royalties are sports interests with a joint 12%. Public Broad-

casting Service with 5% and National Public Radio with .25%.

The Tribunal's allotment of the 1978 cable royalty represents the first phase of this proceeding which continues with hearings scheduled to begin Aug. 18. At that time, testimony will be heard from individual copyright owners on the allocation of cable royalties within the present structure of claimants' groups.

COUNTRY LP GRAPHICS CROSSOVER INTO POP

By KIP KIRBY

NASHVILLE — Country album graphics—like the music they contain—have crossed over. With bigger budgets, increasingly sophisticated photography and more special effects, country album covers are beginning to approach the degree of slick artistic visuality displayed in pop music.

Top-echelon fashion photographers, once mainly the forte of L.A. and New York artists, are now focusing their lenses on more and more country talents as well. Gone are the days when a country LP cover featured a standard posed portrait shot done inside a studio: imagination and the expanding impact of country's demographics is resulting in covers by such shutterbugs as Dick Zimmerman, Beverly Parker, Frank Lafitte, Norman Seef, Jim

Shea, Brian Hagiwara and Moshe Brakha.

Recognizing the growing importance of upgraded art work to help spark sales in country music, CBS Records Nashville has just undertaken a restructuring of its in-house art department. This operation was launched four years ago as the first full-service art department at any Nashville major label.

Virginia Team, senior art director, oversees all phases of art production for CBS Nashville, assisted by art director Bill Johnson and production coordinator Cheryl Schmidt. Jeff Morris has been hired to handle mechanicals, with Nashville Electrographics supplying the label with its cover engraving processes.

The reason behind the newly-ex-

(Continued on page 50)

On behalf of the entire staff of Billboard Magazine, we want to apologize to those readers who have encountered difficulties with their subscriptions and to those who may in the near future. Circumstances beyond our control have created the kind of confusion only computers are capable of rendering! We are currently adapting to a new subscription service bureau and until this process is completed, service may be less than perfect. We assure you that our entire circulation staff is now deployed in an effort to bring these matters to a swift and successful resolution.

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Kim Carnes

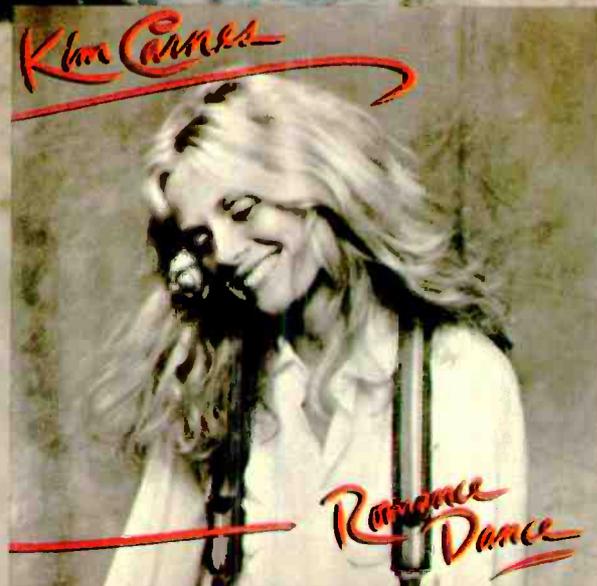
Romance Dance

On Tour with James Taylor:

August 4 - Memorial Coliseum
Jackson, Mississippi
August 6 - Municipal Auditorium
Nashville, Tennessee
August 7 - Riverfront Coliseum
Cincinnati, Ohio
August 8 - Market Square Arena
Indianapolis, Indiana
August 9 - Stanley Theater
Pittsburgh, Pa.
August 11 - Pine Knob Music
-14 Theater
Clarkston, Michigan

August 16 - Poplar Creek Music
& 17 Theater
Hoffman Estates, Illinois
August 18 - University of Toledo
Centennial Hall
August 19 - Blossom Music Center
& 20 Cuyahoga Falls, Ohio
August 22 - Canadian National
Exhibition Grandstand
Toronto, Ontario, Canada
August 23 - Broome County Arena
Binghamton, New York

August 24 - Fort Adams State Park
Newport, Rhode Island
August 25 - Saratoga Performing
Arts Center
Saratoga Springs, N.Y.
August 26 - Tanglewood
Lenox, Massachusetts
August 28 - Frederick Mann Music
Center
Philadelphia, Pa.
August 29 - Maniweather Post
& 30 Pavilion
Columbia, Maryland



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Mixed by Vol Gorny
Management-Kragen & Company - Michael Brokaw



ON EMI-AMERICA RECORDS

Ross, Simon Join Vet Dominance

'Upside Down' Makes No. 10, 'Evening' Debuts At 46

By PAUL GREIN

LOS ANGELES—The dominance of Billboard's pop charts by established superstars, chronicled in a story in last week's issue, is underscored by startling chart jumps made by the latest singles from two of contemporary music's longest-running stars: Diana Ross and Paul Simon.

Ross' "Upside Down," produced by Bernard Edwards and Nile Rodgers of Chic, leaps from number 49 to number 10, becoming the first single since Isaac Hayes' "Theme From 'Shaft'" nine years ago to hit the top 10 in its first week in the top 40 of the chart. On this week's disco listing it's No. 1; it's number two on the r&b survey and number three on the U.K. chart.

And Paul Simon's "Late In The Evening," his first release for Warner Bros. since leaving CBS, crashes onto the pop chart at an imposing number 46.

Ross' chart history dates to the Supremes' first hit in 1962. "Your Heart Belongs To Me": Simon's dates to the Tom & Jerry charter, "Hey, Schoolgirl" in 1957. The Supremes' first top 10 hit was "Where Did Our Love Go" in August 1964; Simon & Garfunkel's first was "Sounds Of Silence" in December 1965.

The move on Ross' record is most surprising in that she's issued several stylish singles in recent years which have failed to even approach the top 10. These include last year's "The Boss," produced by Ashford & Simpson, which peaked at number 19, and 1977's "Gettin' Ready For Love," produced by Richard Perry, which petered out at number 27.

"Upside Down" is an odds-on favorite to become Ross' fifth No. 1 hit since leaving the Supremes, in which

she scored a dozen more chart-topping disks. All four of the singer's previous top 10 solo singles have hit the summit: "Ain't No Mountain High Enough," "Touch Me In The Morning," "Theme From 'Mahogany'" and "Love Hangover."

Ross is the only female artist in the history of the Billboard pop charts to have earned four No. 1 solo singles. Four other female singers have had four No. 1 hits, including duets with other acts: Cher, Barbra Streisand, Donna Summer and Olivia Newton-John.

The dramatic movement on Ross' single is sparking her "Diana" LP, which leaps three points to number six, looking to become her highest-charting LP since the "Lady Sings The Blues" soundtrack hit No. 1 in April 1973. In the intervening seven years, she's hit number five twice, with "Touch Me In The Morning" and "Diana Ross," both of which were spurred by No. 1 singles.

Here, significantly the LP was a top 10 seller before the single had broken through in the pop market—

further proving the LP viability of contemporary black product.

An added wrinkle in the Ross story is that "Upside Down" is a runaway hit even though the current single by Chic, "Rebels Are We," has so far failed to hit the Hot 100. So, for that matter, have Rodgers and Edwards' latest production for Sister Sledge ("Let's Go On Vacation") and Sheila & B. Devotion ("Spacer").

Adding to the dominance of the top 10 by pop titans are record-setting hits by Elton John and Paul McCartney. John's "Little Jeannie" holds at number three in its 10th straight week in the top 10—the longest any of his singles has been so listed. "Crocodile Rock," "Bennie And The Jets" and "Philadelphia Freedom" all had nine top 10 weeks.

And McCartney's "Coming Up" dips two points to number nine in its 11th consecutive top 10 week. This ties the 11-week mark set in 1976 by Wings' "Silly Love Songs" for McCartney's post-Beatles top 10 record.

4 In L.A. Indicted For Record Fraud

LOS ANGELES—A federal grand jury here has indicted four Los Angeles businessmen on 15 counts of mail and wire fraud in connection with their operation of Circle Marketing Corp., an Inglewood, Calif., record exporter.

According to the indictment, the defendants, Michael Arkus, 42, formerly president of Circle Marketing; Firouz Sepanlou, 42, formerly vice president; Assdollah Sayeri, 36, formerly treasurer; and Paul Donnelly, 48, formerly warehouse manager; from June 1976 to December 1977, allegedly engaged in a scheme to defraud major American record

distributors by obtaining records on credit from RCA, WEA, CBS, Capitol, MCA, Pacific Records & Tape Distributors, Hailona Distributors, MS Distributors, Surplus Record & Tape Distributors and Phono Disc and not paying for them.

The record distributors shipped approximately \$1.5 million worth of records to Circle Marketing on credit for which they were never paid, the suit charges.

The grand jury charges that the scheme began by Circle Marketing creating the impression that it was a going concern able to pay its bills. Used to further the impression, according to the indictment, was a false balance sheet, payment for initial orders and representations to the record companies that the records obtained would be sold for a 7%-12% profit.

(Continued on page 12)

'Laser' LP

• Continued from page 4

ings on record was born out of research and development of an A&M laser-etched logo to combat counterfeiting.

But with the signing of Split Enz and the "True Colours" title of the album, it seemed a natural to apply the idea to the album's graphics.

Ayeroff and Patterson note that the process involves laser etching a blank lacquer prior to mastering. The laser infraction is cut, one/one hundredth deep, same as the grooves. Because the infraction is cut the same as the depth of the groove, there is no reported affect on sound quality.

The original lacquer is then plated and peeled and pressed by CBS in conventional manner. Ayeroff states that enough lacquers were etched to produce nearly 500,000 albums.

While Balfour notes that the expense involved is "costly," Ayeroff says "It's a new band, a hot record and it was worth spending the money."

Despite the additional costs, the record will still retail for \$7.98.

The Split Enz album jackets were also printed in four different colors.

Market Quotations

As of closing, July 31, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corporation	20	36	7/8	13/16	13/16	Unch.
39	26	ABC	5	1120	30 3/4	30	30 3/4	- 1/2
36 1/2	27 1/4	American Can	5	112	32 1/2	31 1/2	32	+ 1/2
28 1/4	14 1/4	Ampex	12	306	24 1/2	24	24 1/2	- 1/2
5	2 3/4	Automatic Radio	—	6	3 1/4	3 1/4	3 1/4	Unch.
55	42 1/2	CBS	8	385	51 1/4	51	51 1/4	- 3/4
36 1/4	27	Columbia Pictures	8	161	30 3/4	31 1/4	31	- 1/4
8 1/4	4	Craig Corporation	—	15	5 1/4	5 1/4	5 1/4	- 1/4
53 1/4	40 1/2	Disney, Walt	13	709	53 1/2	51 3/4	53	+ 1 1/2
12	7	Filmways, Inc.	—	211	10 1/2	9 1/2	10	+ 1/4
18 1/4	11	Gulf + Western	4	1268	17 1/2	17 1/4	17 1/2	+ 1/4
12 1/2	7 1/4	Handleman	6	45	12 1/2	12	12 1/2	- 1/4
11 1/4	5 1/4	K-tel	11	46	10 1/2	10 1/4	10 1/2	+ 1/4
32 1/4	25 1/4	Matsushita Electronics	8	3	31 1/4	31 1/4	31 1/4	+ 1
57 1/4	44 1/4	MCA	7	333	45 1/4	44 1/4	45 1/4	+ 1/2
19 1/4	10	Memorex	6	179	14 1/2	14	14 1/2	- 3/4
59 1/4	46 1/4	3M	10	1363	58 1/2	58	58 1/2	- 3/4
63 1/4	41 1/4	Motorola	10	1587	54 1/4	53	54 1/4	- 3/4
31 1/4	23 1/4	North American Philips	5	160	31 1/4	31	31 1/4	+ 3/4
8	4 1/4	Orrox Corporation	19	12	5 1/2	5 1/2	5 1/2	- 1/4
19	13 1/4	Pioneer Electronics	12	2	17	17	17	Unch.
25 1/4	18 1/4	RCA	7	1138	24 1/4	23 1/4	24 1/4	- 1/4
10 1/4	6	Sony	10	1260	9 1/4	9 1/4	9 1/4	+ 1/4
33 1/4	20 1/4	Storer Broadcasting	8	245	26 1/4	25 1/4	26 1/4	- 1/4
5 1/4	3	Superscope	—	400	5 1/4	5 1/4	5 1/4	- 1/4
35 1/4	25 1/4	Taft Broadcasting	8	284	29 1/4	29 1/4	29 1/4	+ 1/4
19 1/4	14 1/4	Transamerica	5	837	18 1/4	17 1/4	18 1/4	+ 1/4
39 1/4	29 1/4	20th Century-Fox	6	47	37 1/4	26 1/4	37	- 1/2
48 1/4	34 1/4	Warner Communications	12	680	47 1/4	45 1/4	46 1/4	- 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	—	1 1/4	2 1/2	Integrity Ent.	—	107	1 1/4	1 1/4
Data	—	—	—	—	Koss Corp.	7	22	6 1/4	6 1/4
Packaging	4	—	5 1/4	6 1/4	Kustom Elec.	—	20	1	1 1/4
Electrosound	—	—	—	—	M. Josephson	9	83	13 1/4	13 1/4
Group	5	—	4 1/2	4 1/4	Recotori	7	—	1 1/4	1 1/4
First Artists	—	—	—	—	Schwartz Bros.	—	—	1 1/2	2
Prod.	9	—	2 1/4	3					

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

AFTER 2 MONTHS

Report Good Sales At Tower On Oahu

By DON WELLER

HONOLULU—The Tower Records chain which opened its first store in Hawaii June 6 reports sales are strong thus far.

"Everybody's been pleased with what's been happening so far," explains Doug Vincent, tape buyer and assistant manager for the store which opened its doors at 611 Keeaumoku St.

Located in the same building as the bankrupt Odyssey Records store which closed down operations last year, Tower's business reportedly has been brisk.

Vincent notes that in terms of sales, Hawaii isn't much different than the rest of the country. "Besides the fact that we kick out Hawaiian product like no one's business," says Vincent, "I was surprised that the local market is so close to what it is on the mainland, at least quantitatively.

"As far as the type of music people like here, there doesn't seem to be as much rock 'n' roll going here. It seems that, along with the more mellow lifestyle here, the records people

buy tend to be a bit more mellow. We sell a lot of Kenny Rankin and LPs like that."

Vincent explains Tower's buying policy is to go directly for sales to mainland people by phone, except for the labels which have their own reps in the islands, such as CBS, RCA, A&M and MCA. They do their local product buying from one-stop Pickwick—everything else is either direct or from reps.

"Our philosophy here for Hawaii is essentially as it is on the mainland," notes Vincent, "in that we're a full-line store. If it's in print, we'll get it."

Tower's clientele is a "crossbreed" of the local population according to Vincent, with tourists accounting for about 10%-15% of volume.

The store's general manager is Rob Bruce, and its other assistant manager is Greg Wallis. Tower plans no outer island expansion at this time, although the chain hasn't ruled out that possibility for the future.

Record Haven On Broadway Closes

NEW YORK—Record Haven, a retail fixture here since 1940, has closed its last location on Broadway between 42nd and 43rd streets. The company's long-term lease has been sold in a situation that may mean a new recording outlet.

The 1,600 square foot store specialized in nostalgia recordings and was in operation since 1963. Six months ago, a second store, between Seventh and Eighth avenues, was closed.

The Record Haven retail setup was established by Sam Fichtelberg and at one time consisted of four stores along Sixth Ave.

Meanwhile, Sam and his son, Len, continue to operate Record Haven's

export and one-stop business here. In addition, Len Fichtelberg operates the Prism label, currently doing chart business on the Disco Top 100 with Pure Energy, Erotic Drum Band and Geraldine Hunt.

2 Soundtrack 45s

LOS ANGELES—Hot Vinyl Records, the locally-based label specializing in singles from film projects, has two 45s set for release: Hog Wild's "Pick You Up And Let You Down Easy" from the Avco-Embassy film "Hog Wild" and Dwayne Ford's "Roll Me Away" from the movie "Deadline." Ford wrote both songs.

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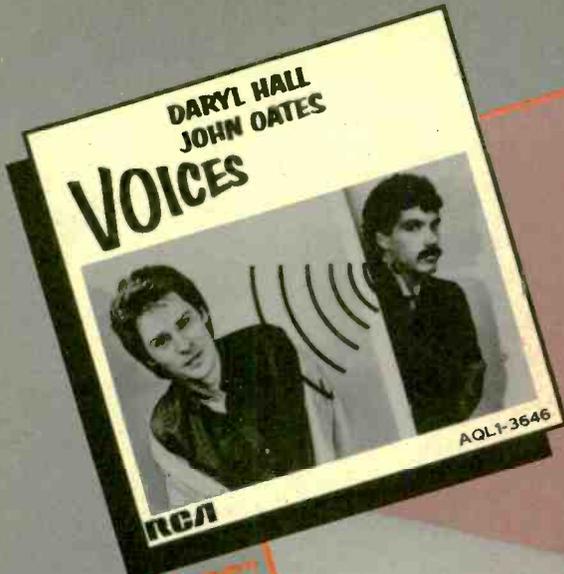
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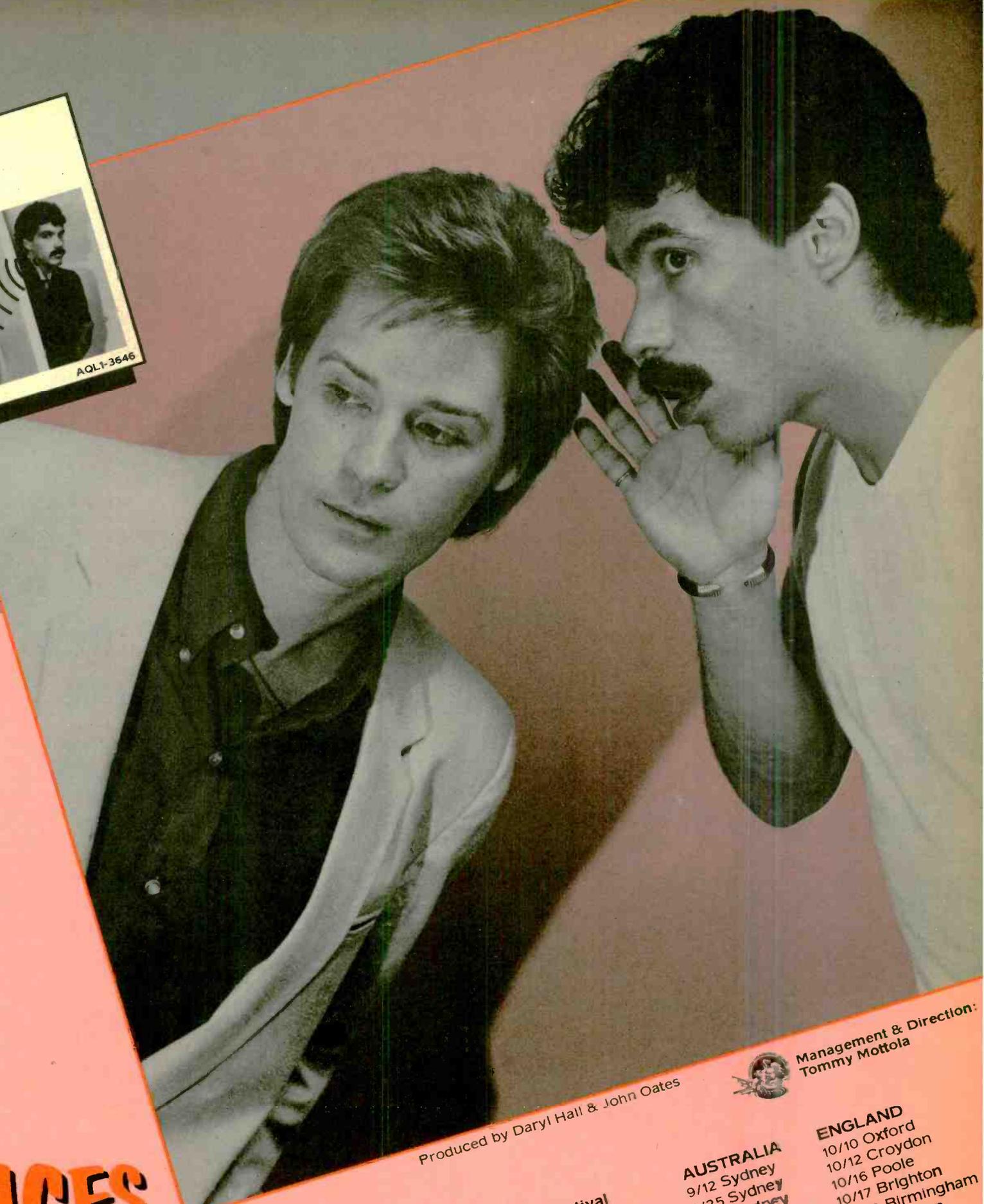
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Hull, MA
- 7/18 The Rusty Nail
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- 7/19 Stage West
Hartford, CT
- 7/20 Crystal City
Ocean City, MD
- 7/24 Catalyst
Santa Cruz, CA
- 7/25 Raincross Square
Riverside, CA

- 7/26 Phoenix Theatre
Petaluma, CA
- 7/27 Concord Pavillion
San Francisco, CA
- 7/28 Greek Theatre
Los Angeles, CA
- 7/31 Palladium
Dallas, TX
- 8/1 Zoo Amphitheatre
Oklahoma City, OK
- 8/2 Worlds of Fun
Kansas City, MO
- 8/4 Pine Knob
Clarkston, MI
- 8/5 Holiday Star Theatre
Merriville, IN
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- 8/9 Palace
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- 8/23 Central Park
New York City, NY

- AUSTRALIA**
- 9/12 Sydney
- 9/25 Sydney
- 9/26 Sydney
- 9/13 Melbourne
- 9/18 Melbourne
- 9/15 Adelaide
- 9/16 Adelaide
- 9/22 Brisbane
- 9/23 Brisbane
- ENGLAND**
- 10/10 Oxford
- 10/12 Croydon
- 10/16 Poole
- 10/17 Brighton
- 10/20 Birmingham
- 10/21 London
- 10/22 London
- 10/23 Manchester
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RCA 

Lipman Markets Baby 'O Label; Distributors Firmed

LOS ANGELES—Baby 'O Records will be independently distributed through Macey Lipman Marketing's U.S. contacts, similar in organization to Lipman's distribution setup for Mushroom and Soul City Records.

In addition, Lipman will be involved in marketing, merchandising and promotion.

Recently appointed distributors for Baby 'O include: Sunshine, New York; Avco/Chips, Philadelphia; Zamoiski, Baltimore; MJS, Miami; Piks, Cleveland; Music City, Nashville; Tara, Atlanta; Stan's, Shreveport; Rabbit, Houston; Big State.

(Continued on page 70)

Werman Producing Skills Go To CBS

By JIM McCULLAUGH

LOS ANGELES — Hot Rock 'n' roll producer Tom Werman, who has signed such artists as REO Speedwagon, Ted Nugent, Cheap Trick and Molly Hatchet, will become a vice president/executive producer for CBS Records, effective Jan. 1, 1981.

He had been a staff producer for Epic Records since 1977. The new three-year arrangement, according to Werman, will call for him to produce a minimum of three CBS LPs per year. In addition, he will have an option of doing one outside project per year.

While the new role will have him concentrate more on studio production, adds West Coast-based Werman, he will still have a hand in signing new acts from time to time.

Presently, the producer is putting the finishing touches on a Molly Hatchet Epic LP at the Record Plant studios here. Another Werman project, due out shortly, is Gary Myrick and the Figures for Epic, while upcoming is a new Iowa band tentatively called the Hawks.

Werman, who joined Epic in 1970 as an assistant to the director of a&r and moved to director of talent acquisition three years later, has produced five Nugent

LPs including "Ted Nugent," "Free For All," "Cat Scratch Fever," "Double Live Gonzo" and "Weekend Warrior."

Three Cheap Trick albums included "In Color," "Heaven Tonight" and "Dream Police," while the Hatchet projects were "Molly Hatchet," "Flirtin' With Disaster" and the new "Beatin' The Odds."

He's also produced two LPs with Mother's Finest for Epic while Off Broadway was an outside project for Atlantic Records. He estimates his various projects have sold some 15 million units in the U.S. alone.

Werman, whose customized California license plate reads "HVY METL," acknowledges he has a reputation as a rock producer, but has been widening his scope.

"Gary Myrick and the Figures," he notes, "are not heavy metal but more pop-oriented and it may be the most satisfying project I've done to date."

And one new cut on the normally hard-driving, guitar-oriented Hatchet project is a ballad with a string sound.

"Rock 'n' roll is what I enjoy doing most," he says, "but I'm moved by many other artists, like a Gerry Rafferty, for example."



RODNEY'S RESPECT—Rodney Dangerfield gazes at a fan as he autographs his Casablanca album at the Sunset Blvd. Tower Records store in L.A. He is also proving he can sign his name without looking at the writing surface.

Rock 'n' Rolling

Canada Site For 1st New Wave Festival

By ROMAN KOZAK

NEW YORK—The first major new wave festival in North America is scheduled for Aug. 23 at Mosport Park in Bowmanville near Toronto. Called the Heat Wave Festival, the one-day event will feature Elvis Costello, the Clash, Talking Heads, Nick Lowe & Rockpile, the B-52s, the Kings and other acts still to be named. The event is being produced by First Festival Productions of Toronto, whose principals are Craig Nolan and Larry Weinstein.

The festival, which could draw as many as 75,000 fans, will be held at the site of 1978 Canada Jam, and many of the same staging and production personnel from Canada Jam will be involved in the presentation of Heat Wave.

General manager of the festival will be Rick Taylor; Lou Weinstock will be the production manager and Chris Mercer the facilities coordinator.

Advance tickets for the festival cost \$20, going up to \$30 on the day of the show. The organizers promise that all safety, sanitation and concession facilities will be in place for the festival, and they have taken out a \$10 million policy to insure their investment. The park includes a grand prix race track, and is zoned as both a show site and a recreational facility.

★ ★ ★

"I wonder if the record companies aren't using the recession as an excuse for their own screwups," asks Will Birch, leader and drummer of the Records, a commercially-oriented English new wave act now touring the U.S. in support of a new "Crashes" LP on Virgin Records.

This is the second time the Records have played in the U.S., and while audiences and available venues have grown in the last year, industry cutbacks may be hurting the act. With radio airplay still spotty for all but a handful of top new wave acts, the remainder, rely on publicity and live performances. And here cutbacks have affected the Records.

"Last year we had a lot of aggressive promotion. We did 30 or 40 interviews ranging from small local papers to Rolling Stone, but this year it is only a few.

"Although we are on Virgin Records, the promotion now comes from Atlantic. And I suspect that Atlantic's enthusiasm for us is relative to

their position with Virgin," says Birch. Virgin, which is distributed by Atlantic in the U.S., has recently cutback its operation here.

Moreover, the Records were supposed to tour the U.S. as part of a package with Polydor's the Yachts, and Dreamland's Nervus Rex enabling all to play larger venues. However, disputes and cutbacks caused Nervus Rex to pull out before the tour started, while the Yachts are only doing a limited amount of dates on the tour, leaving the future Records' itinerary uncertain.

In New York the Records played at the chic new Ritz rock dancehall, ending the set at 3 a.m., which, says Birch, was two hours past the optimum time for both band and audience. Also the times and drinking rules limit the audience.

"The age limit is a real drag," says Birch. "Sometimes we get calls from our younger fans, and we try to sneak them into the clubs to see us. We feel that they are being discriminated against. The solution would be small afternoon outdoor shows, where noise is not a problem.

"It would be great if an inspired promoter could get that going. It would be tremendous promotion for the groups, and when the kids get to be 18 or 19, they will want to go to the Ritz or the Bottom line. But you have to teach the kids and get them involved in rock'n'roll," he concludes.

★ ★ ★

How some small new indie labels are putting themselves on the map:

- The Boston-based Eat Records has sent 1,000 Evatone soundsheets to media and retail accounts to introduce them to the music of Human Sexual Response and the Commercials. The flexible yellow square sheets cost more than pressing promo 45s, but they are also more eye-catching, says label founder Don Rose, former partner of the Boogie Records chain in Ohio.

Rose expects to release LPs shortly by his acts, and is negotiating with a major label for a distribution/

(Continued on page 70)

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J&R MUSIC WORLD

Chipmunks' Punk Payoff

NEW YORK—With the "Chipmunk Punk" LP coming in on the charts at 47, the takeoff on popular new wave hits is turning into the sleeper of the summer, and Pickwick's Excelsior label is enlisting other independent distributors around the country to insure market saturation.

Don Johnson, vice president and general manager of Excelsior, says Pickwick has already moved 300,000 pieces of "Chipmunk Punk" in the U.S. and another 50,000 in Canada.

Outside of Pickwick's distribution network, the indies handling the LP are All South in New Orleans, Alpha in New York, Alta in Phoenix, MS in Chicago, Piks in Cleveland, Schwartz Bros. in Washington and Pacific Record Service in Seattle.

Johnson says the indies are involved in both the selling and the radio promotion of the LP which is appealing to ages 10 to 30. Excelsior is usually a \$5.98 midline label, but the "Chipmunk Punk" LP is going for the full \$7.98 list.

There has been some local radio advertising for the LP, but in mid-August expect to see Simon, Theodore and Alvin, the three Chipmunks, selling their LP on television as part of a nationwide campaign.

Apollo Enlarges

CHICAGO—The Apollo Group, a Chicago-based theatrical production firm, is venturing into talent management and record production. A debut album by singer/songwriter Garrison Yerkins will be the first project by the company's new recording division.

Production of the Yerkins LP is being handled by Bob Baldori of Lansing Sound Studios, Lansing, Mich.

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RKO RADIO EXEC

Sholin Emphasizes Mass Appeal Factor

By ED HARRISON

LOS ANGELES—Dave Sholin, RKO's national music coordinator, says the reason many records don't get played is because they are not mass appealing.

He defines Top 40 radio as "hit music" which explains why Pink Floyd and Lipps Inc., two acts on opposite ends of the spectrum, can both have No. 1 records.

"Everyone from different backgrounds liked them," Sholin told a UCLA Extension radio class dealing with Top 40 Wednesday (30). "Audiences relate more to the song than the artist."

Sholin sees Top 40 playlists broadening but only if the product is there. He acknowledges that the last six to eight months were slow in terms of "quality music," although

in recent weeks he's noticed an increase in fresh new music.

Citing KHJ-AM in Los Angeles, Sholin says the flow of the station is smoother, more music is being played and there is more personality, spearheaded by morning man Rick Dees. And radio specials are playing an integral part in balancing programming.

Craig Dudley, vice president at Scotti Brothers, representing the independent promotion person, said there are three kinds of Top 40s: AOR Top 40, adult contemporary Top 40 and straight Top 40. "We take the right records to the right station," Dudley noted.

Dudley said that Top 40 is the dominant format and best of all because it encompasses all others.

Dudley commented that the reason there is a need for independent promotion is that record companies release too much product without the time and manpower to work all of them. "When you need more intensity you hire independents."

Jay Lowy, president of NARAS and vice president of Jobete Music, expressed disappointment inasmuch as black artists can't secure Top 40 airplay unless the record goes to the top of the soul charts first. "Why do black records have to be numbers one, two or three before they're noticed? Why can't they be at number 95?" asked Lowy.

Rick Sklar, vice president of programming for the ABC Radio Division which owns 13 stations and has 1,800 affiliates, noted that "1980 is a watershed year in radio with demography, technology and regulatory coming into focus."



Billboard photo by Jason Respini

YOU'RE TOPS—Cleo Laine receives congratulations from RCA Coast manager of artist relations Roy Battocchio backstage at the Los Angeles Greek Theatre following her appearance there recently.

CBS Accelerating \$5.98 Midline Series

This story prepared by Paul Grein in Los Angeles and Kip Kirby in Nashville.

LOS ANGELES — CBS has launched a multi-pronged merchandising campaign to goose its \$5.98 midline series for back catalog titles by superstar acts. The line was launched last October with 400 titles; about 100 have since been added, including generous numbers of cast albums and country LPs.

Notes Mike Martinovich, CBS' vice president of merchandising: "We've been selling the \$5.98 line beyond all expectations and now the emphasis is on marketing it, not just selling it."

To this end, the label has manufactured rainbow-colored artist logos on 12 of the top-selling acts in the series: Dan Fogelberg, the Charlie Daniels Band, Barbra Streisand, Billy Joel, Jeff Beck, Kansas, Eddie Money, Blue Oyster Cult, Engelbert, Cheap Trick, Kenny Loggins and Ted Nugent.

This is part of an overall "The Nice Price" campaign, designed to create consumer awareness of the logo. It includes backer cards with die-cut logos, stickers suitable for store windows or bin fronts and advertising support in the form of 30-second tv spots and 60-second radio spots.

Rick Blackburn, vice president and general manager of CBS Records in Nashville, explains the logic behind the \$5.98 line in dollars-and-cents terms.

"Our feeling is that some of these older titles still have plenty of mileage left in them, but need some incentive to compete with newer titles just released by the artists."

Blackburn confirms that the series is only possible because of the cooperation of the artists in agreeing to lower royalty rates on the affected titles.

"We meet with the artists and managers to discuss the reduced rates and get their approval before we move any catalog item into the midline series," Blackburn notes. "They have the right to refuse to go to \$5.98, but if sales are lagging badly, this might mean we would consider cutting the title out completely."

Of the royalty adjustment, Martinovich says, "We had to find a way to make it mechanically feasible but not at the expense of our accounts."

Martinovich suggests that the midline series is an effort to restore logic to the business of album pricing. "The industry was working backwards," he says. "Catalog product was more expensive than a hot new record. That's like walking into a clothing store and finding out that a new Pierre Cardin suit costs \$75 while a double-knit leisure suit sells for \$150."

Tom McGuiness, CBS' vice president of sales, says the best selling acts in the series include Carole King, Billy Joel and Dan Fogelberg.

McGuiness adds that additions to the series are made by a committee comprised of label marketing and central core marketing executives. That body will also make deletions from the series, he says, when even the reduced \$5.98 price fails to generate significant sales. These titles will then become cutouts.

McGuiness adds that in the future additions to the series will be more

(Continued on page 71)

Arista Sues Mushroom For \$844,226

LOS ANGELES—Arista is suing Mushroom Records of Canada, Mushroom Records here and Walter M. Vogel of Vancouver, B.C., alleging the defendants owe the label \$344,226.60 from the Heart contractual release settlement.

In addition, Arista wants \$500,000 exemplary damages, claiming that loss from agreeing to the release.

In return for the release of Arista rights, the Clive Davis label was given five-year distribution rights for two Heart albums, "Dreamboat Annie" and "Magazine" for 16 European countries, including the U.K. and the Common Market and Scandinavia in September 1976, the suit claims. The release involved the plaintiff, the defendants and Portrait Records.

According to the Federal District Court complaint, Arista was guaranteed contractually \$200,000 waived by Mushroom in earned royalties as of March 1980, the liquidation date, and 45 days thereafter was to get an additional \$200,000.

The suit alleges royalties of \$55,773.40 were earned by Mushroom Canada, leaving a remainder of \$144,226.60, which Arista claims is owed along with the second \$200,000.

The court file also contains a personal guarantee for payment from Vogel.

MCA Suing MCI Over Firm's Name

LOS ANGELES—MCA Inc., MCA DiscoVision, MCA Distributing Co., MCA Records Inc., and MCA Videocassettes seek to halt MCI Records and associated defendants from using those initials, claiming it infringes on the MCA trademark.

The Superior Court action here names Solomon Burke McDonald, Frances Lynn Szeto, Margaret Coco Ruffino and Alan A. Heard as codefendants, doing business as MCI Records, MCI Videotapes, MCI Productions and Video Sonic Discs.

The pleading alleges the defendants have represented to persons contacting MCI that they are connected with the plaintiffs.

MCA claims it has been damaged in excess of \$50,000 by the infringement and claims it might be able to exact treble damages.

In addition, it seeks \$500,000 in punitive damages. The court is also asked to deliver all MCI-imprinted materials and equipment used to make such imprints to the court for destruction.

CHRYSALIS HIKES PRICE

LOS ANGELES—Chrysalis Records has raised its wholesale prices of both records and tapes 3%. The move became effective July 1, according to label president Sal Licata.

The label joins WEA, CBS, RCA, RSO, PolyGram and Capitol, all of which have recently effected wholesale price increases.

Chrysalis singles prices are unaffected.

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4 Californians Indicted

• Continued from page 8

The grand jury charged that the defendants sold and offered to sell the records to various Japanese companies at no profit or below cost. The indictment charges that sales to some American retailers were made without invoices and without recording the transaction in Circle Marketing's books in order to conceal the receipt of funds from the victim companies.

Among those American companies Circle Marketing allegedly supplied records to were the Record Mall, Artistic Music Corp., Phil Harris Records and Third Coming, Ltd.

The indictment cites one instance in which Arkus allegedly received approximately \$52,000 from Jack Turner, president of Record Mall for the sale of records supplied by the

victim companies. The invoices prepared to support this transaction were allegedly listed as "voided" to conceal the existence of funds available to pay the money owed to the victim companies.

Arkus, presently with California Imperial Trading, a record exporter; Sepanlou, president of Phil Harris Record Co., and Don Sep Corp., a record exporting company; Sayeri, owner of the House Of Iran, and Donnelly, partner in Don Sep Corp., will be arraigned Monday (11) before a U.S. Magistrate.

The indictment resulted from an investigation conducted by the U.S. Postal Inspection Service.

Assistant U.S. attorney Bert H. Deixler is prosecuting the case. Each defendant faces a maximum of five years in jail and a \$1,000 fine for each of the 15 counts.

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The International Music-Record-Tape Newsweekly

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Commentary

In Unions There Is Strength

By DAVID I. SHAIR

Every two or three years negotiations take place on rates, terms and conditions of employment for recording artists and support personnel—singers, actors, musicians, etc. Representatives of a broad cross-section of record companies sit across the table from officials of the American Federation of Musicians and the American Federation of Television & Radio Artists to hammer out industry codes.

Like hell they do!

For the past 10 years, I watched and took part in these negotiations, and wondered why so many would permit so few to shed their blood, without sweat or tears.

The personnel and industrial relations reps of the major labels, mostly attorney types, labor in the vineyards with not much attention or recognition. By and large they do a creditable job and work their way out of some ticklish situations. They do their best to represent their companies' interests.

What is shocking is the disinterest and inattention of all save a bare handful of the firms in the industry. Contract after contract, meeting after meeting, the motto has been: "Let Noel (or Norman or Roger or Bob) do it."

Let's face it. With the possible exception of Capitol, not one of the "biggies" speaks for the record industry as a separate and distinct entity with peculiar problems that deserve discussion and attention. The majors are involved in television, in movies, in cable, in videodisks, in the world of entertainment in the broadest sense of that term.

There is nothing inherently wrong with that. What is wrong and sad is that dozens of second-rank companies, without such interests outside the record industry per se, permit someone else to speak for them, to evaluate demands, to set rates, to determine the benefits and holidays and all of the other details. More importantly, they set the pace and the tone of the relations with the unions. Very few companies even bother to find out where or when meetings are held, what is being demanded, what is being offered.

Ten years ago, I joined London Records to handle labor relations and personnel. I was not a "record man," but I was brought in to provide some expertise in an area where the knowledge and skills are readily transferable from one industry to another.

'Why do so many permit so few to shed their blood?'

I quickly learned that collective agreements with the major talent unions constitute a major cost factor in our recordings. In fact, for a company that emphasized the classics, the rates and conditions were vital. But no one could remember when a London rep took part in those negotiations.

I learned about the "funds," the noose that had been successfully looped around the throat of the industry after a long strike many years before, and that were costing millions of dollars at a steadily accelerating rate every year.

I learned about the vestiges of a featherbedding practice protected by a contract clause that was helping to throttle symphonic and operatic recording in this country.

I learned about one of the few remaining contracts in a major industry that does not provide impartial arbitration by outsiders for the resolution of disputes between the parties.

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



David Shair: "Dozens of second-rank companies permit someone else to speak for them."

Over the years I watched a small knot of professionals struggle intermittently to correct or lessen the impact of these inequities, knowing full well that they had no backing or support from their own or other companies while the industry was booming.

Except for the handful of majors, I venture to say that record company executives do not know the provisions of the union contracts they routinely sign. They do not realize what contributes to the escalating costs of recordings. They do not know much about the unions at all, unless and until they are hit with a strike threat, a refusal to record, a blacklist or a dollar penalty for late payments.

To its credit, the Recording Industry Assn. of America has made some gestures in an effort to persuade more of the smaller companies to take an interest in the negotiations, to send a representative, to stay in touch. At some of the pre-negotiation planning sessions as many as 15-16 firms have been represented—for one, sometimes even two meetings.

But one or two sessions do not a negotiation make. As the days and weeks would roll on, the group invariably dwindled to the same handful.

Would the end result be any different if 30 or 40 companies were represented at these meetings instead of six or seven? Would the contracts be any better today if there had been greater input from a large number of interested and concerned executives? Would the industry be rid of some of the more onerous contract provisions?

Talent union agreements: a major industry cost factor

Perhaps not. But it would certainly be a healthier situation, a better relationship, and over the years might even lead to changes and improvements.

It is not enough for the record companies not classified as "biggies" to sit back and constantly carp at what is "arranged" for them by CBS, WEA, RCA, MCA, and one or two others. They have to create and to take advantage of the opportunity to speak for themselves.

Perhaps an annual or semi-annual conference devoted to labor/personnel problems would help. Maybe the RIAA should have a labor coordinator on staff. Or perhaps a group of the independents should arrange for guidance, help, advice and representation on their own.

Whatever the device, there is certainly need for a more coordinated, more integrated approach, not only at negotiation time but during the two or three years between contract expiration dates.

Indeed, the actual negotiations may still end up being carried through by a small group. The majors may just be the only ones with the staff, the expertise, the time and the money to devote to these often grueling, always time killing meetings. But at the very least, a mechanism should exist to provide input from and liaison with the medium and small firms on their problems, their points of view, their ideas, their needs.

David Shair was in charge of labor relations and personnel at London Records until the label was taken over by PolyGram earlier this year.

Letters To The Editor

Dear Sir:

It amazes me how we never learn that we create our own lot in life. Record companies are going through troubled times. Everyone has guesses as to why but has anyone looked to all the recent personnel changes as a contributing factor?

It is hard enough to stay in touch with promo reps when the record company expands regions for already overworked reps. In recent weeks it has almost become necessary to make phone calls with a copy of the trades under your arm for reference. Who will my rep be this week?

When referring to personnel changes, I still feel less is better. Working together (music director and promotion person) is a relationship that evolves like any other. After an investment of time it is hard to return to point zero once again. It certainly doesn't make getting the music played any easier.

In the last four weeks I have lost four talented friends to unemployment. These are hard times and record sales are down, but they bear the brunt. I know

this is a tough world but a good record rep can surely tell you what tough really tastes like.

I would just like to go on record and acknowledge all the fine promotion people who, because of circumstances far beyond their control, cannot do the thing they are best at.

Danny Lemos
Music Director, KIIS-FM
Los Angeles

Dear Sir:

Your article concerning the demise of the request line came as no surprise, although I feel it is a major mistake.

In the Detroit area playlists are tight and it is hard to hear songs by artists not pushing the Top 40. An artist such as Jane Olivor is seldom to never heard because of this. It makes no difference that her last album sold well or that she played a sold-out concert in the area. The stations complain of her lack of Top 40 product.

I am sure that I am not alone in feeling that without response from listeners all stations would sound too much alike and lose the color and variety they once had.

Bill Schultz
Grosse Pointe, Mich.

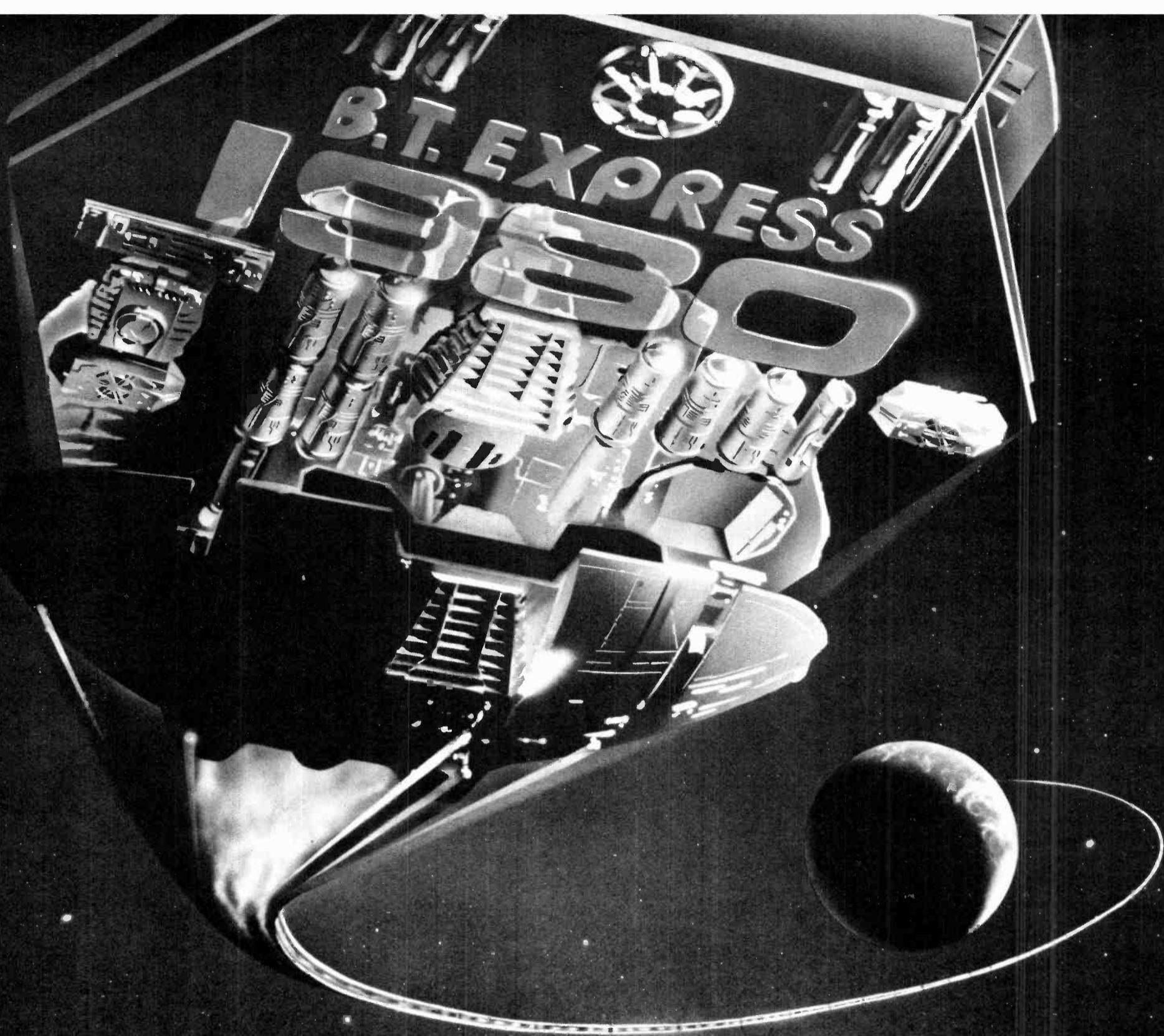
Dear Sir:

As we all know, the 1980s will be quite different from preceding decades. After attending the Black Music Assn. convention I left with the hope that the socio-economic injustice that black music and its creators have felt in the past will cease.

Although to believe that such a hope could become a reality in this country may be considered naive, we must continue to strive for a resolution to this very serious problem.

Thank you, BMA, for beginning a new fight.

Laurence Pinckney
Stage Systems
Portland, Ore.



**B.T. Express is back on the move in 1980,
and, man, "Does It Feel Good"¹⁻¹¹³³⁶!**

Nothing feels better than a big hit album, and B.T. Express has brought one home! "1980" is already past the 200,000 mark, thanks to the success of "Give Up the Funk (Let's Dance)." ¹⁻¹¹²⁴⁹

Now there's a brand-new remix of "Does It Feel Good" that makes a good-feeling song even better!



"Does It Feel Good!" The second hit single from B.T. Express in "1980." On Columbia Records and Tapes. ^{JC 36333}

First week log: WJPC, WGPR, WEA4, WENZ, WTOY, WGOK-AM, WSRC, WHYZ, WIDU, WPAL, KAPE, KATZ, WESL, WQIC, WORV, WQIS and KYAC.



Produced by Marrie Brown for Mighty M Productions. Direction: Norby Walbert Associates.

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Counterpoint

Savoy Tees Sheets By Gospel Acts

By JEAN WILLIAMS

LOS ANGELES—Savoy Records has begun publishing its own sheet music on black gospel artists.

According to Fred Mendelsohn, Savoy's vice president, "I believe there is one other company in the country publishing any sheet music on black gospel artists.

"The problem is, for the most part, black gospel artists have not had sheet music in the marketplace."

He notes that although sheets rolled off the presses for the first time last week, by Aug. 9 there will be 30 titles.

The sheets will be officially unveiled at the Rev. James Cleveland's Gospel Workshop of America convention in Philadelphia starting Saturday (9).

Says Mendelsohn: "On the front cover is the song title, the composer and a picture of the album jacket. This will immediately bring attention to the music and all information is right there in front of the customer. Again, this has never been done for black gospel acts."

The Rev. Cleveland and Genobia Jeter are among the artists coming with sheet music. "The music is printed on heavy stock coated paper. In many cases there are five or six pages," says Mendelsohn. He adds that "we're keeping the price as low as possible. It will list for only \$1."

He explains the sheets will be distributed to retail record stores, one-stops and distributors—the same outlets that carry both secular and gospel product.

"The sheets will be on full display at the Booksellers convention on the West Coast next year," Mendelsohn says. "But in the meantime, we'll be working on getting them into the marketplace," he says.

★ ★ ★

Larry Blackmon, lead singer with the group Cameo, has purchased the contract of Sanford Ricks, a young welterweight fighter from East Orange, N.J.

Blackmon's father, Lee Black, is a boxing trainer who happens to train Ricks, reportedly the number one ranked East Coast junior welterweight.

Black is said to have urged his son to become a professional fighter, but Blackmon opted to pursue a career as a singer. "Fighting and music are both forms of entertainment," says Blackmon. Cameo's newest Chocolate City LP is "Cameosis."

★ ★ ★

Several fans were injured and the show never went on.

This happened in Philadelphia July 27 when a free concert/radio station promotion ended in a stampede.

The concert, to feature Harold Melvin & the Blue Notes, Kurtiss Blow and Breakwater was sponsored by WDAS-FM as part of a Family Unity Day.

Portions of the crowd, estimated at more than 50,000, reportedly panicked after hearing what conflicting reports say were either gunshots or exploding firecrackers.

According to some witnesses, the disturbance was caused by one of the policemen on duty discharging his pistol.

However, none of the injured taken to the hospital suffered gun-

(Continued on page 18)

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	15	ONE IN A MILLION YOU—Larry Graham (S. Dees, Warner Bros. 49221 (Irving/Medad, BMI))	★	34	29	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning, Warner Bros. 49234 (Aljarreau/Desperate, BMI))	★	68	78	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weil), Planet 47916 (Elektra) (ATV/Mann & Weil/Braintree/Snow, BMI)
★	3	5	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	35	25	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★	69	69	SLOW DANCE—David Ruffin (C. Gadsen, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)
★	4	7	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)	★	41	7	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	70	79	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)
★	4	2	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★	37	38	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★	71	81	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)
★	7	7	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	48	5	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	72	72	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
★	6	5	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	49	5	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)	★	73	NEW ENTRY	I TOUCHED A DREAM—The Deits (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)
★	7	6	LANDLORD—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	★	40	34	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)	★	74	84	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)
★	9	7	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★	41	47	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	★	75	76	BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmom, BMI)
★	10	9	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	42	52	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocroc, ASCAP)	★	76	88	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)
★	10	8	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	43	53	MAGIC OF YOU—Cameron (N. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	77	NEW ENTRY	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)
★	11	9	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	44	55	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	78	NEW ENTRY	TREASURE—The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)
★	12	18	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★	45	45	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	79	90	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Aigre/Moore & Moote, BMI)
★	13	6	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	46	46	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★	80	83	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)
★	14	7	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	★	47	49	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★	81	NEW ENTRY	NEVER KNEW LOVE LIKE THIS BEFORE—Sloanie Mills (J. Mlume, R. Lucas), 20th Century (Frozen Butterfly, BMI)
★	15	5	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★	48	61	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★	82	NEW ENTRY	DON'T MAKE ME WAIT TOO LONG—Roberta Flack (S. Wonder), Atlantic 3753 (Jobete/Black Bull, ASCAP)
★	16	12	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	49	44	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	★	83	97	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)
★	17	8	JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Aimo, ASCAP/Foster Frees/Irving, BMI)	★	50	51	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)	★	84	NEW ENTRY	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)
★	18	14	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	51	60	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	85	NEW ENTRY	MAKING LOVE—Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)
★	19	17	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★	52	43	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	★	86	NEW ENTRY	DIFFERENT KINDA DIFFERENT—Johnny Mathis (M. McLeod, P. Sawyer), Columbia 1-11313 (Jobete, ASCAP)
★	20	6	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★	53	50	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	★	87	87	HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
★	21	13	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★	54	32	SKYYZOO—Sky (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	★	88	NEW ENTRY	OPEN YOUR MIND—Kler (N. Durham, W. Cunningham), Atlantic 3750 (Alez/Soufus, ASCAP/Darak'Good Groove, BMI)
★	22	3	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	55	65	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	89	NEW ENTRY	I GOT THIS THING FOR YOU—Johnnie Taylor (G.M. Guidry), Columbia 1-11315 (World Songs, ASCAP)
★	23	21	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	56	30	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★	90	NEW ENTRY	MYSTERY DANCER—Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WB/Aimo, ASCAP)
★	24	23	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	★	57	77	SEARCHING—Change (M. Malavas, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	91	89	GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
★	25	22	SWEET SENSATION—Stephanie Mills (J. Mlume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★	58	56	PARTY LIGHTS—Cap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	★	92	62	SOMETHING ABOUT YOU—Bobbi Winkler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charteville/Palmos, BMI)
★	26	6	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduve/Big One, BMI/ASCAP)	★	59	42	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	★	93	95	PARTY ON—Pure Energy (W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)
★	27	27	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-je Joe, BMI)	★	60	70	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)	★	94	58	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)
★	28	4	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	61	73	LET ME BE YOUR ANGEL—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	95	57	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)
★	29	24	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★	62	NEW ENTRY	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Aimo/Microscod, ASCAP)	★	96	67	HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)
★	30	28	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Ion, BMI)	★	63	64	I LOVE IT—Trusset (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)	★	97	63	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)
★	31	39	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	64	74	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)	★	98	66	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)
★	32	37	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	★	65	82	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	99	31	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)
★	33	33	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★	66	68	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)	★	100	75	STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)



O'JAYS GUESTS—Stevie Wonder makes with a funny, leaving the O'Jays hysterical backstage at L.A.'s Greek Theatre following their recent performance. From the left: O'Jays member Walter Williams; Philadelphia International's Leon Huff; Wonder and O'Jay Eddie Levert.

MUSIC SCENE II

Atlanta Disco's Store Thriving

LOS ANGELES — "Overwhelming" is the way Gerald Richardson, owner of Atlanta's Music Scene retail record chain, describes sales activity at his newly opened Music Scene II outlet.

The shop, believed to be the first to be located in a nightclub in Atlanta—Mr. V's Figure 8 Disco—officially opened one month ago.

"We're initially carrying 65 titles," says Richardson. "These not only include albums but also 8-track and cassettes."

Breakdown of the product includes the five latest releases, top jazz product, Top 40 LPs and dance music albums.

Richardson points out that all top product carries special discount tags ranging from \$4.80 to \$5.99. "They're not giveaway prices," he says, "but they are moderate. We're not trying to create a trend that we can't live with."

Richardson has come up with some customer buying incentives. In addition to offering reduced prices to patrons of Mr. V's, there also are additional price reductions at different times of the evening—such as a special sale for one hour only.

Headsets are available at the pur-

chasing counter for prospective customers to listen to product. On the drawing board is a plan to put commentary regarding certain records on tape.

According to Moses "Ice Berg Slim" McClenton, program and music director for the disco, the commentary will include some background information about the artists in addition to info concerning the record. "This is an additional service Music Scene is offering to help customers select records," says McClenton.

McClenton, who also spins records at Mr. V's, will provide this commentary.

It is widely believed that Atlanta along with a few other markets receives product prior to the rest of the country.

On this point Richardson says: "We get a lot of tourist trade at Mr. V's. Because we have brand new product at prices that are less than in many parts of the country, people are generally eager to buy."

Music Scene also draws customers through a live remote broadcast at the club over WVEE-FM.

The store is also tying-in with Warner Bros. national "Summer

Music Festival" coordinated by Eddie Gilreath the label's national sales manager of black music.

During the campaign, which ends Friday (1), new product by Larry Graham, Al Jarreau, Chaka Khan and Randy Crawford is sold at special prices.

According to Gilreath, "Music Scene has had strong success with the campaign. No stone was left unturned and consumer response is shown in the number of albums sold."

Richardson, who opened his first retail record outlet about a year ago, reportedly is in the process of expanding his chain to include several additional outlets in another state.

A new corporation has been formed, R&R Enterprises, Inc., of which Richardson is president. The proposed new stores will come reportedly under the R&R banner.

Lambert Heads L.A.'s NARAS

LOS ANGELES—Eddie Lambert has been re-elected local chapter president of the National Academy of Recording Arts & Sciences. He has also been tapped national television committee representative for the second consecutive year.

The Academy's governors have also voted in the following for their second terms of office: Sue Raney, first vice president and Marilyn Baker, treasurer. Stepping into the positions of second vice president and secretary are Mike Melvoin and Tom Morgan, respectively.

New trustees are Marilyn Baker and Jules Caikin. Alternate trustees Jackie DeShannon and Ian Freebairn-Smith remain in their spots. Tom Noonan will serve as national editorial committee representative for his second term.

Pop Song Course For Michigan J.C.

DETROIT—Oakland Community College in Farmington Hills, Mich., is adding a course in pop song writing to its fine arts curriculum this fall at its Orchard Ridge campus.

Counterpoint

Continued from page 16
shot wounds, leading police to blame cherry bombs and firecrackers.

According to Bob Ford, journalist and producer of Kurtiss Blow, who was among the injured with a sprained knee, even before the melee, the crowd was restless, waiting five hours in the midday sun for the show to go on.

Ford says the concert at the Art Museum steps was supposed to go on at noon, but the stage was still being set up when trouble started after 5 p.m.

Singer/actor/composer Richie Havens recently won several awards for his vocal performance of the song "Morning Glory" on the nationally televised McDonald's com-

mercial. Havens is touring Europe in support of his latest Elektra album, "Connections," from which the single "Roots" has become a hit in France.

A benefit concert was held for bluesman Johnny Shines at Sandy's Jazz Revival in Beverly, Mass. Performing at the concert were Johnny Hammond, Bob Franke, the Magnetics, Professor Harp & the Bulldogs and Chance Langton.

Shines, victim of a stroke, is reportedly making a fine recovery and expects to be working again soon.

His most recent LP, with Robert Jr. Lockwood, is "Hangin' On," on Rounder Records.

Remember... we're in communications, so let's communicate.

Billboard® Soul LPs™

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★	This Week	Last Week	Weeks on Chart	★ STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
				TITLE	Artist, Label & Number (Dist. Label)	(Dist. Label)				
★	1	8	8	DIANA	Diana Ross, Motown M8-936M7	39	36	21	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	
★	2	7	7	S.O.S.	S.O.S. Band, Tabu NJZ 36332 (CBS)	40	30	7	FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)	
★	3	3	7	HEROES	Commodores, Motown M8-939M1	41	41	17	MONSTER Herbie Hancock, Columbia JC 36415	
★	5	8	8	ONE IN A MILLION YOU	Larry, Graham, Warner Bros. BSK 3447	42	29	20	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	
★	10	8	8	THIS TIME	Al Jarreau, Warner Bros. BSK 3434	43	38	18	TWO G.Q., Arista AL 9511	
★	7	6	8	NAUGHTY	Chaka Khan, Warner Bros. BSK 3385	44	37	15	PARADISE Peabo Bryson, Capitol S00-12063	
★	8	8	11	ABOUT LOVE	Gladys Knight and The Pips, Columbia JC 36387	45	33	17	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	
★	9	9	15	SWEET SENSATION	Stephanie Mills, 20th Century T-603 (RCA)	46	40	4	WAITING ON YOU Brick, Bang JZ-36262 (CBS)	
★	10	7	18	LET'S GET SERIOUS	Jermaine Jackson, Motown M7-928R1	47	48	3	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077	
★	11	11	10	'80	Gene Chandler, 20th Century T-605 (RCA)	48	42	23	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	
★	21	2	2	REAL PEOPLE	Chic, Atlantic SD 16016	★	59	2	LOVE APPROACH Tom Browne, Arista/GRP 3008	
★	13	13	19	HOT BOX	Fatback, Spring SP-1-6726 (Polydor)	50	49	8	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	
★	14	12	17	AFTER MIDNIGHT	Manhattans, Columbia JC 36411	★	NEW ENTRY		TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	
★	17	5	5	RHAPSODY AND BLUES	Crusaders, MCA MCA-5124	52	43	23	LADY T Teena Marie, Gordy G7-992R1 (Motown)	
★	18	10	10	LET ME BE YOUR ANGEL	Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	53	45	18	RELEASED Patti LaBelle, Epic JE 36381	
★	17	14	17	GO ALL THE WAY	Isley Brothers, T-Neck FZ 36305 (CBS)	54	54	23	SKYWAY Sky, Salsoul SA 8532 (RCA)	
★	18	15	16	THE GLOW OF LOVE	Change, RFC 3438 (Warner Bros.)	55	50	32	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	
★	19	16	8	LOVE TRIPPIN'	Spinners, Atlantic SD 19270	56	56	14	1980 B.T. Express, Columbia JC 36333	
★	20	23	9	LOVE JONES	Johnny Guitar Watson, DJM 31 (Mercury)	57	57	13	SPLASHDOWN Breakwater, Arista AB 4264	
★	21	24	5	SHEET MUSIC	Barry White, Unlimited Gold FZ 36208 (CBS)	58	55	12	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421	
★	22	44	3	ADVENTURES IN THE LAND OF MUSIC	Dynasty, Solar BXL1-3576 (RCA)	★	NEW ENTRY		UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)	
★	23	20	17	TWO PLACES AT THE SAME TIME	Ray Parker Jr. and Raydio, Arista AL 9515	★	NEW ENTRY		GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	
★	24	NEW ENTRY		GIVE ME THE NIGHT	George Benson, Warner Bros. HS 3453	61	53	13	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269	
★	25	25	8	BOUNCE, ROCK, SKATE, ROLL	Vaughn Mason & Crew, Brunswick BL 754221	62	51	11	SHINE Average White Band, Arista AL 9523	
★	26	28	3	BLOW FLY'S PARTY	Blow Fly, Weird World WXW 2034 (T.K.)	63	52	9	ME MYSELF I Joan Armatrading, A&M SP 4809	
★	27	27	7	ONE WAY FEATURING AL HUDSON	MCA MCA 5127	64	61	8	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	
★	28	26	8	DON'T LOOK BACK	Natalie Cole, Capitol ST 12079	65	64	22	WARM THOUGHTS Smokey Robinson, Tamla TB-367M1 (Motown)	
★	29	19	11	YOU AND ME	Rockie Robbins, A&M SP 4805	66	58	13	SYREETA Syreeta, Tamla T7-372R1 (Motown)	
★	30	35	4	SPECIAL THINGS	Pleasure, Fantasy F-9600	67	67	11	JERRY KNIGHT Jerry Knight, A&M SP 4788	
★	31	31	50	OFF THE WALL	Michael Jackson, Epic FE-35745	68	62	3	BODY LANGUAGE Patti Austin, CTI JZ-36503 (CBS)	
★	32	60	2	JOY AND PAIN	Maze, Capitol ST-12087	69	69	2	CONCERNED PARTY #1 Captain Sky, TEC 1202	
★	33	22	20	ROBERTA FLACK FEATURING DONNY HATHAWAY	Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	70	NEW ENTRY		I TOUCHED A DREAM The Dells, 20th Century T-618 (RCA)	
★	34	32	10	INVISIBLE MAN'S BAND	Invisible Man's Band, Mango MLPS 9537 (Island)	71	71	23	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1	
★	35	46	3	BEYOND	Herb Alpert, A&M SP-3717	72	72	2	THE BEST LOVE Jerry Butler, P.I.R. JZ 36413 (CBS)	
★	36	47	4	CAMERON	Cameron, Salsoul SA 8535 (RCA)	73	70	3	CANDI STATION Candi Station, Warner Bros. BSK-3428	
★	37	39	5	MIDDLE MAN	Boz Scaggs, Columbia FC 36106	74	74	2	FIGURES CAN'T CALCULATE William DeVaughn, TEC SA 1200	
★	38	34	14	POWER	Temptations, Gordy G8-994M1 (Motown)	75	73	10	SPECIAL EDITION Five Special, Elektra 6E-270	



Chi Festival: Skyscrapers create a backdrop for the weeklong Chicago Jazz Festival, billed as the world's largest "free celebration of jazz." This year's dates are Aug. 25-31.

Jazz CHICAGO BASH *More Than 225 Musicians For Grant Park Festival Aug. 25-31*

By ALAN PENCHANSKY

CHICAGO—More than 225 musicians performing in 35 groups representing all styles of jazz will appear at the week-long Chicago Jazz Festival at the Petrillo Music Shell in Grant Park, Aug. 25 to Aug. 31.

The festival is sponsored by Chicago Mayor Jane Byrne's office of special events and coordinated by the Jazz Institute of Chicago, a non-profit jazz preservation and promotion organization.

In its inaugural season last year the Chicago Festival attracted an estimated 150,000 persons to Grant Park. Admission is free to all concerts and the festival is being touted by the city as the world's largest "free celebration of jazz."

This year's festival will again include Duke Ellington and Charlie Parker tribute programs, the latter to commemorate the 60th birthday of the great bebop saxophonist.

Among out-of-towners coming to Chicago for the Ellington tribute are former Ellington alumni Brooks Kerr, Louis Metcalf, Britt Woodman, Marshall Royal, Al Hall, Sonny Greer, Honi Coles and Al Hibbler.

The Parker tribute will include Dizzy Gillespie, James Moody, Al Haig, Ray Brown and Max Roach.

Festival also will include two concert nights showcasing contemporary Chicago jazz performers, two "Chicago Jazz Heritage" evenings, and a final festival night labeled "Chicago Jazz Prism."

Live National Public Radio broadcasts from the festival are scheduled for the first time this year and NPR's "Jazz Alive" will tape the

performances for later programming.

The last three nights of the festival will be carried live by many of the 237 NPR network stations. In Chicago, WEEZ-FM will carry the programs.

Portions of the festival also will be filmed for "Music Of The Cities: Chicago," one of seven television documentaries on urban music being prepared by Ruth Leon Productions of N.Y. for the German Broadcasting System, other European networks and PBS.

The opening night Ellington Tribute lineup includes: the Ellington Alumni Big Band, Jimmy Rowles Trio, Kenny Burrell Trio, the Chicago RhythmMakers, Emanuel Cranshaw Quintet and John Neely Big Band.

Other lineups: Chicago Jazz Panorama I, Aug. 26: Anthony Braxton, Morris Ellis Big Band, Gloria Morgan Trio, Son

Seals Blues Band, the Billy Band.

Chicago Jazz Heritage I, Aug. 27: Bud Freeman, Wolverine Orchestra with Jabbo Smith, Wild Bill Davison, Ears and Walter Horton Blues Band.

Chicago Jazz Panorama II: Mandingo Griot Society, Ahmad Jamal, Greg Tipps-Roy Vombrack Jazz Movement, Unity Troupe and Grilly Brothers

Parker Tribute, Aug. 29: The Charlie Parker All-Stars; Jay McShann with Budd Johnson, Claude Williams, Gans Ramey and Gus Johnson; Ira Sullivan and Red Rodney with Chris Anderson, Bill Lee and Wilbur Campbell; and Paul Serrano.

Chicago Jazz Heritage II, Aug. 30: Roy Eldridge with Barrett Deems Band, Earl "Fatha" Hines and his Grand Terrace Orchestra with Budd Johnson, Lorez Alexandria with the John Young Trio, John Campbell's Group and Douglas Ewart Quartet.

LIGHTHOUSE & DONTE'S

L.A. Clubs Report Serious \$\$ Slumps

By SHAWN HANLEY

LOS ANGELES—Owners of two key jazz clubs in this area describe recent plunge in club attendance as "tremendous" and "serious."

Blamed on the nation's looming recessionary status, sagging club business is one aspect of the darkening live entertainment picture, which grows conspicuously dimmer during normally busy summer months.

But the owner of a third club, Concerts by the Sea in Redondo Beach, is unperturbed by the financial ills, and reports a healthy business.

"We don't see it," says Howard Rumsey, when queried about the increasing concert attendance slack. The 15-year-old 225-seat hall is also enjoying stepped-up summer patronage, he reports. Because of normal inflationary demands, however, the cover charge has been raised from \$5 to \$7.50 over the past year, but a one-drink minimum has not been raised.

"There may be a small increase in the summer due to tourist influx," observes Rudy Onderwyzer, owner of the 196-capacity Lighthouse in Hermosa Beach, the oldest jazz spot, in this area. "But overall, business is down 25%-40% from last year. The situation is serious."

He notes that while star attractions can still lure a larger crowd, moderate acts are hit hardest by consumer belt tightening because people no longer "casually drop by." Thus, the normal audience size has been pared down.

Operating in Hermosa Beach since 1946, the Lighthouse requires a \$5-\$6 cover charge, upped from a \$4-\$5 fee a year ago. Additionally,

bar prices have been hiked for the first time in two years, reports Onderwyzer, though the one-drink minimum per show has not changed.

The boosted prices are necessary to combat the snowballing operating tab, which includes mounting artist fees (which more frequently stipulate door percentages, he says) and union wages, as well as the slumping business.

A discernibly younger audience is finding its way to the nightspot, Onderwyzer notes, possibly marking a rediscovery of jazz among teens. A burgeoning awareness may mean eventual audience beefups for the club, he projects.

To encourage a regular cross section of patrons, Onderwyzer presents blues, bluegrass and avant-garde acts to augment the usual mainstream and fusion jazz packages.

On the other side of town is Donte's, a 100-capacity club in North Hollywood. Owner Carey Leverette assesses the attendance decline at the 14-year-old club as "tremendous." And the summer season, he reports, is not boosting business.

Compensatory price increases have not been affected, he says, in order to maintain the present flow of regular patrons. The \$3-\$5 cover charge has not been recently raised, and Leverette doesn't anticipate any increase—despite the situation.

Like the Lighthouse, Donte's is playing host to an emerging number of pre-20 customers, says Leverette, and various musical genres are also presented to maximize the broadest possible appeal. Donte's does emphasize mainstream acts.

Jazz Beat

LOS ANGELES—The Boston Musicians Assn. presents a series of free concerts titled "Summer Jazz At Noon" starting Monday and running through Friday (4-8) in Copley Square. Featured will be the Boston Name Band, comprised of players whom the union claims have played with Woody Herman, Duke Ellington, Buddy Rich and Stan Kenton. The shows run for two hours. Everett Longstreth is the band leader of the 16-piece aggregation.

Trumpeter Benny Bailey has returned to the U.S. after 27 years' residence in Europe. He is ensconced in New York, leading a quintet. He feels the time is ripe for his return because of so much club activity in the Gotham area. Bailey's been playing at the Village Vanguard on Mondays. The Vanguard is also where Elvin Jones completed an engagement Sunday (3). He is also the subject of a PBC-TV special Aug. 20 titled "Different Drummer: Elvin Jones". . . . The Hollywood Bowl's summer season presented

"Bless The Bird—A Tribute To Charlie Parker" Wednesday (30) featuring Gerry Mulligan, Betty Carter, Roy Haynes, Walter Bishop, Vi Redd, Supersax and the L.A. Four (Laurindo Almeida, Ray Brown, Jeff Hamilton and Bud Shank). The next jazz presentation at the Bowl is Wednesday (13) featuring Mel Torme and Carmen McRae performing under the banner "The Great Singers Sing The Great American Songs," toasting the works of George Gershwin, Cole Porter, Harold Arlen, Johnny Mercer, Duke Ellington, Henry Mancini and Alan and Marilyn Bergman. Also appearing: Joe Williams and Nat Pierce and Frankie Capp's Juggernaut Band. . . . Jimmy Cleveland's Eclipse eight-piece band plays Carmelo's in Sherman Oaks Thursday (7). . . . Lionel Hampton's Who's Who In Jazz label has issued "Chick & Lionel," cut at this year's MIDEM in Cannes, France.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

New Jersey Fest Losing Sponsor?

ATLANTIC CITY, N.J.—Although jazz festival promoter Elzie Street plans for an Atlantic City Jazz Festival 3 next summer—Festival 2 bombed last month—his Street Productions firm based in Baltimore will probably have to find a new sponsor to make it the third time around.

After sponsoring the first and second events, William T. Elliott, president of the Christian Schmidt Brewing Co. in Philadelphia, says the brewery is considering putting its \$200,000 investment to better advantage elsewhere.

Although such top artists as Ella Fitzgerald, Woody Herman, Mel Torme, Dizzy Gillespie, Buddy Rich and the like were on tap for the four concerts scheduled for the July 3-5 weekend at Convention Hall here, Elliott says that only 12,000 of the available 40,000 tickets were actually sold. Attendance figures released earlier reported some 15,000 tickets sold.

Schmidt's Beer put up \$200,000 while Street raised an additional \$45,000. Elliott feels the Convention Hall was too big and did not have a "festival" atmosphere which may have kept many jazz fans away. He says the company needed about 30,000 attendance to get its investment back.

Last year, Atlantic City Festival was held outdoors at the resort's Gardner's Basin and sold 19,000 tickets for the four concerts. However, Schmidt's insisted on an indoor location for this year's festival, not being willing to take a chance with weather outdoors.

Nonetheless, Elliott said that with the 19,000 last summer, the company broke even.

Billboard SPECIAL SURVEY For Week Ending 8/9/80

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	RHAPSODY AND BLUES Crusaders MCA MCA-5124	26	21	9	HORIZON McCoy Tyner, Milestone M-9094 (Fantasy)
2	2	7	THIS TIME Al Jarreau, Warner Bros. BSK 3434	27	27	6	DRESS OF THE EARTH Dixie Oregs, Arista AL 9528
3	3	5	H Bob James, Tappan Zee/Columbia JC 36422	28	26	30	HIROSHIMA Hiroshima, Arista AB-4252
4	6	24	HIDEAWAY David Sanborn Warner Bros. BSK 3379	29	28	25	FUN AND GAMES Chuck Mangione, A&M SP-3715
5	4	20	SPYRO GYRA Catching The Sun, MCA MCA-5108	30	33	3	RHYTHM VISION Mark Soskin Prestige P-10109 (Fantasy)
6	12	4	LOVE APPROACH Tom Browne, Arista/GRP 5008	31	32	37	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
7	5	13	WIZARD ISLAND Jeff Lorber Fuson, Arista AL 9516	32	30	6	DO THEY HURT Brand X, Passport PB-9845 (Jem)
8	8	6	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	33	31	12	SKAGGLY Freddie Hubbard, Columbia FC 36418
9	7	9	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	34	29	40	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
10	10	11	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	35	35	15	KITTYHAWK Kittyhawk, EMI/America SW 17029
11	19	3	BEYOND Herb Alpert, A&M SP-3717	36	46	3	JOURNEY TO THE ONE Pharoah Sanders, Theresa TR 108/109
12	11	13	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	37	37	71	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
13	9	17	MONSTER Herbie Hancock, Columbia JC 36415	38	36	23	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
14	13	23	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	39	NEW ENTRY		PARTY OF ONE Tim Weisberg, MCA MCA-5125
15	NEW ENTRY		GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	40	38	19	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193
16	14	7	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421	41	41	5	NITE RIDE Dan Segal, John Klemmer, Lee Ritenour, Inner-City IC 1046
17	15	17	DREAM COME TRUE Earl Klugh, United Artists LT-1026	42	NEW ENTRY		ROUTES Ramsay Lewis, Columbia JC 36423
18	18	25	EVERY GENERATION Ronnie Laws, United Artists LT-1001	43	43	2	FROSTBITE Albert Collins, Alligator 4719
19	17	8	INFLATION Stanley Turrentine, Elektra 6E-269	44	42	11	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417
20	20	13	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	45	45	2	PAT METHENY GROUP Pat Metheny Group, ECM ECM-1114
21	39	2	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	46	NEW ENTRY		BODY LANGUAGE Patti Austin, CTI JZ 36503 (CBS)
22	16	21	YOU'LL NEVER KNOW Rodney Franklin, Columbia NIC 36122	47	48	2	EMPIRE JAZZ Various Artists, RSO RS-1-3085
23	23	9	DETENTE Brecker Brothers, Arista AB 4272	48	44	16	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
24	22	4	NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380	49	24	14	TAP STEP Chick Corea, Warner Bros. BSK 3425
25	25	41	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	50	40	15	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016

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AUGUST 9, 1980 BILLBOARD

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/31/80)

TOP ADD ONS - NATIONAL

PAUL SIMON—Late In The Evening (WB)
BOB SEGER—You'll Accom'ny Me (Capitol)
AMBROSIA—You're The Only Woman (WB)

PRIME MOVERS - NATIONAL

JACKSON BROWNE—Boulevard (Elektra)
CHRISTOPHER CROSS—Sailing (WB)
PETE TOWNSHEND—Let My Love Open The Door (Atco)

BREAKOUTS - NATIONAL

DIANA ROSS—Upside Down (Motown)
JOHNNY LEE—Lookin' For Love (Asylum)
ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed, as determined by station personnel.
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KUPD—Phoenix

- **KENNY LOGGINS**—I'm Alright (Columbia)
- **THE KINKS**—Lola (Arista)
- ★ **PAT BENATAR**—You Better Run (Chrysalis) 21-16
- ★ **CHEAP TRICK**—Day Tripper (Epic) 20-14

KOPA—Phoenix

- **KENNY LOGGINS**—I'm Alright (Columbia)
- **DIANA ROSS**—Upside Down (Motown)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 17-7
- ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 24-18

KTKT—Tucson

- **JOHNNY LEE**—Lookin' For Love (Asylum)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **AMBROSIA**—You're The Only Woman (WB)
- ★ **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA) 16-12

KQEO—Albuquerque

- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- **FIREFALL**—Love That Got Away (Atlantic)
- ★ **CHRISTOPHER CROSS**—Sailing (WB) 19-11
- ★ **CAROLE KING**—One Fine Day (Capitol) 17-11

KENO—Las Vegas

- **LINDA RONSTADT**—I Can't Let Go (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- ★ **JOE WALSH**—All Night Long (Asylum) 12-4
- ★ **BLUES BROTHERS**—Gimme Some Lovin' (Atlantic) 27-18

KFMB—San Diego

- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 30-21
- ★ **MICKEY GILLEY**—Stand By Me (Asylum) 27-16

Pacific Northwest Region

TOP ADD ONS

PAUL SIMON—Late In The Evening (WB)
CARLY SIMON—Jesse (WB)
BOB SEGER—You'll Accom'ny Me (Capitol)

PRIME MOVERS

PETE TOWNSHEND—Let My Love Open The Door (Atco)
AIR SUPPLY—All Out Of Love (Arista)
GEORGE BENSON—Give Me The Night (WB)

BREAKOUTS

DIANA ROSS—Upside Down (Motown)
ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
DIRT BAND—Make A Little Magic (UA)

KFRC—San Francisco

- **PAUL SIMON**—Late In The Evening (WB)
- **DIANA ROSS**—Upside Down (Motown)
- ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 20-13
- ★ **GEORGE BENSON**—Give Me The Night (WB) 27-21

KYA—San Francisco

- ★ **AIR SUPPLY**—All Out Of Love (Arista) 17-12
- ★ **EDDIE RABBITT**—Drivin' My Life Away (Asylum) 18-13

KROY—Sacramento

- **PAUL SIMON**—Late In The Evening (WB)
- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- ★ **LINDA RONSTADT**—I Can't Let Go (Elektra) 18-12
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 17-11

KYNO—Fresno

- **ROBERT JOHN**—Hey There Lonely Girl (EMI)
- **MICKEY GILLEY**—Stand By Me (Asylum)
- ★ **COMMODORES**—Heroes (Motown) 23-16
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 20-12

KGW—Portland

- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- **BOB SEGER**—You'll Accom'ny Me (Capitol)
- ★ **JACKSON BROWNE**—Boulevard (Elektra) 22-17
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 25-18

KING—Seattle

- **JOHNNY LEE**—Lookin' For Love (Asylum)
- **DR. HOOK**—Years From Now (Capitol)
- ★ **FRANKIE VALLI**—Where Did We Go Wrong (MCA) 23-16
- ★ **THE DIRT BAND**—Make A Little Magic (UA) 18-12

KJRB—Spokane

- **BILLY JOEL**—Don't Ask Me Why (Columbia)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **GEORGE BENSON**—Give Me The Night (WB) 27-20
- ★ **THE S.O.S. BAND**—Take Your Time (Tabu) 26-18

KTAC—Tacoma

- **BILLY JOEL**—Don't Ask Me Why (Columbia)
- **CARLY SIMON**—Jesse (WB)
- ★ **THE S.O.S. BAND**—Take Your Time (Tabu) 22-1
- ★ **JACKSON BROWNE**—Boulevard (Elektra) 24-18

KCPX—Salt Lake City

- **THE DIRT BAND**—Make A Little Magic (UA)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **KIM CARNES**—More Love (EMI) 14-9
- ★ **TOUCH**—When A Spirit Moves You (Atlantic) 23-18

KRSP—Salt Lake City

- **PAUL SIMON**—Late In The Evening (WB)
- **CARLY SIMON**—Jesse (WB)
- ★ **PAT BENATAR**—You Better Run (Chrysalis) 20-13
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 19-12

KTLK—Denver

- **CARLY SIMON**—Jesse (WB)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **COMMODORES**—Old Fashion Love (Motown) 25-19
- ★ **IRENE CARA**—Fame (RSO) 33-26

KIMN—Denver

- **PAUL SIMON**—Late In The Evening (WB)
- **BOB SEGER**—You'll Accom'ny Me (Capitol)
- ★ **AIR SUPPLY**—All Out Of Love (Arista) 29-19
- ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 13-9

KJR—Seattle

- **AMY HOLLAND**—How Do I Survive (Capitol)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 16-11
- ★ **AIR SUPPLY**—All Out Of Love (Arista) 19-13

KYYX—Seattle

- **OLIVIA NEWTON-JOHN**—Xanadu (MCA)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 20-13
- ★ **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca) 14-9

KCBN—Reno

- **PAUL SIMON**—Late In The Evening (WB)
- **CARLY SIMON**—Jesse (WB)
- ★ **BENNY MARDONES**—Into The Night (Polydor) 24-18
- ★ **AIR SUPPLY**—All Out Of Love (Arista) 17-7

North Central Region

TOP ADD ONS

PAUL SIMON—Late In The Evening (WB)
BOB SEGER—You'll Accom'ny Me (Columbia)
ROBBIE DUPREE—Hot Rod Hearts (Elektra)

PRIME MOVERS

LINDA RONSTADT—I Can't Let Go (Asylum)
JACKSON BROWNE—Boulevard (Asylum)
ROLLING STONES—Emotional Rescue (Rolling Stones)

BREAKOUTS

ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
BILLY JOEL—Don't Ask Me Why (Columbia)
AMBROSIA—You're The Only Woman (WB)

CKLW—Detroit

- **PAUL SIMON**—Late In The Evening (WB)
- **BENNY MARDONES**—Into The Night (Polydor)
- ★ **IRENE CARA**—Fame (RSO) 23-8
- ★ **JACKSON BROWNE**—Boulevard (Asylum) 26-20

WDRQ—Detroit

- **BILLY JOEL**—Don't Ask Me Why (Columbia)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **PAT BENATAR**—You Better Run (Chrysalis) 22-17
- ★ **CHRISTOPHER CROSS**—Sailing (WB) 4-1

WTAC—Flint

- **LIPPS INC.**—Rock It (Casablanca)
- **BROOKLYN DREAMS**—Lover In The Night (Casablanca)
- ★ **LINDA RONSTADT**—I Can't Let Go (Asylum) 25-12
- ★ **CHARLIE DANIELS BAND**—In America (Epic) 11-4

Z-96 (WZZR-FM)—Grand Rapids

- **ROBERT JOHN**—Hey There Lonely Girl (EMI)
- **CARLY SIMON**—Jesse (WB)
- ★ **ALI THOMPSON**—Take A Little Rhythm (A&M) 18-10
- ★ **DIRT BAND**—Make A Little Magic (UA) 20-12

WAKY—Louisville

- **BOB SEGER**—You'll Accom'ny Me (Capitol)
- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- ★ **AMBROSIA**—You're The Only Woman (WB) 26-21
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 15-5

WBGN—Bowling Green

- **DIONNE WARWICK**—No Night So Long (Arista)
- **JERMAINE JACKSON**—You're Supposed To Keep Your Love For Me (Epic)
- ★ **CHEAP TRICK**—Day Tripper (Epic) 30-24
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 13-8

WGCL—Cleveland

- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- **BOB SEGER**—You'll Accom'ny Me (Capitol)
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 29-18
- ★ **BOZ SCAGGS**—Jo Jo (Columbia) 15-11

WZZP—Cleveland

- **ROBBIE DUPREE**—Hot Rod Hearts (Elektra)
- **ROBERT JOHN**—Hey There Lonely Girl (EMI)
- ★ **LINDA RONSTADT**—I Can't Let Go (Asylum) 29-19
- ★ **AMBROSIA**—You're The Only Woman (WB) 30-23

WXGT—Columbus

- **ROBBIE DUPREE**—Hot Rod Hearts (Elektra)
- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- ★ **DIRT BAND**—Make A Little Magic (UA) 20-13
- ★ **BENNY MARDONES**—Into The Night (Polydor) 18-12

Q-102 (WKQR-FM)—Cincinnati

- **OLIVIA NEWTON-JOHN**—Magic (MCA)
- **ROBBIE DUPREE**—Hot Rod Hearts (Elektra)
- ★ **LINDA RONSTADT**—I Can't Let Go (Asylum) 25-20
- ★ **MANHATTANS**—Shining Star (Columbia) 31-21

WNCI—Columbus

- **LARRY GRAHAM**—One In A Million You (WB)
- **JOHNNY LEE**—Lookin' For Love (Asylum)
- ★ **ERIC CLAPTON**—Tulsa Time (RSO) 21-15
- ★ **JACKSON BROWNE**—Boulevard (Asylum) 24-14

WCUE—Akron

- **BILLY JOEL**—Don't Ask Me Why (Columbia)
- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- ★ **JOE WALSH**—All Night Long (Asylum) 13-9
- ★ **SPINNERS**—Cupid (Atlantic) 5-3

13-Q (WTKT)—Pittsburgh

- **LINDA RONSTADT**—I Can't Let Go (Asylum)
- **BILLY JOEL**—Don't Ask Me Why (Columbia)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 16-11
- ★ **ROCKY BURNETTE**—Tired Of Toin' The Line (EMI) 17-10

WPEZ—Pittsburgh

- **BOB SEGER**—You'll Accom'ny Me (Capitol)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **POCO**—Under The Sun (MCA) 23-18
- ★ **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA) 26-17

Southwest Region

TOP ADD ONS

PAUL SIMON—Late In The Evening (WB)
ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
NATALIE COLE—Someone I Used To Love (Capitol)

PRIME MOVERS

JACKSON BROWNE—Boulevard (Asylum)
MICKEY GILLEY—Stand By Me (Asylum)
JOHNNY LEE—Lookin' For Love (Asylum)

BREAKOUTS

DIANA ROSS—Upside Down (Motown)
ALI THOMPSON—Take A Little Rhythm (A&M)
ERIC CLAPTON—Tulsa Time (RSO)

KILT—Houston

- **PAUL SIMON**—Late In The Evening (WB)
- **NATALIE COLE**—Someone That I Used To Love (Capitol)
- ★ **DIANA ROSS**—Upside Down (Motown) 37-23
- ★ **LARRY GRAHAM**—One In A Million You (WB) 22-12

KRBE—Houston

- **PAUL SIMON**—Late In The Evening (WB)
- **QUEEN**—Another One Bites The Dust (Elektra)
- ★ **JACKSON BROWNE**—Boulevard (Elektra) 25-21
- ★ **IRENE CARA**—Fame (RSO) 29-24

KLIF—Dallas

- **GERRY RAFFERTY**—The Royal Mile (UA)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 16-12
- ★ **FRANKIE VALLI**—Where Did We Go Wrong (MCA) 26-22

KNUS-FM—Dallas

- **DIANA ROSS**—Upside Down (Motown)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **CHRISTOPHER CROSS**—Sailing (WB) 36-17
- ★ **JACKSON BROWNE**—Boulevard (Elektra) 28-16

KFJZ-FM (Z.97)—Ft. Worth

- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- ★ **GENESIS**—Misunderstanding (Atlantic) 10-1
- ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-4

KINT—El Paso

- **GEORGE BENSON**—Give Me The Night (WB)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 23-16
- ★ **ALI THOMPSON**—Take A Little Rhythm (A&M) 25-21

WKY—Oklahoma City

- **ROBERT JOHN**—Hey There Lonely Girl (EMI)
- **OLIVIA NEWTON-JOHN**—Xanadu (MCA)
- ★ **ERIC CLAPTON**—Tulsa Time (RSO) 8-4
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 12-8

KVIL—Dallas

- **PAUL SIMON**—Late In The Evening (WB)
- **ERIC CLAPTON**—Tulsa Time (RSO)
- ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-4
- ★ **ALI THOMPSON**—Take A Little Rhythm (A&M) 20-6

KTSA—San Antonio

- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **JERMAINE JACKSON**—Let's Get Serious (Motown) 10-2
- ★ **MECO**—Empire Strikes Back (RSO) 18-14

KELI—Tulsa

- **JOHNNY LEE**—Lookin' For Love (Asylum)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- ★ **MICKEY GILLEY**—Stand By Me (Asylum) 10-5
- ★ **BOZ SCAGGS**—Jo Jo (Columbia) 9-4

WTIX—New Orleans

- **DARYL HALL & JOHN OATES**—How Does It Feel To Be Back (RCA)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **DIANA ROSS**—Upside Down (Motown) 25-10
- ★ **JACKSON BROWNE**—Boulevard (Elektra) 34-25

WNQE—New Orleans

- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- **LARRY GRAHAM**—One In A Million You (WB)
- ★ **JACKSON BROWNE**—Boulevard (Elektra) 10-5
- ★ **DIANA ROSS**—Upside Down (Motown) 28-20

KEEL—Shreveport

- **ROBBIE DUPREE**—Hot Rod Hearts (Elektra)
- **PAUL SIMON**—Late In The Evening (WB)
- ★ **COMMODORES**—Old Fashion Love (Motown) 29-17
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 17-9

Midwest Region

TOP ADD ONS

AMBROSIA—You're The Only Woman (WB)
PAUL SIMON—Late In The Evening (WB)
ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)

PRIME MOVERS

CHRISTOPHER CROSS—Sailing (WB)
PETE TOWNSHEND—Let My Love Open The Door (Atco)
JOHNNY LEE—Lookin' For Love (Asylum)

BREAKOUTS

ROBBIE DUPREE—Hot Rod Hearts (Elektra)
BOB SEGER—You'll Accom'ny Me (Capitol)
BILLY JOEL—Don't Ask Me Why (Columbia)

WLS—Chicago

- **CHRISTOPHER CROSS**—Sailing (WB)
- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- ★ **MANHATTANS**—Shining Star (Columbia) 36-26
- ★ **JOE WALSH**—All Night Long (Asylum) 27-22

WEFM—Chicago

- **YIPES**—Darlin' (Millennium)
- **LINDA RONSTADT**—I Can't Let Go (Elektra)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 12-6
- ★ **CHRISTOPHER CROSS**—Sailing (WB) 21-16

(Continued on page 22)
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Boss Men: Sam Phillips, owner of WLVS-FM, talks over the station's format with general manager Chris Butterick. "I believe in dealing with the subliminal," says Phillips.

Format Switch Clicks For WLVS-FM Memphis Station Ascends After It Goes To Country

By ROSE CLAYTON

format on his personal philosophy of what "good music" is and programs the station accordingly.

"I believe in dealing with the subliminal," says Phillips. They (the audience) may not know why they listen, and I don't want them to know, other than that it sounds good."

Instead of relying too heavily on a record's chart action or the opinions of programming consultants, WLVS utilizes a music selection committee, composed of music director Barney Raines, Sally Wilbourne and Phillips, to select adds for its Triple Top Ten, 30-song playlist.

The majority of their working hours are spent reviewing, not only singles, but album cuts as well, which they admit is a different atti-

'Just Damn Good Music' the Key For Sam Phillips

tude from that of most country music stations.

"If you are running anything substantial, it's important to review records and keep an open mind," Phillips says. In analyzing new records, Phillips looks first for the "content of the message," and then for "intimacy of sound" which he feels is a record's key ingredient.

Finally, Phillips studies whether the instrumentation is embellishing and complementing the song's intimacy or just adding sound.

(Continued on page 23)

SAYS E/A's STEIN

Programming Into Conservative Trend

By PAUL GREIN

LOS ANGELES—Hard times in the nation's economy and foreign affairs have led to a conservative trend in radio programming, according to Burt Stein, national promotion director of Elektra/Asylum.

This is reflected in Top 40 stations softening their sound or even switching to adult contemporary formats and also in AOR outlets shying away from new wave acts in favor of oldies by platinum-level rock titans.

"In times of uncertainty," suggests Stein, "radio likes to program music that makes listeners feel comfortable and not threatened. It tries to bring people back to earth and give them some certainty."

One problem Stein runs into with radio programmers is when they drop records he has sufficient sales feedback to know if there's a hit there or not.

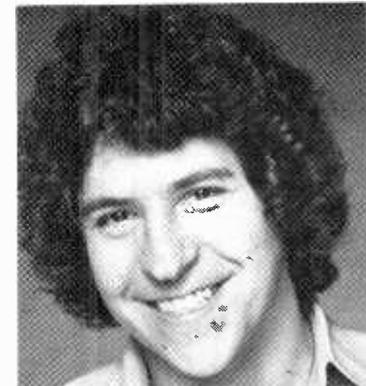
"With the market softer today than it was a year ago, it's important that radio stay with records longer to give them a chance to prove themselves. It takes a lot of records eight weeks to break through, whereas a couple of years ago you could get a feel in three or four weeks.

"A record today might really take off after eight or 10 weeks even though in the first few weeks there was little or no movement."

Stein notes that current Elektra/Asylum hits by Neil Sedaka and Mickey Gilley took upwards of two months to break through. He agrees that in general it's the MOR passive records that are taking longer to emerge, which is significant since that's one of the hottest categories of records on Top 40 radio today.

The conservative trend at major market stations makes secondaries more important than ever, in Stein's

view, "provided they're still willing to take a shot on a record." Stein suggests, however, that smaller market stations in many cases have become almost as tight as bigger stations.



Burt Stein: Adjusting to conservative trends in radio programming.

"Secondaries can be real important," says Stein, "because we want to know right away if we have a hit. We don't want to push a record if it's not going to pan out. We can save a lot of people a lot of time and energy if we're able to know if we have a hit in the first five weeks of release."

Stein feels the influx of hits by superstar rock acts on many AOR stations is in part a reaction to new wave. "A lot of stations felt new wave never panned out in terms of sales. And since sales constitutes the major part of research at radio stations, they felt they weren't playing the right music."

Elektra/Asylum stands to benefit more than most labels from the AOR fondness for superstar album tracks, since its catalog is studded with gold LPs by the Eagles, Linda Ronstadt, Jackson Browne, Joni Mitchell and other long-time AOR favorites.

(Continued on page 29)

New Calls For Houston KAUM

HOUSTON — KAUM-FM, the ABC Network outlet here, changed its call letters July 24 to KSRR-FM and began broadcasting its new adult/rock/country format.

Dubbed "Star 97," the station blends contemporary rock with crossover country, which ABC says reflects "the lifestyle and music of Houstonians of all age groups."

Personalities, news, weather, traffic and sports coverage, as well as special features and promotions, are part of the station's thrust. Commercial-free music sweeps are planned to help the station's launch.

WHRL-FM Hit By BMI's Suit

NEW YORK—BMI is taking legal action against beautiful music station WHRL-FM in Rensselaer, N.Y., alleging copyright infringement. The action was filed recently in U.S. District Court, Albany.

About two dozen songs are named in the suit, which asserts that the station performed the songs without authorization and in violation of the U.S. Copyright Act.

The BMI complaint seeks statutory damages together with attorneys' fees and court costs.

WHRL-FM station manager Bob Hill could not be reached for comment on the action.

Buffalo's Big Mover: Bob Wood Much Traveled WBEN Skipper Lifts Station's Image

By JIM BAKER

BUFFALO—Even in the fast-paced broadcasting business, where traveling to the next job is often a way of life, Bob Wood is regarded as a big mover.

A program director with the appearance of a professor and a straightforward personality, Wood has served at no less than 10 radio stations since 1968. He is literally seeing the continent via FM as far west as Phoenix (KRIC-AM), north as Montreal (CJFM-FM) and east as Wilmington, Del. (WAMS-AM), Charlottesville, Va., (WELK-AM) and Annapolis, (WYRE-AM).

"I've been at WBEN here two years, seven months and this is the longest I've been anywhere," Wood says.

But just because he's well-traveled, don't get the notion Wood isn't successful. He is. In fact, his direction at WBEN-AM and WBEN-FM (Rock-102) has buoyed them into two of the four most listened to stations in the Buffalo market, according to the latest Arbitron survey.

Only beautiful music WJYE-FM with a (13.3 audience share) beats adult contemporary WBEN-AM (12.2) in Buffalo radio and with FM listening enjoying a surge in the spring book. Third rated WKBW-AM (9.2) beats rocking WBEN-FM (9.1) by just a 10th of a point. And



Audio Confab: WBEN-AM-FM program director Bob Wood, left, and WBEN music director Roger Christian confer about the stations' audio chain.

Rock-102 edged adult contemporary WGR-AM (9.0) for the first time.

Obviously, Wood is a fellow who knows what he's doing when it comes to programming a radio station—whether a popular AMer such as WBEN or an on-the-rise, largely automated FMer such as "Rock-102."

Wood came to WBEN from Montreal's CJFM (FM-96) and, as Wood labels it, "a station aimed at the young urban mover and groover, 25 to 34 years old, with an older skew."

Wood learned there—serving as promotion, creative and program chiefs. "I went up the ladder, did everything in two years," he says.

"Before that, I was production director at CHAM-AM in Hamilton, Ont. Since I left, they've changed the call letters under a new owner, but they haven't gone back up to my ratings."

Larry Levite imported Wood to program the two WBEN stations after his Algonquin Broadcasting group purchased the stations in (Continued on page 29)

KHJ DJ CUTS 'LACE' COVER

MEMPHIS—Rick Dees, disk jockey at KHJ-AM in Los Angeles, has cut a cover of "Chantilly Lace." The song was originally made popular by another deejay, J.P. Richardson of Texas, who died in the airplane crash which killed Buddy Holly.

"It's the Big Bopper's version," says Dees of his Mushroom single. "I make no attempt to disguise that, but, it's today's feel."

Dees says he actually got the idea for cutting the tune while working on some demos at Sam Phillips Recording Services, Inc. here where Jerry Lee Lewis recorded his version. "Jerry Lee's has more piano," says Dees. "This (cut) has a straightforward r&b dance feel."

"What I enjoyed about doing it is that the guy's a character," Dees says, "and I like to do characters." "Disco Duck," which became a platinum record for Dees in 1976, "locked me into the novelty category," he says, "but, it doesn't bother me. It's an interesting calling card."

The flip side of "Chantilly Lace" is "Disco Brief," the world's shortest disco song. Time: 45 seconds. The cuts are from his "Read Me My Right" album.

Billboard Singles Radio Action

Based on station playlists through Thursday (7/31/80)

Playlist Top Add Ons •
Playlist Prime Movers ★

• Continued from page 20

WIFE—Indianapolis

- JOHNNY LEE—Lookin' For Love (Asylum)
- PAUL SIMON—Late In The Evening (WB)

WNDE—Indianapolis

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BOB SEGER—You'll Accomp'ny Me (Capitol)
- ★ GEORGE BENSON—Give Me The Night (WB) 22-17
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 21-14

WOKY—Milwaukee

- BILLY JOEL—Don't Ask Me Why (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- ★ JACKSON BROWNE—Boulevard (Elektra) 25-20
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 23-19

WZUU-FM—Milwaukee

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- THE S.O.S. BAND—Take Your Time (Tabu)
- ★ CHRISTOPHER CROSS—Sailing (WB) 6-4
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 10-8

KSLO-FM—St. Louis

- PAUL SIMON—Late In The Evening (WB)
- AMBROSIA—You're The Only Woman (WB)
- ★ BENNY MARDONES—Into The Night (Polydor) 18-14
- ★ CHRISTOPHER CROSS—Sailing (WB) 4-1

KXOK—St. Louis

- DIONNE WARWICK—No Night So Long (Arista)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ BILLY JOEL—Don't Ask Me Why (Columbia) 22-12
- ★ AIR SUPPLY—All Out Of Love (Arista) 18-14

KIOA—Des Moines

- AIR SUPPLY—All Out Of Love (Arista)
- BOB SEGER—You'll Accomp'ny Me (Capitol)
- ★ GENESIS—Misunderstanding (Atlantic) 15-6
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-12

KDWB—Minneapolis

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- AMBROSIA—You're The Only Woman (WB)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 9-3
- ★ LINDA RONSTADT—I Can't Let Go (Elektra) 16-13

KSTP—Minneapolis

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- AMBROSIA—You're The Only Woman (WB)
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 20-14
- ★ AIR SUPPLY—All Out Of Love (Arista) 13-7

WHG—Kansas City

- POINTER SISTERS—He's So Shy (Planet)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ DIONNE WARWICK—No Night So Long (Arista) 24-17
- ★ JOHNNY LEE—Looking For Love (Asylum) 16-7

KBEQ—Kansas City

- CHRISTOPHER CROSS—Sailing (WB)
- ★ KENNY LOGGINS—I'm Alright (Columbia) 11-6
- ★ DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA) 18-13

KKLS—Rapid City

- ROSSINGTON COLLINS BAND—Don't Misunderstand Me (MCA)
- PAUL SIMON—Late In The Evening (WB)
- ★ POCO—Under The Gun (MCA) 17-14
- ★ ERIC CLAPTON—Tulsa Time (RSO) 11-8

KQWB—Fargo

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ AMBROSIA—You're The Only Woman (WB) 23-16
- ★ THE DIRT BAND—Make A Little Magic (UA) 14-9

KLEO—Wichita

- JOHNNY LEE—Lookin' For Love (Asylum)
- BOB SEGER—You'll Accomp'ny Me (Capitol)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 11-6
- ★ COMMODORES—Old Fashion Love (Motown) 13-7

Northeast Region

• TOP ADD ONS •

- PAUL SIMON—Late In The Evening (WB)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- DIANA ROSS—Upside Down (Motown)

★ PRIME MOVERS ★

- OLIVIA NEWTON-JOHN—Magic (MCA)
- DIRT BAND—Make A Little Magic (UA)
- BOZ SCAGGS—Jo Jo (Columbia)

BREAKOUTS

- JOHNNY LEE—Lookin' For Love (Asylum)
- GEORGE BENSON—Give Me The Night (WB)
- LARRY GRAHAM—One In A Million You (WB)

WABC—New York

- AIR SUPPLY—All Out Of Love (Arista)
- DIANA ROSS—Upside Down (Motown)
- ★ KIM CARNES—More Love (EMI) 31-17
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 10-6

WXLO—New York

- CHANGE—Searching (RFC)
- PAUL SIMON—Late In The Evening (WB)
- ★ LARRY GRAHAM—One In A Million You (WB) 19-15
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 10-6

WPTX—Albany

- DIONNE WARWICK—No Night So Long (Arista)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros.) 21-18
- ★ BOZ SCAGGS—Jo Jo (Columbia) 13-7

WTRY—Albany

- BILLY JOEL—Don't Ask Me Why (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 24-17
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 19-11

WBWB—Buffalo

- PAUL SIMON—Late In The Evening (WB)
- BOB SEGER—You'll Accomp'ny Me (Capitol)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 15-11
- ★ GEORGE BENSON—Give Me The Night (WB) 18-12

WYSL—Buffalo

- SEALS & CROFTS—First Love (WB)
- LENORE O'MALLEY—First Be A Woman (Polydor)
- ★ BILLY PRESTON & SYREETA—One More Time For Love (Tama) 12-7
- ★ DIONNE WARWICK—No Night So Long (Arista) 30-21

WBBF—Rochester

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BOB SEGER—You'll Accomp'ny Me (Capitol)
- ★ JACKSON BROWNE—Boulevard (Asylum) 20-16
- ★ ALI THOMPSON—Take A Little Rhythm (A&M) 18-12

WRKO—Boston

- PAUL SIMON—Late In The Evening (WB)
- LINDA CLIFFORD—Red Light (RSO)
- ★ IRENE CARA—Fame (RSO) 19-12
- ★ DIRT BAND—Make A Little Magic (UA) 10-7

WBZ-FM—Boston

- BILLY JOEL—Don't Ask Me Why (Columbia)
- CARLY SIMON—Jesse (WB)

F-105 (WVBF)—Boston

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- PAUL SIMON—Late In The Evening (WB)
- ★ DIRT BAND—Make A Little Magic (UA) 13-5
- ★ GENESIS—Misunderstanding (Atlantic) 14-11

WDRC—Hartford

- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ GEORGE BENSON—Give Me The Night (WB) 20-15
- ★ BOZ SCAGGS—Jo Jo (Columbia) 15-10

WPRO (AM)—Providence

- LARRY GRAHAM—One In A Million You (WB)
- PAUL SIMON—Late In The Evening (WB)
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 27-22
- ★ GLADYS KNIGHT & THE PIPS—Landlord (Columbia) 25-20

WPRO-FM—Providence

- JOHNNY LEE—Lookin' For Love (Asylum)
- PAUL SIMON—Late In The Evening (WB)
- ★ DIRT BAND—Make A Little Magic (UA) 17-13
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 13-8

WICC—Bridgeport

- KENNY LOGGINS—I'm Alright (Columbia)
- PAUL SIMON—Late In The Evening (WB)

WBEN—Buffalo

- DIANA ROSS—Upside Down (Motown)
- BOB SEGER—You'll Accomp'ny Me (Capitol)
- ★ JACKSON BROWNE—Boulevard (Asylum) 16-10
- ★ POCO—Under The Sun (MCA) 39-32

Mid-Atlantic Region

• TOP ADD ONS •

- PAUL SIMON—Late In The Evening (WB)
- DIANA ROSS—Upside Down (Motown)
- AMBROSIA—You're The Only Woman (WB)

★ PRIME MOVERS ★

- CHRISTOPHER CROSS—Sailing (WB)
- LINDA RONSTADT—I Can't Let Go (Asylum)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)

BREAKOUTS

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- PAT BENATAR—You Better Run (Chrysalis)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)

WFIL—Philadelphia

- PAUL SIMON—Late In The Evening (WB)
- DIANA ROSS—Upside Down (Motown)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 30-27
- ★ CHRISTOPHER CROSS—Sailing (WB) 15-8

WIFI-FM—Philadelphia

- PAUL SIMON—Late In The Evening (WB)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ PAT BENATAR—You Better Run (Chrysalis) 20-14
- ★ KIM CARNES—More Love (EMI) 23-18

WPGC—Washington

- BENNY MARDONES—Into The Night (Polydor)
- AMBROSIA—You're The Only Woman (WB)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 15-8
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 10-5

WGH—Norfolk

- PAUL SIMON—Late In The Evening (WB)
- PAUL McCARTNEY—Waterfalls (Columbia)

WCAO—Baltimore

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- PAUL SIMON—Late In The Evening (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 15-5
- ★ JACKSON BROWNE—Boulevard (Asylum) 20-10

WYRE—Annapolis

- DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA)
- PAUL SIMON—Late In The Evening (WB)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 22-17
- ★ BOZ SCAGGS—Jo Jo (Columbia) 13-7

WLEE—Richmond

- CARLY SIMON—Jesse (WB)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros.) 24-19
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 20-15

WRVQ—Richmond

- CHEAP TRICK—Day Tripper (Epic)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ GENESIS—Misunderstanding (Atlantic) 16-7
- ★ PAT BENATAR—You Better Run (Chrysalis) 32-25

WAEB—Allentown

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- PAUL SIMON—Late In The Evening (WB)
- ★ AMBROSIA—You're The Only Woman (WB) 16-6
- ★ AIR SUPPLY—All Out Of Love (Arista) 22-10

WKBO—Harrisburg

- PAUL SIMON—Late In The Evening (WB)
- DIANA ROSS—Upside Down (Motown)
- ★ IRENE CARA—Fame (RSO) 30-21
- ★ GEORGE BENSON—Give Me The Night (WB) 26-20

WFBR—Baltimore

- BILLY JOEL—Don't Ask Me Why (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 14-7
- ★ DIANA ROSS—Upside Down (Motown) 20-13

Southeast Region

• TOP ADD ONS •

- PAUL SIMON—Late In The Evening (WB)
- BOB SEGER—You'll Accomp'ny Me (Capitol)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)

★ PRIME MOVERS ★

- JACKSON BROWNE—Boulevard (Asylum)
- CHRISTOPHER CROSS—Sailing (WB)
- GENESIS—Misunderstanding (Atlantic)

BREAKOUTS

- DIANA ROSS—Upside Down (Motown)
- JOHNNY LEE—Lookin' For Love (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WQXI—Atlanta

- BOB SEGER—You'll Accomp'ny Me (Capitol)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA) 23-18
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 10-4

Z-93 (WZGC-FM)—Atlanta

- PAUL SIMON—Late In The Evening (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ DIANA ROSS—Upside Down (Motown) 26-10
- ★ ALI THOMPSON—Take A Little Rhythm (A&M) 14-7

WBBQ—Augusta

- BOB SEGER—You'll Accomp'ny Me (Capitol)
- DIANA ROSS—Upside Down (Motown)
- ★ POCO—Under The Sun (MCA) 29-21
- ★ JACKSON BROWNE—Boulevard (Asylum) 17-7

WFOM—Atlanta

- CARLY SIMON—Jesse (WB)
- PAUL SIMON—Late In The Evening (WB)
- ★ DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA) 40-31
- ★ JACKSON BROWNE—Boulevard (Asylum) 10-6

WGA—Savannah

- KENNY LOGGINS—I'm Alright (Columbia)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ IRENE CARA—Fame (RSO) 23-15
- ★ JACKSON BROWNE—Boulevard (Asylum) 21-16

WFLB—Fayetteville

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 17-15
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 21-17

WMJX (96X)—Miami

- LENORE O'MALLEY—First Be A Woman (Polydor)

Y-100 (WHYI-FM)—Miami

- IRENE CARA—Fame (RSO)
- AIR SUPPLY—All Out Of LOVE (Arista)

WLOF—Orlando

- PAUL SIMON—Late In The Evening (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 9-2
- ★ JACKSON BROWNE—Boulevard (Asylum) 20-14

Q-105 (WRBQ-FM)—Tampa

- JOHNNY LEE—Lookin' For Love (Asylum)
- DIANA ROSS—Upside Down (Motown)
- ★ GENESIS—Misunderstanding (Atlantic) 10-8
- ★ LARRY GRAHAM—One In A Million You (WB) 23-18

BJ-105 (WBJW-FM)—Orlando

- BOZ SCAGGS—Jo Jo (Columbia)
- IRENE CARA—Fame (RSO)
- ★ CHRISTOPHER CROSS—Sailing (WB) 7-4
- ★ AIR SUPPLY—All Out Of Love (Arista) 37-27

WQXQ—Daytona Beach

- PAUL SIMON—Late In The Evening (WB)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 35-29
- ★ CHANGE—A Lover's Holiday (RFC) 28-11

WQXQ—Daytona Beach

- PAUL SIMON—Late In The Evening (WB)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 35-29
- ★ CHANGE—A Lover's Holiday (RFC) 28-11

WAPE—Jacksonville

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- PAUL SIMON—Late In The Evening (WB)
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros) 27-23
- ★ AMBROSIA—You're The Only Woman (WB) 26-22

WAYS—Charlotte

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PAUL SIMON—Late In The Evening (WB)

WKIX—Raleigh

- LINDA RONSTADT—I Can't Let Go (Asylum)
- SHEIK—Rebels Are We (Atlantic)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 7-4
- ★ KIM CARNES—More Love (EMI) 13-11

WZDQ—Chattanooga

- PAUL SIMON—Late In The Evening (WB)
- JACKSON BROWNE—Boulevard (Asylum) 8-4
- ★ ROBBIE DUPREE—Hot Rod Hearts (Elektra) 17-12

WTMA—Charleston

- CHICAGO—Thunder/Lightning (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 24-18
- ★ GENESIS—Misunderstanding (Atlantic) 17-11

WORD—Spartanburg

- PAUL SIMON—Late In The Evening (WB)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ★ ERIC CLAPTON—Tulsa Time (RSO) 17-11
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 21-16

WLAC—Nashville

- BOB SEGER—You'll Accomp'ny Me (Capitol)
- PAUL SIMON—Late In The Evening (WB)
- ★ LARRY GRAHAM—One In A Million You (WB) 14-9
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 22-16

(WBYY) 92-Q—Nashville

- BILLY JOEL—Don't Ask Me Why (Columbia)
- KENNY LOGGINS—I'm Alright (Columbia)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 8-5
- ★ GENESIS—Misunderstanding (Atlantic) 20-15

WBHQ—Memphis

- BILLY JOEL—Don't Ask Me Why (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 22-14
- ★ AIR SUPPLY—All Out Of Love (Arista) 26-22

WFLI—Chattanooga

- PAUL SIMON—Late In The Evening (WB)
- GERRY RAFFERTY—The Royal Mile (UA)
- ★ ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ DIANA ROSS—Upside Down (Motown)
- ★ CHRISTOPHER CROSS—Sailing (WB) 3-1
- ★ JACKSON BROWNE—Boulevard (Asylum) 8-6

WRJZ—Knoxville

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ DIANA ROSS—Upside Down (Motown)
- ★ CHRISTOPHER CROSS—Sailing (WB) 3-1
- ★ JACKSON BROWNE—Boulevard (Asylum) 8-6

WGOW—Chattanooga

- BILLY JOEL—Don't Ask Me Why (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros.) 18-16
- ★ AM

Talent Bank Launched To Aid Station Job Openings

LOS ANGELES—Radio Talent Bank, a new national service, has been launched here to assist stations in recruiting program directors, music directors and air talent.

The firm, a subsidiary of the executive search firm of Searing Fox & Associates, is headed by Larry Yourdin and Deirdre O'Donoghue.

Unlike an employment agency, the Radio Talent Bank begins with a job order and then goes about filling it. "We start with a position and then look for a qualified person to fill it," notes director Yourdin.

"When we get a specific order from a station for a position, then we target the station and individuals and get a sense of the people strongly qualified."

States O'Donoghue: "We look closely at the market and its sound, size and format and make a match instead of just collecting a fee."

There is a standard fee for the firm's placement service which is never paid by the talent but by the station upon hiring.

In the top 25 Arbitron metropolitan markets, there is a \$1,000 fee for

talent and \$1,500 for placing a program director. Outside the top 25 markets, the fees are \$500 and \$750, respectively.

"To be ethical and discreet," says Yourdin, "and perform a service no one else does, we talk to people without selling anything and to those who are currently in successful situations but might want to change."

Yourdin, a 17-year radio veteran, was formerly program consultant to the ABC-owned FM stations. He was also general manager of KFAT-FM in San Jose and KPFT public radio in Houston as well as news director of KMET-FM in Los Angeles. He also created and produced the nationally syndicated features "Daily Planet" and "Steppin' Out" and created and developed "Future File."

O'Donoghue, assistant director of the Bank, was formerly music director of KMGC-FM in Dallas and WNTN-AM in Boston. Additionally, she was public affairs director at KPPC-FM (now KROQ-FM) in Los Angeles and producer of contemporary formats at TM Productions, a Dallas-based syndicator.

Format Switch Clicks

• Continued from page 21

Phillips faults many of today's recordings with "trying to overwhelm the people with bigness rather than being the personal one-on-one thing that music ought to be. The easiest thing in the world," he says, "is to overcomplement what you are trying to say with too much music or by playing too fancy."

After a record passes scrutiny, it is programmed into rotation. WLVS has a special category for new artists which gives them an opportunity to be heard twice daily. About six months ago Leon Everette had a record played in this new artist category. "I had never heard of him or Orlando Records," says Phillips, "but he started breaking out in Memphis, and since then he has had three hit singles."

"I've been in radio since 1943 and this is the first time I've not had one call telling us we are playing the wrong records. That's the truth," says Phillips, who hopes that being successful in programming his own station will set an example for other stations to become less dependent on formulated programming.

"We give our listeners a program they can turn on and leave on all day," Phillips says. "We don't tire them out with the same records."

WLVS goes at least three hours without repeating a record and pays

Rock At Navy Pier

CHICAGO—A WLUP-FM sponsored screening of rock music themed feature films will be part of the Navy Pier ChicagoFest, Aug. 1-10 and Aug. 13-17. Films planned for showing include "The Last Waltz," "The Concert For Bangla Desh," "Rock'n'Roll High School," "Let It Be" and "The Buddy Holly Story."

WKSS-FM Sale Off

NEW YORK—The proposed sale of WKSS-FM in Hartford, Conn., is off. Franks Broadcasting has withdrawn its offer to purchase the station from owner Broad Street Communications of New Haven. Richard L. Geismar, Broad Street chairman, says WKSS-FM will continue to be operated as part of the Insilco Broadcasting Group.

Sklar Predicts More All-Talk And Self-Help

LOS ANGELES—ABC radio division vice president Rick Sklar says AM stations may gravitate towards all-talk and "self-help" formats in the decade ahead in order to grab an adult demographic.

In remarks to the California Assn. of Broadcasters, Sklar predicts a further specialization of formats and an increase in talk and "self-help" shows "which aid people in coping with life."

One of the questions that must be resolved, he adds, is whether the current middle age demographic will take its teen and adult music tastes along as it advances in years.

Pointing out that "non-music formats thrive on adult audiences," Sklar said programming for such formats could come from "non-local" sources in order to meet the demand.

Sklar dismissed the theory that FM radio would level off after achieving parity with AM, pointing out that in some markets FM already has 60% of the listening audience.

"The trend lines," says Sklar, "point to the need for AM stations to carefully examine their future positioning in their markets and move to examine programming alternatives."

Sklar is also scheduled to speak at the National Assn. of Broadcasters programming conference in New Orleans Aug. 24.

Minneapolis Bands On LP

MINNEAPOLIS — KDWR-FM here has released an album of original rock 'n' roll performed by local groups that is being marketed through the Pickwick and Lieberman chains.

"The Stereo 101 Original Hometown Album" features groups such as Sneakers, Damon Danielson, Phil & the Blanks, Dame, Brian Winstead, the Metro All Stars and Genuine Shirley. In addition, Sneakers won 30 hours of studio time at Creation Studios here as part of the promotion, as well as the opportunity to open a concert for Toto.

More than 200 retail accounts will have posters and a seven foot cardboard cutouts for display. The album will sell for \$3.99 or \$4.99, depending on the store. All proceeds go to the Minnesota Chapter of the National Committee for the Prevention of Child Abuse.

KDWR has been promoting the album on the air, as well as playing cuts from the disk. Other AOR outlets have also cut "hometown" band albums, including NBC stations in Chicago and New York and outlets in San Diego and Honolulu.

Stereo 101's LP is mostly mainstream rock.

Radio Pair Form New Firm

NEW YORK—Broadcasters John Hawkins and Steve Rood team up again to form Hawkins/Rood Communications, a consulting firm based in Walnut Creek, Calif. The pair had worked together as consultants in the '60s.

Services cover operations, programming, sales, promotion and a variety of other areas. The firm also operates its own production studio

FORMER GOSPEL STATION

Are Oldies Passe? Not So For Babylon WNYG-AM



Billboard photo by Chuck Pulin

Oldies Mix: Program director Bill Andres, left, goes over playlists with operations manager Don T. Dunitz at Long Island's WNYG-AM, which specializes in an oldies format.

BABYLON, N.Y.—Some major market programmers say the bloom is long off the oldies format, but not Bill Andres or Don Dunitz.

Beginning with a week of Elvis Presley, program director Andres and operations manager Dunitz used this programming to kick off the new format on WNYG-AM when the station switched from a gospel format. The station is now called 14 Gold, noting the 1440 kHz dial position.

The Presley week, with some giveaways of Presley memorabilia, "made some noise for us in the market," Andres says, "and now we've got a pleasant sound to sell without (Arbitron) numbers."

Since the format was introduced last summer it has been modified, particularly this past fall, but with only two current singles and one current album cut per hour, the station is still heavily into oldies. The station plays 12 to 15 records per hour.

Andres reasons that WNYG stands out because "everyone is researching their programming to the common denominator. We try to program to the highest denominator."

The station also has several features to make it stand out. The daytimer features a half-hour "Sundown Special" of one artist just before sign-off. On Tuesdays and Thursdays the station features an artist for the day, playing two cuts an hour.

"We feature the stuff you don't hear on AM," says Andres. "At 11:25 a.m. and 3:25 p.m. we present

coffee break concerts" of such artists as the Rascals and the Four Seasons.

But the station also features newer oldies from Billy Joel, Fleetwood Mac and Hot Chocolate.

Andres handles the morning drive shift, which he says is the timest in terms of music. "After 6 p.m. we would like an AOR station," he says.

Dunitz does middays and Alan Duke handles afternoon drive. Former WRCN-FM Riverhead, N.Y., deejay Jeff Fisher takes over from 5 p.m. to sign-off.

DOUG HALL

Jewish Life Radio Show Goes On LP

CHICAGO—A double LP stereo recording of the award-winning 1976 radio documentary about Jewish life, "Rozhinkes Mit Mandlin (Raisins With Almonds)" has been produced. The album is a joint effort of program producer Gamut Productions, Inc. and Living Archives Ltd.

According to Rita Jacobs Willens, producer/narrator of the documentary and Gamut president, the record will be direct marketed through mailings and advertisements in leading Jewish periodicals. The list price is \$25.

Citations to the 105-minute documentary, first aired here by WFMT-FM during the Jewish high holidays, include the Major Armstrong Award, the Ohio State Award and the Gabriel Award from the UNDA-USA National Catholic Assn. for Broadcasters and Allied Communicators.

Willens, who with her first husband Bernard Jacobs founded WFMT in 1951, uses popular, religious and classical music, readings and interviews to capture the ethnic experience.

KalaMusic Hits 35

NEW YORK—Beautiful Music syndicator KalaMusic of Kalamazoo has signed KLWD-FM in Sheridan, Wyo. This brings to 35 the number of KalaMusic subscribers.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (7/30/80)

Top Add Ons-National

- AC/DC—Back In Black (Atlantic)
- HALL & OATES—Voices (RCA)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- ARTFUL DODGER—Rave On (Ariola)

Top Requests/Airplay-National

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

National Breakouts

- SPLIT ENZ—True Colours (A&M)
- PETER GABRIEL—(Mercury)
- ROXY MUSIC—Flesh & Blood (Atco)
- BOB MARLEY & THE WAILERS—Uprising (Island)

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

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

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

Western Region

TOP ADD ONS

- HALL & OATES—Voices (RCA)
- AC/DC—Back In Black (Atlantic)
- DAVE DAVIES—(RCA)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)

TOP REQUEST / AIRPLAY

- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- WHITESNAKE—Ready An' Willing (Mirage)

BREAKOUTS

- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- CHICAGO XIV—(Columbia)
- THE MOTELS—Careful (Capitol)

- KBPI-FM—Denver (F. Cody/P. Strider)**
- TIM WEISBERG—Party Of One (MCA)
 - DAVE DAVIES—(RCA)
 - McVICAR—Soundtrack (Polydor)
 - AC/DC—Back In Black (Atlantic)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
 - RUSS BALLARD—On The Rebound (Epic)
- KZEL-FM—Eugene (C. Kowarick/P. Mays)**
- AC/DC—Back In Black (Atlantic)
 - EDDIE MONEY—Playing For Keeps (Columbia)
 - RONNIE SPECTOR—Siren (Polish)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - HALL & OATES—Voices (RCA)
 - THE SPORTS—Suddenly (Arista)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - HUEY LEWIS & THE NEWS—(Chrysalis)
 - WHITESNAKE—Ready An' Willing (Mirage)
 - McVICAR—Soundtrack (Polydor)
- KSJO-FM—San Jose (F. Andrick)**
- DAVE DAVIES—(RCA)
 - CHICAGO XIV—(Columbia)
 - HALL & OATES—Voices (RCA)
 - AC/DC—Back In Black (Atlantic)
 - THE MOTELS—Careful (Capitol)
 - QUEEN—The Game (Elektra)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - McVICAR—Soundtrack (Polydor)
 - JACKSON BROWNE—Hold Out (Asylum)

- WMMS-FM—Cleveland (J. Gorman)**
- ARTFUL DODGER—Rave On (Ariola)
 - THE ELECTRICS—Current Events (Capitol)
 - THE RECORDS—Crashes (Virgin)
 - HALL & OATES—Voices (RCA)
 - BOB MARLEY & THE WAILERS—Uprising (Island)
 - RONNIE SPECTOR—Siren (Polish)
 - EDDIE MONEY—Playing For Keeps (Columbia)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - AMERICAN NOISE—(Planet)
 - SOUTH SIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- WYDD-FM—Pittsburgh (J. Kinney)**
- HALL & OATES—Voices (RCA)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - AC/DC—Back In Black (Atlantic)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - JACKSON BROWNE—Hold Out (Asylum)
 - ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
- WABX-FM—Detroit (J. Duncan)**
- HALL & OATES—Voices (RCA)
 - AC/DC—Back In Black (Atlantic)
 - NIGHTHAWKS—(Mercury)
 - JAY FERGUSON—Terms & Conditions (Capitol)
 - URBAN COWBOY—Soundtrack (Asylum)
 - BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - PETE TOWNSHEND—Empty Glass (Atco)
- KSHE-FM—St. Louis (R. Ballis)**
- THE ELECTRICS—Current Events (Capitol)
 - NIGHTHAWKS—(Mercury)
 - HALL & OATES—Voices (RCA)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - CHUCK FRANCOUR—Under The Boulevard Lights (EMI/America)
 - AC/DC—Back In Black (Atlantic)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
 - PETE TOWNSHEND—Empty Glass (Atco)

- KATF-FM Okalahoma City (M. Dempsey/C. Ryan)**
- AC/DC—Back In Black (Atlantic)
 - CHICAGO XIV—(Columbia)
 - PAUL WARREN & EXPLORER—One Of The Kids (RSO)
 - THE VAPORS—New Clear Days (UA)
 - HALL & OATES—Voices (RCA)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
 - ROXY MUSIC—Flesh & Blood (Atco)
- KLBJ-FM—Austin (G. Mason/T. Quarles)**
- CHARLIE DANIELS BAND—Full Moon (Epic)
 - CHRIS DeBURGH—Eastern Winds (A&M)
 - HALL & OATES—Voices (RCA)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - CADDYSHACK—Soundtrack (Columbia)
 - McVICAR—Soundtrack (Polydor)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - ROXY MUSIC—Flesh And Blood (Atco)
 - PETER GABRIEL—(Mercury)
 - JACKSON BROWNE—Hold Out (Asylum)
- KRST-FM—Nbuquerque (S. Cornish/R. Roman)**
- AC/DC—Back In Black (Atlantic)
 - KERRY LIVINGREN—Seeds Of Chance (Kishner)
 - HALL & OATES—Voices (RCA)
 - ARTFUL DODGER—Rave On (Ariola)
 - NIGHTHAWKS—(Mercury)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - QUEEN—The Game (Elektra)
 - PETE TOWNSHEND—Empty Glass (Atco)
 - JACKSON BROWNE—Hold Out (Asylum)
- KY102-FM—Kansas City (M. Floyd/J. McCabe)**
- HALL & OATES—Voices (RCA)
 - AC/DC—Back In Black (Atlantic)
 - THE KINGS—The Kings Are Here (Elektra)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - SPLIT ENZ—True Colours (A&M)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
 - JON & VANGELIS—Short Stories (Polydor)

- WQXM-FM—Tampa (H. Van Cleave)**
- SPLIT ENZ—True Colours (A&M)
 - AC/DC—Back In Black (Atlantic)
 - HALL & OATES—Voices (RCA)
 - ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
- WRAS-FM—Atlanta (B. Weber)**
- RONNIE SPECTOR—Siren (Polish)
 - HALL & OATES—Voices (RCA)
 - AC/DC—Back In Black (Atlantic)
 - THE SPORTS—Suddenly (Arista)
 - HOLLY PENFIELD—Full Grown Child (Dreamland)
 - THE KINKS—One For The Road (Arista)
 - DEVO—Freedom Of Choice (WB)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - PETE TOWNSHEND—Empty Glass (Atco)
- WJAX-FM—Jacksonville (R. Langlois/J. Brooks)**
- AC/DC—Back In Black (Atlantic)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - HALL & OATES—Voices (RCA)
 - JACKSON BROWNE—Hold Out (Asylum)
 - XANADU—Soundtrack (MCA)
 - PETE TOWNSHEND—Empty Glass (Atco)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
- WHFS-FM—Bethesda (D. Einstein)**
- THE VAPORS—New Clear Days (UA)
 - McVICAR—Soundtrack (Polydor)
 - WHITESNAKE—Ready An' Willing (Mirage)
 - THE SHIRTS—Inner Sleeve (Capitol)
 - ARTFUL DODGER—Rave On (Ariola)
 - THE HEATERS—Energy Transfer (Columbia)
 - JOAN ARMATRADING—Me Myself I (A&M)
 - ROXY MUSIC—Flesh & Blood (Atco)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - GRAHAM PARKER—Up The Escalator (Arista)

- WBAB-FM—Long Island (M. Curley/M. Coppola)**
- AC/DC—Back In Black (Atlantic)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - HALL & OATES—Voices (RCA)
 - SEA LEVEL—Ballroom (Arista)
 - ARTFUL DODGER—Rave On (Ariola)
 - SPLIT ENZ—True Colours (A&M)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
 - PETE TOWNSHEND—Empty Glass (Atco)
- WMMR-FM—Philadelphia (J. Bonadonna)**
- CADDYSHACK—Soundtrack (Columbia)
 - AC/DC—Back In Black (Atlantic)
 - HALL & OATES—Voices (RCA)
 - QUINCY—(Columbia)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - THE KINKS—One For The Road (Arista)
 - GENESIS—Duke (Elektra)
 - JACKSON BROWNE—Hold Out (Asylum)
- WGRQ-FM—Buffalo (G. Hawras)**
- AC/DC—Back In Black (Atlantic)
 - JAY FERGUSON—Terms & Conditions (Capitol)
 - THE KINGS—The Kings Are Here (Elektra)
 - WHITESNAKE—Ready An' Willing (Mirage)
 - McVICAR—Soundtrack (Polydor)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
- WLR-FM—Long Island (D. McNamara/L. Kleinman)**
- HALL & OATES—Voices (RCA)
 - SPLIT ENZ—True Colours (A&M)
 - ARTFUL DODGER—Rave On (Ariola)
 - STEVE HACKETT—Defector (Mercury)
 - THE ELECTRICS—Current Events (Capitol)
 - SEA LEVEL—Ballroom (Arista)
 - KINGBEES—(RSO)
 - McVICAR—Soundtrack (Polydor)
 - JO JO ZEPP—Screaming Targets (Columbia)
 - PETER GABRIEL—(Mercury)
- WAQX-FM—Syracuse (E. Levine)**
- AC/DC—Back In Black (Atlantic)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - HALL & OATES—Voices (RCA)
 - GIRL—Sheer Greed (Jet)
 - KINGBEES—(RSO)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
 - THE KINKS—One For The Road (Arista)
- WPLR-FM—New Haven (G. Weingarth/E. Michaelson)**
- BLACKJACK—Worlds Apart (Polydor)
 - SEA LEVEL—Ballroom (Arista)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - HALL & OATES—Voices (RCA)
 - NANTUCKET—(Epic)
 - SPLIT ENZ—True Colours (A&M)
 - CHARLIE DANIELS BAND—Full Moon (Epic)
 - JACKSON BROWNE—Hold Out (Asylum)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - QUEEN—The Game (Elektra)
- WCOZ-FM—Boston (K. Ingram)**
- AC/DC—Back In Black (Atlantic)
 - WHITESNAKE—Ready An' Willing (Mirage)
 - BILLY JOEL—Glass Houses (Columbia)
 - BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - PETE TOWNSHEND—Empty Glass (Atco)
 - URBAN COWBOY—Soundtrack (Asylum)

AUGUST 9, 1980 BILLBOARD

- KMEL-FM—San Francisco (P. Vincent)**
- HALL & OATES—Voices (RCA)
 - CHICAGO XIV—(Columbia)
 - JACKSON BROWNE—Hold Out (Asylum)
 - XANADU—Soundtrack (MCA)
 - QUEEN—The Game (Elektra)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
- KWST-FM—Los Angeles (T. Habeck)**
- NIGHTHAWKS—(Mercury)
 - AC/DC—Back In Black (Atlantic)
 - DAVE DAVIES—(RCA)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - QUEEN—The Game (Elektra)
 - JACKSON BROWNE—Hold Out (Asylum)
 - THE PRETENDERS—(Sire)
- KPRI-FM—San Diego (J. Summers)**
- AC/DC—Back In Black (Atlantic)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - QUEEN—The Game (Elektra)
 - JACKSON BROWNE—Hold Out (Asylum)
 - PETE TOWNSHEND—Empty Glass (Atco)

Midwest Region

TOP ADD ONS

- HALL & OATES—Voices (RCA)
- AC/DC—Back In Black (Atlantic)
- THE ELECTRICS—Current Events (Capitol)
- NIGHTHAWKS—(Mercury)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS

- BOB MARLEY & THE WAILERS—Uprising (Island)
- PETER GABRIEL—(Mercury)
- SPLIT ENZ—True Colours (A&M)
- GENESIS—Duke (Atlantic)

- WWW-FM—Detroit (F. Holler)**
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)
 - AC/DC—Back In Black (Atlantic)
 - KROKUS—Metal Rendez-vous (Ariola)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - QUEEN—The Game (Elektra)
 - JACKSON BROWNE—Hold Out (Asylum)
 - THE KINGS—The Kings Are Here (Elektra)
- WLUP-FM—Chicago (S. Daniels)**
- CHARLIE DANIELS BAND—Full Moon (Epic)
 - SPLIT ENZ—True Colours (A&M)
 - AC/DC—Back In Black (Atlantic)
 - HALL & OATES—Voices (RCA)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - PETER GABRIEL—(Mercury)
 - QUEEN—The Game (Elektra)
- WLQV-FM—Columbus (S. Runner)**
- CADDYSHACK—Soundtrack (Columbia)
 - AC/DC—Back In Black (Atlantic)
 - WHITESNAKE—Ready An' Willing (Mirage)
 - HALL & OATES—Voices (RCA)
 - CHIPMUNK PUNK—(Excelsior)
 - JACKSON BROWNE—Hold Out (Asylum)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - URBAN COWBOY—Soundtrack (Asylum)
 - GENESIS—Duke (Atlantic)

Southwest Region

TOP ADD ONS

- AC/DC—Back In Black (Atlantic)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- HALL & OATES—Voices (RCA)
- McVICAR—Soundtrack (Polydor)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)

BREAKOUTS

- CHARLIE DANIELS BAND—Full Moon (Epic)
- SPLIT ENZ—True Colours (A&M)
- WHITESNAKE—Ready An' Willing (Mirage)
- TORONTO—Looking For Trouble (A&M)

- KZEW-FM—Dallas (J. Dolan)**
- AC/DC—Back In Black (Atlantic)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - ARTFUL DODGER—Rave On (Ariola)
 - DAVE DAVIES—(RCA)
 - CHARLIE DANIELS BAND—Full Moon (Epic)
 - GENESIS—Duke (Atlantic)
 - QUEEN—The Game (Elektra)
 - URBAN COWBOY—Soundtrack (Asylum)
 - PETE TOWNSHEND—Empty Glass (Atco)
- KTXQ-FM—Dallas (T. Spencer)**
- NEW ADVENTURES—(Polydor)
 - HALL & OATES—Voices (RCA)
 - KROKUS—Metal Rendez-vous (Ariola)
 - DARYL MANSFIELD BAND—(Polydor)
 - THE VAPORS—New Clear Days (UA)
 - JAY FERGUSON—Terms & Conditions (Capitol)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
 - PETE TOWNSHEND—Empty Glass (Atco)

Southeast Region

TOP ADD ONS

- AC/DC—Back In Black (Atlantic)
- HALL & OATES—Voices (RCA)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- ARTFUL DODGER—Rave On (Ariola)

TOP REQUEST / AIRPLAY

- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS

- ROXY MUSIC—Flesh & Blood (Atco)
- THE VAPORS—New Clear Days (UA)
- PETER GABRIEL—(Mercury)
- GENESIS—Duke (Atlantic)

- WKLX-FM—Atlanta (R. Piombino)**
- AC/DC—Back In Black (Atlantic)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - TORONTO—Looking For Trouble (A&M)
 - HALL & OATES—Voices (RCA)
 - DAVE DAVIES—(RCA)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
- WRQX-FM—Charlotte (J. White)**
- CHARLIE DANIELS BAND—Full Moon (Epic)
 - BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
 - WHITESNAKE—Ready An' Willing (Mirage)
 - McVICAR—Soundtrack (Polydor)
 - AC/DC—Back In Black (Atlantic)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - JACKSON BROWNE—Hold Out (Asylum)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
 - PETE TOWNSHEND—Empty Glass (Atco)

Northeast Region

TOP ADD ONS

- AC/DC—Back In Black (Atlantic)
- HALL & OATES—Voices (RCA)
- ARTFUL DODGER—Rave On (Ariola)
- THE KINGBEES—(RSO)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS

- SPLIT ENZ—True Colours (A&M)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- THE ELECTRICS—Current Events (Capitol)
- PETER GABRIEL—(Mercury)

- WNEW-FM—New York (M. McIntyre)**
- AC/DC—Back In Black (Atlantic)
 - THE ELECTRICS—Current Events (Capitol)
 - GUS—Convicted (Nemperor)
 - SPLIT ENZ—True Colours (A&M)
 - ARTFUL DODGER—Rave On (Ariola)
 - ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - HALL & OATES—Voices (RCA)
 - JACKSON BROWNE—Hold Out (Asylum)
 - QUEEN—The Game (Elektra)
- WCMF-FM—Rochester (T. Edwards)**
- SAXON—Wheels Of Steel (Carrere)
 - DAVE DAVIES—(RCA)
 - HALL & OATES—Voices (RCA)
 - ARTFUL DODGER—Rave On (Ariola)
 - AC/DC—Back In Black (Atlantic)
 - ROLLING STONES—Emotional Rescue (Rolling Stones)
 - PETER GABRIEL—(Mercury)
 - PETE TOWNSHEND—Empty Glass (Atco)
 - JACKSON BROWNE—Hold Out (Asylum)

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Buffalo's Big Mover: Bob Wood

• Continued from page 21

1977. WBEN-AM quickly regained much of its lost following and has hovered at or near the top of Buffalo's ratings since while the FM outlet has enjoyed steady and impressive gains.

Wood cites a number of reasons for the successes. "Larry leaves me alone and that's important," he says. "He has given me a good opportunity to do what I do best. We have excellent people at every level. Even someone who comes in for a couple of hours a week, even the interns, know it's a pleasant atmosphere here.

"People care here. I think my greatest achievement here has been to give my people a chance to excel and grow.

"That's important because if someone doesn't grow, then he is not happy."

Wood says attitude surveys on both stations were keys—with the

AM narrow range of audience being 25-to-54-year-olds and the FM range 18-to-34.

Of course, philosophy is important too in making a station grow. "Radio generally has a cause-and-effect relationship," Wood believes. "We try to create an illusion. You give the people what they want. If they want music most and contests least, if you give them the most music, they don't care about contests.

"A radio station is a collection of sounds," Wood theorizes. "We put more sounds on-air within our homogenized format and within it are little peaks of excitement. We are one of the most outstanding promotion stations in the country. In our first year, we cut roughly 1,000 promos—not contests—promos.

"We believe in telling the people. 'I'm Jack Mindy and this is why you should listen to my show.' And we put people in the community back on the air—folks off the street. What

that did was re-emphasize this station is accepted by people like you and me."

What does Wood look for in a personality—such as morning man Jeff Kaye, who has followed the long-time dominant Clint Buehlman successfully and is number one among the wakeup brigade?

"I look for someone who has sense in a craft," Wood replies. "The question is: Do they fully understand what it takes to be effective? Usually, the answer is no. Look at any station that's been effective. They all have personalities who can cause the listener to relate to what he's saying. And it's not easy, though it sounds as if it is.

"And we also have the best music in town for the audience we're after," Wood emphasizes. "There are 19 different day parts in the course of a week and this station has elements of excitement in all of them. We have people on the air who are mature and have a real sense of their craft."

Wood doesn't hesitate to share the credit when it comes to the musical input of this success story on AM or FM. He says much of the growth can be attributed to his music director, Roger Christian, whose on-air popularity in morning drive on WBEN-FM is on the rise against traditional AM powerhouses because he plays more music.

"With Roger's help, the approach to music is much more intelligent than it was," Wood declares. "It needed a lot of work and we fixed it. He hears what I don't and vice-versa. For example, the first time I heard Anne Murray's 'You Needed Me,' I wasn't impressed. But he was jumping up and down in his chair—and what happened was that record broke out of Buffalo."

The truth is Wood can attribute the WBEN AM-FM success to a blend of moves which clicked. He and Levite sought and realized a strong identity with the community. They brought back Stan Barron and his free-form sports-and-music combination, scrapped by previous management, and Barron has prospered.

The station landed George Hamberger (now at Toronto's CFTR-AM) when he has fired at WKBW. And they brought Kevin O'Connell over from WNB-TV (where he's a weather reporter) for a couple of midday hours daily.

These moves and others strengthened WBEN's bond with Buffalo because these personalities were well recognized in and around the city. Wood notes that Barron, for one, "had a built-in loyalty and putting him back on our air was one of the smartest things we did."

As Wood observes, music stations can outplay themselves. So what's often the difference in a market with heavy competition and a potential for much sameness in the products is a fresh, varied approach.

Billy Joe Royal Special Offered

ATLANTA—A Billy Joe Royal radio special is available in limited quantities through Lowery Music and Kat Family Productions.

Included in the 20-minute program are cuts from Royal's debut Mercury LP, "Billy Joe Royal," and an interview by Dale O'Brien, music director of WZGC-FM in Atlanta.

Radio stations may order a copy of the special through: Butch Lowery, Lowery Music, 3051 Clairmont Rd., N.E., Atlanta 30329. (404) 325-0832.

Vox Jox

By DOUG HALL

NEW YORK—The latest word on DJ Jimmy Fink is that he'll continue his Sunday air shift at WPLJ-FM here, as well as handle a number of special projects for the station. These will include producing and hosting mini-specials with music and providing on-air vacation relief. Fink was dropped from his morning shift after the last Arbitron sweep.

★ ★ ★

King Kirby of Cleveland's WBBG-AM performed his day shift July 26 atop a water bed in a store in the Goldengate Mall. . . . And Fresno's KFYE-FM found out

recently that tapes of its programming are being sent regularly to Norway to provide material for a pirate station there that broadcasts only on weekends. It seems the pirate program director's cousin is a Fresno resident and a fan of the contemporary outlet.

★ ★ ★

Gerry Peterson is the new program director at KFRC-AM San Francisco. Peterson has held program director posts at WRKO-AM in Boston, KHJ-AM in Los Angeles and KCBQ-AM in San Diego. . . . Robert S. "Bob" Kaghan joins WBCY-FM as program director. He joins the station from WRJZ-AM in Knoxville, Tenn., where he was operations manager and program director.

Dan Dixon is the new music director of WCXI-AM in Detroit. In addition to his music director responsibilities, he will handle the 10 a.m.-3 p.m. Sunday airshift.

★ ★ ★

Jim Corby is new promotion director at WMET-FM in Chicago. He comes from that city's WLS-AM and once was a salesman for Eva-Tone Sound sheets. . . . Randy Miller joins WRVQ-FM in Richmond, Va., in the morning drive slot, replacing Mike Bell who moves to Miami's 96X. Steve Kelly is also new at WRVQ, moving into the midday shift. . . . Gail M. Tonnessen is named advertising and promotion director at WKLO-FM here. She comes from a similar post at NBC Radio here. . . . Al Baker is promoted to operations director at Albuquerque's KKJY-FM and KXKS-AM. Jo Jo Pineau assumes Baker's old post as production direction.

AUGUST 9, 1980 BILLBOARD

New On The Charts



YIPES!!
"Darlin'"—★

Last year, this Milwaukee pop outfit bowed with a self-titled LP on Millennium. Its forthcoming package, "A Bit Irrational," yields this Beach Boys classic as the first single.

Together for four years, these Beatles-influenced five cut their teeth on Midwestern club circuits before winning 12 hours of studio time after a "Battle of the Bands" victory. After sending the resultant tape to Millennium president Jimmy Jenner, the band was signed to the label in 1978.

Upon the first album's release, Yipes!! embarked on its maiden na-

tional tour supporting Foreigner, Jefferson Starship, Southside Johnny & the Asbury Jukes and Molly Hatchet.

The lineup is: Pat McCurdy, lead singer and chief songwriter; Andy Bartel, lead guitarist; Pete Strand, bassist; Michael Hoffman, rhythm guitarist; and Teddy Freese, drummer.

The manager is Randy Schwoerer in Manitowoc, Wis., (414) 684-5573. Diversified Management Agency in Southfield, Mich., (313) 559-2600, is the band's booking agency.



WHITESNAKE
"Fool For Your Loving"—★

This British sextet is the first act inked to Atlantic's Mirage label. The core of the band, singer David Coverdale, keyboardist Jon Lord and drummer Ian Paice, are former members of '60s supergroup Deep Purple.

Signed last May, the band debuts with "Ready An' Willing" from which this first single was culled (both have hit the top 15 of their respective charts in the U.K.). Along with Coverdale, guitarists Bernie Marsden and Micky Moody copenned this initial charter. Martin "Basher" Birch produced.

Coverdale went solo after Deep Purple's splitup in 1976, and de-

buted with an album called "Whitesnake." Lord and Paice, meanwhile, teamed up with Tony Ashton to assemble Paice, Ashton & Lord (also known as PAL), of which Marsden was also a member. Eventually, Paice, Marsden and Lord found their ways back to Coverdale. Moody and bassist Neil Murray, who had toured with Coverdale, completed the lineup. Borrowing the Coverdale solo LP title, Whitesnake officially banded in 1979.

The group is managed by Bud Prager in New York. (212) 765-8450. The booking agent, in Carmel, Calif., is Dan Weiner. (408) 624-4889.

Bubbling Under The HOT 100

- 101—THE BREAKS, Kurtis Blow, Mercury 4010
- 102—CAN'T WE TRY, Teddy Pendergrass, P.I.P. 9-3109 (CBS)
- 103—COWBOYS AND CLOWNS, Ronnie Milsap, RCA 12006
- 104—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 105—PERCOLATOR, Spyro Gyra, MCA 41275
- 106—WHEN LOVE IS GONE, Photoglo, 20th Century 2458 (RCA)
- 107—YOUR PRECIOUS LOVE, Stephen Bishop & Yvonne Elliman, Warner Bros. 49513
- 108—I HEAR YOU NOW, Jon And Vangelis, Polydor 2098
- 109—TURN ON YOUR NIGHT, In Transit, RCA 12045
- 110—HOLD TIGHT, Jimmy Speheris, Warner Bros. 49527

Bubbling Under The Top LPs

- 201—MIKE OLDFIELD, Airborn, Virgin 13143 (Atlantic)
- 202—VARIOUS NARRATIVE, The Adventures of Luke Skywalker, RSO RS 1-3081
- 203—CAROLYNE MAS, Hold On, Mercury SRM1-3841
- 204—KROKUS, Metal Rendez-Vous, Ariola OL1502 (Arista)
- 205—THE RECORDS, Crashes, Virgin 13140 (Atlantic)
- 206—STYX, Best Of Styx, RCA AFL1-3597
- 207—BRAND X, Do They Hurt, Passport PB9845 (Jem)
- 208—SUN, Sun Over The Universe, Capitol ST 12088
- 209—AMY HOLLAND, Amy Holland, Capitol ST 12071
- 210—TORONTO, Lookin' For Trouble, A&M SP 4821

HARRIS, HAGGARD, DALTON ON BILL!

Willie Nelson Moves His Picnic To Big Stadium In Sacramento

By JACK McDONOUGH

SAN FRANCISCO—In the first such event to be held outside of his Texas picnics, Willie Nelson was to headline the first Willie Nelson California Picnic Saturday (2) at the 30,000-capacity Hughes Stadium in Sacramento, with Emmylou Harris, Merle Haggard and Lacy J. Dalton rounding out the bill.

Nelson agreed to do the California Picnic after being approached by the Bill Graham organization, according to Graham booker Danny Scher. "It began as a challenge for us," says Scher. "We wanted to do something as big as our Days on the Green, but with country music rather than rock."

The picnic was specially promoted as a family-style event, with tickets at half price for children under 12 and with patrons encouraged to bring picnic baskets and coolers. A large midway area was to feature dozens of attractions. None of these concessions was run by Graham's company, which instead parceled them out to area businesses, although the Graham-related FM Productions did set up the staging for the musical performances.

Scher notes that the extensive promotion involved tie-ins with Sacramento's country station KRAK-AM and with Record Factory, which offered a \$1 discount on the albums of the four performers to customers who came in with a Picnic ticket stub. Other tie-ins involved Shakey's Pizza, Toyota and Big R stores; tele-

vision ad time was also purchased.

Ticket prices, which included a 5% local tax, were \$13.15 advance, \$15.75 day of show.

The picnic is the most prominent example of different entertainment areas being tried by the Graham office. "The concert business this year is rough," says Scher. "Everyone recognizes that. So if we don't change and try to do different things, we're all in trouble."

Among the new ventures is a special one-week (Tuesday through Sunday 5-10) revival by Graham of the Tony Award-winning "Ain't Misbehavin'" at the Warfield Theatre, where Graham began regular bookings of pop and rock acts less than a year ago.

This is Graham's first full involvement with a legitimate theatre hit as well as the first time a Broadway musical has played at the 2,200-seat Warfield.

Hyatt Contemplates Utilizing Lobbies For Entertainment

CHICAGO—The Hyatt Hotel chain is mulling possibilities of turning all of its 54 U.S. main lobbies into 24-hour free entertainment palaces. Utilizing as audience the many elbow benders in the open cocktail lounges and restaurants, as well as the people in front of the registration cages (not to mention those just milling around). The main attraction is a three-show-a-night minimusical called "The Spirit Of Hyatt."

The Rosemont, Illinois-based hotel chain has chosen the new four-story glass atrium lobby of the proximate Hyatt Regency in Chicago's Loop.

The show, produced by Jay Sheridan with music and lyrics penned by well-known Chicago tunesmith Sid Siegel, is done in three 20-minute segments. Kickoff performance at 9:40 p.m. is a salute to the city; second part an hour later is a tribute to the hotel; and the final show of the night at 11:40 p.m. is a salute to the guests.

The cast of six—Lorraine Denham, Carol Sites, Debbie Miller, Dennis Kelly, Mark Brink and Rob Alton—has been trained by choreographer Ronna Kaye. The cast utilizes all sections of the expansive split-level lobby as it makes the rounds with portable mikes singing directly to the customers.

"This being a whole new concept in lobby shows, we've had excellent response from everyone," says Don De Porter, general manager and regional vice president of the Hyatt organization. "It's something the guests just don't expect. Also, it's free!"

According to De Porter, the Chicago hotel is now going with 22 hours of continuous entertainment, alternately using a harpist duet, a chamber music ensemble, a jazz quartet, a piano soloist and the Georgia Francis Strings—six violins, guitar, piano and cello. This in addition to the "Spirit Of Hyatt" main attraction. (Continued on page 31)

Devon Concerts Embrace Classical

PHILADELPHIA—Lee Guber and Shelley Gross' Valley Forge Music Fair in suburban Devon will add a classical mix to its pop shows for a second season.

With the pilot series of six classical concerts a success, the Music Fair has announced another classical series of six in-the-round concerts for the 1980-81 season. With designs on making the 3,000-seat venue an entertainment show place catering to all musical tastes, Guber and Gross hope to expand the concert series in succeeding seasons.

The series is presented as the

Provident Concert Season because of the tie-in with the Provident National Bank. The bank will again provide all the promotional efforts in behalf of the series. The opener for the new season will be Robert Merrill and Anna Moffo, Oct. 19. Other attractions include violinist Leonid Kogan, Nov. 3; pianist Byron Janis, Nov. 16 (3 p.m.); Wuertemberg Chamber Orchestra with trumpet soloist Maurice Andre, March 10; and mezzo soprano Met soloist Marilyn Horne, May 3 (3 p.m.).

Mini-Review Works At Bally's N.J. Casino

By HANFORD SEARL

LAS VEGAS—Switching from a star policy to this new gaming center's first mini-review is working for Bally's Park Place Casino & Hotel in Atlantic City, says Nancy Engler, the hotel's entertainment director.

Formerly with the Aladdin Hotel in Las Vegas, Engler says the new show "Outrageous!," which opened June 17, has enjoyed full houses at the 300-capacity Park Cabaret.

"Due to the high cost of star talent, the size and budget of the room plus the bidding wars over acts in Vegas, we had to abandon the name policy," Engler says.

Such stars as Mel Torme, Marilyn McCoo & Billy Davis, Diahann Carroll and Vikki Carr played the intimate room prior to the policy shift in February to the 10-member cast

show which features three specialty acts.

The cover charge for the new attraction is a \$7.50 two-drink minimum while the old rate, governed by the summer/winter seasons, was \$5 Sundays-Thursdays and \$7.50 Fridays and Saturdays. Engler admits the scale may be restructured to the lower minimum for the slower months but at this time she sees no real change. A 130-seat casino lounge, Billy's Pub, also showcases talent.

"Outrageous!" is a creation of the Nevada-based Norman/Francisco Inc. group which has produced such popular shows as the Landmark's "Fever's Up!," "Girl's Apoppin'" at the Silver Slipper and "Mini Burlesque" in Reno at Harold's Club.



Billboard photo by Chuck Putin

NO NUKES—Average White Band's Hamish Stuart, Rosemary Butler, Bonnie Raitt and Rick Derringer form an all star lineup of backup singers for Jackson Browne during a jam session at Trax following the premiere of the "No Nukes" film in New York.

San Diego Mustang Club Gets Boost From Country

SAN DIEGO—With its expansion completed, the four-month-old Mustang Club here is giving the local country market a considerable boon. It is not only the largest country nightclub in town, with seating for 400 and a total capacity of 550, but the only one featuring signed acts on a regular basis.

The main reason for the latter, says Larry Gregg, the club's publicist, is that the club offers record companies choosing to showcase their acts there several added benefits. These include live simulcasts of the shows over KSON-AM, the city's largest country station, and appearances by the artists prior to showtime on "Jerry Bishop's Sun-up" show, similar to "AM Los Angeles."

"For so long, the market here has been overlooked as a country market," Gregg says. "Since we've put the word out about what we're doing, however, the response has been unreal."

Acts that have recently appeared, or will soon play the club, include Lacy J. Dalton, Randy Barlow, Becky Hobbs and Steve Warner.

"We plan on making the Mustang Club much like the Palomino in Los Angeles—a place to showcase new, signed acts," Gregg says.

The club, located at 3595 Sports Arena Blvd. directly across from the 15,832-seat Sports Arena, San Diego's major concert venue, is owned and operated by the Bratskellar Corp. of Los Angeles which,

in addition to the Mustang Club, owns five other restaurants statewide.

The Mustang Club, according to principal stockholders Alan Meyer and David Sidwell, is the company's first stab at entertainment.

"We surveyed the arena and found that within a three-mile radius, there are 100,000 people, of which 40% are military. And 50% of these listen to country music," Sidwell says.

The club also has a relationship with the nearby Tower Records store, says Gregg, in which Tower prominently displays the most recent release by whatever major act is playing the Mustang Club.

"It also lists the act's name on the big sign outside the store," Gregg says.

The club's relationship will KSON is a simple one, says program director Rod Hunter, who also serves as MC at many of the club's shows.

"The club buys time and we broadcast its shows by national acts. They came to town and told us what they wanted to do, and we were excited. In addition, every Thursday is billed as 'KSON Night,' with myself and (air personality) Dick Warren coming down and giving away records," Hunter adds.

Cover charge when national acts play there, says Gregg, is \$4, and drink prices are also kept to a minimum. "And for that price they can stay all night."

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SECOND LONGEST CAREER FOR 'MR. SILVERTONE'

50 Years As Bandleader On Horizon For Freddy Martin

By DAVE DEXTER JR.

LOS ANGELES—Freddy Martin will be 74 years old next December and a few months later he will modestly celebrate his 50th year as leader of one of the most popular and long-lived big bands ever to ride the one-nighter trail.

Only Lawrence Welk has maintained an orchestra longer. Count Basie and Woody Herman didn't start until 1936. Harry James departed Benny Goodman's aggregation and launched his own crew in '39.



Martin in 1945: Smooth, danceable music and "eight or 10" gold records for RCA.

Martin resides near the ocean at suburban Newport Beach in Orange County. He maintains an office for his orchestral and music publishing activities in Sherman Oaks.

Wally Heider is dubbing and deticking 30 masters from a series of radio transcriptions Martin and his musicians made in the early 1940s and, in September, will release two albums of Martin's satin-smooth dance music on the Hindsight label.

And what's Freddy doing?

He recently worked a week at Disneyland, receiving ovations every night for his non-jazz but melodic and danceable versions of his trade-

marked charts, things like Tchaikovsky's First Piano Concerto, "Symphony," "Intermezzo," "The Hut-Sut Song," "Warsaw Concerto Theme," "Managua, Nicaragua" and so many others, some of them recorded when Merv Griffin was a pianist and singer in the Martin unit.

"I don't recall exactly how many went gold," he says. "maybe eight or 10."

Martin still leads his band, but at his own pace. Gone are the smart hotel rooms, the ballrooms and the ornate theatres where the best big bands played and built up enormous followings with nightly broadcasts over the NBC, CBS, Mutual and Blue networks.

Freddy takes his musicians to Catalina Island Sept. 6 and is busy lining up additional dates for the fall season, mainly conventions and college balls. His 1980 instrumentation comprises three trumpets, five saxophones, two trombones, piano, string bass, drums and three fiddles.

"Johnny Cochrane is our singer," Martin notes. "He also plays fine trombone."

Martin's prowess as a tenor saxophone soloist (he's playing a Yamaha these days) brought him the name of "Mister Silvertone" from Duke Ellington's celebrated alto virtuoso, Johnny Hodges. And the late Chu Berry said Martin achieved the purist, most musical tone of any tenor player.

The Martin orchestra virtually "owned" the Cocoanut Grove of the Los Angeles Ambassador Hotel for about 25 years. But then the big bands tailed off, and so did Freddy's long-time contract with RCA Records. Yet his band has sold a ton of disks through the years. Freddy was so popular that his music was recorded under the phony names of Owen Fallon, Bob Causer's Cornelians, Art Canning, Ed Lloyd, Vincent Rose, Roy Carroll, Buddy Bradley, Albert Taylor, the Bellboys of Broadway, Harry Woods and Freddie Stone for the Banner, Per-

fect, Oriole, Peacock and Rex labels, all long defunct.

Martin enjoys golf and an occasional ride in a boat owned by his



Martin in 1980: Still blowing that pretty tenor, and leading his orchestra.

son, Fred, an advertising agency vice president who once was director of publicity for Capitol Records. The maestro and his wife Lillian have been married 49 years and, thanks to the younger Fred, enjoy two grandchildren.

"It's a good life," says Martin, who was reared in an orphanage near Cleveland. Discharged, he took a job selling musical instruments. When Guy Lombardo's Royal Canadians played the Ohio city, the young Martin desperately tried to sell an alto sax to section leader Carmen Lombardo. But Carmen and Guy, instead, took an interest in Freddy and encouraged him to organize a dance band. Freddy's debut came in 1931 at the Hotel Bossert in Brooklyn.

In August 1932, Martin cut his first record, "We Just Couldn't Say Goodbye" and "Goodbye To Love" for Columbia. Freddy and his "Music In the Martin Manner" were on their way.

Martin's never stopped and he says he never will.

"But," he adds, "I still wish I had sold Carmen Lombardo a saxophone."

FM Productions Alters Structure

SAN FRANCISCO—FM Productions, the staging and lighting division of Bill Graham Presents, has been restructured, with Tom Mendenhall becoming both a shareholder and general manager of the new company.

FM's scenic and carpentry people have previously done work for Mendenhall, who specializes in staging work for conventions for firms such as Datsun, Coca-Cola, Burger King and numerous others.

Nick Clainos at Graham's office says FM Productions will now concentrate on the areas of lighting, carpentry and scenic design for both concerts and conventions.

"We will probably liquidate the audio portion of the business," says Clainos. "Rock 'n' roll systems are not adaptable to anything but rock 'n' roll and that has never been a high margin business for anybody. We'll keep one system for the bands we manage but otherwise will concentrate on those things more adaptable for general use."

Only 2,000 At Rich \$2 Camden Concert

CAMDEN, N.J.—Two years ago, when admission was free, some 8,000 fans turned out to hear the big band sounds of Buddy Rich at an out-door concert at the city's Cooper River Park. But recently, when the city had to post a \$2 admission charge for everyone over three years old, county park commission officials said they were disappointed that Buddy Rich was able to attract only 2,000 fans. It was the first concert in Cooper River Park with an admission charge and reportedly it just about paid for itself.

Officials say it was necessary this year to charge admission because there is insufficient funds for entertainment in the park's budget. Some persons left angrily refusing to pay admission when they got to the ticket gate. Others stood or sat on nearby banks where it didn't cost anything to listen. Another problem was the absence of toilet facilities, but that was corrected before intermission after two portable toilets were transferred to the concert site by park em-

ployes. Also, there is no seating, patrons have to bring their own blankets or set up chairs.

The park commission says Rich was selected for the concert because he drew the largest audience at a concert two years ago. However, it is not likely that the concert series will go beyond the trial concert—although the commission was pleased that it paid for itself. The orchestra alone reportedly cost \$3,550. Other expenses—lighting, advertising and overtime for police and employees—was expected to total several hundred dollars.

Hyatt Hotel

• Continued from page 30

De Porter adds negotiations are ongoing among Hyatt brass to spread the 24-hour entertainment concept across the nation, with its main thrust being the "Spirit" show tailored to compliment the various U.S. cities it plays.

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Rock Shows At Race Spot

LOS ANGELES—Every Thursday night for the past few months Ascot Grand Prix, located in nearby Gardena, adjacent to Ascot Raceway, has been the site of "rock parties," as they're billed by promoter REA Express Productions.

Sean Rea, who heads the company, says the rock parties are actually outdoor concerts featuring three local rock bands. The shows are held to promote Ascot Raceway, which initiated the idea.

Rea says that so far they've been drawing between 800 and 900 people a week to the facility, which can hold about 3,000.

He expects to draw more people once Ascot begins plugging the shows in its advertising this month. The firm has been utilizing handbills, flyers, posters and weekend bus rides to the beaches with the bands to promote the shows.

Rea says the three-person company is in the process of putting together a road show program to go out with three bands and perform in local high schools and colleges to promote Ascot.

The shows are held every Thursday from 7 p.m. to 1 a.m. Admission is \$4.

Philly Folk Festival Aug. 22-24

PHILADELPHIA—Tom Rush, Taj Mahal, L.Danann, Doc Watson, Hot Rize, the Persuasions, James Cotton Blues Band and Sonny Terry and Brownie McGhee are among the headliners set for the 1980 Philadelphia Folk Festival Aug. 22-24.

Featuring daily workshops, craft demonstrations, children's programs, campfire jam sessions, square dancing, afternoon and headline evening concerts, the annual festival

will again be staged by the sponsoring Philadelphia Folksong Society at the Olde Poole Farm in suburban Schenksville, Pa.

Tickets for daytime events go for \$8; evening concerts are \$11 with reserved seating at \$13. Strip tickets for the entire weekend are \$33 or, with a reserved seat, \$39.

It's one of the nation's longest-running folk festivals able to survive the rock music age.

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Wayne Forte, William Morris Agency

Bill Graham, Bill Graham Presents

Arny Granat, Jam Productions

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Bob Regehr, Warner Bros. Records

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BB809

Talent In Action

KISS

*Palladium, New York
Tickets: \$15*

The main reason for the Kiss performance July 25—the only U.S. appearance of the band for the rest of this year—was to introduce and incorporate in a concert situation the band's new drummer, Eric Carr.

It was apparent from the appearance and playing of Carr that Kiss, one of the most successful rock acts of all times, was not taking any chances with the music or the formula now that original drummer Peter Criss has departed for a solo career.

Where Criss was the cat, Carr is now the fox, the most feline looking of the cabine animals. And where Criss played basic power and heavy metal drums, so does Carr.

So it was almost the typical Kiss show. But with the new drummer now more in the background, the focus was more on the front three: guitarists Ace Frehley and Paul Stanley and bass player Gene Simmons. And though performing on a smaller stage than usual, the show was basically the same.

On its newest LP, "Kiss Unmasked," the band is showing a more melodic, hook-filled pop side, but live the show was still slam bang. Kiss fans demand heavy metal and hard rock from its favorite band, and if there is one thing that Kiss knows it is to give the audience what it wants.

And that for 90 minutes and about 18 songs, was a lot of very loud musical energy and as much pyrotechnics, lights, levitations, tongue wagging and blood spitting as could fit.

If on the third or fourth time around that doesn't quite make the same impression as it once did, that is okay, too. Because years on the road have taught this band how to play well together, while the new drummer fits in without any apparent problems.

Most of the material was from previous Kiss LPs, though the new song, "Talk To Me," was well received by the SRO crowd. Among the standout songs were "I Was Made For Loving You," "Dr. Love," "Love Gun," "Party Every Day," "Firehouse" and Frehley's "New York State Of Mind." Criss' "Beth," the biggest single hit for the band, was not performed.

ROMAN KOZAK

BARRY MANILOW

*Forest Hills Stadium, New York
Admission: \$20*

At one point in a one-hour, 45-minute performance, Manilow, accordion in hand, comments that it's impossible to make any song played on the instrument sound other than MOR, and proved it by playing a snippet of "Play That Funky Music."

To his credit, Manilow did what he does best for two capacity crowds of 12,000 each July 25 and 26, and he couldn't have pleased an adoring audience more.

Given to affable gab about his love for New York and his Brooklyn upbringing, the Arista star sang his well-known hits and added some newcomers, including "All I Want To Do Is Be With You." It should be mentioned that although Manilow's hits generally fall into a verse-build-up-to-the-hook formula, they are sentimentally intense and pretty. Indeed, MOR that both youngsters and their elders can easily digest.

Manilow basically divided his one-man-show stint into various emotional "categories": "Love When It's Falling Apart," "Nostalgia," "Love When It Breaks Your Heart" and "Love In Different Cities." Also, he did his jingles routine composed of his successes in that area, including Stridex and Band-Aid.

Another newcomer among the 26 songs presented by the artist did not sound new at all. Called "In Chicago," it sounded like "Copacabana" with a new set of lyrics.

He also sang "I'll Never Love This Way Again," which is the hit session he produced for Dionne Warwick.

The full orchestra included four backup singers and at one point the backup singers swelled to 23, as students from a Long Island high school appeared to join him in "One Voice." This was tied in with Manilow's contributions, said to include a \$25,000 gift, to the work of UNICEF.

IRV LICHMAN

THE MANHATTANS STACY LATTISAW

*Radio City Music Hall, New York
Admission: \$10.50, \$12.50, \$15*

A three-act package, headlined by Smokey

Robinson, played to an enthusiastic one-night audience July 24 at this classic Gotham venue.

The show began with a 35-minute approximately five-tune set from 15-year-old Stacy Lattisaw, who records for Atlantic's Cotillion imprint. The youngster understandably lacks stage presence, but she has a perky set of pipes, which were used to best effect on her current hit, "Dynamite," and her recent British chart entry, "Jump To The Beat." The seven-piece backup band was rather raucous.

Lattisaw was followed by the Manhattans, veteran quartet which has been together (originally as an quintet) for some 15 years now. The group's experience was much in evidence throughout the 12-song set, particularly when lead singer Gerald Alston fronted passionately soulful versions of "Hurt," "We Never Danced To A Love Song" and "Memories/The Way We Were."

The bass contributions and onstage personality of Blue Lovett were also a highlight, notably on the group's 1976 smash, "Kiss And Say Goodbye."

If there's a criticism of the Manhattans on this showing, it's the tendency to excerpt certain titles, offering snatches of songs without consummating them. The rendering of "We've Only Just Begun," "Close To You" and "Let It Be" was just one such medley, an especially tired trio of tunes.

The group's 17-piece orchestra was in efficient form throughout, though the six string players were battling against brass and horns located just behind them.

Climax of the Manhattans' 55-minute set was the current hit, "Shining Star," delivered with all the style and authority of a quartet long schooled in streetwise four-point harmonies.

Smokey Robinson was reviewed here recently (Billboard, June 14, 1980) but his show, including full-length versions of some of his vintage hits (among them, "The Tracks Of My Tears," "You Really Got A Hold On Me" and "Mickey's Monkey") treated with all the respect and affection they deserve, is worth mentioning again. He's one of music's most personable and polished performers.

ADAM WHITE

Talent Talk

The Eagles pulled a surprise for one of their encores on the final night of a three-night stand at the 3,000-capacity Santa Monica Civic Auditorium July 29. The group skipped over such obvious crowd-pleasers as "One Of These Nights," "New Kid In Town" and "Take It To The Limit" to offer a punchy, playful version of Frankie Ford's 1959 oldie, "Sea Cruise." The seamless show, reviewed by Billboard in New York recently, also featured backup support from such luminaries as Boz Scaggs and J.D. Souther.

Frontline Management supplied all tickets for radio giveaways to hypo the shows; Elektra/Asylum reportedly didn't buy any promotional tickets, though the Eagles have been its top-selling act for the past five years.

Black Sabbath's guitarist Tony Iommi is warning whoever stole his left-handed guitar with 13 crosses inlaid in the frets that the instrument carries a curse with it. The guitar was previously stolen but returned to its rightful owner after the thief's life reportedly became a nightmare with the stolen axe.

"Closer," Melba Moore's third LP for Epic, which will be released shortly, is described as a return to a more basic r&b sound, and a departure from the more recent disco sounds. . . . Sting, the lead singer of the Police, may play the villain in the next James Bond flick. . . . RSO's Irene Cara, one of the stars of the film "Fame," was invited to appear at the President's command performance benefiting the U.S. Olympic Committee.

Eddie Money, Boz Scaggs, Ambrosia, Rita Coolidge and Glen

Campbell will join Merv Griffin on his show Wednesday (6) . . . Teen star Leif Garrett has registered for the draft. The singer, who was born Nov. 8, 1961, signed up in Miami, where he's recording his fourth LP for Scotti Bros. Says Garrett, "I would serve my country at a time of need."

Despite the heat wave in the Southeastern and Southwestern regions and the subsequent droop in concert attendance, Melissa Manchester is bringing in healthy crowds during her first national headlining

tour. Aptly dubbed "Summer Heat Wave Tour '80," Manchester's trek kicked off July 16 in Atlanta's Chastain Park on a 100-degree day. After she soldout the 7,000-capacity venue, some 2,000 fans parked themselves on blankets around the periphery after discovering the tickets were all sold. In Dallas, 15,000 fans went to the Electronic Data Systems outdoor facility to see Manchester perform under the 100-degree plus sunshine.

SHAWN HANLEY & ROMAN KOZAK

Signings

Charlie Rich to Elektra/Asylum. He had been on RCA. Jim Ed Norman will produce Rich's forthcoming LP. . . . Nick Gilder, formerly on Chrysalis, moves to Casablanca. . . . The Allman Brothers to Arista with the LP "Reach The Sky," set for release at summer's end. They had been on Capricorn. Also to Arista is Sea Level. . . . Elektra seals a binder with London-based band the Korgis. . . . Songwriter/artist Bruce Hornsby signs a writer's pact with 20th Century-Fox Music. . . . Capitol's Billy Squier to Sound Management for representation. . . . Composer Paul Craft to Combine Music. . . . Colgems-EMI in Nashville inks songwriter Austin Roberts. . . . UA singer Susie Allanson to L.A.'s Ron Henry Management for representation. . . . Barnes & Barnes to Rhino Records in L.A. . . . LaToya Jackson to Polydor with "Night Time Lover" expected to be the first single. . . . Minneapolis-based group Chame-

leon to Artist/Heller in L.A. for representation. . . . Singer Toni Arden to Whit Marshall for promotion and p.r.

Gospel singer/songwriter Glenn Garrett to a one-year writing/recording pact with the Benson Co. in Nashville. . . . Singer/songwriter Rafe Van Hoy to Chappell Music. . . . Johnnie Lee Wills to Delta Records in Texas. . . . Rock vocalist Lorelei signed with Ayn Robbins for management and also to Orphan Ayni Music.

Jon & the Nightriders and Pete Holly & the Look to L.A.'s Bomp label. Also to Bomp's Quark label are Professor Anonymous and the Wombats. . . . Chicago singer/songwriter Garrison Yerkins to a management pact with the Apollo Group. Garrison will also record for the firm's new recording division. . . . Night-club singer Terry Lee to Edge Records in L.A. "You're All I'll Ever Need" is the first single.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	SUMMER BLOWOUT-CHEAP TRICK/JOURNEY/BLACK SABBATH/MOLLY HATCHET/THE BABYS/RUSSIA—Avalon Attractions, Los Angeles Colis., Los Angeles, Ca., July 26	75,000	\$12.50-\$15.00	\$930,000
2	DAY ON THE GREEN-JOURNEY/CHEAP TRICK/BLACK SABBATH/MOLLY HATCHET/SHAKIN'S STREET/JO JO ZEP—Bill Graham/Avalon Attractions, Oakland Stadium, Oakland, Ca., July 27	57,000	\$13.50-\$15.50	\$775,791*
3	REO SPEEDWAGON—Alpine Valley Music Theatre, Alpine Valley Music Theatre, E. Troy, Wisc., July 26 & 27 (2)	40,000	\$9.00-\$11.00	\$417,554*
4	HEART/BLACKFOOT/HEAD EAST/JOE PERRY PROJECT—Schon Productions/Celebration, Rosenblatt Stadium, Omaha, Nebr., July 23	14,514	\$11.00-\$13.00	\$164,614
Arenas (6,000 To 20,000)				
1	BILLY JOEL—Brass Ring Productions, Joe Louis Arena, Detroit, Mich., July 28	18,142	\$10.00-\$12.50	\$217,905*
2	VAN HALEN/THE CATS—Cross Country Concerts, Hartford Civic Center, Hartford, Conn., July 24	13,300	\$7.50-\$9.50	\$119,151*
3	VAN HALEN/THE CATS—Sunshine Promotions, Freedom Hall, Louisville, Ky., July 28	13,436	\$7.50-\$8.50	\$105,038
4	HEART/JOE PERRY PROJECT—Schon Productions, Met Center, Bloomington, Minn., July 26	11,199	\$8.00-\$9.00	\$99,372
5	JACKSON BROWNE—Monarch Entertainment, War Memorial Aud., Rochester, N.Y., July 22	8,725	\$9.50-\$10.50	\$88,927*
6	BEACH BOYS/THE TREMBLERS—Schon Productions, Rushmore Plaza, Rapid City, S. Dak., July 25	9,150	\$8.50-\$10.00	\$86,750*
7	CHARLIE DANIELS BAND/HENRY PAUL BAND—Avalon Attractions, Anaheim Convention Center, Anaheim, Ca., July 25	8,128	\$8.75-\$9.75	\$78,007*
8	BEACH BOYS/THE TREMBLERS—Schon Productions, Bismarck Civic Center, Bismarck, N. Dak., July 26	7,800	\$9.00	\$70,200*
9	ZZ TOP/POINTBLANK—Beaver Productions, Jacksonville Veterans' Memorial Colis., Jacksonville, Fla., July 26	7,919	\$9.00	\$69,333
10	HEART/JOE PERRY—Amusement Conspiracy, The Five Seasons Center, Cedar Rapids, Ia., July 22	6,987	\$9.00-\$10.00	\$62,253
11	CHARLIE DANIELS BAND/HENRY PAUL BAND—Evening Star Productions, Community Center Arena, Tucson, Ariz., July 27	6,864	\$7.50-\$9.00	\$59,838
12	FOGHAT/PAT TRAVERS BAND—Sunshine Promotions/Celebration, Market Square Arena, Indianapolis, Ind., July 26	7,543	\$7.50-\$8.50	\$58,600
13	BLUE OYSTER CULT/BLACK SABBATH/SHAKIN'S STREET—Bill Graham/Avalon Attractions, Ventura County Fairgrounds, Ventura, Ca., July 23	5,556	\$10.50-\$12.50	\$55,201
14	AL JARREAU/DAVID SANBORNE—Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., July 16	6,000	\$5.00-\$12.50	\$48,711
15	JOAN ARMATRADING—Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., July 25	4,200	\$12.50-\$15.00	\$33,853
16	FOGHAT/PAT TRAVERS BAND—Sunshine Promotions/Aiken Management, The Mesker Music Theatre, Evansville, Ind., July 24	4,751	\$7.50-\$8.50	\$31,385
Auditoriums (Under 6,000)				
1	BEATLEMANIA—Perryscope Concerts, Jubilee Aud. Edmonton, Alberta, Can., July 16-27 (11)	26,677	\$9.00-\$13.00	\$342,125*
2	JERRY GARCIA BAND/DR. JOHN—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 26	7,892	\$8.50-\$9.50	\$71,304*
3	JERRY GARCIA/DR. JOHN—Monarch Entertainment/Don Law Co., Orpheum Theatre, Boston, Mass., July 2	5,658	\$8.50-\$9.50	\$51,012*
4	CHARLIE DANIELS BAND/HENRY PAUL BAND—Avalon Attractions/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Ca., July 26	4,194	\$9.75-\$12.75	\$44,026*
5	SUMMER GROVE '80-WHISPERS/SHALAMAR/SKYY—De Cesare-Engler Productions, Harrisburg Farm Show Center, Harrisburg, Pa., July 25	4,560	\$8.50-\$9.50	\$39,883
6	MICHAEL FRANKS/GEORGE WALLACE—Avalon Attraction/Bill Graham, Royce Hall UCLA, Los Angeles, Ca., July 27 (2)	3,784	\$9.75	\$38,743*
7	HEART/JOE PERRY PROJECT—Di Cesare-Engler, Johnstown War Memorial, Johnstown, Pa., July 22	4,197	\$8.00-\$9.00	\$33,440
8	AL JARREAU/DAVID SANBORNE—Di Cesare-Engler, The Stanley Theatre, Pittsburgh, Pa., July 27	3,713	\$8.75	\$31,718*
9	JOAN ARMATRADING/TAJ MAHAL—Frank J. Russo, Cumberland County Civic Center, Portland, Me., July 24	3,514	\$7.50-\$8.50	\$28,878
10	OJ'S/DENICE WILLIAMS—Avalon Attractions/Mark Berman, San Diego Amphitheatre, San Diego, Ca., July 22	2,716	\$9.75-\$12.75	\$27,710
11	JERRY GARCIA BAND—Cross Country Concerts/Monarch Entertainment, Bushnell Aud., Hartford, Conn., July 24	2,728	\$8.50-\$9.50	\$25,178*
12	FRANKIE VALLI & THE FOUR SEASONS—Paradise Island Productions, Ohio Theatre, Columbus, Oh., July 23	2,748	\$7.50-\$9.50	\$24,403*
13	JERRY GARCIA BAND—Monarch Entertainment, Palace Theatre, Albany, N.Y., July 27	2,421	\$9.00	\$21,789
14	THE WHISPERS/SHALAMAR—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., July 26	1,912	\$10.50-\$12.50	\$21,186
15	DEVO—Electric Factory Concerts, Tower Theatre, Upper Darby, Pa., July 23	2,900	\$6.50-\$7.50	\$21,114*

NEW YORK—Two hours before the show and inside Madison Square Garden it is quiet, but outside the forces are building for what promises to be the biggest pop music event in the city this year.

More than 100,000 tickets have easily been sold for the five-night stand, but there is still demand for more. Industry connections are being milked for that last ticket. Scalpers are getting \$100 a ducat and more.

As a limo glides into the Garden's service entrance, there is trouble inside the glass-enclosed control booth. Some surly official-looking types can be seen inside, and a man is slowly getting up off the floor. His face is unrecognizable, but easy to remember. It is completely covered in blood. The limo is quickly waved on.

The show is about to go on. As far as New York is concerned, and the rest of the nation is not that far behind, the Long Island native who is the center of this excitement is about the biggest musical star there is. With "Glass Houses" battling Pick Floyd's "The Wall" and probably the Rolling Stones' latest for LP of the year honors, and with the hit singles still rolling in, Billy Joel has more than arrived. He is a genuine superstar.

But he is not there alone. After taking a few lumps along the way, Joel and his wife and manager Elizabeth have set up a solid business organization that handles the various aspects of Joel's career. It is a multi-million dollar cottage industry, with Billy Joel as the principal.

Joel records for Columbia Records, but in addition there are four other companies whose main business is Joel. There is Home Run Systems Corp., the management company which also represents the Sports and Chrysalis artist Eric Troyer. Impulsive Music/Joel Songs is the publishing company. Billy Joel Tours is the tour production company, and Roots Rags Ltd., a subsidiary of Denway Corp., handles all merchandising.

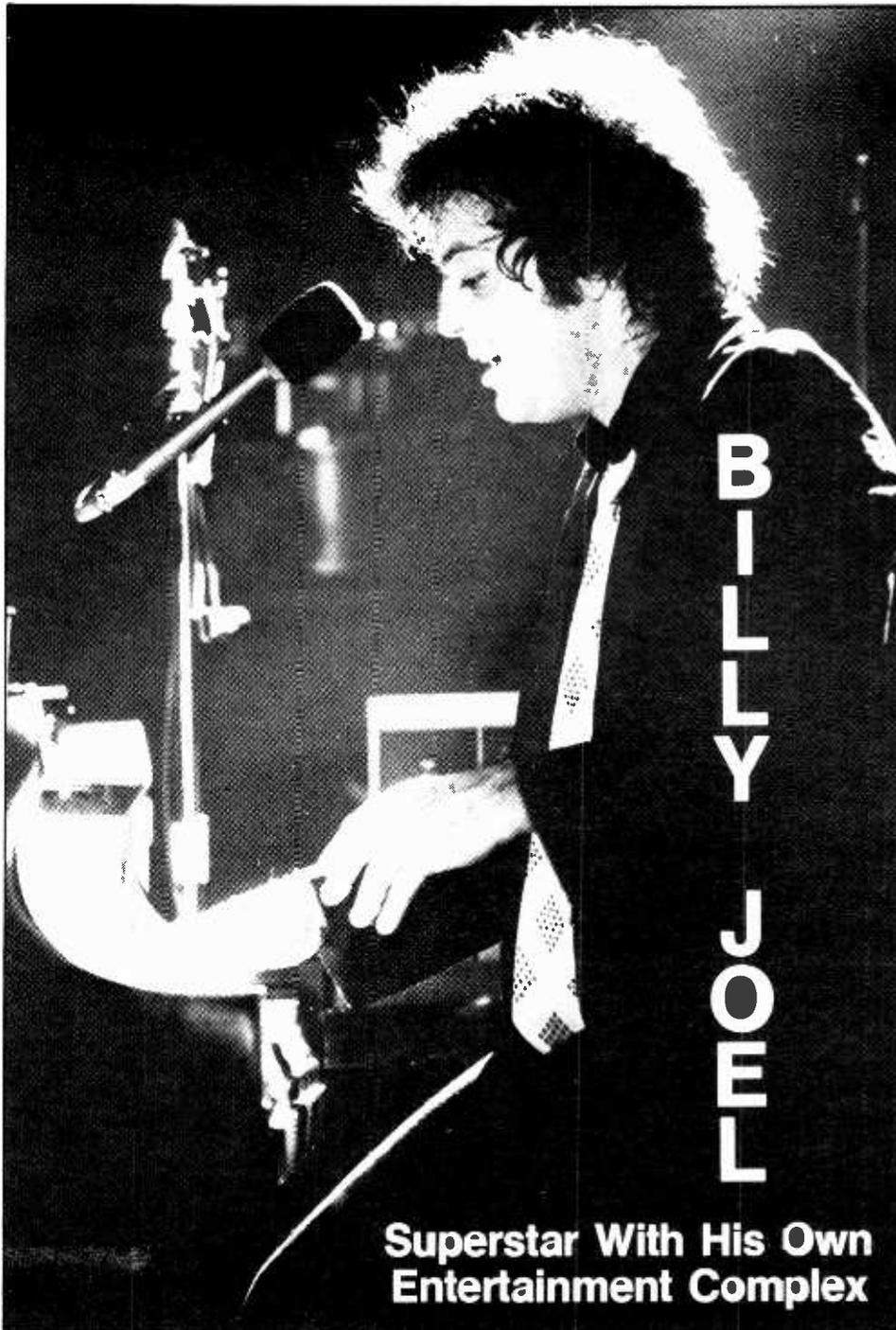
Altogether, about 20 people work for these companies, but when Joel goes on the road, and takes 25 persons with him, the figure grows.

Joel's tours are booked by Home Run Agency, once part of the management company, but which has been spun off as an independent agency owned by Dennis Arfa. It also books the Beach Boys and Phoebe Snow.

These organizations, and those who run them, now form Joel's "cabinet" which has a certain amount of autonomous power now that Elizabeth Joel is moving more into the background of the business. "When you are working with managing someone's career, you are dealing with his life, so it is not wise to make arbitrary decisions. We offer the choices," says Frank Weber, general manager and operating head of the Home Run companies.

"At this point Elizabeth and I are only involved in the creative aspects of management," says Billy Joel. "Elizabeth is no longer so much in the forefront. She put together the organization and now it is pretty much cut and dry."

Backstage at the Garden there is little chance for conversation with the headliner. However, a news crew from WABC-TV is there and Joel makes a brief appearance for the television cameras. Dressed in a sweatshirt, jeans and sneakers ("Billy doesn't put his fortune on his back," jokes Weber), Billy clown with his band members, trying to get them to scrunch down a bit so he will look taller while a monitor shows excerpts of the "20/20" feature about Joel. Then Billy is asked if he likes



Singer Alters Summer Tour: Double LP Set For November?

Billboard photos by Richard Aaron

Billy Joel performs onstage at Madison Square Garden in New York.

junk food. He does. And if he has been born again. He hasn't.

The interview seems to be a personality plug and a chance for the "happy news" personality to be seen arm in arm with the superstar. But tv and the mass media have served Joel well. His appearances are all well controlled.

"We controlled what we wanted to say in our advertising, and how Billy wanted to be presented," says Arfa, Joel's booking agent. "The input came from Billy to us, but it was always very much controlled as to how he wanted to be presented. Part of that was that he wanted to be seen as an all-around talent, not just as a performer or a songwriter or a piano player. And when Billy went out on tour, we were not necessarily selling a record; we were selling a career."

"The music business is the entertainment business and those artists who are in the entertainment business are the artists who will survive," echoes Jeff Schock, the minister of promotions marketing, and advertising in Joel's cabinet. "People don't need music as much as they used to, so now we need to approach them on another level."

Schock says that with the decline in importance of AOR radio as a sure-fire sales tool, television has become an important outlet in exposing Joel. The ABC-TV "20/20" segment was especially effective says Schock in that it was able to show the mass market that Joel was a broad appeal artist. It also gave him a certain video credibility. Now producers are interested in Billy Joel specials.

Also the growth of various Top 40 countdown type of shows are useful, says Schock, in that an artists' video can get out to the mass audience just when a hit is peaking and there isn't the months of lead time as on some of the

rock shows where the song may be already past its prime.

Says Joel: "TV has been suggested to us, but the shows that now feature rock'n'roll are assembly line shows. I did like the David Bowie and Paul McCartney specials. But it is still hard to do something with a lot of video and a three-inch speaker. Maybe we'll do a documentary, something like a glorified home movie," says Joel, sharing most rock'n'roller's basic mistrust for the tube. Videodisks are also still in the future.

But television is good for a brief glimpse, and such a moment comes when Peter Bannon, the WABC-TV newsman, introduces Joel as "Billy Martin," the former manager of the N.Y. Yankees. "Bill Martin" is the name which Joel used when he was the "piano man" at the Executive Cocktail Lounge in Los Angeles during the doldrums of his career in late 1972. Just for a second Joel does not place the name. It was that long ago.

Joel was born May 9, 1949, and by age 14 he was already in his first rock band, the Echoes, his music and choice of career influenced by the sudden popularity of the Beatles. Music and hanging out became more important than high school and consequently Joel did not graduate with his class in 1967 because of his absences. In those days he was a "punk."

"We were hitters. I mean I had a gang and that's what we did. They called us punks—we didn't call ourselves punks—we thought we were hoods. I was called a punk when I started because a real wise guy was a punk. I remember when they called Elvis Presley a punk—and I thought the Young Rascals were punks," remembers Joel.

In 1968 Joel joined a local Island band

called the Hassles which released two LPs on United Artists Records. By 1970 the Hassles disintegrated and Joel and Hassles drummer Jon Small formed Attila, a power duo that released one LP on Epic Records in 1970 before going the way of all unsuccessful acts.

In 1971 a tape of his songs landed him a production deal and his first solo LP "Cold Spring Harbor" which in 1972 was released by Paramount. The LP was recorded badly, and never did well commercially, but it, and a subsequent tour, sparked the interest of Columbia Records. It also found him his first large audience in Philadelphia, where a tape of "Captain Jack" was regularly programmed by WMMR-FM, the market's top rock station.

But disputes over publishing and tour profits over "Cold Spring Harbor" led to Joel's now famous disappearance into the hills of Los Angeles, where he supported himself as "Bill Martin," playing piano at a cocktail lounge. But back East "Captain Jack" began to grow as an underground hit. In late spring of 1973, Joel signed with Columbia.

By the end of the year, the autobiographical "Piano Man" was released as a single and an LP. The single made the top 20 and the LP went gold. Joel was on his way.

By mid 1976, Joel was back home in Long Island, with a permanent new band. And, having been managed first by Michael Stewart, and then by James William Guercio's Caribou Management, he was now able to build his own organization with wife Elizabeth as the manager at the helm.

Getting out of his various contracts over the years has cost Joel a lot of money. According to Frank Weber, Joel still pays a "very substantial chunk" of his earnings to Artie Ripp with whom he signed a 10-LP production deal.

"In terms of value received for services rendered there is no equity here. But there is the contract and there isn't a hell of a lot we can do about it," says Weber.

But back in 1976, with a "Turnstiles" LP not doing as well as it could and Joel back to playing club and support dates, the task was to regain and build upon the momentum first generated by "Piano Man."

According to Dennis Arfa, who was then hired as the in-house booking agent, the plan was to build on Joel's strength as an all-around performer.

"By the end of the 1976 there was a buzz on Joel," recalls Arfa, who carefully scheduled Joel so he wouldn't appear in markets in competition to acts playing similar music or appealing to similar demographics.

"The venues he played were also hand picked. Sometimes he played in rock'n'roll rooms, but we also wanted the Carnegie Halls to show that side of Billy to build up that class image, which is very much a part of Billy," adds Arfa.

Flash to Madison Square Garden: As Joel performs, producer Phil Ramone is in a recording trailer outside, gathering material for what is expected to be a double live album in November. For the LP Joel has played four surprise shows at the Paradise Club, and he promises more surprise club dates as the tour wends its way across the Eastern half of the country the first half of this summer.

"We would sometimes do a set after our regular gig but we never announced it. This time we will set some time off, so we can get people to come see us in clubs," says Joel.

Originally the tour was supposed to last the summer and cross the whole country, but part two of the tour has been postponed. "We looked at the length of the tour, and that would have meant missing the whole summer. I like being home then. So we decided to make it in two parts. When the weather gets cold again, and we start getting restless, we will go out again," says Joel.

Graphic layout: Jim Hollander



WABC-TV newsman Peter Bannon does a news clip backstage with Joel and associates.



Joel receives Madison Square Garden's Golden Ticket award for attracting more than 100,000 patrons to the venue during his five-night stint. At the ceremony are Michael Burke, president of the Garden and Dennis Arfa, Joel's agent.

FOR WEEK ENDING AUGUST 9, 1980



Single This Week

UPSIDE DOWN/ I'M COMING OUT

Give the gift
of music.

Diana Ross
Motown (LP) M8-936M1



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Billboard®

DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
1	3	UPSIDE DOWN/I'M COMING OUT —Diana Ross Motown (LP) M8 936 M1
★2	5	FAME/REDLIGHT (Fame, Soundtrack) —Various Artists RSO (LP) RS-1-3080
3	4	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART — France Joli Prelude (LP) PRL 12179
4	1	TAKE YOUR TIME (Do It Right) —S.O.S. Band (LP/12-inch*) JZ 36332
5	2	DYNAMITE/JUMP TO THE BEAT —Stacy Lattisaw Atlantic (LP/12-inch*) 5219
★6	19	GIVE ME THE NIGHT —George Benson Warner (7-inch) 49505
★7	9	PARTY ON —Pure Energy Prism (12-inch) PDS 404
8	8	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD —Gino Soccio Warner/RFC (LP) RFC 3430
9	10	I'M READY/HOLLY DOLLY —Kano Emergency (12-inch) EM 6504
★15	15	WE MET BECAUSE I LOVE YOU —Diana Ross

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	34	HELPLESS —Jackie Moore Columbia (LP/12-inch*) 43-11293
32	33	DO YOUR THANG —Al Hudson & One Way MCA (LP/12-inch*) 5127
★33	43	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS — Pretenders Sire/Warner (LP/12-inch*) SRK 6083
34	22	KEEP SMILIN' —Carrie Lucas Solar (12-inch) YD 12015
35	35	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING — POUSSEZ Vanguard (LP/12-inch*) VSD 79433
★36	56	LET'S GO ROUND AGAIN —Average White Band Arista (LP) AL 9523
37	26	I LOVE YOU DANCER/DO IT AGAIN —Voyage Marlin (LP) 2235
38	27	JUST HOW SWEET IS YOUR LOVE —Rhyze SAM (12-inch) S-12332
★39	49	A TASTE OF BITTER LOVE/BOURGIE BOURGIE — Gladys Knight & The Pins

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★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1	26	15	ONE IN A MILLION YOU— Larry Graham Warner Bros. 49221	RESCUE ME—A Taste Of Honey Capitol 4888
★ 2	27	5	UPSIDE DOWN—Diana Ross Motown 1494	BY YOUR SIDE—Con Funk Shun Mercury 76066
★ 3	28	7	BACKSTROKIN'—Fatback Spring 3012	SOUTHERN GIRL—Maze Capitol 4891
★ 4	29	17	TAKE YOUR TIME—The S.O.S. Band Tabu 9-5522 (CBS)	FUNKY TOWN—Lipps Inc. Casablanca 2233
★ 5	30	7	GIVE ME THE NIGHT—George Benson Warner Bros. 49505	LOVE JONES—Johnny Guitar Watson DJM 1304 (Mercury)
★ 6	31	12	CUPID—Spinners Atlantic 3664	I JUST WANNA DANCE WITH YOU—Starpoint Chocolate City 3208
★ 7	32	17	LANDLORD—Gladys Knight & The Pips Columbia 1-11239	I CAN'T GET OVER LOSING YOU— TTF

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1	8	8	DIANA—Diana Ross Motown M8-936M7	BLOW FLY'S PARTY—Blow Fly Weird World, WWX 2034 (T.K.)
★ 2	7	7	S.O.S.—S.O.S. Band Tabu NJZ 36332 (CBS)	ONE WAY FEATURING AL HUDSON— MCA MCA 5127
★ 3	7	7	HEROES—Commodores Motown M8-939M1	DON'T LOOK BACK—Natalie Cole Capitol ST-12079
★ 4	5	8	ONE IN A MILLION YOU— Larry Graham Warner Bros. BSK 3447	YOU AND ME—Rockie Robbins A&M SP 4805
★ 5	4	13	CAMEOSIS—Cameo Casablanca CCLP 2011	SPECIAL THINGS—Pleasure Fantasy F-9600
★ 6	10	8	THIS TIME—Al Jarreau Warner Bros. BSK 3434	OFF THE WALL—Michael Jackson Epic FE-35745
★ 7	6	8	NAUGHTY—Chaka Khan Warner Bros. BSK 3385	JOY AND PAIN—Maze Capitol ST-12087
★ 8	33	20		ROBERTA FLACK FEATURING

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General News
Operators Worried Over Jukebox's Future

• Continued from page 1

of possible location sites and with what the jukebox industry insists is a tight ceiling on its ability to increase pricing.

Jukebox pricing of 25 cents per play is widely being moved today toward upscale locations. However, even this level operators claim represents only a modest increase in average play income.

"The increased cost of records is going to take more jukeboxes out of locations," states New Orleans operator Bob Nims, president of the Amusement and Music Operators Assn. "It's going to bring the market down."

"In the past 20 years I would say that in the neighborhood of 150,000 to 200,000 jukeboxes have been eliminated," Nims adds.

Citing widespread resistance to box pricing hikes, "The jukebox operator is just not in a position to pass his costs on," Nims argues.

"The jukebox business is in big trouble," says Ohio operator Don Van Brackel, a former trade associ-

ation president. "It's in big trouble with the copyright problem, the record price increases, the decline in the number of locations and the resistance to price increases."

Lieberman Enterprises Minneapolis jukebox one-stop manager Sandy Zeglin expresses concern about the timing and "psychological impact" of the new singles pricing move.

Zeglin says Lieberman has not yet raised its charge for singles. "We're kind of sitting back to see what is going to happen with the other suppliers."

Zeglin feels that between 10% and 15% of the jukeboxes he currently supplies could be taken out of operation under the combined weight of the singles pricing hike and the expected Tribunal rate increase to \$70 per box annually.

"I'm concerned about what could happen if we sock it to our customers with a big increase."

"If we did come with a \$70 license fee there are a lot of boxes that couldn't do it," he adds.

Though some operators have cut back on record purchasing in recent years, Zeglin emphasizes that music business remains strong for many firms.

"Some of the operators have cut back their record purchases with the last few price increases," he notes. "But the ones that are still putting effort into the jukeboxes are doing well."

"Some operators are pulling \$500 to \$700 from the cash boxes of their video games," explains Zeglin. "The video games have spoiled some operators."

At Milwaukee's Radio Doctors one-stop, sales to operator are flat.

according to manager Michael Mowers. Mowers also sees operators running out of room in which to operate.

"The way we see the jukebox business it's not growing," explains Mowers. "I think what's going to happen is the jukebox is not going to be a profitable machine anymore."

Mowers says operators have been able to move to quarter per play pricing only in about 10% of the area locations and he cites resistance to increases elsewhere.

Adds Mowers: "There hasn't been any reaction from the operators on the price increase. What do you do when you go in to buy a quart of milk and it's 10 cents more?"

Urban renewal and declining numbers of mom and pop type taverns and restaurants are frequently cited by operators.

"The jukebox business is still good but it's not growing," says Wayne Hesch, Chicago area operator, also a former trade group president. "It's at a point where there really aren't a lot of new places opening up where you can put a jukebox. We're in a stationary market."

Hesch calls the 25 cents per play move "deceiving," noting that most customers prefer to take advantage of the seven plays for \$1 feature.

Adds Hesch: "It's very hard to make any large pricing increases. When you raise it too high too fast you lose play."

"We're going to have to concentrate on increasing prices but at a rate we can afford to do it at."

Explains Hesch: "Overall in the last five years the marketplace has actually declined because of the fast food chains."

Operators claim it's become almost impossible today to prosper strictly on music, as many did in the past.

"It would seem to me that it would very difficult for someone to run strictly a jukebox operation today and be profitable, making a good living," Hesch observes.

Gus Tartol, manager of Chicago's Singer One-Stop For Ops, believes a cutback in service will result from the cost squeeze. Machines that were visited once per week will now be checked twice monthly, he says.

"Where they were going in with four new records per week they're going in with four records every two weeks," Tartol explains.

Although the Great Depression of the 1930s was a jukebox industry boom era, operators claim the 1980 economic downturn is having no such positive effect.

"The money that's spent in this industry is sort of luxury money," says Leona Ballard, head of Belle, W. Va.'s, Belle Amusement. "When things tighten up in general this industry goes down."

Ballard expects to take numerous of her "marginal" jukeboxes out of operation in coming months. "I've got a lot of machines out there that I'll be forced to pick up," she explains.

Ballard claims to have found one-for-a-quarter pricing impossible in many locations in her economically depressed coal-mining area.

Adds Ballard: "The lack of locations available has been a serious problem in this area. It's a sign of the times that the old mom and pop locations are replaced by fast food operations."

Cahill Directing New MCA Endeavor

• Continued from page 3

and performed songs for "Family Dream," the next Richard Pryor film. Because of a provision in Flaek's pact, the album can come out on MCA Records.

Around the fall holidays, "Flash Gordon" will hit the nation's screens, with an advance single and album planned about the same way as the "Night Hawk" release modus operandi which Cahill favors.

Verna Fields, executive editor at Universal, was able to provide Cahill with five reels of rushes, to which he applied contemporary rock music. The producers liked it, Cahill hired Queen to write and perform

the track, due on Elektra records.

The October Ellen Burstyn film, "Resurrection," about a modern day faith healer, will have "Take My Hand" by Maurice Jarre and Carol Connors as its theme ready before its October 1980 bow. Jerry Crutchfield is producing the Tanya Tucker music.

Coming in mid-August will be the track and singles from "Smokey And The Bandit 2" with releases on MCA Records. Snuff Garrett is again producing the music for the followup. Jerry Reed, the Statler Bros., Roy Rogers & the Sons of the Pioneers, Tucker, Brenda Lee and Burt Reynolds are on the track.

Universal will release in spring 1981 "Zoot Suit," the musical revolving around the Sleepy Lagoon murders here in the '40s. Basic book of the show, which will film at the Aquarius Theatre in Hollywood, will be songs from that period along with four new compositions. Housewriter Mark Muller has already written "Nothing's Going To Come Between Us But Love," and Cahill has Michael Masser and Danny Valdez writing for the MCA Records album and singles release.

Other projects:

Barbra Streisand plays a struggling singer in "All Night Long," which costars Gene Hackman. Dave Grusin is doing the underscoring and the music Streisand will perform is indefinite.

"Heart Beeps" is a futuristic love story about robots, starring Bernadette Peters and Andy Kaufman. Cahill is angling for Elton John and Ira Newborn to do the music which would be released on MCA label.

A little later, "Somewhere In Time," the Christopher Reeves, Jane Seymour and Christopher Plummer topper releases with a John Barry

score, featuring Roger Williams' key board for the love story. Warner-Curb has the singles and MCA the album.

In April 1981, MCA Records will release the soundtrack from "Raggedy Man," a 1940 wartime story about life in a small Texas town starring Sissy Spacek. Cahill has set Jerry Goldsmith to interpolate songs of the period.

Cahill and his executive assistant, Amy Ross, are conferring with Bob Ezrin of Pink Floyd on the Music Backup for "Silence Of The North," a Canadian-produced film on the planning boards for early 1981. Cahill explains that with the possible stalemate in negotiations with the AFM, present status of many forthcoming films may be slowed.

And at other studios:

PolyGram pictures intends to utilize music in all three of its future releases. "King Of The Mountain," nearest to completion, will have songs from David Foster and Gerry Goffin, Will Jennings and Richard Kerr and Jack Nitzsche and Stewart Levine.

Film has a racing car/record industry theme. Dennis Hopper, Joe Bottoms and Deborah Van Valkenburg, who sings in the film, are starred. PolyGram's Peter Guber also is preparing "Pursuit," which tops Robert Duvall and "Endless Love," which is uncast, coming by spring 1981.

Bodie Chandler at Lorimar Productions here has inked Henry Mancini to score "S.O.B.," which headlines William Holden, Julie Andrews, Loretta Switt and others. Film is due in the spring of 1981.

And Motown Industries has announced a re-entry into motion pictures which will link its disk and music publishing divisions.

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★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 10 Stars/41-50 positions/21-30 Upward movement of 6 positions/31-40 Upward movement of 8 positions/41-100 Upward movement of 10 positions

● Recording Industry Assn. of America seal for sales of 500,000 units.

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	4	THE ROLLING STONES Emotional Rescue, Rolling Stones, COC 16015 (Atlantic)	29	29	12	CAMEO Cameosis, Chocolate City CLP 2201 (Casablanca)	56	56	17	VAN HALEN ▲ Women And Children First, Warner Bros. HS-3415
2	3	4	JACKSON BROWNE Hold Out, Asylum 5E-511 (Elektra)	30	36	8	LARRY GRAHAM One In A Million You, Warner Bros. BSK 3447	85	85	8	EDDIE MONEY Playing For Keeps, Columbia FC 36514
3	2	4	BILLY JOEL Glass Houses, Columbia FC 36384	31	34	5	THE CRUSADERS Rhapsody And Blues, MCA MCA-5124	86	86	18	KENNY ROGERS Gideon, United Artists L00-1035
4	5	13	SOUNDTRACK ▲ Urban Cowboy, Asylum DP-90002 (Elektra)	32	40	8	AL JARREAU This Time, Warner Bros. BSK 3434	87	87	9	NATALIE COLE Don't Look Back, Capitol ST-12079
5	6	4	QUEEN ● The Game, Elektra 5E-513	33	49	3	HERB ALPERT Beyond, A&M SP 3717	88	88	9	DIONNE WARWICK No Night So Long, Arista AL 9526
6	9	9	DIANA ROSS Diana, Motown, M8-936M1	34	28	9	BLACK SABBATH Heaven And Hell, Warner Bros. BSK 3372	89	89	9	BOB MARLEY & THE WAILERS Uprising, Island ILPS 9596 (Warner Bros.)
7	7	13	PETE TOWNSHEND Empty Glass, Atco SD-32-100 (Atlantic)	35	30	35	PINK FLOYD The Wall, Columbia PC-2-36183	90	90	21	JOURNEY ▲ Departure, Columbia FC-36339
8	4	13	SOUNDTRACK The Empire Strikes Back, RSO RS-2-4201	36	33	15	STEPHANIE MILLS ● Sweet Sensation, 20th Century T-603 (RCA)	91	91	4	ALABAMA My Home's In Alabama, RCA AHL1-3644
9	19	26	CHRISTOPHER CROSS Warner Bros. BSK 3383	37	37	17	MANHATTANS ● After Midnight, Columbia JC 36411	92	92	67	WAYLON JENNINGS Greatest Hits, RCA AHL1-3378
10	11	22	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol S00-12041	38	22	34	SOUNDTRACK ▲ The Rose, Atlantic SD 16010	93	93	5	EDDIE RABBITT Horizon, Elektra 6E-276
11	15	10	SOUNDTRACK Fame, RSO RX-1-3080	39	39	12	EMMYLOU HARRIS Roses In The Snow, Warner Bros. BSK 3422	94	94	16	SQUEEZE Argybargy, A&M SP-4802
12	13	7	THE S.O.S. BAND S.O.S., Tabu NUJ 36332 (CBS)	40	45	7	BLACKFOOT Tomcattin, Atco SD 32-101 (Atlantic)	95	95	2	RODNEY DANGERFIELD No Respect, Casablanca NBLP 7229
13	14	7	SOUNDTRACK The Blues Brothers, Atlantic SD-16017	41	25	11	ELTON JOHN 91 At 33 MCA MCA-5124				

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HOT 100

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales/11-20 Upward movement of 1 position/21-30 Upward movement of 2 positions/31-40 Upward movement of 3 positions/41-100 Upward movement of 10 positions.

● Recording Industry Assn. of America seal of certification as a "million seller."

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	1	12	MAGIC —Olivia Newton-John MCA 41247
2	2	12	IT'S STILL ROCK & ROLL TO ME —Billy Joel Columbia 1-11276
3	3	15	LITTLE JEANNIE —Elton John MCA 41236
4	6	11	TAKE YOUR TIME —S.O.S. Band ● Tabu 9-5522 (CBS)
5	10	9	SAILING —Christopher Cross Warner Bros. 49507
6	5	16	SHINING STAR —Manhattans ● Columbia 1-11222
7	9	6	EMOTIONAL RESCUE —The Rolling Stones Rolling Stones 20001
8	4	13	CUPID —Spinners Atlantic 3664
9	7	16	COMING UP (Live At Glasgow) —Paul McCartney and Wings Columbia 1-11263
10	49	5	UPSIDE DOWN —Diana Ross Motown 3670
11	11	11	IN AMERICA —The Charlie Daniels Band Epic 9-50888
12	13	11	MORE LOVE —Kim Carnes EMI-America 8045
13	8	14	TIRED OF TOEIN' THE LINE —Rocky Burnette EMI-America 8043 (Atlantic)
14	14	8	LOVE THE WORLD AWAY —Kenny Rogers United Artists 1359
15	17	12	MISUNDERSTANDING —Genesis Atlantic 3662
16	12	13	ONE FINE DAY —Carole King Capitol 4864

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	16	21	THE ROSE —Bette Midler Atlantic 3656
36	15	18	STEAL AWAY —Robbie Dupree Elektra 46621
37	41	7	ONE IN A MILLION YOU —Larry Graham Warner Bros. 49921
38	18	11	GIMME SOME LOVIN' —The Blues Brothers Atlantic 3666
39	46	4	HOT ROD HEARTS —Robbie Dupree Elektra 47005
40	44	8	SOMEONE THAT I USED TO LOVE —Natalie Cole Capitol 4869
41	19	13	ALL NIGHT LONG —Joe Walsh Asylum 46639
42	33	14	LET ME LOVE YOU TONIGHT —Pure Prairie League Casablanca 2266
43	61	2	ALL OVER THE WORLD —Electric Light Orchestra MCA 41289
44	37	12	I'M ALIVE —Electric Light Orchestra ● MCA 41246
45	42	7	PLAY THE GAME —Queen Elektra 46652
46	38	20	LATE IN THE EVENING —Paul Simon Warner Bros. 49511
47	38	20	LET'S GET SERIOUS —Jermaine Jackson Motown 1469
48	57	5	I'M ALRIGHT —Kenny Loggins Columbia 1-11317
49	65	3	YOU'LL ACCOMP'NY ME —Bob Seger & The Silver Bullet Band Capitol 4904
50	50	7	LOVE THAT GOT AWAY —Firefall Atlantic 3670

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	79	3	WHEN THE SPIRIT MOVES YOU —Touch Atco 7222 (Atlantic)
70	43	12	WALKS LIKE A LADY —Journey Columbia 1-11275
71	82	3	FIRST BE A WOMAN —Lenore O'Malley Polydor 2055
72	74	5	HALF MOON SILVER —Hotel MCA/Scotti Bros. 41277
73	83	2	ROCK IT —Lipps Inc. Casablanca 2281
74	84	2	FOOL FOR YOUR LOVING —Whitesnake Mirage 3672 (Atlantic)
75	55	7	THAT LOVIN' YOU FEELIN' AGAIN —Roy Orbison & Emmylou Harris Warner Bros. 49262
76	56	7	BEYOND —Herb Alpert A&M 2246
77	87	2	WHATEVER YOU DECIDE —Randy VanWarmer Bearsville 49258 (Warner Bros.)
78	89	2	DARLIN' —Yipes Millennium 11791 (RCA)
79	NEW ENTRY		XANADU —Olivia Newton-John, Electric Light Orchestra MCA 41285
80	NEW ENTRY		HOW DO I SURVIVE —Amy Holland Capitol 4884
81	85	2	STRANGER IN MY HOME TOWN —Foghat Bearsville 49510 (Warner Bros.)
82	NEW ENTRY		DON'T YOU WANNA PLAY THIS GAME NO MORE —Elton John MCA 41293
83	NEW ENTRY		NEVER KNEW I LOVE I LOVE THIS

18	20	THE EMPIRE STRIKES BACK — Meco RSO 1038
19	21	LET MY LOVE OPEN THE DOOR — Pete Townshend Atco 7217 (Atlantic)
20	26	INTO THE NIGHT — Benny Mardones Polydor 2091
21	24	JO JO —Boz Scaggs Columbia 1-11281
22	13	STAND BY ME —Mickey Gilley Asylum 46640
23	23	TAKE A LITTLE RHYTHM — Ali Thompson A&M 2243
24	25	OLD FASHION LOVE —Commodores Motown 1489
25	30	WHY NOT ME —Fred Knoblock Scotti Bros. 600 (Atlantic)
26	28	MAKE A LITTLE MAGIC —The Dirt Band United Artists 1356
27	29	BOULEVARD —Jackson Browne Asylum 47003
28	31	ALL OUT OF LOVE —Air Supply Arista 0520
29	36	YOU'RE THE ONLY WOMAN — Ambrosia Warner Bros. 49508
30	35	DRIVIN' MY LIFE AWAY —Eddie Rabbitt Elektra 46656
31	32	I CAN'T LET GO —Linda Ronstadt Asylum 46654 (Elektra)
32	34	TULSA TIME —Eric Clapton RSO 1039
33	39	GIVE ME THE NIGHT —George Benson Warner Bros./Q-West 49505
34	40	LOOKIN' FOR LOVE —Johnny Lee Asylum 47004

52	60	HEY THERE LONELY GIRL — Robert John EMI-America 8049
53	62	YOU BETTER RUN —Pat Benatar Chrysalis 2450
54	54	FREE ME —Roger Daltrey Polydor 2105
55	59	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jermaine Jackson Motown 1490
56	64	HOW DOES IT FEEL TO BE BACK —Daryl Hall & John Oates RCA 12048
57	71	DON'T ASK ME WHY —Billy Joel Columbia 1-11331
58	66	POCO —Under The Gun MCA 41269
59	45	FUNKY TOWN —Lipps Inc. ▲ Casablanca 2233
60	68	THE ROYAL MILE —Gerry Rafferty United Artists 1366
61	70	JESSE —Carly Simon Warner Bros. 49518
62	47	SHANDI —Kiss Casablanca 2282
63	73	HE'S SO SHY —Pointer Sisters Planet 47916 (Elektra)
64	48	AGAINST THE WIND — Bob Seger & The Silver Bullet Band Capitol 4863
65	67	HONEY, HONEY —David Hudson Alston 3650 (T.K.)
66	75	FIRST TIME LOVE —Livingston Taylor Epic 9-50894
67	76	DON'T MISUNDERSTAND ME — Rossington Collins Band MCA 41284
68	77	NO NIGHT SO LONG —Dionne Warwick Arista 0527

84	NEW ENTRY	OVER YOU —Roxy Music Atco 7301 (Atlantic)
85	58	ONE MORE TIME FOR LOVE — Billy Preston & Syreeta Tania 54312 (Motown)
86	88	EVERYTHING IS ALRIGHT —Spider Dreamlane 103 (RSO)
87	NEW ENTRY	LET ME BE YOUR ANGEL — Stacy Lattisaw Cotillion 46301 (Atlantic)
88	52	A LOVER'S HOLIDAY —Change RFC 49208 (Warner Bros.)
89	NEW ENTRY	RED LIGHT —Linda Clifford RSO 1041
90	91	WHERE DID WE GO WRONG — Frankie Valli MCA/Curb 41253
91	93	SHIVER AND SHAKE —The Silencers Precision 9-9800 (CBS)
92	53	BIGGEST PART OF ME —Ambrosia Warner Bros. 49225
93	63	LANDLORD —Gladys Knight & The Pips Columbia 1-11239
94	69	KING OF THE HILL —Rick Pinette & Oak Mercury 76049
95	80	YOU AND ME —Rockie Robbins A&M 1032
96	86	WANGO TANGO —Ted Nugent Epic 9-50307
97	90	JUST CAN'T WAIT —J. Geils Band EMI-America 8047
98	81	MY MISTAKE —The Kingbees RSO 1032
99	78	CRY JUST A LITTLE —Paul Davis Bang 9-4811 (CBS)
100	72	LET'S GO 'ROUND AGAIN — Average White Band Arista 0515



Single This Week

MAGIC

Olivia Newton-John

MCA 41247

Give the gift
of music.



TOP 50 Adult Contemporary

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These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
2	2	13	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
3	3	11	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
4	5	4	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
5	7	8	WHERE DID WE GO WRONG Frankie Vallie & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
6	6	11	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
7	11	6	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
8	8	8	LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
9	14	6	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)
10	13	6	ALL OUT OF LOVE Air Supply, Arista 0520 (Carista, ASCAP)
11	12	6	THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
12	4	13	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
13	18	5	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (De/Dave/Briarpatch, BMI)
14	16	6	MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)
15	10	7	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
16	9	14	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
17	21	6	YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
18	22	4	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
19	25	5	someone THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems-EMI/Prince Street, ASCAP/Arista, BMI)
20	24	12	LOVE FANTASY The Philadelphia Luv Ensemble, Pavillion/CBS 6404 (United Artists/Fischhoff, ASCAP)
21	20	20	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
22	17	8	I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
23	31	3	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
24	19	12	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
25	15	15	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
26	26	12	SHINING STAR Manhattans, Columbia (Content, BMI)
27	23	18	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
28	27	16	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
29	41	2	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
30	29	6	JO JO Boyz Scaggs, Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)
31	28	13	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
32	36	6	MISUNDERSTANDING Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP)
33	30	20	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
34	39	4	REGRETS Kenny Rankin, Atlantic 3663 (Intersong, ASCAP)
35	44	6	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
36	38	4	CRY JUST A LITTLE Paul Davis, Bang 94811 (CBS) (Web IV, BMI)
37	32	13	AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
38	33	18	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubicon, BMI)
39	40	3	BEYOND Herb Alpert, A&M 2246 (Chappell, ASCAP)
40	45	2	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
41	43	5	DOC Earl Klugh, United Artists (Capitol) (United Artists/Earl Klugh, ASCAP)
42	NEW ENTRY		DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
43	NEW ENTRY		HOT ROD HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
44	NEW ENTRY		LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
45	42	5	ONE MORE TIME FOR LOVE Billy Preston & Syreeta, Tami 54312 (Motown) (Golden Cornflake, BMI)
46	NEW ENTRY		LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)
47	49	2	GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
48	47	2	OLD FASHION LOVE Commodores, Motown 1489 (Jobete, ASCAP)
49	48	3	I CAN'T LET GO Linda Ronstadt, Asylum 46654 (Elektra) (Blackwood, BMI)
50	50	2	PERCOLATOR Spyro Gyra, MCA 41275 (Harlem/Crosseyed Bear, BMI)

AUGUST 9, 1980 BILLBOARD

Classical

CLOCK PROMO FOR PHILIPS

CHICAGO—Philips Records believes the time is right for a new Rimsky-Korsakov "Scheherazade." And to prove it the company is distributing a limited number of "Scheherazade" quartz electric wall clocks for use in promotion.

The \$66 wholesale clocks were produced by Philips' Japanese affiliate Nippon Phonogram, and will be given free to key major market retail outlets, according to Nancy Zannini, Philips U.S. topper.

Conductor Kiril Kondrashin leads the Concertgebouw Orchestra in the new recording, part of the PolyGram label's August release. The square clock face is identical to the "Scheherazade" album cover. Zannini explains.



FUN SOUND—Popular recording group Canadian Brass spreads its brand of musical fun at a Sears-sponsored store mini-concert in Toronto. Moss Music Group coordinated the event to promote the current group album, "Unexplored Territory."

Old Tibbett Songs Rate Pelican Issue

CHICAGO — The soundtrack from the "lost" Hollywood motion picture "The Rogue Song," which starred American baritone Lawrence Tibbett, will be released by L.A.'s Pelican Records.

According to the label's Stephen Jabloner, the Vitaphone soundtrack disks recently were unearthed by MGM Studios. No known print of the 1930 picture exists, which leads to its classification as "lost."

Tibbett sings material written by Franz Lehár and Herbert Stothart in the picture, which also starred the Laurel & Hardy comedy team. Pelican releases, distributed by Euroclass in New York and Frank Cooke and City Hall on the West Coast, list at \$7.98.

Classical Notes

Herbert von Karajan's first Deutsche Grammophon opera recording in almost 10 years is "Tosca," starring Katia Ricciarelli, Jose Carreras and Ruggero Raimondi. The album is set to be released in September. In other DG news, pianist **Krystian Zimerman** has been signed to a new long-term exclusive agreement. Zimerman is scheduled to record the sonatas and mazurkas of Chopin, the Liszt piano concertos, solo works of Karol Szymanowski and early solo pieces by Brahms. DG will issue Zimerman's Brahms Sonatas Nos. 1 & 2 recording in August. Nonesuch has re-signed violinist **Sergiu Luca** and will release an album of Schumann and Mendelssohn sonatas in early 1981. Also included is the debut recording of Clara Schumann's Three Romances, Op. 22.

PRE-SEASON RECORD

Hollywood Bowl Advance Sales Leap

By SHAWN HANLEY

LOS ANGELES—Enjoying one of its most successful seasons in its 59-year history, the Hollywood Bowl has racked up all-time high advance sales for the 1980 season.

A week before the season's opening, the combined subscription and single ticket sales garnered more than \$3 million, the Bowl reports. Last year's sales amounted to \$2 million.

A record 33,000 subscriptions were sold for the 40 "Summer Festival '80" Los Angeles Philharmonic subscription concerts which began July 8. All box seats for that run and the Bowl's new three-concert "Virtuoso Series" were claimed well in advance.

MARCH OF 1981

WFMT-FM Plans Move Across Town

CHICAGO—Classical station WFMT-FM will pack its belongings and move several blocks across town here in 1981. Space in the new 3 Illinois Center building has been leased by the station, which tentatively has targeted March 1981 as its move-in date.

WFMT and its sister enterprise Chicago Magazine both will be housed in the new eighth floor offices. According to WFMT program director Norman Pellegrini, in the neighborhood of 23,000 square feet of space will be taken.

The eighth floor ceiling will be broken through and a two-story high, 30-foot square studio for music recording is to be created. Pellegrini explains enthusiastically. Facilities at 500 North Michigan Ave. today do not permit music performances

on all but the most restricted scale.

Explains Pellegrini: "We'll be doing a good deal of live music. We'll also be able to record concerts for our own use in our own sonic environment."

Daniel Queen Associates is consulting on acoustical design of the space. Pellegrini says three studios and four or five production areas are contemplated. Space also will be provided for an enlarged engineering workshop.

Pellegrini expects overall technical upgrades to accompany the move. Says he, "Our engineers are furiously designing new consoles and switching gear."

Pellegrini says that no interruption of broadcast service is anticipated at the time of the move.

ALAN PENCHANSKY

\$478,000 In Awards Given To Chamber Music Units

CHICAGO—The National Endowment for the Arts' new chamber music grant program will make 73 awards totaling \$478,700 this year. The chamber music category was given permanent status by the Endowment this year.

Also announced by the Endowment are 71 grants totaling \$454,800 in the two-year old new music performance category. The awarded sums are to be matched by contribu-

tions from local and private sources under terms of the federal agency grants.

The 1980 grants in both categories were announced at the recent Chamber Music America conference held in Santa Fe, N.M. The money is earmarked for support of performances, educational activities and administration of arts organizations.

Endowment head Livingston Biddle says \$150,000 of the chamber music funding total was provided by the Ford Foundation as a direct gift to the Endowment, allowing 27 additional grants.

Development of a chamber music category was a prime objective of Ezra Laderman when he became director of the Endowment's music program in February of 1979.

Twenty-eight of the 71 grants awarded for new music performance went to organizations which had not previously been funded, according to the Endowment. Among the largest totals presented are \$55,000 to New York-based Meet The Composer, Inc., \$28,000 to the Bronx-based Orchestra Of Our Time and \$18,000 to New York's American Composers Concerts, Inc.

The biggest slice of the chamber music category pie went to service organization Chamber Music America, Inc., receiving two separate grants that total \$64,000.

14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
LITTO ULTRA TWIN Just One Night, RS0 RS-2-4202	GENESIS Duke, Atlantic SD-16014	THE KINKS One For The Road, Arista A2L-8401	COMMODORES Heroes, Motown M8-939M1	PAUL MCCARTNEY McCartney II, Columbia FC 36511	ROSSINGTON COLLINS BAND Anytime, Anyplace, Anywhere, MCA MCA-5130	MICHAEL JACKSON Off The Wall, Epic 35745	JEFF BECK There And Back, Epic FE 35684	JERMAINE JACKSON Let's Get Serious, Motown M7-928R1	PETER GABRIEL Peter Gabriel, Mercury SRM-1-3848	BOB DYLAN Saved, Columbia FC-36553	BOZ SCAGGS Middle Man, Columbia FC-36106	SOUNDTRACK Xanadu, MCA MCA-6100	GEORGE BENSON Give Me The Night, Warner Bros. HS 3453	JOAN ARMATRADE Me, Myself, I, A&M, SP-4809	KISS Kiss Unmasked, Casablanca NBLP-7225	LIPPS INC. Mouth To Mouth, Casablanca MBLP 7197	BLUE OYSTER CULT Cultosaurus Erectus, Columbia JC 36550	TED NUGENT Scream Dream, Epic FE-36404	CHAKA KHAN Naughty, Warner Bros. BSK 3385	THE CHIPMUNKS Chipmunk Punk, Excelsior XLP 6008	BOB JAMES H, Tappan Zee/Columbia JC-36422	THE CHARLIE DANIELS BAND Full Moon, Epic FE 36571	THE MOTELS Careful, Capitol ST-12070	PRETENDERS Sire SRK-6083 (Warner Bros.)	ROXY MUSIC Flesh And Blood, Atco SD-32-102 (Atlantic)	ROBBIE DUPREE Robbie Dupree, Elektra 6E-273	ROCKY BURNETTE The Son Of Rock & Roll, EMI-America SW 17033	CHIC Real People, Atlantic SD 16016	KISS Kiss Unmasked, Casablanca NBLP-7225	LIPPS INC. Mouth To Mouth, Casablanca MBLP 7197	BLUE OYSTER CULT Cultosaurus Erectus, Columbia JC 36550	TED NUGENT Scream Dream, Epic FE-36404	CHAKA KHAN Naughty, Warner Bros. BSK 3385	THE CHIPMUNKS Chipmunk Punk, Excelsior XLP 6008	BOB JAMES H, Tappan Zee/Columbia JC-36422	THE CHARLIE DANIELS BAND Full Moon, Epic FE 36571	THE MOTELS Careful, Capitol ST-12070	PRETENDERS Sire SRK-6083 (Warner Bros.)	ROXY MUSIC Flesh And Blood, Atco SD-32-102 (Atlantic)	ROBBIE DUPREE Robbie Dupree, Elektra 6E-273	ROCKY BURNETTE The Son Of Rock & Roll, EMI-America SW 17033	CHIC Real People, Atlantic SD 16016	GRATEFUL DEAD Go To Heaven, Arista AL-9508	PURE PRAIRIE LEAGUE Firin' Up, Casablanca NBLP-7212	ROCKIE ROBBINS You And Me, A&M, SP-4895	POCO Under The Gun, MCA MCA-5132	PAT BENATAR In The Heat Of The Night, Chrysalis CHR 1236	FATBACK Hot Box, Spring SP-1-6726 (Polydor)	EAGLES The Long Run, Asylum 5E-508	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice, Mercury SRM-1-3836	THE DIRT BAND Make A Little Magic, United Artists LT-1042	WILLIE NELSON & RAY PRICE San Antonio Rose, Columbia JC 36476	DEVO Freedom Of Choice, Warner Bros. BSK 3435	J. GEILS BAND Love Stinks, EMI-America S00-17016	WAYLON JENNINGS Music Man, RCA AHL1-3602	BLOW FLY Blow Fly's Party, Weird World WWX-2034 (T.K.)	GRAHAM PARKER & THE RUMOUR The Up Escalator, Arista AL-9518	FRANK SINATRA Trilogy Past, Present and Future, Reprise 3FS-2300 (Warner Bros.)	LUCIANO PAVAROTTI Pavarotti's Greatest Hits, London PAV-2003-4	DEF LEPPARD On Through The Night, Mercury SRM-1-3828	ALI THOMPSON Take A Little Rhythm, A&M SP-4803	AIR SUPPLY Lost In Love, Arista AB-4268	FRANK SINATRA Trilogy Past, Present and Future, Reprise 3FS-2300 (Warner Bros.)	LUCIANO PAVAROTTI Pavarotti's Greatest Hits, London PAV-2003-4	DEF LEPPARD On Through The Night, Mercury SRM-1-3828	ALI THOMPSON Take A Little Rhythm, A&M SP-4803	AIR SUPPLY Lost In Love, Arista AB-4268																			

NEW & HOT

SCORPIONS, Animal Magnetism
Mercury SRM-1-3825

DYNASTY, Adventures In The Land Of Music
Solar BXL1-3576 (RCA)

BARRY WHITE, Barry White's Sheet Music
Unlimited Gold FZ 36208 (CBS)

STACY LATTISAW, Let Me Be Your Angel
Cotillion SD 5219 (Atlantic)

PLEASURE, Special Things
Fantasy F-9600



LP This Week

EMOTIONAL RESCUE

The Rolling Stones

Rolling Stone COC161015 Atlantic



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of music.





BILLBOARD SPOTLIGHTS THE WORLD OF GOSPEL MUSIC

Gospel Music is reaching out, opening up new territories where it hasn't traveled before. Billboard's September 27th issue will study in-depth this vital and growing market.

Every week Billboard highlights the issues, focuses the trends and charts the growth with authoritative editorial analysis...and annually develops an up-to-date, complete report in its coverage on the World of Gospel Music.

To this day, we still receive requests for last year's Gospel Music issue, which sold out our entire inventory within six weeks.

This year, you've got a double impact opportunity to present your important sales message of involvement and achievement to the entire industry in this Spotlight which is timed with the industry's first Gospel Music Conference.

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Featured in this year's Spotlight of the World of Gospel Music will be:

- * Major types of religious music...Contemporary Christian, Southern Gospel, Soul Gospel*
 - * Labels and distributors...updates on artists and releases*
 - * Live religious music...what's happening in concerts, clubs and other venues*
 - * Religious music on radio and TV...the current state of traditional religious radio (including a complete list of stations) and the growing impact of cable and public TV.*
- ... And more...*

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Billboard[®]



TOP 10—Amid balloons designating top ASCAP songs, writer Rusty Young accepts a top 10 plaque at ceremonies in L.A. With the Poco member are: Bill Siddons, the group's manager and ASCAP officials Wendy Garfield and Julie Locke. Young's tune is "Crazy Love."

SCREEN GEMS-EMI MUSIC

Indie Promo Men Find a New Home

By IRV LIGHTMAN

NEW YORK—Several years ago, Screen Gems-EMI Music dropped its internal promotional department, but the company continues to utilize the services of independent promo men—and the need is greater than ever.

That's the stance of Paul Tannen, New York-based vice president and director of professional activities, who has hired as many as six at one point, and is now going with four.

"Publishers today have to be prepared to promote for several basic reasons," he declares. "Label priorities on artist promotion may not be the same as ours; we'd like to generate as much performance income as we can in view of the mechanical pinch, and in order to make deals with artists-writers, one of their demands is, 'what are you going to do for us in promotion?'"

Tannen says, however, that the company's promotional activities have their limits. "The expense of maintaining internal promotion was one of the reasons we dropped it, so even in dealing with independents, we feel the deal we've made will determine how much we can do.

"We can't offer promotion on a simple administration deal. We can do it when the deal involves a minimum of a 50-50 split on co-publishing."

The publisher says that in most cases Screen Gems-EMI will foot the entire promotional costs, but sometimes it's a split between the company and the label.

Tannen says that promotional

effort shows increasing preference for AOR radio promotion as a method of breaking self-contained groups.

But he cites one unusual instance where the company didn't go after radio promotion at all, but, interestingly enough, went after retail.

Explains Tannen:

"Bob Curry, Capitol/EMI Records a&r vice president in the east, asked for some help in breaking a British act, Mutumbi, in New York. We hired someone for four weeks whose job it was to contact retailers in the area, not to take orders, but to check if they had product and to remind them of activity on New York radio. The act hasn't broken nationally, but we are happy with the sales in the New York area."

Screen Gems-EMI has had continued success this year with such acts as Steve Forbert, Journey and Little River Band.

The company held its first management meeting in New York recently, chaired by Lester Sill, company president. More than 20 professional, legal and administrative executive personnel from Screen Gems-EMI offices in New York, Los Angeles, Nashville and several foreign affiliates heard of new projects in recordings and print for the coming year, including the publishing of a new musical score for the Gower Champion-directed "Sayonara." It comes to Broadway next spring with music by George Fischhoff and lyrics by Hy Gilbert.

Columbia Pictures Issuing New Folios

NEW YORK—Columbia Pictures Publications has marketed three new folios and has reprinted an additional four books.

The newcomers are "The Best Of Linda Ronstadt" (\$8.95), "Colour My World Plus 12 Chicago Recorded Hits" (\$4.95), "Universal Favorites, Best Loved Italian Songs And Arias" (\$4.95).

The reprints are "Pops For All Piano Methods, Level I" (\$2.95), "The

Rose Plus 12," easy piano (\$3.95), "You Light Up My Life & We've Only Just Begun" (\$5.95) and "Linda Ronstadt-Mad Love" (\$6.95).

Continuing its "bonus book" concept of making available a successful folio without revealing it to accounts upfront (with special discounts), the company's latest offer was "The New Best Of Pop And Country Rock" (\$5.95).

Publishing

Home Video Mart Threatened By Publishers' Royalty Demands

• Continued from page 1

tested royalty waters, producers of home video projects may abandon music industry-related product. Indeed, Michael Friedman of Empire Productions, producer of the Time-Life Video Kinks' videotape, claims an already completed Dionne Warwick tape remains unavailable because he could not strike royalty deals with 10 music publishers involved.

• The threat that illegitimate product may fill the vacuum created when legitimate producers cannot make deals that take into account a modest market at this time for home video.

• That producers will turn to cable television in making product available, thus reducing record company involvement in retail marketing of video product.

"At development meetings, we do our best to avoid music," stated John Lollos, senior vice president of the Video Tape Network.

Lollos' company recently made an out-of-court settlement with North Music over the unauthorized use of Beatles' copyrights in five programs (Billboard, July 26, 1980).

With regard to the Kinks project, Friedman said "the only way to untangle publisher problems was to use a self-contained group. By setting up a 'good faith' negotiation, we were able to go forward with the feature and bring it to the marketplace." The prerecorded video-

cassette is now available and ties-in with the group's new album, "One For The Road."

"Right now, we're stuck in the mud on other projects," Friedman claimed.

Mickey Hyman, vice president of business and administration of CBS Video Enterprises, said the key word in home video today was "discipline." He referred to publisher and artist deals and overreacting to consumer demand in terms of marketing software.

In deal making, he declared, "we don't want to be locked in to what we do today. Let's be sure that we word our agreements so we can take advantage of the future."

To bolster his contention that home video is still "a baby," he set up a hypothetical situation. "If we created a perfect home video show with 100% market penetration, there'd be a 1.2 million market for videocassettes, several thousands of copies sold for DiscoVision and none for SelectaVision. The market in the U.S. for home video is not a market, it's a dream."

He added, however, that CBS believes "as a home entertainment media, it will work. Lifestyles are changing—we want to pick, watch when we want to."

Hyman said the current cost of videotape programming is an inhibiting factor and looked forward to a technological breakthrough that would allow tapes to be duplicated

in a speedier manner, rather than in "real time."

But, he said that programming in the \$20 to \$25 range would find its market. "It's not a lot for two hours of good programming," he said, adding that CBS Records' new premium recording series, Master-sound, with a \$14.95 list, is "running off the shelves" and indicates the home video market can tolerate such pricing.

Yet, he cautioned the young publishing executives present that if equitable rates are not arrived at, it won't stop home video from happening, suggesting the software market could go to illegitimate channels.

Barry Platnick, a lawyer involved in making video deals, including a Blondie concert for RCA's SelectaVision, stated that a "degree of leverage" was necessary in royalty compensation, taking the scope of the project and the artists involved into account. "There has to be a give and take, so the industry can prosper."

John Lollos of Video Tape Network, which has been supplying video programming for more than a decade, stated that the "media babies" of the '60s are prime buyers of VCR units. "They have carried their 'wild and crazy' attitudes into the '80s as they've entered the work force and bought VCR's. Without original programming there is no market."

During a question-and-answer period, suggestions from the floor included the possible development of a "new licensing rate" that might incorporate both synchronization and mechanical rights.

But, perhaps Empire's Michael Friedman left the audience with the most urgent comment: "If publishers keep dragging their feet, there'll be no music-based software."

And future prospects? Declared CBS' Hyman: "We have to grow together. It's an interesting and lucrative world. It's great to be in the frontier, but there are a lot of Indians out there."

Monkey Music Tie With Brown & Turk

NASHVILLE—Neil Signer, general manager of Monkey Music, a Nashville-based publishing operation, announces the acquisition of administration for Chest Of Drawers Music, owned by Milton Brown and Travis Turk.

Monkey Music's operation oversees catalogs of country, pop and MOR material in its Ape's Hit and Deaf Monkey Music holdings. In addition, the company has six exclusive writers.

Chest of Drawers Music, with offices in Nashville and Mobile, Ala., is inclusive of Top Drawer, Middle Drawer and Bottom Drawer Music, and among its contributing writers are co-owner Milton Brown, Hal Newman, Hank Martin and Claire Cloning.

Demo Disks Topic

LOS ANGELES—EMI/America artist Robert John, Bobby Colomby, Capitol vice president of a&r, pop division, and independent producer Denny Diante are set for the monthly meeting of the Organization of Creative Music Publishers Thursday (7) in the lobby level conference room at CBS here. The topic is "The Demo: Artist's And Producer's Process Of Picking Songs."

4th Songwriter Exposition Slated For Beverly Hills

LOS ANGELES—The fourth annual Songwriter Expo, which will provide professional and aspiring composers with an overview of the various facets of songwriting

through panels, workshops, classes and booths, is scheduled for Aug. 16-17 at Beverly Hills High School.

Participants scheduled include Mike Chapman, founder of Dreamland Records and producer of the Knack, Blondie, Exile and Nick Gilder; Jimmy Webb, composer ("MacArthur Park," "By The Time I Get To Phoenix"); Al Kasha and Molly Ann Leikin, lyricists; Al Schlesinger, music industry attorney; and Academy Award-winning film scorer Bill Conti ("Rocky," "An Unmarried Woman").

Representatives from BMI, ASCAP and SESAC will also take part. Additional participants are expected to be scheduled.

Tuition for the event is \$35. College credit will be available to those attending through California State Univ. Registration forms will be available throughout the city at places such as record stores and recording studios. Registration will also be held the day of the event.

The expo is produced by the Alternative Chorus Songwriters Showcase in association with Rob Bron-dell Productions.

Chappell, Van Hoy Agree On Contract

NEW YORK—Writer-artist Rafe Van Hoy has signed an exclusive deal with Chappell Music, according to Irwin Schuster, senior vice president, and Randy Talmadge, creative manager, West Coast.

Van Hoy was recently nominated as top songwriter of the year by the Nashville Songwriters Assn. and is hot on the country charts with "Friday Night Blues" (written with Sonny Throckmorton) and cut by John Conlee (MCA).

Famous To Exploit Music Of 'Shogun'

NEW YORK—Famous Music will exploit two main themes and the soundtrack music from the Paramount Pictures mini-series on NBC-TV, "Shogun."

The six part series based on the best selling novel by James Clavall kicks off the station's fall series Sept. 14 and will run for six consecutive nights, with Richard Chamberlain among the featured performers.

Interestingly, plans are to release the show theatrically overseas.

Negotiations are underway for a label release of the soundtrack score, created by Maurice Jarre, whose efforts include "Dr. Zhivago" and "Lawrence Of Arabia."

AGAC N.Y. Huddle

NEW YORK—The American Guild of Authors & Composers has charted its August ASKAPRO seminars here.

Scheduled to appear are: Ken Cayre, executive vice president of Salsoul Records (7), Jerry Love, executive producer of Love-Zager (14), Paul Tannen, vice president, and Holly Greene, professional manager, Screen Gems-EMI Music (21) and Warren Schatz, senior vice president of Ariola American Records (28).

The Thursday noon sessions are held at AGAC headquarters at 40 West 57th St. A phone reservation is required at (212) 757-8833.

Solar (12-inch) YU 12427

11	6	IN THE FOREST —Baby O' Baby O' Records (12-inch) BO 7003
12	7	GLOW OF LOVE—all cuts —Change Warner/RFC (LP/12-inch) RFC 3438/3435
13	13	CAN'T BE LOVE—DO IT TO ME ANYWAY —Peter Brown Drive/TK (12-inch) 441
14	14	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER —Gayle Adams Prelude (LP) PRL 12178
15	17	THE BREAKS —Kurtis Blow Mercury (12-inch) MDS 4010
16	16	EARTH CAN BE JUST LIKE HEAVEN —Two Tons O' Fun Fantasy (LP/12-inch*) (R) F-9584
17	11	I AIN'T NEVER —Isaac Hayes Polydor (LP) PD 16269
18	12	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY —Watson Beasley Warner (LP) BSK 3445
19	20	WHIP IT/GATES OF STEEL —Devo Warner (LP/12-inch*) BSK 3435
20	23	LET'S GET OFF/MAGIC OF YOU —Cameron Salsoul (LP) SA 8535
21	31	QUE SERA MI VIDA —Gibson Bros. Mango (12-inch) 7783
22	32	SHAKE IT UP, DO THE BOOGALOO —Rod Prelude (12-inch) PRL 601
23	21	I LIKE WHAT YOU'RE DOING TO ME —Young & Co. Brunswick (12-inch) D-123
24	24	WARM LEATHERETTE/BULLSHIT —Grace Jones Island (LP) ILPS 9592
25	47	EMOTIONAL RESCUE/DANCE —The Rolling Stones Rolling Stone Records/Atlantic (LP) COC-16015
26	36	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson Warner (LP/12-inch*) HS-3458
27	18	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT —Odyssey RCA (LP/12-inch) AEL 13526/JC 11963
28	28	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE —Ray Parker Jr. & Radio Arista (LP) AL 9515
29	59	LOVE SENSATION —Loleatta Holloway Salsoul (LP) GA-9506
30	30	CAN'T STOP THE MUSIC (Soundtrack) — David London/Village People/Various Casablanca (LP) NBLP 7220

40	25	GIVE ME A BREAK —The Ritchie Family Casablanca (LP/12-inch*) NBLP 7223
41	38	LONDON CALLING/TRAIN IN VAIN —Clash Epic (LP) E236328
42	45	DAMAGED GOODS/I FOUND THAT ESSENCE RARE — Gang Of Four Warner (LP) RSK 3446
43	53	TURNING JAPANESE —Vapors United Artists (7-inch) 1364
44	42	BEAT'S WORKIN' —all cuts—Jimmy Maelen Pavillion (LP) NJZ 36319
45	NEW ENTRY	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/ TWIST & CLAW —The English Beat Sire (LP/12-inch*) SRK 6091
46	50	REBELS ARE WE—all cuts —Chic Atlantic (LP) AT3665
47	40	I'LL CRY FOR YOU —Kumano Prelude (LP) PRL 12177
48	58	FLESH & BLOOD/OVER YOU/8 MILES HIGH —Roxy Music Atco (LP) SD32102
49	NEW ENTRY	I JUST WANNA DANCE WITH YOU —Starpoint Chocolate City (LP/12-inch*) CCLP 2013
50	70	CAN'T FAKE THE FEELING —Geraldine Hunt Prism (12-inch) PDS-405
51	61	A FORREST —The Cure PVC (LP) Import
52	66	MOSCOW 1980/METRONOME —Manicured Noise Charisma (7-inch) Import
53	60	BEYOND —Herb Alpert A&M (LP/12-inch*) 3717
54	41	PAPILLION/CLOUDS —Chaka Khan Warner (LP/12-inch*) BSK 3385
55	29	LET'S GET SERIOUS/BURNIN' HOT —Jermaine Jackson Motown (LP) M7 928 R1
56	39	STARS IN YOUR EYES/GO FOR IT —Herbie Hancock Columbia (LP) JC 36415
57	57	SADIE SHE SMOKES —Jo Bataan Salsoul (12-inch) SG-330
58	48	I'M OK, YOU'RE OK —American Gypsy Importe/12 (MAXI) 33 MP 305
59	51	SWEET SENSATION —Stephanie Mills 20th Century (LP/12-inch) T-603/TCD 106
60	65	PSYCHE —Killing Joke Rough Trade (7-inch) Import



Single This Week



UPSIDE DOWN/ I'M COMING OUT

Diana Ross
Motown (LP) M8-936M1

Give the gift
of music.



Nashville Hosts Braun's Tapings

NASHVILLE—"The Bob Braun Show," a syndicated television program aired in seven Midwestern cities, recently completed a week's worth of tapings on location in Nashville.

The show used three different theatres in Opryland U.S.A.'s theme park setting for its tapings.

Entertainers performing or being interviewed on the program include Don Schlitz, John Hartford, Reba McEntire, Don King, Sylvia, Ronnie Prophet, Wendy Holcombe, guitar-

ist Tommy Jones, Jerry Clower, Kenny Price of "Hee Haw," Chet Atkins, Mack Magaha, Ronnie McDowell, the Four Guys, Roy Acuff, Dean Dillon, Boots Randolph, Jim Ed Brown & Helen Cornelius and Jeanne Pruett.

Also being featured on the show from the Opryland U.S.A. talent lineup are the Opryland Gospel Quartet and the cast of "Today's Country Roads" musical.

"The Bob Braun Show" is a 90-minute daily program originating five days a week from Cincinnati.

Country Album Graphics Gaining In Sophistication

• Continued from page 6

panded art department is simple, explains Team: "We used to have to send all our work up to New York for finishing, which took a lot of time and meant we never saw the project until it was completed. Now we can coordinate each phase of our graphics here and retain artistic control over every project. This also makes the artists able to give their input into the covers."

Approximately 50-60 album projects a year now come out of Nashville, notes the label's vice president Rick Blackburn, not including the greatest hits and special packages issued from time to time.

Though no other label maintains its own in-house art department in Nashville, the subject of country album graphics has become one of primary concern these days, given the growing mainstream impact of country music itself.

The move toward stronger stylization in country covers has resulted in brighter, more colorful and exciting album jackets which vie with pop and rock covers for buyers' eyes—and pocketbooks.

Album covers are being used as tools for launching sophisticated image changes for artists, as in the cases of Crystal Gayle, Barbara Mandrell, Brenda Lee, Lynn Anderson, Charly

McClain and Margo Smith. They are used to emphasize more contemporary contents within, or to convey the total mood of a new album.

Record companies are earmarking larger production budgets for their country covers, endeavoring to give Nashville artists top-quality consistency.

"It comes down to the bottom line called marketing," says local photographer Don Putnam. "There's a lot of competition these days, and a record cover that will help sell an album is definitely worth its production costs."

There's a decided new willingness to try new approaches displayed by both the labels and the artists themselves, say photographers, giving an "almost anything goes" flavor to country shooting sessions.

"Today's country has gone far beyond its original boundaries," comments L.A.-based photographer Dick Zimmerman, whose credits include covers on Ronnie McDowell, T.G. Sheppard, Margo Smith, Eddy Arnold and Barbara Mandrell. (It was Zimmerman who created Mandrell's ultra-chic "Moods" LP cover for MCA two years ago.)

Says Zimmerman: "Crossover and MOR trends in country music today have done wonders for creating a new excitement in country LP

covers. You can get by with a lot more now."

Although it costs more for a label to fly in a photographer from New York or Los Angeles for a session—or to fly an artist to the Coast to be photographed—than to use a local photographer, these expenditures are justified by the finished product, say record companies.

"I find that it's a lot more stimulating for our artists when we take them out of their regular environment and send them on location for a cover," stresses CBS' Team. "There's a freshness and freedom that comes from being in a different atmosphere."

The eye behind the camera can be responsible for visual changes to tie in with an artist's new musical directions. "Sometimes artists get stuck in a certain secure image and aren't sure how to go about changing it," comments L.A. photographer Beverly Parker, who has shot covers for Janie Fricke, Willie Nelson, Crystal Gayle, Johnny Rodriguez and Rosanne Cash. "A creative photographer and an unfamiliar setting can be great for developing an entirely new look for these performers."

Yet, with all the new freedom sweeping through the country industry, there are still certain limita-

(Continued on page 51)

AMERICAN SOUND

INVESTMENT GROUP LOOKING FOR RECORDS - CATALOGUES - MASTERS DEFUNCT RECORD COMPANIES

Send as much detail as possible, including artist name, sample, desired terms, etc.

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MICKEY GILLEY HAS JUST MADE COUNTRY CHART HISTORY!



"True Love Ways" went to #1 on July 14 and "Stand By Me" went to #1 on August 4.

Two Number One records by one artist in a period of just three weeks is a chart first, not to mention the rarity of two records in the Top 5 at the same time.

We are justifiably proud of this achievement and we wish to especially thank Joe Casey of CBS Records and Nick Hunter of Elektra Records, and their respective promotion teams for their prodigious efforts to the cause.

We're havin' some fun now.

Jim Ed *Bruce*
Jim Ed Norman & Bruce Hinton

Nashville Scene

By KIP KIRBY

Epic artist **Pam Rose** brought in a full house for her showcase at J. Austin's two weeks ago, and by the end of her second set, the stage was so crowded with musical guests there was barely room for Pam's own four-piece band. Joining in for her finale of "Ain't That A Shame" were producer **Norro Wilson** and singers **Linda Hargrove** and **Marcia Routh**. At one point in the performance, Rose turned the spotlight on her talented keyboardist/writing partner, **Mary Ann Kennedy**, who sang a stunning rendition of "He Gives Me Diamonds, You Give Me Chills." The song, co-written by Rose, Kennedy and Don Goodman, is going to be the title cut and first single from **Margo Smith's** upcoming LP.



WARINER WARBLES—RCA artist **Steve Wariner** performs his upcoming single, "The Easy Part's Over," at the recent Fan Fair show in Nashville.

Stella Parton has been given the ninth Jimmie Rodgers Memorial Foundation lifetime membership, and the organization gifted her with a handmade dulcimer for the occasion. . . . Singer **Red Steagall** was chosen to perform at the awards ceremony hosted by **President Carter** this week honoring the U.S. Olympic athletes. . . . **Moe Bandy**, **Eddy Raven** and **Joe Stampley** headlined a benefit concert in the Houston Astrodome recently.

The Timing Was Perfect: It just happened that the quarterly board of directors meeting for the **Country Music Assn.** took place in Lake Tahoe recently—at the same time that the **Charlie Daniels Band** was headlining in town at Harrah's. So some 60 CMA executives took front row seats for the performance and then enjoyed a backstage party with Daniels to bring a bit of Nashville into Nevada. By the way, all six of the band's performances were sold out in advance.

Spurzz has been promoting its debut Epic single, "Cowboy Stomp," with personalized radio station i.d.s. done upon request. Any station wishing to "stomp along with Spurzz" can receive a specially dubbed station i.d. by contacting **Buzz Cason Productions** at (615) 383-8682 in Nashville.

Tall Pony Productions has finished filming an upcoming Home Box Office music special starring the tandem talents of **Glen Campbell** and **Tanya Tucker**. The hour-long program, filmed on location in Reno, can be seen this fall. . . . Singer **Dobie Gray** left Nashville July 26 for his third South African tour. The date was notable because it also happened to be his birthday as well.

Mac Gayden and **Dianne Davidson** teamed up

at Mississippi Whiskers recently for the first time in quite a while. Gayden has joined the new rock band, **Nashville**, which is cutting its debut album under the production expertise of **Norbert Putnam**.

Confirming **Scene's** tip that **Willie Nelson** was recording at **Gilley's Club** in Texas comes the information that the forthcoming LP project will contain such cuts as "Who's Sorry Now," "Ain't Misbehavin'," "Exactly Like You" and "After You've Gone." Musicians on the project include **Johnny Gimble**, **Bucky Meadows** and Dixieland singer/guitarist **Freddie Powers**. The sessions took place only two days after Nelson's annual Fourth of July picnic hoopla in Austin.

By the way, although offers are pouring in for

solo personal appearances by **Johnny Lee**, based on the powerful strength of his country/pop smash, "Lookin' For Love," the singer has no plans to leave **Mickey Gilley's** show at this time. . . . **George Jones** will release his new Epic solo album, "I Am What I Am," early this month, coordinating with a number of tour dates with **Tammy Wynette**.

Mercury's **Jacky Ward** headlined shows at the Palomino Club recently, taking time out for interviews with KLAC-AM, "American Country Countdown," and one with Harry Newman which is for the Armed Forces Radio Eastern Airlines and national syndication by Golden West Broadcasting.

A load of laundry nearly got members of

Johnny Duncan's road band in big trouble recently in Los Angeles. Seems they had taken Duncan's 40-foot tour bus to a nearby laundry to pick up their clothes when the bank next door was robbed. The three band members, confused by the commotion and screaming sirens, hurriedly grabbed their clothes and drove away on the bus—which led bank employees to mistake them for the bank robbers. The police leaped into hot pursuit, and it was only after a full search of the bus by the L.A. SWAT team revealed no bundles of money—only laundry—that the band members were allowed to go free. **Duncan**, who is in the midst of his "Dreams" tour, reportedly has told his musicians, "If you guys need an advance, please just ask me next time."

WXCL-AM in Peoria, Ill., hosted a "Kenny Rogers Look-Alike Contest" recently and had 48 pseudo Kennys show up, writes the station's program director Lee Ranson. But can they sing, Lee? . . . Meanwhile, over at **WUBE-AM** in Cincinnati, singer **Johnny Duncan** dropped in for a visit during his recent concert stopover there.

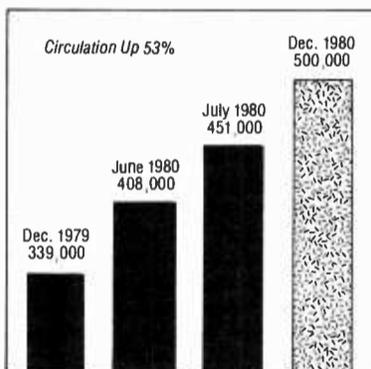
Sept. 16-18 are the filming dates for the upcoming "George Burns Special" at Nashville's Grand Ole Opry House. . . . Before that, on Aug. 6, however, you can catch **Hank Snow** and his singing partner **Kelly Foxton** at Opryland in concert. **Snow** and **Foxton** took their show into Canada recently which made the first time Hank has been back in his homeland in three years (he's from Nova Scotia).

Country Music Magazine Circulation Up 53%

America's Number 1 Entertainment Lifestyle Consumer Magazine
Now Reaches 1,700,000 Readers Per Issue.

America's Fastest Growing Magazine

There's no recession at *Country Music Magazine*. Circulation up 53% over last year. The publisher predicts 500,000 circulation by year end. And, the rate base has just been increased from 300,000 to 400,000.



America's Hottest Media Subject

From Park Avenue to Sunset Blvd. the media have jumped on the country music bandwagon. **MOVIES:** John Travolta, *Urban Cowboy*; Sissy Spacek, *Coal Miner's Daughter*; Robert Redford, *Electric Horseman*; Willie Nelson and Dyan Cannon, *Honeysuckle Rose*; Dolly Parton, Jane Fonda and Lilly Tomlin, *Nine to Five*; Dolly Parton and Burt Reynolds, *Best Little Whorehouse in Texas*; Clint Eastwood, *Every Which Way But Loose* and *Bronco Billy*. **RADIO:** The biggest country music radio stations in the world are WHN, New York and WMAQ, Chicago. Nearly 2,000 radio stations program country music. **TV:** Tune in Carson, Griffin, Donahue, Snyder, Douglas for the latest, such as: George Burns' country hit record, Roy Clark's signing the biggest Vegas contract ever at the Hughes Hotels, stars from country-connected hits like *Dukes of Hazzard*, *B.J. and the Bear*, *Sheriff Lobo*. Watch Johnny Cash do 50 minutes on *Tonight*, and you'll see why

his recent TV special was No. 4 in the week it ran.

Why all the media interest?

When Products Move Can Media Be Far Behind?

When you rush out to get your stick-shift, 4-wheel drive vehicle, better stop at Bloomingdale's for some Ralph Lauren boots, Calvin Klein jeans and a Stetson. Check in at Sam Goody for a few cassettes—for your \$800 car stereo system—some Willie Nelson, Crystal Gayle, Dolly and don't forget Kenny Rogers (after all he was the world's highest paid entertainer last year, grossing nearly \$20,000,000.) (You can't give away a full-size family sedan and the rock 'n' roll business is in a depression. But those little pick-up trucks are moving like hot cakes, and country music record sales are up 12% at a time when total record sales are down 12%. Recent industry data shows country sales have moved ahead of pop music for the first time.)

Then drive on down to New York's hottest nite spot, The Lone Star Cafe (on 5th Ave. mind you) and rub elbows with the cast from *Saturday Night Live*, some Pulitzer Prize writers and a few Madison Ave. creative types.

America's Heartland: The Baby Boom Grows Up

Those post-war babies are now 25-35. They grew up on music, it's integral with their lives. They have been with *Country Music Magazine* for 8 years. Our record buyers spent \$644 a year on albums, grabbing an average of 7 albums a month of the racks. And, they've invested an average of \$904 in playback equipment.

Seventy-four percent own a pickup, 4-wheel drive, RV or other specialty vehicle (47% alone own pickups). And, while they're driving, 39% have stereo radios to listen to, plus 42% have tape players.

Data: Yale University subscriber survey, Telmar/Simmons. Audit Bureau of Circulation.

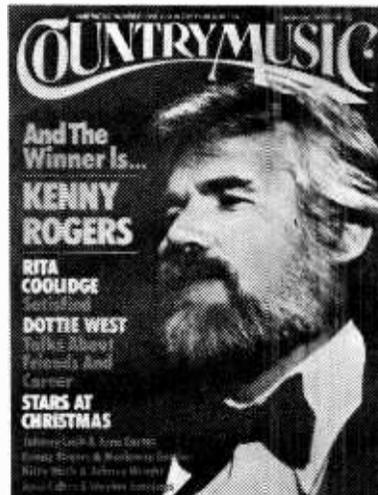
Sixty-seven percent own two or more cameras; 22% own boats; 40% go camping; 60% own fishing gear and the same for hunting. (With all this active buying and using, it's amazing they have time to consume so much liquor and tobacco.)

You Can Join The Country Music Bandwagon, Too!

So, it's no wonder that these companies have chosen to put their ads in *Country Music Magazine* . . . maybe you should, too.

GMC Trucks, CBS, Datsun, Yamaha, Jack Daniels', R.J. Reynolds, Double-day, Fender Guitars, Shure Bros., United Artists, Wild Turkey, Martin Guitars, JBL, Pioneer Electronics, Kool Cigarettes, Ovation, Dodge Trucks, Sparkomatic, Ludwig Drums, Time-Life Books, Universal Pictures, Kenwood, Gibson Guitars, Tandy Corp., Klipsch Speakers, MCA, Raleigh, ABC, Seagrams, Eddie Bauer, BIC, U.S. Tobacco, Bailey Hats, Austin Hall Boots, Elektra Records, Warner Bros., RCA.

The more you know about America's Number One entertainment magazine—the more you "keep in tune with America's hottest sales market."



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212/685-8200

Album Graphics

Continued from page 50

tions and time-honored elements that must be honored.

"You can't lose sight of the fact that your typical country fan who buys these records is conservative and traditional by nature," cautions David Hogan of David Hogan Design in L.A.

Hogan, who formerly worked in album design in Nashville, emphasizes that "there is a fine line on how far you dare go with country album graphics. You just can't get too abstract or surreal without running the risk of alienating the artist's fans."

THE KENDALLS



Photography by Don Putnam

new single
“Put It Off Until Tomorrow”
with **“Gone Away”**
on
Ovation Records & Tapes

August Tour

Aug. 1 - Hunter, NY
Aug. 2 - Presque Isle, ME.
Aug. 5 - Pt. Pleasant, WV
Aug. 7 - New Albany, MS
Aug. 8 - Philadelphia, MS
Aug. 9 - Lake Ozark, MO

Aug. 10 - Lansing, MI
Aug. 14 - Grand Island, NEB
Aug. 15 - Dallas, TX
Aug. 16 - Wakeeney, KS

Aug. 19 - Lewisburg, WV
Aug. 22 - Jonesboro, TN
Aug. 23 - Knoxville, TN
Aug. 29 - Fredericksburg, VA
Aug. 30 - Burton, Ohio
Aug. 31 - West Grove, PA





THE NEW ALBUM CONTAINING THE HIT SINGLE . . .

"I Don't Want To Lose" #107

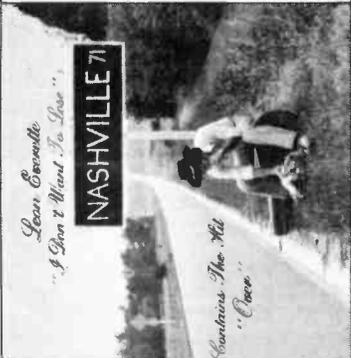
Learn Everette

Orlando Records
NASHVILLE, TENN.

Distributed by:
PROFESSIONAL SERVICE MARKETING SERVICE
50 Music Sq., W., Ste. 907
Nashville, Tennessee 37203
(615) 255-6423

Bookings:
DICK DUKE INTERNATIONAL, INC.
P.O. Box 24727
Nashville, Tennessee 37202
(615) 244-9550

Album # ORC-1101



Country

BOARD MEETS AT TAHOE

CMA Theme: Promotion

NASHVILLE — Intensifying efforts to promote country music worldwide was the keynote theme for the third quarter board meeting of the Country Music Assn. held in Lake Tahoe, Calif., July 22-24.

The midyear session brought together more than 50 CMA committee chairman and members for a series of agenda reports and discussions on related topics.

Among the subjects presented at the three-day sessions was a plan to enter major advertising centers with a specially-scripted presentation underscoring country music's powerful consumer base.

Emphasizing the entertainment value of such a program, live shows such as Bill Anderson and the Po' Folks would be used, along with Anderson's own multi-media audio/visual effects exploring the history of country music.

The possibility of providing national retailers with the CMA's videotape feature was also discussed, coupled with a decision to have a CMA booth this year at the Music Retailers Show in New York.

Committees met on Tuesday, and the board began its sessions the following day under the direction of chairman Tom Collins. Secretary Bob Austin and treasurer Jim Schwartz read their quarterly summations, with finance committee chairman Joe Talbot disclosing the results of the annual CMA audit.

Fan Fair committee head Bud Wendell led off the activities with a report on this year's annual June event. With a total of 15,264 persons attending Fan Fair 1980—an increase of 22% over last year—the week-long affair was the most successful in CMA history. The number of tour groups attending was up by 15%, with a hefty foreign representation as well. Hutch Carlock reported substantial increases in traffic and sales for the Fan Fair record shop, and Bill Denny reported on the improvements made for the annual Fan Fair softball tournament.

Dates for Fan Fair 1981 were set for June 8-14.

Dick McCullough filled in for chairman Rick Blackburn on promotion committee proposals, and the board approved a decision to support the American Kidney Foundation's national country music radiothon to be held next March.

Chairman Frances Preston reported for the planning and development committee. Board members approved the cover design for the new Awards Show Guide and Yearbook, a glossy consumer-styled magazine which will hit newsstands across

the country in late September. This is the first time the CMA has licensed publication of a magazine covering the annual awards show.

Bill Denny covered topics related to the international committee and Fan Fair's International Show, and Joe Talbot talked about the convention study committee's progress in planning the forthcoming October DJ Week activities.

In the absence of television committee chairman Irving Waugh, Jo Walker filled in, explaining the possibility of a network tv program showcasing Fan Fair. Walker said that the tv committee has met with the producer of its CMA awards show and that ideas for production angles are now in the process of being formulated.

Chairman Wesley Rose presented the nominating committee's proposed nominees for the 1981-82 board of directors. These names will be announced at a later date.

Charlie Scully reported for Roy Horton, chairman for the country music month committee, detailing plans for this year's regular October promotion, followed by radio committee chairman Don Nelson, who announced that the 1980 post-awards radio show will again be broadcast live by NBC Radio. He also mentioned that copy is being reviewed for the new CMA Broadcast Handbook to be published in August.

Joe Sullivan reported that the 1980 Talent Buyers Seminar is scheduled for Oct. 11-13 under the banner theme, "The Decade Ahead." Barbara Mandrell talked about the artist-dj tape sessions and a special luncheon in conjunction with these tapings.

Setting the agenda for next year's CMA board meetings, Sam Marmaduke gave the schedule from the meeting and arrangements committee as follows: Feb. 3-5, Atlanta; April 13-14, Chicago; and July 21-23, Denver.

The board members voted on this year's recipient of its founding president's award established by Connie B. Gay. This award is presented at the annual CMA membership meeting in October.

Board executives attending the sessions were treated to a pre-session party Tuesday evening at the Lake Tahoe home of CMA president Ralph Peer, with entertainment by board member John D. Loudermilk. They also attended a performance Wednesday evening at Harrah's by the Charlie Daniels Band and a post-reception hosted by Daniels and manager Joe Sullivan, who is also a CMA executive member.

Blair Becomes the 1st Accredited Music School Offering Folk Class

NASHVILLE—With the addition of banjo picking and fiddle playing classes, Blair School of Music, affiliated with Vanderbilt Univ., becomes the first accredited music school in the U.S. to offer instruction in folk music.

Picker Mark Barnett will teach banjo classes and Craig Duncan will serve as fiddle instructor.

Barnett is a member of Opryland's "Country & Bluegrass" show. He has appeared on a number of television specials, including "Dolly And Carol In Nashville" and has recorded two LPs.

Fiddler Duncan, a member of Opryland's Smokey Mountain Sunshine Band, has made several "Opry" appearances and television specials with Wilma Lee Cooper.

Billboard® Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/9/80

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	12	1	★	URBAN COWBOY Soundtrack, Asylum DP 90002	39	33	11	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
2	2	11		RDS IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	40	34	13	SOMEBODY'S WAITING Anne Murray, Capitol 500 12064
3	3	10		MUSIC MAN Waylon Jennings, RCA AHL1-3602	41	45	53	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
4	4	7		HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	42	54	11	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
5	7	17		GIDEON Kenny Rogers, United Artists LOO 1935	43	43	4	THE PILGRIM Larry Gatlin, Columbia PC 36541
★6	12	4	★	HORIZON Eddie Rabbitt, Elektra 6E-276	44	38	24	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408
7	6	23		THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	45	46	7	OUTLAWS Waylon Jennings, RCA AFL1-1321
8	9	9		MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	46	42	11	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
9	13	19		MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	47	39	70	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
10	5	67		GREATEST HITS Waylon Jennings, RCA AHL1-3378	48	50	3	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE 35783
11	14	8		SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	49	44	7	WAYLON AND WILLIE RCA AFL1-2686
12	8	17		IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	50	57	14	LOVELINE Eddie Rabbitt, Elektra 6E-181
13	10	9		BRONCO BILLY Soundtrack, Elektra 5E-512	51	40	22	SPECIAL DELIVERY Dottie West, United Artists LT 1000
14	15	20		LACY J. DALTON Columbia NJC 36322	★52	NEW ENTRY		FULL MOON The Charlie Daniels Band, Epic FE 36571
15	11	20		COAL MINER'S DAUGHTER Soundtrack, MCA 5107	53	49	5	ONLY LONELY SOMETIMES Tammy Wynette, Epic JE 36485
16	20	7		FRIDAY NIGHT BLUES John Conlee, MCA 3246	★54	NEW ENTRY		CACTUS AND A ROSE Gary Stewart, RCA AHL1-3627
17	24	39		THE BEST OF EDDIE RABBITT Elektra 6E 235	55	51	39	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982
18	17	46		KENNY Kenny Rogers, United Artists LWAK 979	56	62	2	SURE THING Freddie Hart, Sunbird ST 50100
19	32	16		ASK ME TO DANCE Cristy Lane, United Artists LT 1023	57	52	19	DOWN & DIRTY Bobby Bare, Columbia JC 36323
20	16	87		THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	58	53	11	HEART OF THE MATTER The Kendalls, Ovation OV 1746
★21	29	4		THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	59	65	2	EYES Eddy Raven, Dimension DL 5001
22	22	30		THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	60	55	29	ENCORE! Jeanne Pruett, IBC 1001
23	26	44		STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	61	59	44	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
24	23	39		WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	62	61	41	I'LL ALWAYS LOVE YOU Anne Murray, Capitol 500 12112
25	19	133		TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	63	56	45	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
26	31	9		A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606	64	58	39	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
★27	36	23		TOGETHER The Oak Ridge Boys, MCA 3220	65	41	12	DALLAS Floyd Cramer, RCA AHL1-3613
28	30	23		HEART & SOUL Conway Twitty, MCA 3210	66	63	28	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
29	25	9		YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271	67	75	88	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
30	21	118		STARDUST Willie Nelson, Columbia JC 35305	68	66	38	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
31	18	14		DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	69	67	5	THE CHAMP Moe Bandy, Columbia JC 36487
32	35	58		FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	70	68	10	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562
33	37	39		PORTRAIT Don Williams, MCA 3192	71	69	18	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
34	27	5		GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488	72	70	16	FAVORITES Crystal Gayle, United Artists LOO 1034
★35	47	15		THE WAY I AM Merle Haggard, MCA 2339	73	71	6	THE BEST OF JERRY JEFF WALKER MCA 5123
★36	28	66		BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418	74	72	20	LORETTA Loretta Lynn, MCA 3217
★37	48	3		WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001	75	73	8	NEW YORK WINE AND TENNESSEE SHINE Dave Rowland and Sugar, RCA AHL1-3623
★38	60	2		ED BRUCE MCA 3242				



FADED LOVE. (1-11329)

WILLIE NELSON & RAY PRICE



SAN ANTONIO ROSE

The new single from their new album

"San Antonio Rose" (C-36476)

Willie & Ray.
What else can you say!

 **On Columbia Records.**



Give the gift of music.

TAPE HUDDLE 10 Manufacturers Meet, Mull Response To Labels' Beefs

• Continued from page 6

home dubbing hurts record sales. Some have also been advocating a levy on blank tape to be used to compensate for lost artist royalty revenue.

So far, tape company efforts to fight the proposed levy have been scattered. Industry observers believe the tape makers want to launch a coordinated campaign, and are looking for alternatives to the ITA—which has record companies in its membership—to act as the spokesman.

Such an effort would involve advertising and public relations, funding for independent surveys and ultimately lobbying for legislation. The EIA has been mentioned as a possible body to help launch such an effort and there is feeling in the tape community that ITA would be unwilling or unable to provide the resources needed.

ITA was founded 10 years ago as the trade association of blank tape manufacturers. Over the years its membership grew to include record companies, hardware manufacturers and industrial users of tape products.

But specific details as to what was discussed at the meeting have not been forthcoming. Those present are maintaining a firm silence.

One executive does acknowledge that no decisions were made and that another meeting will be scheduled. "We sat, we talked, we listened, we'll meet again," he says.

Conversations with industry executives over the last few weeks, however, yield a picture of growing impatience with the home taping issue and growing dissatisfaction with the ITA's role as the tape industry's primary trade group.

The ITA has come under fire for two reasons. The first is that its membership is open to tape consumers such as record companies, who the blank tape makers now view as adversaries.

The second source of friction is the increasing emphasis of ITA activities in home video, relegating the audio tape business to a backseat position in the eyes of some manufacturers.

According to one tape executive contacted prior to Tuesday's meeting: "The discussions with the ITA are extremely delicate. No one wants to undermine the ITA, but no one wants to waste time and money either."

The ITA does receive high marks for many of its activities, such as statistics-gathering, and no other companies have indicated they are ready to follow Certron's lead.

"Everyone's mad as hell, but not necessarily at the same thing or at the same people," said Memorex marketing manager Al Pepper recently of the blank audio tape industry.

"I would not say the ITA has been unresponsive," he continued. "That isn't to say we don't have problems or that the ITA may be the wrong organization to handle them. That's an

open question. But the ITA fills some significant needs."

Ampex vice president George Ziadeh says his company has "no intention" of withdrawing its ITA membership. But on the problem of the record companies, he says he has little faith in the ability of the ITA to be of any help to blank tape makers.

ITA membership, he says, "is too far gone," and he does not believe any amount of restructuring will allow the ITA to speak for the blank tape companies on the record issue.

Wayman's presentation to the gathering hit directly at several points where the ITA is criticized.

"Since we've merged with the Institute of High Fidelity," Wayman says, "our membership has mushroomed. I said there would be no problem if they wanted to form a tape subdivision and that our subdivisions have a great deal of autonomy."

"Our bylaws do not permit membership for companies in the prerecorded software business. I also stressed our legislative capability," says Wayman.

Wayman says he also made the group aware of the financial resources of the EIA available to its membership.

Because the EIA does not allow prerecorded software companies to join, Wayman says it is "not competing with the ITA."

Although ITA executive director Brief declined to comment on anything pertaining to the Tuesday meeting, he had told Billboard previously that he had no planned presentation and would "answer questions."

According to Fuji vice president John Dale, contacted prior to the meeting, the ITA would be "requested by the tape manufacturers to really define its goals regarding its activities with its members."

N.Y. STORE DIGS REAGAN

NEW YORK—The magic of video puts Ronald Reagan in the heart of midtown Manhattan during the Democratic National Convention.

Video Shack, a major video software retailer, is giving the Republican candidate unequal time in its Broadway store window starting Monday (11).

Two vintage Reagan flicks, "This Is The Army" and "Santa Fe Trail," will be screened there continuously for the duration of the convention.

"This Is The Army" won the Oscar for best-scored musical in 1943 and costars another actor-turned-politician, George Murphy. In "Santa Fe Trail," made in 1940, Reagan plays the young General Custer.

Studio Technicians Talk Harmonization

LONDON—First meeting of a special working party of professional recording studio technicians investigating the problems of digital harmonization is slated for the International Broadcasting Convention to be held in Brighton, on the south coast here Sept. 22.

With Hugh Ford as chairman, the working party was initiated by the Assn. of Professional Recording Studios to work towards the ultimate goal of an International Digital Harmonization for professional recording equipment.

Magnetic Video Lull

• Continued from page 4

movies. The deal involves 250 titles for a reported \$40 to \$45 million in guarantees against royalties.

Magnetic Video, Farmington Hills, Mich., is generally acknowledged to be the largest distributor of prerecorded videocassettes. Industry estimates give the company 40% to 50% of the market.

Blay says original video music productions from his company are also being held up because no agreement exists with the American Federation of Musicians on home video royalties.

"We won't become a great industry," he says, "until we can generate our own programming. Until then we'll just be a spin-off of television, the way cable tv is now. We want our own geniuses."

Adds Blay: "There is enough original programming ready to go that we expect to be able to start producing when a settlement is reached."

Within 10 years, Blay believes, a "significant portion" of production money will be generated by home video. By the end of 1982, he says, "there will be enough VCRs in homes and momentum in the marketplace to make home video a mass market commodity."

One of the central sticking points in the SAG/AFTRA strike is the is-

sue of artists' royalties for home video movie release.

In marketing developments, Magnetic Video has inaugurated videotape rentals in the U.K. with the Thorn Rental Group of stores.

"We are renting now in 111 outlets in a pilot program," Blay indicates. "In September, assuming the program is successful, we will expand to 1,300 Thorn outlets."

The company has been outspoken against cassette rental programs in the U.S. and Blay cautions that the U.K. move "should not prompt people to read between the lines."

"We are still against rentals in this country and are actively pursuing ways to control this activity."

In the U.K., he notes, VCR hardware rentals have achieved 60% to 70% of market share. Thorn rents VCRs and tv sets.

"It's a unique marketing phenomenon," says Blay. "Charges for renting cassettes will be added onto the monthly charges for the VCR, just like the electric bill."

Magnetic Video has also signed an agreement with Philips to release titles for the optical videodisk format in the U.K. The agreement does not prevent the company from making other agreements involving the same titles for distribution in other disk formats.

Retailers Test Videocassette Mart With a Sample Tape

By JOHN SIPPEL

LOS ANGELES—Retailers can test the fledgling videocassette mart by simply purchasing a single \$24.95 Select Programs two-hour tape at wholesale.

The preview videocassette contains samplings from the first 25 movie titles available from the Encino, Calif., national distributor.

When a customer wishes to buy a videocassette title from the involved dealer, that dealer can order the package either by calling a toll-free number or ordering by mail.

When the customer purchases a preview Select Programs videocassette from the store, he is provided with a specially-coded order blank, and when a mail-order is placed, thereafter the dealer receives his full 20% commission.

"By simply stocking one preview cassette, a retailer cuts inventory costs and display space and is as-

sured of making a profit on every movie ordered from the catalog packed inside each preview program," Jay Shaw of Select Programs, explains.

"Not only does the preview packet contain the 25 movie trailers, but also an hour of vintage cartoons from the 1930s. Every American General Video cassette distributed by Select Programs is packed in an Amaray cassette case.

Retail priced at between \$34.95 and \$49.95, the 25 special interest movie titles range from "Tunnelvision" to the 1939 "Reefer Madness" to "Volunteer Jam" and Rick Wake-man's "Yessongs." An additional 25 titles will soon be released, along with a second preview cassette, from the Nostalgia Merchant's catalog, which contains movies like the original "King Kong," "She Wore A Yellow Ribbon" and the Marx Bros. "Room Service."

Video Software One-Stops Open In Vermont & Wash.

LOS ANGELES—Video software one-stops have opened in Seattle and Burlington, Vt.

Weston Nishimura of Video One, Bellevue, Wash., is already serving more than 200 accounts from an inventory in excess of 500 titles. Video One does phone solicitation and has five salespersons in the Seattle region.

Video One, one of two Seattle area retail software locations, carries product from Paramount, Columbia Pictures, Magnetic Video, Media Home Entertainment, Video Tape Network, Video Communications Inc., WCI, MCA and Nostalgia Merchants.

Video One allows a title-for-title exchange on the hottest selling titles, but no return on catalog items.

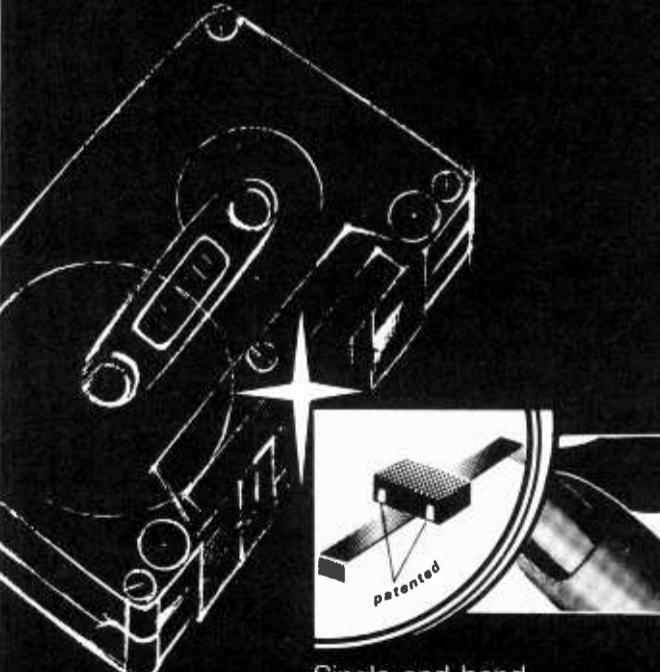
There is a 10% charge for exchanges. Terms are either C.O.D. or 2% net 10 days EOM.

Bill Perrault oversees the new software one-stop activity of Altec Distributing, long-time Burlington, Vt., one-stop. Altec uses phone and a four-person solicitation team to cover accounts.

Marty Gold of Altec estimates the warehouse stocks 800 different software titles from Magnetic Video, Columbia Pictures, WCI, MCA, VCX and Allied Artists.

Altec's terms are net 10 days E.O.M. (end of the month). A 15% of net billing return for a six-month period is offered current accounts. Altec offers a customized store software fixture either for sale or as part of an opening inventory stocking program from the Vermont pioneer.

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SWEETENING ROSE—Engineer Brad Hartman, left, and film director Jerry Schatzberg, second from left, view a sequence from "Honeysuckle Rose" at New York's Soundmixers Recording Studios. Studio president Harry Hirsh looks on as the pair wrap up final 56-track SMPTE sweetening for the Willie Nelson movie for Warner Bros.

MIDTOWN NEIGHBORS

Scharff, Audiotechniques Dominate The Manhattan Rental Market

By GEORGE KOPP

NEW YORK—Equipment rental is a way of life in the Los Angeles pro audio and recording studio market, but here two companies appear to have the field nearly sewn up—for now.

Scharff Communications and Audiotechniques Rentals supply recording studios and video production houses with anything from two-track tape recorders to 24-channel multi-tracks with Dolby, as well as a wide variety of microphones, signal processors and virtually anything else a studio might need to get a particular job done.

Like the transcontinental railroad, the two firms came from different places and met in the middle, almost literally. Their midtown offices are across the street from each other.

Audiotechniques was and is an established pro dealer, in the business 10 years. Audiotechniques Rentals, founded four years ago, is now an important part of the company's overall business.

Scharff Communications was begun as a rental firm almost a year ago, but founder Pete Scharff is selling new equipment as well, "out of necessity," he says.

"I knew sales would follow," Scharff says, "but I didn't know they would follow so quickly, especially in a recession."

For three years prior to opening his business Scharff had been the associate producer of Public Broadcasting's "Live From Lincoln Center" series. His television background has gone a long way to provide the direction for Scharff Communications, and he sees video music productions becoming a major source of customers.

"Video production houses are paying more attention to the audio portions of their programs," he says. "Many shows are being taped with stereo soundtracks for future release in Videodisk form four or five years down the road."

But, he continues, video specialists are sorely lacking in audio expertise and he feels a person of his background is a natural to bridge the gap between audio and video.

Right now that means supplying equipment that can solve problems on existing soundtracks. In the future it could mean renting video equipment to recording studios as well.

"I've always been involved in putting music together with images," he says. "Before I did 'Live From Lincoln Center' I worked on film soundtracks."

There aren't enough video producers involved with music right now to support his business fully, Scharff says, but the future should see more of a crossover.

"New diplexing technology makes it relatively easy to put a high quality stereo audio soundtrack on a video production," says Scharff. "But video producers aren't really aware of the possibilities in audio. Many of them can't hear the difference between good and bad sound—the environment they work in is terrible for audio."

"Right now I'm supplying video houses with studio equipment, but in the future I'll be supplying audio houses with video equipment as well."

The growth and promise of video music is one of the reasons Scharff's sales business is doing so well.

"A year ago studios were not really ready to produce video music productions. Now I think they are," says Scharff. "They'll rent a piece of equipment, realize they'll need it in the future, and decide to purchase."

Purchases give Scharff an added benefit—they keep his rental inventory up to date.

"Equipment depreciation is always a problem in a rental business," he says. "And so is obsolescence. PBS made a decision several years ago only to rent equipment, because they felt they had to be state-of-the-art, both in audio and video."

In spite of a recession and a generally slow pace at New York studios, both companies report a healthy market for rentals.

"Rentals have just gotten stronger and stronger," says president Ham Brosious, who works out of the head office in nearby Stamford, Conn. "We're now four times the size of what we were when we started."

That's just the office space. Inventories, says Brosious, have grown 10 times in the last four years, from about \$75,000 to \$750,000 worth of equipment.

"Our company is probably the largest rental firm east of Nevada," says Brosious. "There's a different

philosophy to studios in L.A. Many of them own practically no outboard gear and rent it all. We do maybe 20%-30% of the business of a West Coast company, but we have 75%-80% of the business in the East."

In addition to serving recording studios and tv networks, Audiotechniques is a leading supplier of p.a. equipment. The firm is also making a push into the industrial marketplace, lining up corporate customers who need sound for audio/visual shows.

At a recent trade show to this market the company was the only sound-only company with an exhibit and response was good, indicates the firm.

At Audiotechniques the problem of depreciation is solved with annual clearance sales, even though Brosious says there is a certain amount of friction from the rental arm of the business.

"Some of our people," he says, "are of the opinion that if it works there's no reason to sell it. I say that's just when you should sell it."

Sid Zimmet, who works in Audiotechnique's New York rental office, says: "Some of our 'antique' equipment is more in demand than so-called state-of-the-art gear. People just like the sound of it better."

Zimmet, who sold out his audio retail operation to work for Audiotechniques Rentals, says he finds the rental business "more rational."

"At retail, a customer might go bananas over the least little thing. But renters need the equipment right away and they're happy to get it. Sometimes it's not everything they want, sometimes it's better than they expected, but it's all on a very professional level. If they need a specific brand or model number it's usually for a good reason."

Audiotechniques does not confine its rental operation to New York.

"It's really nationwide," says Brosious. "Boston, Philadelphia, Dallas, Washington, Atlanta. One of our biggest expenses is buying flight cases for our equipment."

Neither company has a sales force for rentals but both indicate that they will probably have to set one up in the future. Audiotechniques will be launching a print campaign soon specifically aimed at beefing up rentals.

Video Takes

Herb Mendelsohn, chief of marketing at CBS Video Enterprises, is making the rounds of various markets to settle distribution of the lineup of prerecorded tapes. Word is first release of 25 titles is due to ship in October. Titles will include "The Wizard Of Oz," "Ben-Hur," "An American In Paris" and "2001," part of the MGM catalog coming to CBS Video as a result of recently established ties. Also included is a Bolshoi Ballet tape and product featuring Charlie Brown and Dr. Seuss. CBS tapes will generally sell at \$49 or \$59 list and, according to one source, CBS won't be "pussy-footing" around in marketing and merchandising approaches.

The new packaging, featuring recreations of old movie posters, is the work of record album designer Desmond Stroble. According to company president Nick Draklich, because so much advertising material for old movies has been lost or stolen, it was necessary to do the graphics practically from scratch. The majority of the company's 150 titles will be put in new boxes by the end of the year, Draklich says. The concept was introduced for 12 titles at the Chicago CES. Among the cassettes Nostalgia Merchant offers in the new format are "King Kong," "Citizen Kane," "The Thing" and "Top Hat."

The Nostalgia Merchant, a videotape distributor specializing in vintage movies, will have 24 titles in new packaging ready to ship by Aug. 15.

Keefco is producing two videos of songs for Yes, both from its new LP "Drama" which is due for release at the end of August. Expected to be (Continued on page 58)

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FANTA SOUND *Soundtrack Involvement Helps Nashville Mobile Studio Prosper*

By ROBYN WELLS

NASHVILLE—Fanta Sound, Nashville's first mobile recording studio, is now in its 10th year and says business has never been better.

With soundtrack involvement with two successful motion pictures, "Coal Miner's Daughter" and "The Blues Brothers," plus the completion of an upcoming PBS opera, "Bayou Legend," to its credit, Fanta's business has leaped about 30% over last year.

Johnny Rosen, Fanta's owner and founder, estimates that 50% of the firm's business comes from films, radio and television, with the remaining half derived from live LPs and concert sound reinforcement.

Fanta's existing mobile unit was constructed about five years ago to handle the firm's increasing live LP trade. It consists of a 50-input dual 24-track recording system mounted in a customized 40-ft. semi-truck, complete with Ampex tape recorders, Sphere consoles and 46-track computer mixing.

Landing the soundtrack for Robert Altman's "Nashville" changed

the direction of the fledgling mobile studio. It was singer Neil Young who first suggested that Altman use Rosen for the film project.

Upon completion of the motion picture, Fanta found Nashville's reaction to the film industry to be quite positive, and the firm's film revenue jumped to about half its business almost immediately.

"Music in films seems to be in its heyday," comments Rosen. "Compared to the old days, when everything was done as pre-records and playbacks on the sound stage, there's an increasing amount of live sound being recorded on the set."

"Bayou Legend," an upcoming 90-minute PBS opera, is an example where live recording was used to produce novel results on a tv track.

According to Rosen, what makes "Bayou" different is that audio, rather than video, was director John Thompson's primary consideration. First, a pianist and conductor were videotaped. These tapes were played back to the singers, on the bayou set. Small loudspeakers enabled the per-

formers to sing along with the piano. A special circuitry, designed by Fanta, was used to prevent the sound of the piano being picked up by the singers' microphones.

Once the picture was edited, a full symphony orchestra was added on a separate 24-track recording to make it a 46-track production.

"I believe this is a first for tv," says Rosen. "Recording this way brings the listening audience right up to the singer." Produced by Curtis Davis, the opera was filmed in Vicksburg, Miss.

In the future, Fanta hopes to become more involved in tv production areas, such as satellite communications and some special peripheral film and tv equipment.

Despite the studio's interest in film, Rosen confesses that he enjoys music too much to ever eliminate live LP recording.

"At a time when regular studios are suffering, the live LP business keeps mobile units going," explains Rosen. "Live LPs usually cost less to produce. The recording and remixing is easy, they don't require a lot of overdubbing."

Fanta's credits include live LP involvement for Neil Young, the Rolling Stones, Kansas, Journey, Harry Chapin, Jerry Reed, Teddy Pendergrass and a collection of old jazz artists for National Geographic. Recent projects include albums for the Rossington Collins Band and Dallas Holmes and Praise.

Out of the five major mobile facilities covering the U.S., Fanta is the only one located in the central region. Most of the firm's business is generated east of the Rockies. The unit usually carries a four man crew which includes an engineer, a tape machine operator, a stage man and a truck driver.

Rosen admits that being the most expensive mobile unit has lost Fanta a few customers, but he is quick to point out, "Fanta operates at nearly capacity 12 months a year."

Klein Opening Radio Song Studio At Home

LOS ANGELES—Joe Klein, record and radio commercial producer, has opened a recording studio here—a home facility—for radio work.

Klein had been the owner of a 16-track facility here, called Joe's Place, but decided to concentrate more on custom radio jingle work.

The new studio, located in Klein's Hollywood-located home, contains state-of-the-art 4-track facility with Ampex ATRs, a custom console and outboard equipment.

Klein's recent credits include music-oriented commercials for Casablanca, Warner Bros., Capitol and Island.

Video Takes

• Continued from page 57

shot on location in Litz, Pa., where the band is rehearsing for a U.S. tour. Kim Paul Friedman will direct. The firm also recently taped a music video of Bow Wow Wow, a new band managed by Malcolm McLaren, formerly of the Sex Pistols. And Metromedia provided both production and post production facilities for Keefco's two Hall & Oates video music productions, both singles from their "Voices" album.



Fanta Action: Johnny Rosen, left, owner of Nashville's mobile studio, Fanta Sound, and producer Curtis Davis give the rig a workout at the recent recording of "Bayou Legend," an upcoming PBS opera.

Studio Track

LOS ANGELES—United/Western activity includes: Mike Chapman producing Suzi Quatro for Dreamland Records, Doug Schwartz and Gary Boatner assisting; Chapman producing Consenting Adults, also for Dreamland, assisted by Lenise Bent and Boatner; Roy Halee producing the Roches for Warner Bros., David Ahlert assisting; Halee finishing up David Pomerantz, Ahlert also assisting; Richard Dashut producing the Shoes for Elektra/Asylum, Hernan Rojas mixing, Ahlert assisting; Mike Post producing Dolly Parton with Paul Dobbe and Chuck Britz mixing, and Casablanca's Paul Warhoff working on a new LP project, coproduced by Warhoff and Jay Lewis with Jim Demarco assisting.

George Tutko producing Micki Free at Cher-okee.

Engineer Brian Gardner mastering "Story Of The Empire Strikes Back" LP for Casablanca, produced by Pat Glasser, at Allen Zaentz. Also there, engineer Chris Bellman mastering the Harry Maslin-produced Nervous Eaters debut LP for Elektra.

At Paramount Studios, Sly Stone working on a new Warner Bros. LP with Roger Dollarhide engineering and Frank Nadasdy assisting. Also there, Patrick Henderson producing the McCrarys for Capitol with Dollarhide and Nadasdy assisting.

* * *

The Recording Connection, a new Beachwood, Ohio, studio complex, sees the Michael Stanley Band finishing up an LP with Arnie Rosenberg and Paul Schwartz sharing engineering duties.

At Music City Music Hall, Nashville, Jim Ed Brown cutting a new single for RCA, Tom Collins producing, Bill Harris and Dan Dea the assisting engineers.

Presently recording at Celebration Recording Studios, New York City, are Kyo and Ron Richardson, Richie Havens producing. Also there, Jon Starke producing Guy Pleasant, while the David Chesky Band is mixing with Michael Farrow.

Action at the new Fantasy Studios complex, Berkeley, Calif., includes: recording and mixing for the soundtrack for "Murshida" for Hassen Enterprises, Richie Corsello engineering; George Duke producing Seawind for A&M, Tom Vicari engineering with assistance from Wally Buck; and Taxi working on a new Fantasy LP, coproducing themselves with Phil Kaffel, who is also engineering.

Alive Consoles On Lease In Nashville

NASHVILLE—Harrison Systems, the locally based console manufacturing firm, is instituting a short-term rental program for its Alive series live-performance consoles. The company, Harrison Leasing Corp., is a subsidiary of the parent company.

Offered as either a 24-input or a 32-input model, the Alive features four main stereo output pairs and eight auxiliary send busses. The Alive extender frame, which can be fitted with up to 32 additional input modules, is also available through the rental program.

Carl Paruolo joins the staff of Starr Recording, Philadelphia, as chief engineer and studio manager. He was formerly chief engineer at Sigma Sound Studios in Philadelphia and studio manager at Sigma prior to that.

At House of Music, West Orange, N.J., Bob Gaudio and Charles Calello working on a Frankie Valli and the Four Seasons reunion LP with Rick Ruggeri at the controls with help from Cliff Hodson. Also there cutting tracks are Jack Bruce and Friends (David Sancious, Bill Cobham and Clem Clemson) with Stephen Galfas engineering, assisted by Julian Robertson and Peter J. Roulinavage III. And Synergy's Larry Fast is producing an LP for the group FM, engineering by Jim Frank and Charlie Conrad. JIM McCULLAUGH

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Disco Business

Goteborg Site Of 2d Swedish Disco Meet

NEW YORK—Between 800 and 1,000 persons from all segments of the disco business in Europe are expected to attend the second annual Swedish Disco Forum scheduled to run Aug. 31 through Sept. 3 in Goteborg, Sweden.

The four-day Forum, coordinated by five top Swedish disco deejays, will zero in on problems facing the disco industry in Sweden and neighboring countries including Finland, Denmark and Norway.

Panels of industry experts will address themselves to such problems as:

- The expected impact of video on the European discotheque industry.
- The future, in its present format.
- The future of conventional disco music.
- The impact of disco fusion sounds on the European disco industry.
- Coexistence between the disco industry and the Swedish musicians union which supports the appearance of live talent in clubs.
- The complexities of obtaining a club license in Sweden.
- Tax advice for everyone involved with the discotheque industry, in Europe and especially in the Scandinavian countries.

According to Claes Hedberg, one of the committee of five coordinating the event, participation by major record labels including CBS, Elektra, Polygram, EMI, and K-tel is expected.

Also expected is participation in the exposition segment of the Forum by such U.S.-based sound and lighting companies as Litelab, Altec-Lansing and Wavelength.

The entertainment segment of the Forum will feature such acts in concert as Village People and Ritchie Family. Negotiations are also underway to secure an appearance by Grace Jones.

According to Hedberg, the Forum will present 11 awards in such categories as best disco group, best male disco artist, best female disco artist, best new Swedish disco group, best Swedish disco LP, most outstanding international performance by a Swedish disco group and the person who has done the most for disco in Sweden.

Admission to the Forum will cost the equivalent of \$80 U.S. per person, and will include two lunches and a welcoming cocktail party. Admission to the awards dinner will cost \$25.

According to Hedberg, the European disco market generally and the Swedish disco market in particular continue to show healthy growth. He estimates there are 500 year-round discos thriving in Sweden at the present time, with another 200 sea-

sonal discos capitalizing on the summer business. In addition there are "several hundred" mobile disco operators competing for a share of that market.

The Swedish Disco Forum coordinating committee includes Claes Hedberg, Nisse Forslund, Anders Hallinder, Anders Hardin and Sten-Liljedahl.

DISCO DEEJAYS

Spinners To Receive Assists From New International Group

NEW YORK—In another move aimed at uniting disco deejays both in the U.S. and abroad, the International Disk Jockeys Ltd., has been formed here by Barry Scott, Joe Pegno and James Howard.

The organization, formed three months ago and officially launched at Billboard's Disco Forum 8, aims to give Spinners around the world "an association which will establish them as members of a professional

organization offering numerous benefits and services."

Among the benefits being offered are group rates on "a comprehensive hospital and major medical protection plan and dental insurance." (The company claims to be working closely with Blue Cross and Blue Shield on structuring this package.)

Plus:

- Access to an employment agency specializing in placing people in the disco business.

- A regularly updated beats-per-minute listing for all dance music.
- Discounts on sound and lighting equipment.
- Reductions on car rentals and purchases.
- Subscription to a monthly national newsletter.
- Law and accounting consultation.
- Travel assistance and discounts through group plan purchases.
- Establishment of a wholesale supplier for accessories.
- Full promotional record service.

The organization also claims to be working on a credit union and pension plan for its members.

International Disk Jockeys Ltd. is open to permanent and mobile deejays, radio spinners, and lighting technicians. There is a \$75 initiation fee, plus a regular fee schedule divided into six classes:

Class 1A—For \$65 a month, or \$195 per quarter the organization promises to provide members with medical benefits and regular services of new records.

Class 1B—Members paying \$110 monthly or \$330 quarterly, will be provided with medical benefits for themselves and their dependents, in addition to regular service of new records, according to the organization's brochure.

Class 2A—In this category, new members pay \$45 a month and receive medical benefits but no records. If paid on a quarterly basis, the fee here is \$195.

Class 2B—In this category members are being asked to pay \$90 monthly or \$270 quarterly for medical benefits for both themselves and their dependents.

Class 3 is limited to 25% of the organization's total membership, and promises to provide records for a fee of \$45 monthly or \$195 quarterly, if membership in this category is approved by the organization's board of directors.

Class 4—This is the lowest price category at \$50 annually. Members in this division qualify for a newsletter and "limited club benefits." The benefits here are not specified.

Several unsuccessful attempts have been made to start a disk jockey association in this country. The most recent of these, The International Disk Jockey Assn., was spearheaded by Norma Goodridge and Stash Furman of Disco Van 2000.

Pegno claims that the organization already had 350 members, most of whom signed up during the recent Billboard disco convention. Pegno further claims that the Belgium Record Pool has also shown interest in forming a liaison with the new group.

The association is headquartered at 115 Canal St. in New York, and can be reached through a toll free 800 number, (800 221-7724).

DIRECTS N.Y. FOR THE RECORD POOL

Positive Voice: Judy Weinstein

By MICHAEL LONDON

NEW YORK—"The so-called downfall of disco is a fallacy," says Judy Weinstein of For The Record. As director of one of New York's most powerful record pools, Weinstein is a loyal industry member voicing a positive message amidst the current economic recession.

Weinstein bases her judgment on her experience in obtaining records for 125 of the most popular disco deejays in the New York area. "The record industry is down, but it is still good," she says. "The economic problems haven't affected For The Record. The jocks are still getting records from the record companies."

Weinstein concedes that For The Record is in better shape than many other pools, especially those in smaller communities.

"Record companies are now looking at each market individually, and if a market does not justify a certain number of promotional copies, they're not going to service that market," she states.

Weinstein attributes the vitality of For The Record to her "strong rapport" with local radio personnel, and national record company executives. She also claims that For The Record, a non-profit organization which she formed in 1978, avoids the infighting so prevalent among other pools.

She stresses: "All the DJs in For The Record are equal. There are no stars. There are no politics in this pool." Despite the decline in service of promotional records to some pools, Weinstein remains optimistic about the future of the system.

"I think the cutbacks have leveled off," she says. "The record companies are knowledgeable enough to know that record pools are no longer just silly little organizations. We are professionals. We serve a purpose, and they (the labels) need us to help enhance sales."

Both disco and rock will continue to thrive, Weinstein predicts. She sees the coming years as a time when dance music will expand to embrace many different forms.

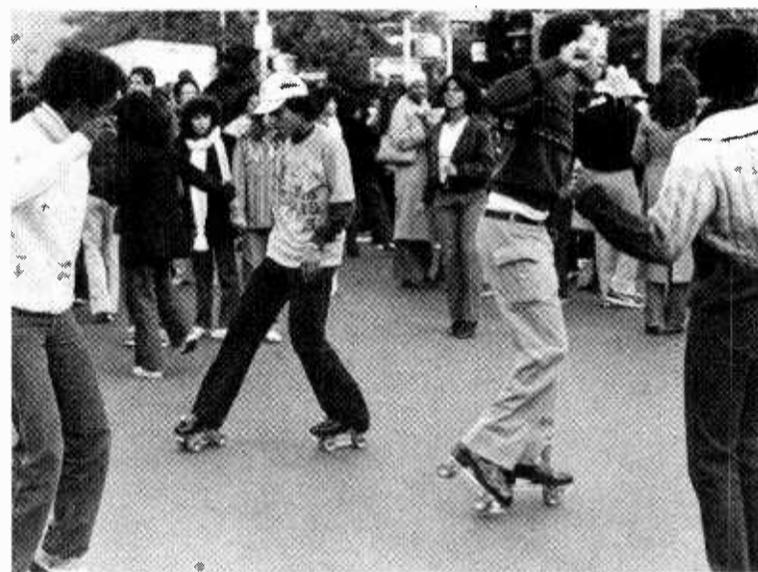
"I'm interested in all dance-ori-

ented music, whatever its classification. I hope that there will be no categories in the '80s, and that everything will crossover."

While many For The Record disk jockeys are including dance-oriented rock in their nightly programming, Weinstein reports that they have frequent problems with the quality of the product. "A poor sounding record can ruin the flow of the evening's music," she points out.

feminine stereotypes suggested by her insistence on cleanliness in discos. As a woman in the otherwise all-male field of pool directors, she has fought hard to establish herself. When she took over the pool in 1978 she was frequently scoffed at by other pool directors at interpool meetings.

"I let them know that I am not a secretary and I do not make coffee, unless I make it because I want to



Billboard photo by Disco Movement, Inc. ATLANTIC ANTIC—Enthusiastic roller disco dancers take to the streets to strut their stuff before appreciative audiences at Brooklyn's Atlantic Antic street festival, cosponsored by Disco Movement, Inc.

For new wave music to achieve mass appeal in discos and on radio, "a little more melody and quality is going to have to come out of it," Weinstein maintains. "It's 1980. There's no reason to make a 4-track recording."

She has a similar complaint about the proliferating rock discos. "A lot of these rock clubs are dirty places. . . . You could draw lines on the mirrors and write notes to your friends." She blames the conditions on a foolish attempt to rebel against the bright lights and sparkling surfaces of the conventional disco.

Weinstein balks at any traditional

make it. . . . I just made them respect me to the point where they had no choice but to treat me as an equal."

Weinstein believes that being a female may enhance her chances for success in her next endeavor, independent concert promotion. She has been staging "mini-concerts" in area discos for some time, and in the near future she plans to move up to full scale independent shows.

"It's falling into place naturally," she says, citing her acquaintance with many artists and industry executives. "I see myself becoming a female Ron Delsener. There's no female concert promoter right now."

Lightworks Adding 6 Designer Colors

PHILADELPHIA — Lightworks has added six designer colors to its Litepanel line. According to the firm's Peter Altman, standard and special sizes are now being offered in red, blue, green, yellow, amber, white and bronze.

Altman states that the popular line is ideal for ceilings and wall applications. It is available in four-circuit and other custom circuiting. It runs on 24 volts of electricity and provides an estimated 500,000 hours of lamp life.

Sample kits are available from Lightworks.

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Disco Mix

By BARRY LEDERER

NEW YORK—A challenge to any performer is the ability to progress and mature from one recording to another. Telex has accomplished this feat with its latest 12-inch 33 $\frac{1}{3}$ r.p.m. on Sire Records. Taken from the group's forthcoming "Neurovision" LP, this disk contains three worthwhile selections. Side one features "Euro-Vision" at 5:42. This is a fusion of new wave rock and tantalizing disco.

Heavily synthesized and electronically inter-phased, Telex has found a commercial tune with crossover potential. Keyboards and saxophone emphasis provide a smooth flow with tight harmonies and a pulsating percussion backbeat.

Side two begins with a rousing uptempo version of the Sly the Family Stone classic "Dance To The Music." Deejays may want to slow the tempo, but the riveting guitar licks and echo effects still penetrate this 4:17 selection. "Twist A Saint Tropez" like the previous cut is all too short for an audience that will be easily captivated by the group's music.

Excitement abounds on all 10 cuts of the Martha & the Muffins first LP, "Metro Music." Word of mouth praise had spread prior to the album's release and the anticipation was well realized with the group's debut recording on the Dindisc Ltd. label, care of Virgin Records. This rock-oriented effort is pleasing in contrast to other noisy material available on the market today.

"Echo Beach" and "Paint By Number Heart" have an enthusiastic and refreshing feeling with a sound reminiscent of 1950s-1960s rock 'n' roll.

What stands out with these selections is the melodic guitar work similar to that of Eddie Cochran. "Hide And Seek" and "Revenge (Against The World)" have an exuberant tempo with concentrated saxophone emphasis. Vocals by Martha Johnson and Martha Lady work with all the material. Producer Mike Howlett has created a pleaser for both rock and disco enthusiasts.

Originally available as an import and now released on Prism Records is Geraldine Hunt's "Can't Fake The Feeling." This 12-inch 33 $\frac{1}{3}$ r.p.m. record is 5:20 minutes long and provides easy dancing and deejay programming. The artist's sassy vocals are backed by rich arrangements that include a solid percussion, plus string and guitar break. Producer Mike Pabon Austin's perceptive handling of the production makes this artist's energetic return to the disco scene most welcome.

Candi Staton's album on Warner Bros. has several cuts hitting the charts including "Looking For Love" and "The Hunter Gets Captured By The Game." These songs illustrate the extra vocal range of the artist which goes from a full-bodied sassiness to a more subdued approach on the album's ballads.

The album was produced by Jimmy Simpson with Candi Staton coproducing on several of the cuts. The arrangements need no break. This is one singer whose vocals stand by themselves.

A Taste Of Honey's short 12-inch 33 $\frac{1}{3}$ r.p.m. is titled "Rescue Me," which runs 3:20 from an upcoming album titled "Twice As Sweet." This is a mild record with a soft beat and a melody that is somewhat repetitious. This is strange coming from a group that was so successful with "Boogie Oogie Oogie." Consequently, this selection seems more geared for radio than disco play though some deejays might find it useful as an early evening starter.

Also available from Capitol is the debut album by Rene Moore and Angela Winbush. This up-and-coming duo shows extreme potential with its smooth harmonies whether it be on romantic ballads or rhythmic rockers. The arrangements and production ring with silky yet funky melodic hooks. What is missing is punch and pizzazz, needed to insure club play. "Do You Really Love Me" and "Free And Easy" could make it to the turntables, if reworked and re-mixed.

Straight forward and well performed rock comes from the AC/DC LP on Atlantic, "Back In Black." The lead cut as well as "Hell's Bells" and "You Shook Me All Night Long" are pulsating and churning in tempo and style reminiscent of the early rock groups of the 1960s. This talented British group has an instantly identifiable sound that is crisp and full-bodied with forceful vocals.

The Long Island Disco Deejay Pool headed by Jackie McCloy, reports that up-and-coming disks include "Let's Go Dancing" by Roxie Mizzell on TK, "I Just Wanna Dance" by Starpoint Chocolate City Records and "Hey Lover" by Chocolate Milk, RCA.

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 3 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 5 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 6 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 7 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 8 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 10 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 11 PARTY ON—Pure Energy—Prism (12-inch)
 - 12 SEARCHIN'—Change—Warner/RFC (12-inch)
 - 13 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 14 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 15 I'LL CRY FOR YOU—Kumano—Prelude (LP)

BALT./WASHINGTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 2 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
 - 3 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 4 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP)
 - 5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 6 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 7 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 9 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)
 - 10 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 11 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (12-inch) (R)
 - 12 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 13 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 14 PARTY ON—Pure Energy—Prism (12-inch)
 - 15 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP/12-inch)

BOSTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 2 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 5 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)
 - 7 GIVE ME THE NIGHT—George Benson—Warner (12-inch)
 - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 9 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)
 - 10 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 11 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (12-inch)
 - 12 PARTY ON—Pure Energy—Prism (12-inch)
 - 13 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 14 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 15 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP/12-inch)

CHICAGO

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 2 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 5 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 6 GIVE ME THE NIGHT—George Benson—Warner (LP)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 9 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 10 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 11 I LIKE WHAT YOU'RE DOING TO ME—Young & Company—Brunswick (12-inch)
 - 12 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 13 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (12-inch)
 - 14 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (12-inch)
 - 15 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 3 I'M READY—Kano—Emergency (12-inch)
 - 4 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 7 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 8 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/BODY FREE—Watson Beasley—Warner (LP/12-inch)
 - 9 PARTY ON—Pure Energy—Prism (12-inch)
 - 10 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (12-inch)
 - 11 HELPLESS—Jackie Moore—Columbia (12-inch)
 - 12 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP/12-inch)
 - 13 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 14 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER—Odyssey—RCA (LP/12-inch)
 - 15 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)

DETROIT

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 3 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 4 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 5 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 9 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 10 I'M READY—Kano—Emergency (12-inch)
 - 11 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 12 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP)
 - 13 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 14 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 15 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (12-inch)

LOS ANGELES

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 2 I'M READY—Kano—Emergency (12-inch)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (12-inch)
 - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 10 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 11 STRETCHIN' OUT/PLAIN OUTTA LUCK—Gayle Adams—Prelude (LP/12-inch)
 - 12 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
 - 13 SEARCHIN'—Change—Warner (LP/12-inch)
 - 14 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 15 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)

MIAMI

- This Week**
- 1 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 4 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 5 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 8 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 9 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 10 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
 - 11 HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 12 REBELS ARE WE—Chic—Atlantic (12-inch)
 - 13 I'M READY—Kano—Emergency (12-inch)
 - 14 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 15 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (12-inch)

NEW ORLEANS

- This Week**
- 1 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 3 PLAIN OUTTA LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 4 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 5 I'M READY—Kano—Emergency (12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 8 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 9 PARTY ON—Pure Energy—Prism (12-inch)
 - 10 GIVE ME THE NIGHT—George Benson—Warner (12-inch)
 - 11 REBELS ARE WE—Chic—Atlantic (12-inch)
 - 12 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 13 WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP/12-inch)
 - 14 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 15 SYMPATHY FOR THE DEVIL/TWO GOOD REASONS—Jimmy Maelen—Pavillion (LP/12-inch)

NEW YORK

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 2 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 4 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 7 I'M READY—Kano—Emergency (12-inch)
 - 8 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 9 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 13 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 14 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 15 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 3 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 4 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 5 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 6 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 8 POP IT/DO YOUR THANG—Al Hudson & One Way—MCA (LP)
 - 9 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 10 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 11 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
 - 12 HEARTACHE #9—Delegation—Mercury (LP)
 - 13 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 14 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)
 - 15 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch)

PHOENIX

- This Week**
- 1 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch)
 - 2 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 3 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 5 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch)
 - 6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 SEARCHIN'—Change—Warner/RFC (12-inch)
 - 9 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 10 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
 - 11 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 12 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 14 I'M READY—Kano—Emergency (12-inch)
 - 15 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)

PITTSBURGH

- This Week**
- 1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 2 I LIKE WHAT YOU'RE DOING TO ME—Young & Company—Brunswick (12-inch)
 - 3 I'M READY—Kano—Emergency (12-inch)
 - 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 5 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 9 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 10 SMOKE SHE SMOKE—Jo Bataan—Salsoul (LP/12-inch)
 - 11 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 12 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 13 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 14 LET'S GO DANCING—Rocky Mizzell—TK (12-inch)
 - 15 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)

SAN FRANCISCO

- This Week**
- 1 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 2 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 I'M READY—Kano—Emergency (12-inch)
 - 7 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 8 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 9 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 10 CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Various—Casablanca (LP)
 - 11 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 12 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 13 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 14 STARS IN YOUR EYES—Herbie Hancock—Columbia (12-inch)
 - 15 WARM LEATHERETTE/BULLSHIT/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP)

SEATTLE/PORTLAND

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 6 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 7 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 8 PARTY ON—Pure Energy—Prism (12-inch)
 - 9 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 10 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 11 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 12 LEAVE THAT BOY ALONE—Poussez—Vanguard (LP/12-inch)
 - 13 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 14 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 15 HELPLESS—Jackie Moore—Columbia (12-inch)

MONTREAL

- This Week**
- 1 NOW THAT SHE'S ROCKIN/OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
 - 2 PARADISE GARAGE/RAZOR GIRL—The Zebras—Downstairs (LP/12-inch)
 - 3 S-BEAT—all cuts—Gino Soccio—Quality (LP)
 - 4 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Downstairs (LP/12-inch)
 - 5 BREAKAWAY/WHAT'S ON MY MIND—Watson Beasley—CBS (LP/12-inch)
 - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—C.B.S. (12-inch)
 - 7 STAY THE NIGHT—Billy Ocean—C.B.S. (12-inch)
 - 8 STOMP—Brothers Johnson—A&M (LP)
 - 9 DYNAMITE—Stacy Lattisaw—WEA (LP/12-inch)
 - 10 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—Polydor (LP)
 - 11 I'M READY—Kano—Univision/Downstairs (12-inch)
 - 12 LOVER'S HOLIDAY—Change—WEA (LP)
 - 13 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
 - 14 HIGH ENERGY—La Bionda—Downstairs (LP)
 - 15 MACHO—all cuts—Macho—Downstairs (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	3	7	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	51	61	4	A FORREST—The Cure—PVC (LP) Import
2	5	12	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	52	66	5	MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import
3	4	9	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	53	60	5	BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717
4	1	18	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	54	41	15	PAPILLON/CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385
5	2	13	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	55	29	19	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1
6	19	5	GIVE ME THE NIGHT—George Benson—Warner (7-inch) 49505	56	39	17	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415
7	9	7	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	57	57	4	SADIE SHE SMOKES—Jo Bataan—Salsoul (12-inch) SG-330
8	8	8	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP) RFC 3430	58	48	18	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305
9	10	14	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	59	51	18	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106
10	15	7	I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027	60	65	4	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
11	6	16	IN THE FOREST—Baby O'—Baby O' Records (LP/12-inch) BO 1000/1003	61	76	3	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic L (LP) SD-5220
12	7	20	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	62	NEW ENTRY		ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513
13	13	14	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	63	37	20	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1
14	14	12	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	64	44	11	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239
15	17	7	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	65	46	5	NERVOUS BREAKDOWN—Brian Briggs—Bearsville (7-inch) BSS 49167
16	16	23	EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—Fantasy (LP/12-inch*) (R)-F-9584	66	55	5	I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import
17	11	10	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	67	67	5	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvres In The Dark—Dindisc (LP) Import
18	12	13	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANGE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	68	68	6	WAX ATTACK—Wax—RCA (12-inch) PD12032
19	20	6	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	69	69	6	CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436
20	23	7	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	70	71	4	LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443
21	31	5	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	71	72	2	I LOVE IT—Trussel—Elektra (LP/12-inch*) 63272
22	32	6	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	72	74	26	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6
23	21	9	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	73	93	4	JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092
24	24	7	WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch*) ILPS 9592	74	54	19	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013
25	47	4	EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	75	NEW ENTRY		WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
26	36	4	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458	76	52	17	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193
27	18	19	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	77	62	13	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122
28	28	13	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	78	63	23	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103
29	59	3	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	79	NEW ENTRY		LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import
30	30	5	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Various—Casablanca (LP) NBLP 7220	80	NEW ENTRY		I STRIP YOU—Easy Going—Importe/12 (MAXI 33) MP 307
31	34	6	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293	81	82	7	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
32	33	7	DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127	82	85	11	CUPID—The Spinners—Atlantic (7-inch) 3664
33	43	19	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—The Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	83	96	7	SPLASHDOWN TIME—Breakwater—Arista (LP) AB 4264
34	22	9	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	84	97	4	ARGY BARGY—The Squeeze—A&M (LP) SP-4802
35	35	10	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433	85	NEW ENTRY		WE LOVE YOU—Psychedelic Furs—CBS (7-inch) Import
36	56	5	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523	86	NEW ENTRY		BACK STROKIN'—Fatback Band—Spring (LP) SP 1 6726
37	26	13	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	87	NEW ENTRY		ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145
38	27	14	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	88	83	5	DA-ANCE—Lambrettas—Rocket (7-inch) Import
39	49	9	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387	89	89	2	HOUSE PARTY—Linda Clifford & Curtis Mayfield—RSO (LP/12-inch*) RS-1-3077
40	25	13	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	90	90	2	LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306
41	38	6	LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328	91	91	3	LOVE ME, LOVE ME—Curtis Mayfield—RSO (LP) RS-13077
42	45	5	DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446	92	92	2	IS IT LOVE/POWER & REASON/THUNDER, LIGHTNING & RAIN—Machine—RCA (LP/12-inch) AFL1-3529
43	53	5	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364	93	81	7	LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428
44	42	11	SYMPATHY FOR THE DEVIL/TWO GOOD REASONS—Jimmy Maelen—Pavillion (LP/12-inch*) NJZ 36319	94	84	7	SUGAR FROSTED LOVER—The Flakes—Magic Disc (12-inch) MD 1980
45	NEW ENTRY		HANDS OFF...SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CLAW—The English Beat—Sire (LP/12-inch*) SRK 6091	95	80	21	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517
46	50	3	REBELS ARE WE—(all cuts)—Chic—Atlantic (LP) AT3665	96	87	5	COMING UP—Paul McCartney—Columbia (LP/12-inch*) FC 36511
47	40	13	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	97	86	5	TOO MUCH PRESSURE—The Selecter—Chrysalis (LP) 1274
48	58	5	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102	98	78	17	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333
49	NEW ENTRY		I JUST WANNA DANCE WITH YOU—Starpoin—Chocolate City (LP/12-inch*) CCLP 2013	99	88	5	HE'S NOT SUCH A BAD BOY (After All)—Kid Creole & the Coconuts—Antilles/Ze (12-inch) AN 802
50	70	2	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS-405	100	64	13	POWER—The Temptations—Gordy (LP) G8-994

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.



TALENTED DANCERS—This creative dance team gets a leg up on things as it demonstrates innovative movements in a New York club.

\$250,000 Left Bank Will Open In Mt. Vernon, N.Y.

NEW YORK—A \$250,000 discotheque, billed as the largest in Westchester county, N.Y., is scheduled for opening in mid-August in Mount Vernon.

of public admission will be based on the calibre of the live entertainment.

The club, designated the Left Bank, will offer patrons a varied fare of dance music ranging from country and jazz to rock and reggae, according to Deborah Pines, public relations director for the operation.

Located a 30-minute train ride away from Manhattan's Grand Central station, the Left Bank is located in a historical landmark building which originally housed the Mount Vernon Trust Co. The developers of the West Bank Entertainment Center, First National Disco, Inc., intend to retain much of the original facade and trimmings of the building, these include marble columns and staircases, brass doors and trim, and an oversize lobby.

The club's \$30,000 sound system includes power amplifiers by Crown and Phase Linear; speakers and mixers by GLI/Integrated Sound, horns by Vortex, tweeters by JBL, crossovers by ASR, open reel deck by Pioneer Electronics, turntables by Thorens, delays by Phase Linear, and three band filter by Furman.

Meteor Lights & Sound supplied and installed the club's light show which includes sierras, pin spots, searchlights, beacons, trip lights and custom-made infinity columns.

In addition to recorded dance music, the Left Bank will also provide patrons with live entertainment featuring rock, country, jazz and big band artists. According to Pines, the lower level of the complex will feature a jazz club, a piano bar, a cafe and an electronic games room. Also planned are country jamboree weekends complete with Texas-style cookouts and rodeo.

The Left Bank has a 2,100 square foot dance floor, a 150 foot marble-topped bar, and space for more than 300 patrons.

Both private membership and public admission will be instituted. The private membership fee has not yet been determined, and the price

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AUGUST 9, 1980 BILLBOARD

Retailer Sued Over Disk Library Scheme

By PETER JONES

LONDON—The British Phonographic Industry (BPI) has started legal proceedings against Ames Records & Tapes, the retail chain headed by Philip Ames, which started an album lending library scheme here.

The industry watch-dog organization alleges that the scheme amounts to an authorization "to home-copy copyright material on to blank cassettes." It seeks a High Court injunction to close down the lending operation and to obtain damages.

And in the BPI's initial application to the High Court, Mr. Justice Goulding directed that the trial of action be heard as quickly as possible. Pending that trial, the Ames

group has undertaken to keep full details of all titles of sound recordings offered for hire, or actually hired, by them, plus the dates of each hiring and all sums received as a result of such hirings.

So a new chapter starts in the highly controversial career of Philip Ames, whose company is based in Preston.

News that he had started his scheme of renting out albums (Billboard, June 14, 1980) triggered industry anger and concern. He charged an initial subscription of around \$10.50 to the two pilot schemes he operated in his Burnley and Blackburn outlets, among his total chain of 25 stores, and he charged roughly \$1.20 a week to hire out albums on a library basis.

From the outset, Ames accepted that record companies would see the move as being tantamount to open encouragement to home tapers. And anyway he ran the library scheme alongside a 5% discount on blank tape purchases by library members.

But he also insisted throughout the controversy that he "had to meet increased bills and had to counter reduced dealer profit margins." He set up a special "buying" group of similar-minded dealer chains to negotiate special terms with the record companies.

On the library scheme, he has claimed that it brings customers into his shops and that many of them do later buy copies of the albums they rent.

Record Company reactions were predictably hostile (Billboard, July 5, 1980). An example was that of Tony Morris, managing director of Phonogram U.K., who said: "The hiring out of records for short-term gain is making worse an already bad situation. It can only harm record sales.

"If this sort of thing becomes widespread, there'll be nothing for record library customers to record on those discounted blank tapes they can buy from Ames."



BACKSTAGE PASS—Members of top-rated New Zealand rock band, Mi-Sex, meet the country's Prime Minister, Robert Muldoon. The politician was invited to one of the act's concerts in Wellington, after he had publicly declared that pop music was not cultural. The meeting pictured here took place backstage after the gig, and the prime minister later pronounced Mi-Sex to be "entertaining."

Dash Concert Hopes By Kiss Cancellation

This story prepared by Marv Fisher in Mexico City and Adam White in New York.

MEXICO CITY—Hopes that Mexico might be opening up as a concert market for major international rock attractions have been set back by the cancellation of three Kiss dates here in August.

The U.S. group was due to perform this weekend (9-11) at an unspecified venue in the Federal District, but the promoters apparently could not get the necessary permission from local officials for the show to proceed.

Kiss was also scheduled to perform at soccer stadiums in the country's second largest city, Guadalajara, and in Mexico's northern industrial metropolis, Monterrey.

But according to Aucoin Management's international chief, Jack Tessler, the Kiss dates "didn't make a great deal of sense with Mexico City." Hence, the cancellation of all three appearances.

Many indicators point to the fact that youngsters in Mexico want to see foreign rock attractions regu-

larly. The problem is how to control their behavior inside and outside the venues.

This June, Deep Purple and Black Oak Arkansas played the INDE Olympic stadium to strong boxoffice results—approximately 50,000 capacity—but the results outside the stadium were nearly chaotic. Cars were allegedly damaged, windows broken and tempers short. That event was promoted by Music Is Friendship (Musica Es Amistad).

Five years ago, Chicago played before packed crowds at the National Auditorium, at that time with a capacity of some 17,000. A similar eruption in the streets took place, including reported loss of lives.

Since then, international names—many in the disco genre—have appeared here, but there's been practically no breakthrough for rock.

In 1978, promoter Hugo Lopez brought in Joe Cocker for a couple of concerts at El Tero bullring. It happened to be just outside the city line in the state of Mexico, so little attention was paid to the security problems evolving from that event.

Early this June, a pair of neophyte promoters, David Tame and Jorge Howard, pulled off an exceptionally successful showcasing of War at the Arena Mexico. Two back-to-back concerts on the same day drew a surprising 19,000 combined paid attendance.

The Kiss dates, then, would have signalled that foreign rock was more welcome in this country than before, and that it was receptive to other attractions coming here.

And it would have had particular significance since while the U.S. concert market has slackened off, its southern neighbor, bubbling with oil and other raw materials, seems on the brink of readiness.

According to the local promoters of Kiss, Promociones Artisticas y Espectaculos Internacionales, the cost of importing the mammoth rock show (an entourage of more than 70 persons) would have been around \$500,000.

Before the cancellation, there was speculation that ticket prices would have been from \$4.30 (10 pesos) to more than \$20 (500 pesos).

The local distributor of Kiss product here, PolyGram, was preparing a substantial promotion campaign to tie in with the shows. Commercial director Luis Noriega reported that the company had received many

(Continued on page 65)

Actor's Death Sparks Sales

LONDON—The death of actor Peter Sellers here has triggered U.K. consumer interest in the wealth of recorded material he created, in a variety of guises and roles, during his career.

EMI has a series of albums available, mostly connected with Sellers' days as a member of comedy team the Goons, with Harry Secombe and Spike Milligan.

They include "The Best Of Peter Sellers," "The Very Best Of The Goons" and "The Goon Show Classics," the last-named incorporating three complete radio shows from the BBC series.

Sellers was featured on two Goon singles which hit the U.K. top five in 1956. "I'm Walking Backwards For Christmas" and "Bloodnok's Rock'n'Roll." Another Goon tune, "The Ying Tong Song," was a top 10 hit when reissued in 1973.

Sellers also had British chart hits duetting with actress Sophia Loren on "Goodness Gracious Me" (1960) and "Bangers And Mash" (1961). And he scored solo with "Any Old Iron," a top 20 hit in 1957, and again in 1965 with his "Shakespearean" version of the Beatles' "A Hard Day's Night." Meanwhile, fellow Goon Harry Secombe enjoyed chart success with straight tenor versions of operatic arias such as "On With The Motley."

During his early disk days, Sellers was recorded by George Martin, later producer of the Beatles. The thespian's first single was "Jakka" in 1953, which Martin recalls as a "space fantasy, and probably the worst-selling record that Parlophone ever made."

For the album "Songs For Swinging Sellers," a top 10 hit, in the wake of Frank Sinatra's "Songs For Swinging Lovers," a Sinatra impersonation was required—and for once, it defeated Sellers. A ballad singer named Matt Monro was called in, under the pseudonym Fred Flange, and paid \$50.

The spoof was successful, and Monro went on to a series of hit singles in his own right.

Talent Firm Has \$\$ Woes

OSLO—The independent Norwegian record company, Talent Produksjon, is reported to be in deep financial trouble, with an immediate financial need of some \$200,000 and with CBS Norway involved in takeover negotiations.

Talent has an impressive track record. It was the first Norwegian independent, and the operation, with Arve Sigvaldsen as managing director, has built to a 30% market share here since 1972.

It has concentrated on building local artists and the roster takes in most of the Norwegian big sellers, including Inger Lise Rypdal, Unit Five, Septimus, Njaal Helle and Helge Borglund and Rita Engbregsten.

But its economic problems have grown substantially over the last six months. One reason was an unsuccessful "Star Explosion" promotion featuring many different artists and, additionally, rock singer Kristin Berglund's album "Lost Distance Love" cost \$90,000 to produce but has sold only 3,500 units.

AUGUST 9, 1980 BILLBOARD

CHART-TOPPING ALBUM, 45

'Can't Stop' Is Australian Smash

By GLENN A. BAKER

SYDNEY—On the office wall of Paul Carter, RCA Australia's national advertising manager, is a staff sweepstake. Two months ago, 18 staff members dipped in \$2 each, along with an estimate of how many copies the company would sell of the "Can't Stop The Music" soundtrack.

The wall graph shows the majority of entrants taking a stab at between 50,000 and 150,000 units, with one or two "hopeful lunatics" offering figures above the quad-platinum level of 200,000. To date, those few optimists are the only ones left in the race.

The Village People have given RCA here its greatest success since the 1976-77 Abba phenomenon, with pressing plant staff taking home a bonanza in overtime pay. The album is the first real "gorilla" since the RSO soundtracks of 1978.

"Can't Stop The Music" hit gold (20,000 units in this market) in three days, and its first platinum (50,000) in less than three weeks. Seven days after release, the album hit No. 1 nationally, and the Village People

single of the same name hit the summit within three weeks.

Both are currently cemented at No. 1, well out of reach of any contenders. Amazingly, most of this action occurred prior to the opening of the movie to the general public.

There also appears to be no corresponding U.S. explosion of sales.

Carter explains his company's windfall as "one of the most perfectly integrated promotion campaigns executed in this country—the promoter with the artist, the film distributor with the film director, and RCA with the record." It would be hard to disagree.

The movie was launched in Sydney in a manner reminiscent of Hollywood in the '40s. The downtown cinema area of George Street was closed off by police, and Valerie Perrine, the Village People and director Allan Carr arrived in limousines to tumultuous crowd reaction, red carpets and spotlights scanning the sky.

After the premiere, 1,500 guests banqueted at the nearby Maxy's Disco, and the news cameras rolled

'til the lens melted. Notably, the screening was a global premiere.

Prior to the premiere, the Village People had undertaken an exhaustive concert tour, which earned them unanimous glowing reviews.

Promoter Gary Van Egmond cooperated fully with Greater Union film distributors throughout, and the group was featured on every available television and radio forum, graciously grinning through even the most juvenile stunts and questions. The penetration was remarkable, with instant reaction from young and "middle mass" audiences.

The campaign was capped by the presence in Australia of producers of Jacques Morali and Henri Belolo, invited by RCA, which has represented Can't Stop Productions in this territory for three years.

Ironically, "Can't Stop The Music" has completely overshadowed the disk that most industryites here were touting as the biggest sensation of the year, "Kiss Unmasked."

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BRITAIN

(Courtesy of Music Week)
As of 8/2/80
SINGLES

This Week	Last Week	Title	Artist
1	2	USE IT UP OR WEAR IT OUT,	Odyssey, RCA
2	3	MORE THAN I CAN SAY,	Leo Sayer, Chrysalis
3	8	UPSIDE DOWN,	Diana Ross, Motown
4	2	XANADU,	Olivia Newton-John/ Electric Light Orchestra, Jet
5	7	BABOOSHKA,	Kate Bush, EMI
6	5	COULD YOU BE LOVED,	Bob Marley & Wailers, Island
7	12	THERE THERE MY DEAR,	Dezy's Midnight Runners, Parlophone
8	4	JUMP TO THE BEAT,	Stacy Lattisaw, Atlantic
9	NEW	THE WINNER TAKES IT ALL,	Abba, Epic
10	6	CUPID/I'VE LOVED YOU FOR A LONG TIME,	Detroit Spinners, Atlantic
11	20	WEDNESDAY WEEK,	Undertones, Sire
12	9	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
13	11	LET'S HANG ON,	Darts, Magnet
14	10	MY WAY OF THINKING,	UB40, Graduate
15	21	LIP UP FATTY,	Bad Manners, Magnet
16	13	LOVE WILL TEAR US APART,	Joy Division, Factory
17	14	A LOVER'S HOLIDAY,	Change, WEA
18	19	OOPS UPSIDE YOUR HEAD,	Gap Band, Mercury
19	17	THEME FROM THE INVADERS,	Yellow Magic Orchestra, A&M
20	29	9 TO 5,	Sheena Easton, EMI
21	28	ME, MYSELF, I,	Joan Armatrading, A&M
22	NEW	GIVE ME THE NIGHT,	George Benson, Warner Bros.
23	23	MARIANA,	Gibson Brothers, Island
24	33	FUNKIN' FOR JAMAICA,	Tom Browne, Arista
25	16	WATERFALLS,	Paul McCartney, Parlophone
26	22	NEON KNIGHTS,	Black Sabbath, Vertigo
27	25	ARE YOU GETTING ENOUGH,	Hot Chocolate, Rak
28	32	DOES SHE HAVE A FRIEND,	Gene Chandler, 20th Century
29	26	MY GIRL,	Whispers, Solar
30	NEW	OH YEAH,	Roxy Music, Polydor
31	NEW	PRIVATE LIFE,	Grace Jones, Island
32	NEW	BURNIN' HOT,	Jermaine Jackson, Motown
33	31	SANCTUARY,	New Musik, GTO
34	39	SLEEP WALK,	Ultravox, Chrysalis
35	15	747,	Saxon, Carrere
36	38	BURNING CAR,	John Foxx, Metal Beat
37	27	TO BE OR NOT TO BE,	B.A. Robertson, Asylum
38	36	BRAZILIAN LOVE AFFAIR,	George Duke, Epic
39	NEW	MY GUY/MY GIRL,	Amii Stewart & Johnny Bristol, Atlantic
40	24	FUNKYTOWN,	Lipps Inc., Casablanca

ALBUMS

1	4	DEEPEST PURPLE,	Deep Purple, Harvest
2	3	XANADU,	Soundtrack, Jet
3	2	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
4	5	FLESH AND BLOOD,	Roxy Music, Polydor
5	1	THE GAME,	Queen, EMI
6	11	CLOSER,	Joy Division, Factory
7	7	GIVE ME THE NIGHT,	George Benson, Warner Bros.
8	6	SEARCHING FOR THE YOUNG REBELS,	Dezy's Midnight Runners, Parlophone
9	9	OFF THE WALL,	Michael Jackson, Epic
10	8	UPRISING,	Bob Marley, Island
11	18	SKY 2,	Sky, Ariola
12	10	ME, MYSELF, I,	Joan Armatrading, A&M
13	13	McCARTNEY II,	Paul McCartney, Parlophone
14	20	VIENNA,	Ultravox, Chrysalis
15	19	PETER GABRIEL,	Peter Gabriel, Charisma
16	NEW	ANOTHER STRING OF HITS,	Shadows, EMI
17	NEW	CROCODILES,	Echo & Bunnymen, Korova

Inelco Acquires

AMSTERDAM—Inelco has acquired the French Trema label for Benelux, and will launch the catalog with a compilation album featuring the hits of Michel Sardou. Subsequent releases will include such Trema artists as Enrico Macais, Herve Vilard and Pierre Groscolas. Inelco has also acquired the U.K. Aura label for Benelux. First product is Annette Peacock's "The Perfect Release" album.

18	17	MANILOW MAGIC,	Barry Manilow, Arista
19	16	MAGIC REGGAE,	Various, K-tel
20	22	ALL FOR YOU,	Johnny Mathis, CBS
21	21	JUST CAN'T STOP IT,	Beat, Go-Feet
22	14	LIVE AT LAST,	Black Sabbath, Nems
23	12	CULTOSAURUS ERECTUS,	Blue Oyster Cult, CBS
24	15	KING OF THE ROAD,	Boxcar Willie, Warwick
25	26	WHEELS OF STEEL,	Saxon, Carrere
26	37	DIANA,	Diana Ross, Motown
27	27	DUKE,	Genesis, Charisma
28	25	READY AND WILLING,	Whitesnake, United Artists
29	33	DO A RUNNER,	Athletico Spizz 80, A&M
30	23	REGGATTA DE BLANC,	Police, A&M
31	NEW	HEAVEN & HELL,	Black Sabbath, Vertigo
32	NEW	BAT OUT OF HELL,	Meat Loaf, Cleveland Int'l/Epic
33	NEW	BRAZILIAN LOVE AFFAIR,	George Duke, Epic
34	NEW	HEAD ON,	Samson, Gem
35	24	ROMANTIC GUITAR,	Paul Brett, K-tel
36	28	THE MAGIC OF BONEY M,	Atlantic
37	38	OUTLANDOS D'AMOUR,	Police, A&M
38	NEW	THERE AND BACK,	Jeff Beck, Epic
39	39	IF YOU WANT BLOOD YOU'VE GOT IT,	AC/DC, Atlantic
40	40	RHAPSODY AND BLUES,	Crusaders, MCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/4/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN,	Lipps Inc., Casablanca
2	2	D.I.S.C.O.,	Ottawan, Polydor
3	4	XANADU,	Olivia Newton-John & Electric Light Orchestra, Jet
4	3	NO DOUBT ABOUT IT,	Hot Chocolate, Rak
5	5	BOBBY BROWN,	Frank Zappa, CBS
6	6	TAKE THAT LOOK OFF YOUR FACE,	Marti Webb, Polydor
7	8	SEXY EYES,	Dr. Hook, Capitol
8	12	MATADOR,	Garland Jeffreys, A&M
9	7	DER NIPPEL,	Mike Kruger, EMI
10	9	ALOHA-OE, UNTIL WE MEET AGAIN,	Goombay Dance Band, CBS
11	10	BOAT ON THE RIVER,	Styx, A&M
12	13	MIDNITE DYNAMOS,	Matchbox, Magnet
13	17	COMING UP,	Paul McCartney, Parlophone
14	NEW	THE WINNER TAKES IT ALL,	Abba, Polydor
15	15	MARIANA,	Gibson Brothers, Polydor
16	14	TOCCATA,	Sky, Ariola
17	21	YOU'RE O.K.,	Ottawan, Carrere
18	11	WHAT'S ANOTHER YEAR,	Johnny Logan, Epic
19	25	I'M ALIVE,	Electric Light Orchestra, Jet
20	20	JANUARY FEBRUARY,	Barbara Dickson, CBS
21	18	GO JOHNNY GO,	Eruption, Ariola
22	16	YOU AND ME,	Spargo, EMI
23	23	ROM,	Dschinghis Khan, Jupiter
24	30	FIRE ON THE WATER,	Orlando Riva Sound, Ariola
25	19	FREU DICH BLOSS NICHT ZU FRUEH,	Gitte, Global
26	NEW	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
27	26	YOU'RE ALL I NEED,	Peter Kent, EMI
28	NEW	GINGER RED,	Saragossa Band, Ariola
29	22	CALL ME,	Blondie, Chrysalis
30	27	DO WAH DIDDY DIDDY,	A La Carte, Hansa

ALBUMS

1	1	20 GREATEST HITS,	Hot Chocolate, Rak
2	5	THE GAME,	Queen, EMI
3	2	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
4	20	XANADU,	Soundtrack, Jet
5	12	ZAUBER DER KARIBIK,	Goombay Dance Band, CBS
6	3	DIE SCHOENSTEN MELODIEN DER WELT,	Anthony Ventura Orchestra, Arcade
7	4	THE WALL,	Pink Floyd, Harvest
8	11	TRAUMEREIEN,	Richard Clayderman, Telefunken
9	7	DER NIPPEL,	Mike Kruger, EMI
10	8	UNMASKED,	Kiss, Casablanca
11	10	SKY 2,	Sky, Ariola
12	6	FLESH AND BLOOD,	Roxy Music, Polydor
13	17	SURVIVAL,	Bob Marley & Wailers, Island

With immediate effect, the Canadian Recording Industry Assn. has discontinued its singles and albums charts for an indefinite period. Alternate chart arrangements will be disclosed in the near future.

14	15	CORNERSTONE,	Styx, A&M
15	9	VIVA ITALIA,	Adriano Celentano, Ariola
16	14	MOUTH TO MOUTH,	Lipps Inc., Casablanca
17	16	HIGHWAY TO HELL,	AC/DC, Atlantic
18	NEW	KOMM MIT AUF GROSSE FAHRT,	Freddy Quinn, Polydor
19	NEW	EYES OF THE UNIVERSE,	Barclay James Harvest, Polydor
20	NEW	McCARTNEY II,	Paul McCartney, EMI

FRANCE

(Courtesy Videomusic Actualite)
As of 7/25/80
SINGLES

This Week	Last Week	Title	Artist
1	NEW	IL JOUAI DU PIANO DEBOUT,	France Gall, Atlantic
2	5	FUNKYTOWN,	Lipps Inc., Casablanca
3	NEW	NIGHT BOAT TO CAIRO,	Madness, Stiff
4	1	BANANA SPLIT,	LIO, Arabelle Berger, Warner Bros.
5	NEW	LA GROUPE DU PIANISTE,	Michel Berger, Warner Bros.
6	6	T'ES OK,	Ottawan, Carrere
7	NEW	CALL ME,	Blondie, Chrysalis
8	2	LES JARDINS DU CIEL,	Jaoro, Garina
9	12	STOMP,	Brothers Johnson, A&M
10	NEW	REVIENS,	Herve Vilard, Trema
11	15	AND THE BEAT GOES ON,	Whispers, Solar
12	10	ANOTHER BRICK IN THE WALL,	Pink Floyd, Harvest
13	NEW	A PARTIR DE MAINTENANT,	Johnny Hallyday, Philips
14	20	L'ENCRE DE TES YEUX,	Francis Cabrel, CBS
15	NEW	LITTLE JEANIE,	Elton John, Rocket
16	3	WALKING ON THE MOON,	Police, A&M
17	7	C'EST MA VIE,	Julio Iglesias, CBS
18	NEW	DON'T PUSH IT DON'T FORCE IT,	Leon Haywood, 20th Century
19	NEW	WHAT'S ANOTHER YEAR,	Johnny Logan, Epic
20	NEW	COULD YOU BE LOVED,	Bob Marley, Island

ALBUMS

1	3	PARIS FRANCE,	France Gall, Atlantic
2	NEW	UPRISING,	Bob Marley & Wailers, Island
3	NEW	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
4	NEW	BEAUSEJOUR,	Michel Berger, Warner Bros.
5	2	REPRESSION,	Trust, CBS
6	6	ONE STEP BEYOND,	Madness, Stiff
7	8	PETER GABRIEL,	Peter Gabriel, Charisma
8	1	SENTIMENTAL,	Julio Iglesias, CBS
9	NEW	MOUTH TO MOUTH,	Lipps Inc., Casablanca
10	NEW	SAVED,	Bob Dylan, CBS
11	13	FRAGILE,	Francis Cabrel, CBS
12	4	REGGATTA DE BLANC,	Police, A&M
13	NEW	21 AT 33,	Elton John, Rocket
14	5	O'GRINGO,	Bernard Lavilliers, Barclay
15	12	THE WALL,	Pink Floyd, Harvest
16	10	LES MUSIQUES DE L'AMOUR,	Richard Clayderman, Delphine
17	17	HIGHWAY TO HELL,	AC/DC, Atlantic
18	NEW	FLESH AND BLOOD,	Roxy Music, Polydor
19	NEW	A PARTIR DE MAINTENANT,	Johnny Hallyday, Philips
20	11	D'HIER ET D'AUJOURD'HUI,	Yves Montand, Philips

ITALY

(Courtesy Germano Ruscitto)
As of 7/29/80
ALBUMS

This Week	Last Week	Title	Artist
1	1	SONO SOLO CANZONETTE,	Edoardo Bennato, Ricordi
2	2	TOZZI,	Umberto Tozzi, CGD-MM
3	5	MIGUEL,	Miguel Bose, CBS/CGD-MM
4	9	DI NOTTE,	Alan Sorrenti, CBO/EMI
5	6	GALAXY,	Rockets, CGD-MM
6	3	DUKE,	Genesis, Charisma/PolyGram
7	4	UN PO'ARTISTAUN PO'NO,	Adriano Celentano Clan/CGD-MM
8	7	NERO A META',	Pino Daniele, EMI
9	8	UNA GIORNATA UGGIOSA,	Lucio Battisti, Numero Uno/RCA
10	10	UFFA! UFFA!,	Edoardo Bennato, Ricordi
11	12	HURRICANE,	Pooh, Ariola/CGD-MM
12	14	MAGNIFICO DELIRIO,	Rettore, Ariston/Ricordi
13	13	REGGATTA DE BLANC,	Police A&M/CGD-MM
14	11	THE WALL,	Pink Floyd, Harvest/EMI
15	NEW	TREGUA,	Renato Zero, Zerolandia/RCA
16	17	GIANNI TOGNI,	Paradiso/CGD-MM
17	15	TRA DEMONIO E SANTITA',	Alberto Fortis, Philips/PolyGram
18	16	UNA CITTA' PER CANTARE,	Ron, Spaghetti/RCA
19	NEW	UPRISING,	Bob Marley & Wailers, Island/Ricordi
20	NEW	McCARTNEY II,	Paul McCartney, Parlophone/EMI

International

Antipiracy Offensive Given Green Light

By JOHN CARR

ATHENS—Where do blank cassettes go once they leave the factory? The answer here is that a great many find their way into the hands of the pirates, but a tough new initiative by the Greek government is likely to change all that.

The Ministry of Culture is planning to set up a special committee which will strike at the roots of piracy by tracking the progress of blank cassettes.

The Ministry was given the green light for its offensive on July 17, when a stiff new antipiracy bill became the law of the land by presidential signature.

And record executives are breathing long sighs of relief now that they at last have a weapon to cut down the 75% hold on the cassette market that pirates have enjoyed for so long.

The new law sends second-time offenders to jail for up to ten years, and with the sentences come heavy fines of up to \$20,000 for the piracy of recorded material. Prosecution is ex officio, doing away with time-consuming legal procedures between arrest and jailing.

When the Green parliament ap-

proved the draft bill last month, the industry was guarded in its optimism, since the vote came after years of inaction. But reaction now is enthusiastic.

Says local IFPI chief and head of Minos Matsas Records, Michael Matsas: "This law is a model of its kind that only a few countries can boast. I feel very optimistic now that we have the means to stem piracy by tracking the movement of blank cassettes from the factory to the consumer. And once we grab a pirate, the ex officio powers of prosecution will ensure that we send him to steady punishment."

Minos Matsas has been the company most plagued by piracy since it leads in local repertoire. Nine out of every ten pirate cassettes feature local artists.

Typifying general industry response was the reaction of CBS, a leader in international repertoire. Says the company's Sol Rebinowitz: "At last we have something that has teeth. But companies and lawmen must work closely together so that the law doesn't remain just a piece of paper."

Jack English: Image Maker

LONDON—American bands look bad on stage. Some like to appear as though they don't care about clothes; others go right over the top in the way they dress. Either way, there is no subtlety in the images they portray.

These sentiments belong to Jack English, freelance costume designer and the man who provided Paul McCartney with the many disguises of his "Coming Up" video clip.

"My job is to put across the image an artist wants to convey using clothes. Many of the established U.S. bands play music of great subtlety and sophistication, yet they don't seem to put the same amount of care into the way they appear in performance. It would be nice to do something about that."

English's involvement with the music industry began through his work for a firm called Contemporary Wardrobe, supplying costumes for television movies and commercials, and for projects like the "Quadrophenia" film.

Paul McCartney saw his work for Eric Idle's famous Beatles parody "The Rutles," and asked him to help out on a Wings tour last year.

"On the 'Coming Up' video, he only wanted a loose portrayal of the various rock characters he was im-

personating. It was all done very fast, which is usually the way you have to work. I remember Linda McCartney wanting a suit half-black and half-white at a few hours' notice. I called a well-known hire shop, got two suits, and ripped them in half."

English has also been involved in providing the Who's Roger Daltrey with a change of image, and setting up group images for two Harvey Goldsmith-managed bands, After The Fire and Tour De Force. "Basically I put across what image they want: I take a selection of the sort of clothes I think they will be interested in, and work from there."

Examples of rock costume over the last twenty years can be seen in the display English put together for a public exhibition of the Institute of Visual Image, running till September in a venue outside Vienna. There is one of the collarless Pierre Cardin-designed Beatles suits; a set of clothes from Rolling Stone Brian Jones's Moroccan period; a Pete Townshend boiler suit next to Amanda Lear's sequined trouser suit.

Absent from the show are an all-leather outfit of David Bowie's, and a \$6,000 cape from Kiss: Italian customs impounded those, for what purpose no one can guess.

Hong Kong Charity Event

HONG KONG—On of the two commercial television stations here, TVB, is planning an August charity concert in which a dozen TVB stars and singers will form two competitive teams.

The station recently abandoned the idea of a Gold Disc Awards presentation, scheduled for April, and then postponed. Local stars Sam Hui, Roman Tam and Jenny Tseng had threatened to boycott the event, and other difficulties of cooperation arose with singers contracted to the rival RTV.

Another axing this year was of TVB's Talent '80, a singing contest. The event made demands on manpower that were not justified by previous tv ratings.

The planned Theme Song Gala, to be held in the slightly seedy Lee Theatre, a popular venue for this kind of event, is to be on Aug. 16, and will be telecast live.

Among attractions of the competition will be an appearance by the popular group, the Wynners, who disbanded last year when lead singers Kenny Bee and Alan Tam became soloists.

Other singers include Roman Tam, with theme songs from the series "The Brothers" and "Romantic Swordsman;" Adam Chang, with songs from "The World Of Kung Fu;" Lisa Wang, with "Over The Rainbow;" Jenny Tseng with "The Conflict;" George Lam with "The

(Continued on page 65)

MANY DISAPPOINTED

Publishers Concerned At Lords' Judgment

• Continued from page 4

was excluded. It still applies, clearly, to songs written before 1956.

And the copyright law of Australia, New Zealand, Canada, Israel and South Africa is based upon the British act of 1911. So Freddy Bienstock, president of Carlin Music, is right when he asserts that the new findings will have "tremendous" impact in those territories.

It was Miriam Stern, a former executive director of the American Guild of Authors and Composers, who saw the reversionary proviso in the 1911 act as a possible means of getting increased royalties for the widows and children of deceased composers and lyricists.

She formed the Miriam Rose Stern Agency, and offered to represent the estates of U.S. songwriters. She first took up the matter eight years ago, representing 177 estates and around 40,000 listed titles.

It was proposed that the U.K. publishers to whom these pre-1956 songs had been assigned should pay to the estates represented by the agency 50% of the earnings from the songs over the next 10 years, but no longer. The agency was to get up to 30% of the increase of royalties it secured.

This was not acceptable to the publishers, so Redwood Music was set up, assigned the copyrights involved and created to test the validity of the Stern copyright interpretations.

Now the House of Lords decision means that the only musical works exempted from the reversionary provision of the 1911 act are those produced by an author in the course of his employment, and compilations of works by two or more authors which have a copyright of their own.

Now the full impact is hitting the British publishing industry.

Peter Phillips, managing director of ATV Music in London, is "sorely disappointed" at the result. He reckons that in the long term, it may not

be in the best interests of the estates of the composers concerned.

"In fact, the composers themselves may not have intended it should go this way. Now one publisher could end up with just half a song, which makes it a real bits-and-pieces situation. We have quite a large catalog of these songs, though not as many as others, say EMI."

Geoffrey Heath of Heath Levy Music handles the Shapiro-Bernstein catalog, which includes some old standards, though none directly affected by the case, and he expresses "deep concern."

He adds: "I'm surprised at the verdict. But this could be the same kind of thing as the Tony Macaulay case against Shapiro-Bernstein a few years back. It will set a precedent, but every similar case in future will have to be decided on its own set of circumstances."

"I don't see this decision giving anyone a magic wand to wave and enable every single song to revert. The next case heard may go the other way."

Ron White, managing director of EMI Music Publishing, says, "British publishers will at times be left with lyrics but no melody, or melody with no words. Prospects for future exploitation of these old standards will depend on cooperation between two distinct copyright owners."

At all levels of U.K. publishing, there is concern about the "deep complexity" now added to the basic copyright law.

Also "bitterly disappointed" is Roy Berry, managing director of Campbell Connelly, one of the oldest-established British publishing houses.

"I don't think this decision is in the best interests of the industry. One has to accept the decision as law, but I don't think it will achieve much good in the long term for writers, their estates and relatives. This decision has certainly taken away all the trust that was associated with the old standards. I find it all distasteful."

"Publishers should not have to expose all their dirty linen in public, but I think the people who brought this action should come down from their white horses and admit it is all done for profit."

"I find it difficult to accept that it was done for the benefit of the writers and their estates. What better deal will they get elsewhere? And apart from that, I forecast that many great standards will erode more quickly than they normally would. This is a sorry day, indeed, for publishers."

As managing director of Intersong, which today includes the one-time Decca publishing arm, Burlington, Bruno Kretschmar says his company is largely unaffected by the legal decision, but at a personal level, he feels deeply affected.

In essence, he sees the decision as cutting into what was assured publishing income at a time when publishers are essentially having to gamble on new talent.

"As we enter a period of severe difficulties for the record business, resulting in a whole new era of creative investment on the part of music publishers, I regret the erosion of publisher rights and sources of income."

And that sums up the overall view of British publishers of one of the most momentous court wrangles in popular music history.

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Hits Of The World™

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JAPAN

(Courtesy Music Labo)
As of 7/28/80
SINGLES

This Week	Last Week	
1	1	DANCING ALL NIGHT, Monta & Brothers, Philips (PMP)
2	3	AISHUU DATE, Toshihiko Tawara, Canyon (PMP)
3	2	TONIGHT, Shannels, Epic/Sony (PMP)
4	6	KOI-NO-TSUNAWATARI, Akiko Nakamura, Teichiku (Union Shuppan/Nichion)
5	12	JUNKO, Takeshi Nagabuchi, Toshiba-EMI (Yamaha/Yui)
6	7	WAKARETEMO-SUKINAHITO, Los Indios & Sylvia, Polydor (Tokyo)
7	5	SUBARU, Shinji Tanimura, Casablanca (Noel/JCM)
8	17	SAKIMORI-NO-UTA, Masashi Sada, Masashi (Free Flight)
9	11	YES-NO, Off Course, Toshiba-EMI (PMP)
10	14	KURUTTA KAJITSU, Alice, Polystar (Noel/JCM)
11	9	YOU ARE LOVE, Janis Ian, Columbia (Toshiba-EMI)
12	8	RIDE ON TIME, Tatsuro, Air (PMP)
13	4	ROCK 'N' ROLL WIDOW, Momoe Yamaguchi, CBS/Sony (Tokyo)
14	16	RYDEEN, Yellow Magic Orchestra, Alfa (Kay)
15	10	MINAMI KAIKISEN, Takao Horiuchi & Tomoharu Taki, Casablanca (Thunder/JCM)
16	13	CALL ME, Blondie, Chrysalis (Nichion/PMP)
17	15	TECHNO POLICE, Yellow Magic Orchestra, Alfa (Alfa)
18	18	AME-NO-BOJO, Aki Yashito, Teichiku (Dome/PMP/RMP)
19	NEW	AOI SANGOSHO, Seiko Matsuda, CBS/Sony (Sun)
20	19	YOU MAY DREAM, Sheena & Rokkets, Alfa (Kay)

This Week	Last Week	
1	1	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
2	2	MULTIPLIES, Yellow Magic Orchestra, Alfa
3	5	NICE SHOT, Sadao Watanabe, Flying Disk
4	4	TOKI-NO-NAI-HOTEL, Yumi Matsutohya, Toshiba-EMI
5	3	SUBARU, Shinji Tanimura, Casablanca
6	6	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
7	7	MR. BLACK, Shannels, Epic
8	8	T-WAVE, Masayoshi Takanaka, Kitty
9	9	KAVACH, Eikichi Yazawa, Warner Bros.
10	10	ROMAN, Chiharu Maysuyama, North
11	11	THERE AND BACK, Jeff Beck, Epic
12	12	MEMORIAL 1976-1979, Alice, Toshiba-EMI
13	14	GLASS HOUSES, Billy Joel, CBS/Sony
14	19	LYENA, Yukihide Takekawa, Columbia
15	13	LIKE YOU, Keiki Mizukoshi, Polydor
16	16	DERACINE, Takao Horiuchi, Polystar
17	NEW	GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI
18	15	ONGAKU STASUJIN, Yukihiro Takahashi, King
19	NEW	THE GREATEST OF ALL, Eikichi Yazawa, CBS/Sony
20	NEW	YAMATO YO, Towani, Columbia

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/28/80
SINGLES

This Week	Last Week	
1	1	CAN'T STOP THE MUSIC, Village People, RCA
2	3	YOU'VE LOST THAT LOVIN' FEELING, Long John Baldry & Kathi MacDonald, EMI America
3	4	FUNKYTOWN, Lipps Inc., Casablanca
4	2	TURNING JAPANESE, Vapors, United Artists
5	6	SHANDI, Kiss, Casablanca
6	8	LOVE AT FIRST NIGHT, Kim Hart, EMI
7	11	I ONLY WANT TO BE WITH YOU, Tourists, 7 Records
8	5	CALL ME, Blondie, Chrysalis
9	12	LITTLE JEANIE, Elton John, Rocket
10	14	IT'S STILL ROCK & ROLL TO ME, Billy Joel, CBS
11	7	COMING UP, Paul McCartney, Parlophone
12	NEW	WHAT I LIKE ABOUT YOU, Romantics, Epic
13	19	CAN'T HELP MYSELF, Flowers, Regular
14	NEW	MAGIC, Olivia Newton-John, Jet
15	9	TIRED OF TOEIN' THE LINE, Rocky Burnette, EMI
16	13	SKINNY GIRLS, Alan O'Day, Pacific
17	10	CHEAP WINE, Cold Chisel, WEA
18	17	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
19	15	WE ARE GLASS, Gary Numan, WEA
20	NEW	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA

This Week	Last Week	
1	1	CAN'T STOP THE MUSIC, Soundtrack, RCA

2	2	EAST, Cold Chisel, WEA
3	3	GLASS HOUSES, Billy Joel, CBS
4	5	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
5	4	UNMASKED, Kiss, Casablanca
6	6	DARK ROOM, Angels, Epic
7	8	21 AT 33, Elton John, Rocket
8	7	THE MAGIC OF BONEY M, Atlantic/Hansa
9	9	STARDUST, Willie Nelson, CBS
10	16	HOLD OUT, Jackson Browne, Asylum
11	12	THE BOYS LIGHT UP, Australian Crawl, EMI
12	10	TRUE COLOURS, Split Enz, Mushroom
13	20	THE GAME, Queen, Elektra
14	11	THE ROSE, Soundtrack, Atlantic
15	13	McCARTNEY II, Paul McCartney, Parlophone
16	17	ME, MYSELF, I, Joan Armatrading, A&M
17	15	SKY 2, Sky, Ariola
18	14	SPACE RACE, Mi-Sex, CBS
19	19	NIGHT RAINS, Janis Ian, Interfusion
20	NEW	THE WALL, Pink Floyd, CBS

HOLLAND

(Courtesy BUMA/STEMRA)
As of 7/15/80
SINGLES

This Week	Last Week	
1	3	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
2	1	LATE AT NIGHT, Maywood, EMI
3	NEW	MIDNIGHT DYNAMOS, Matchbox, Magnet
4	NEW	CUPID, Spinners, Atlantic
5	6	MET JE OGEN DICHT, Rob De Nijs, EMI
6	6	ALOHA-OE UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
7	NEW	THEME FROM NEW YORK, NEW YORK, Frank Sinatra, Reprise
8	NEW	POWER, Temptations, Motown
9	NEW	COULD YOU BE LOVED, Bob Marley, Island
10	NEW	RELIGHT MY FIRE, Dan Hartman, Blue Sky

BELGIUM

(Courtesy Billboard Benelux)
As of 8/1/80
SINGLES

This Week	Last Week	
1	NEW	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
2	4	CARA MIA, Jay & Americans, United Artists
3	NEW	LATE AT NIGHT, Maywood, EMI
4	5	CALL ME, Blondie, Chrysalis
5	3	POWER, Temptations, Motown
6	NEW	CUPID, Spinners, Atlantic
7	9	SO LONG, Fischer Z, United Artists
8	1	FUNKYTOWN, Lipps Inc., Casablanca
9	NEW	THEME FROM NEW YORK, NEW YORK, Frank Sinatra, Reprise
10	2	YET I KNOW, Jimmy Frey, Polydor

This Week	Last Week	
1	1	FLESH AND BLOOD, Roxy Music, Polydor
2	2	GOING DEAF FOR A LIVING, Fischer Z, United Artists
3	NEW	THE GAME, Queen, EMI
4	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
5	NEW	SENTIMENTAL, Julio Iglesias, CBS
6	5	THE ROSE, Soundtrack, Atlantic
7	6	HEY, Julio Iglesias, CBS
8	9	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
9	3	21 AT 33, Elton John, Rocket
10	8	ONE STEP BEYOND, Madness, Stiff

SWEDEN

(Courtesy GFL)
As of 7/29/80
SINGLES

This Week	Last Week	
1	1	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
2	2	FUNKYTOWN, Lipps Inc., Casablanca
3	3	I DON'T WANNA GET DRAFTED, Frank Zappa, CBS
4	4	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
5	7	SUN OF JAMAICA, Goombay Dance Band, CBS
6	5	CALL ME, Blondie, Chrysalis
7	6	NONO SO CHE DAREI, Alan Sorrenti, CBO
8	10	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet

9	8	SKA VI ALSKA, Gyllene Tider, Parlophone
10	9	APATI, Magnus Uggia, CBS

This Week	Last Week	
1	1	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
2	2	TONARSDROMMAR, NOICE, Sonet
3	5	UPRISING, Bob Marley & Wailers, Island
4	7	DIANA, Diana Ross, Motown
5	3	LIGHTS IN THE NIGHT, Flash & The Pan, Mercury
6	4	GYLLENE TIDER, Parlophone
7	6	KRAMGOA LATAR 8, Vikingarna, Mariann
8	NEW	DEN LJUSNANDE FRAMTID, Magnus Uggia, CBS
9	NEW	THEME, Queen, EMI
10	9	SAVED, Bob Dylan, CBS

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 7/25/80
SINGLES

This Week	Last Week	
1	1	I'M ALIVE, Electric Light Orchestra, Jet
2	2	LITTLE JEANIE, Elton John, Rocket
3	3	IT'S STILL ROCK'N'ROLL TO ME, Billy Joel, CBS
4	4	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
5	6	WE ARE GLASS, Gary Numan, Beggars Banquet
6	7	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie, Stiff
7	5	FUNKYTOWN, Lipps Inc., Casablanca
8	9	WATERFALLS, Paul McCartney, Parlophone
9	NEW	SUBSTITUTE, Liquid Gold, Gold
10	NEW	PLAY THE GAME, Queen, EMI

This Week	Last Week	
1	3	AMERICA, Julio Iglesias, CBS
2	4	MOUTH TO MOUTH, Lipps Inc., Casablanca
3	2	DISCOVERY, Electric Light Orchestra, Jet
4	1	EMOCIONES, Julio Iglesias, CBS
5	5	THE WALL, Pink Floyd, CBS
6	6	HAIR, Soundtrack, RCA
7	10	CORNERSTONE, Styx, A&M
8	7	ZALMAN, Brothers & Sisters, Med-Arzi
9	9	TREM DAS ONZE, Various, Phonodor
10	8	McCARTNEY II, Paul McCartney, Parlophone

Kiss Cancels

• Continued from page 62

phone enquiries about the concerts. Beechwood de Mexico, which handles the Kids copyrights, was also preparing promotion plans. The group is at its peak in this country, with two back-to-back hits in the past six months.

When other international superstars have come here in the past, they've generally been on the downgrade in popularity.

A press conference was staged by the promoters in mid-July, apparently to stimulate the media about the "biggest event of the year" even before positive details were worked out. That left the local media enthused but skeptical.

Other promoters in the region were similarly skeptical about whether official permission for the dates would be granted. In the event, their fears seem to have been well-grounded.

Charity Event

• Continued from page 64

Passenger," Sandra Lang with "The Fatal Ivory," Frances Yip with "The Bund," Paula Tsui with "Vanity Fair," and Susanna Kwan with "Hotel."

The titles of tv series speak for themselves. Obviously Chinese historical romances of an immensely imaginative kind are enormously popular on television here.

Scotti Bros. To Bellaphon

LOS ANGELES—Scotti Bros. Records has signed a new licensing agreement with Bellaphon of Germany, reports label president Tony Scotti. The tie-in, effective immediately, comes on the heels of a previous licensing deal made in April with Canyon Records of Japan (Billboard, April 26, 1980).

Scotti Bros. Records has enjoyed previous success in Germany under an arrangement with WEA, with such acts as Randy Bachman's Ironhorse, Ian Lloyd and Leif Garrett. The label will be represented in Austria and Switzerland as well as Germany during the new pact's three-year period.

Bellaphon, which handled Casablanca Records under license, is looking to help compensate for the loss of that catalog. In addition to the above-named acts, the Scotti Bros. roster includes Fred Knoblock, currently climbing the U.S. charts with "Why Not Me."

Concludes Tony Scotti, "Branko Zivanovic, the president of Bellaphon, has taken a personal interest in developing our catalog and will make the success of the label a top priority."

U.K. Dispute Close To Settlement

Record Industry Awaits Return Of TV Pop Programs

By PETER JONES

LONDON—A ballot of Musicians Union members employed by the British Broadcasting Corp. seems virtually certain to bring to an end the union's strike which started here June 1, and which has wiped key pop programs from local television screens and delayed the start of the 86th season of promenade concerts in the classical field.

The ballot, with the result not finalized at presstime, followed a peace formula worked out under the chairmanship of Lord Goodman.

The strike started following BBC economy plans which involved the disbanding of five of its 11 in-house orchestras, with the potential loss of 172 jobs (Billboard, July 5, June 14, 1980).

The new formula means that neither the Scottish Symphony Orchestra nor the Northern Ireland Orchestra will be axed. Two-thirds of the threatened musicians will keep their jobs, and the others get extensive guarantees of freelance contracts.

For most record companies, a vital ingredient of the near-certain return to work by musicians will be the reintroduction of "Top Of The Pops," the BBC's weekly chart television program, long considered a key promotion vehicle here.

In a traditionally soft summer period, made softer than ever by the recession and unprecedented levels of unemployment, the absence of the show (it draws 12 million viewers weekly) has hit disk sales.

Michael Levy, chief of Magnet Records and the man tipped to take the top executive spot in the RCA Records/PRT merger, speaks for many when he says, "That program is the one national exposure for the industry that presents current hits, stimulates the public's interest and encourages people to go out and buy records."

"I would say that its absence has made the market softer by perhaps 25% and that's at a time when our own estimates, and feedback from

wholesalers, suggest sales are 40% to 50% down, perhaps even more.

"Sure, the effect of losing a promotion spot like 'Top Of The Pops' applies more to singles, but it affects albums, too, indirectly.

"Singles are the launching pad for the promotion of albums. And it's singles which give you the in-store traffic. Once people are inside, they browse and maybe buy an album."

A minority of record executives here play down the effect on sales. Peter Robinson, CBS marketing director, says he finds it hard to detect significant reduction in volume since the strike started.

Tony Bramwell, Polydor's promotion chief, is another in the minority who finds the blackout of television pop programs "an irritation, no more."

But he notes the unusual prevalence of disco singles in the U.K. charts since the strike started, indicating that promotion through club channels is having more chance to impact.

The acts that suffer most are those, like Polydor's Sham 69 or Siouxsie and the Banshees, whose new wave toughness limits prospects of radio airplay. Others to suffer are those to whom visual impact is more than usually important.

And David Kassner, general manager of President Records, takes the near-heretical view that "Top Of The Pops" distorts the charts, reflecting the controlling taste of its producers.

"Quite a few people in the business see its temporary demise as no bad thing." He adds that at least the public has a chance to find what it really enjoys, without being driven by the "power of what is really a glorified 30-minute advertising spot of slavish adherence to latest fads and trends."

Chris Peters, Chrysalis Records' London promotion head, is one of those who disagrees with this theory. For him, the program is run "on a scrupulously fair basis. Any small company with a top 50 single and a reasonably together organization has as much chance for television exposure as the mightiest major."

Says Peters, "The lack of that exposure, and loss of visual impact which is so important in sales appeal, means the public has either stopped buying altogether or become much more selective. And I also regret that the strike prevented our acts from playing radio sessions for the BBC."

Though it might be argued that tv-advertised albums, as the only recorded music getting small screen exposure during the strike, would benefit, few, in fact, are making the charts.

Cancel Trip

SYDNEY—Jo Camilleri, leader of Jo Jo Zep and the Falcons, cancelled a promotional trip of South Africa for WEA, after a concerted campaign by the anti-racist organization CARE. Camilleri was to have spent two days in Johannesburg undertaking interviews with both black and white media, on a stringently equal basis.

However, after contemplating the furore set to explode, the singer backed out, claiming, "Politics would have consumed 99% of the trip." In a remarkably inopportune piece of timing, his trip was announced the very day that the Soweto riots flared.



Feminine Touch: Junko Shimazaki spins Bob Seger's "Against The Wind" in the disk jockey contest organized in Tokyo by Toshiba-EMI.

Toshiba-EMI Seger Contest

By SHIG FUJITA

TOKYO—Toshiba-EMI sponsored a Bob Seger disk jockey contest for university coeds here last month, part of its promotion drive for the U.S. rocker's latest album, "Against The Wind."

The label is looking to expand Seger's popularity among female record buyers—his audience to date has been predominantly male—and succeeded in attracting coverage of the contest in young women's magazines.

"Against The Wind" has reportedly moved 40,000 copies in Japan since its March 5 release, making it Seger's best-selling album here. Toshiba-EMI is ultimately aiming at sales of 100,000 copies.

The deejay contest took place at the Toshiba Ginza 7 on Tokyo's Ginza July 12. Eight

coeds, who are members of their university broadcasting clubs and amateur deejays, participated. Judges included Taro Jin, a disk jockey for a Toshiba program on FM Tokyo.

The coeds were required to use the Seger album and be "on air" for 20 minutes, putting on the disk, inserting patten and reading the Japanese lyrics for the title track.

Present at the contest was singer Rui Tachihara, whose Japanese version of "Against The Wind" will be released as a single Tuesday (5).

Winner of the contest was Junko Shimazaki, a sophomore at Tokyo's prestigious Keio University. She received a trophy, an expensive wristwatch and a copy of the Seger LP.

Australia's Seven Records Setting Own Distribution

SYDNEY—7 Records, one of Australia's three biggest "minor" independents, is to break its ties with RCA and become a self-distributor from Monday (11).

In this vast continent, with far-flung cities and irregular population dispersal, distribution is one of the most daunting tasks facing any industry, recording or otherwise.

The Australian music business of the past two decades is littered with the corpses of bold failures, which went down the drain with the profits of a myriad of small labels.

In abandoning its ties to RCA, 7 acknowledges the potential pitfalls ahead. "It will by no means be an easy road," concedes marketing manager, Phil Israel. "There will be a lot of problems to face."

7 is exclusive licensee for Logo, Acrobat, Pacific Arts, Transatlantic, Penny Farthing and Ice. It also distributes local independents Blue Goose, GO, Trafalgar and Harbour, as well as operating four "house" labels for local recordings: Powerworks, Brook, 7 and Junction.

Continues Israel, "For the last year, we have realized that this step is inevitable. We are getting bigger

all the time, and there are just too many releases for RCA to handle efficiently.

"RCA is sorry to see us go—we are a big part of their business—but they understand why we are taking this step. We will still maintain close ties with RCA. For instance, we will continue to use their material on our Endeavour television-promoted label."

7 has purchased a fleet of sedan vehicles for Sydney distribution, and will work through agents in other states, with a warehouse to be established in the western city of Perth.

It's claiming a 24 to 36 hour turnaround on retailer orders in metropolitan areas. Nine new staff members have been secured to handle the extra workload; a computer is also on order.

The loss of 7 is the second such incident to befall RCA this year. In June, it lost distribution of local independent Wizard Records. The latter, which has also been distributed by WEA and PolyGram since its mid '70s inception, moved office from the RCA factory to the EMI Sydney city headquarters.

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Outdoor Show Pulls Crowds

TORONTO—An outdoor concert by the Who, J. Geils, Heart and Mash the Slash drew 70,000 at the Exhibition Stadium here, July 16, to turn a gross of \$1.35 million for Concert Productions International.

Blessed with good weather, the rush date was assembled when a date became open on the Who's current American tour itinerary.

The local media played the devil's advocate in the news pages prior to the evening show, harping persistently on the Cincinnati disaster last December, but by and large the "event" was trumpeted loud and clear by electronic and print carriers who were keen to marry hard news with entertainment fodder.

As late as July 15, there was a question as to whether the show would actually go on, although some 50,000 seats had already been sold on the day prior to the show and despite the fact that the band was already in town.

A Supreme Court of Ontario judge settled the dispute, however, when he denied a last minute request by the City of Toronto to cancel the concert (on the grounds that the seating planned was considered unsafe).

The city's concern centered over the plan to put 10,000 to 15,000 people in the open playing-field part of the stadium, which is considered to be (legally) "a place of refuge."

The six hour-plus show drew Who fans from as far as 2,000 miles away, as well as Americans from New York, Ohio and Michigan. Bus charter packages were organized from a number of dormitory cities around Toronto and bordering state, New York.

More than 300 security officers were used to control the movement of the crowd and some 60 turnstiles were operating with frisking procedures at all check points of entry. The concert promoters provided additional security staff and an undisclosed number of undercover police mingled with the crowd before and during the event.

The actual "event" received mixed reaction from media scribes. A key complaint included a near disaster at the foot of the stage when the front ranks were pressed by the large throng at the back of the playing field. A number of persons were treated for heat exhaustion and drug and drink complications.

New Licensee

LOS ANGELES—URTI has been named manufacturing and distributing licensee for Kid Stuff Records, for a three-year period, in Canada. The deal is the first licensing agreement concluded by Irv Schwartz of the Hollywood, Fla., kidisk label.

Art Young of URTI, Montreal, will release the first Kid Stuff product this fall. It's anticipated that the company will make available 50 disk/book sets, 25 albums and an as yet undetermined number of cassettes.

Schwartz says the next appointee will likely be a U.K. firm, with the remainder of the English-speaking nations following.

New Appointment

TORONTO—Dr. Jan Matejcek is appointed chief operating officer of the Performing Rights Organization of Canada. Campbell Ritchie retires, though he will continue as a consultant to PRO Canada.



DRAMATIC MOMENT—Charisma recording artist Peter Gabriel performs in concert at the Forum in Montreal, part of the singer's four-city Canadian segment of his North American tour. PolyGram claims his current album has just passed the 50,000 sales mark in Canada.

Canadian Audiophile Market Is Expanding

By DAVID FARRELL

TORONTO—The audiophile market is expanding at a considerable rate with the advent of high-profile rock acts leasing masters to half-speed houses, one of the country's leading audiophile distributors says.

Gray Acoustics of Toronto represents such major hi fi lines as Sheffield, Nautilus, Mobile Fidelity, Telarc and Century nationally. The disks are imported from the U.S. and distributed nationally by the diversified company, which also represents various high-end hardware lines.

Marketing director Gordon Mendry says he sees a bright future ahead for audiophile disk sales, largely because of the increasing availability of big name acts entering the market, such as Pink Floyd and Fleetwood Mac.

"There's no doubt that the big name acts focus attention on the audiophile racks in the stores. Plus the fact that the consumer is becoming more quality conscious."

New releases from Nautilus include the Doobie Brothers' "Captain and Me," "Rumours" by Fleetwood Mac and "Court and Spark" by Joni Mitchell. Gray has also secured Canadian rights to the new Audio Encores line of popular '50s and '60s rock performers such as Jan and Dean, Little Richard, Chubby Checker and Sam and Dave (Billboard, July 5, 1980).

Audio Encores is being manufactured in Canada for the North

Cruiser's Vocalist On Crutches

TORONTO—New bands plowing the soil to make a name for themselves generally endure more than enough obstacles in their attempt to become known, but a new Montreal band calling itself Cruiser appears to be turning ill-fortune into positive results.

Take a routine engagement at Bannisters in Hamilton, Ont. last week as an example, one of the group's hottest markets outside of their hometown. Opening night lead singer Pete Beauchamp took a flying leap into the air to emphasize a point in his song, "This John Don't Dance," only to put his knee cap out of joint on landing back on stage.

What might have been ill fate was instantly turned around into a celebration of rock'n'roll. Beauchamp was whisked off to hospital, but re-

turned in time for last call, on crutches, and received a standing ovation from his audience. The following night he was back on stage, but this time firmly planted on top of a stool.

Cruiser is signed to the small Montreal-based Network label, distributed by London Records, which has created some difficulties, manager Thor Todoruk says.

The group is now making its first sortie into the Ontario market and is scheduled to tour with Burton Cummings in eastern Canada in the month of August. Management claims combined single and album sales of 14,000 units to date and the first single from the LP has struck well on a number of influential AM charts.

American market at the CBS plant here, which also manufactures the Mastersound series.

Hendry sees the domestic manufacturing development as a positive start, but he is reluctant to say whether other lines, such as Sheffield, might follow suit and allow domestic production.

The CBS Canada plant has been highly praised for its custom pressing work and several critics have made claims that the Canadian Mastersound pressings are substantially better than those pressed in the U.S.

Other reasons for an expansion in sales, Hendry says, is because of the growth in media awareness of the audiophile material. Audio supplements in daily newspapers has become a regular insert item, along with audiophile radio shows such as Andrew Marshall's CKFM-FM review show in Toronto weekly.

A large proportion of Gray's overall sales are derived from audio salons, as opposed to disk stores, and returns on defective titles "are well below the industry average, so low in fact that I doubt I could affix a percentage point to them," the marketing director claims.

All imported disks are re-packaged by Gray with an insert which informs the customer on proper record storage and cleaning procedures. The company also offers a straight exchange on all "true defective copies."

Exports Lead Saga To Foreign Success

TORONTO—Local band Saga has broken out of the confines of Canada and launched itself with considerable success in Europe and England, and all with the help of a friendly retailer who decided to export their records to accounts in France, Germany and Holland.

The five-piece synthesizer band has just returned from its first European tour, which included 26 shows in six countries.

Manager Clive Corcoran attributes the European success to exports done by the Records On Wheels chain here. According to him, close to 10,000 copies of Saga's debut album for PolyGram Canada were shipped abroad, resulting in contract discussions with PolyGram in Germany for European rights.

Combined sales for the first and second LPs, including exports and European pressings, now are reportedly well past the 100,000 unit mark, a figure substantially above Canadian sales.

The European tour, coordinated by MAMA Concerts and Deutsche Grammophon, followed a one day

show in Puerto Rico where a festival promoter was willing to fly in the band from Canada to headline.

Corcoran estimates close to 5,500 people attended the date and he is now looking to return to play a coliseum date with a 9,000 capacity. The group also toured western Canada earlier this year as opening act for Rush, a risky career move that proved successful in that it established the group in the west.

While Saga and Corcoran have firm commitments from PolyGram in Europe, the North American situation is in a state of flux. Corcoran says the company lost the first album in the U.S. by providing no promotional support, and in Canada he is in the situation with PolyGram where no contract exists.

A U.S. label deal is now being sought and Corcoran says that A&M's Jerry Moss has shown interest in the band, following his seeing Saga perform in Frankfurt while on tour with Styx. The group's third album is just about completed and is scheduled for release mid-September.

Billboard SPECIAL SURVEY For Week Ending 8/9/80			
MIAMI (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	1	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
2	JULIO IGLESIAS Hey CBS 50302	2	JUAN GABRIEL Recuerdos Pronto 1076
3	ROCIO JURADO Sra. Arcano 3485	3	VICENTE FERNANDEZ El espacio CBS 20388
4	JOSE LUIS RODRIGUEZ Atravete TH 2095	4	JULIO IGLESIAS Hey CBS 50302
5	RAPHAEL Como yo te amo AI 60149	5	PEDRITO FERNANDEZ La mugrosita CBS 20387
6	CHUCHO AVELLANET Velvet 3012	6	LOS HUMILDES Mas de lo que merecias Fama 595
7	ROBERTO CARLOS CBS 12301	7	ROCIO JURADO Sra. Arcano 3485
8	EMANOELLE Grandes exitos Arcano 3504	8	JOSE LUIS RODRIGUEZ Atravete TH 2095
9	JUAN GABRIEL Recuerdos Pronto 1076	9	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16-044
10	NELSON NED Primavera de una vida AI 10501	10	RAPHAEL Como yo te amo AI 60149
11	BETTY MISIEGO Yseras mujer AL 152	11	BEATRIZ ADRIANA Adios y bienvenida Perless 2145
12	ESTRELLAS DE ORO Vol #2 America 1007	12	ABBA Gracias por la musica CBS 40301
13	NELSON NED Mi manera de amar West side latino 4120	13	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594
14	LUPITA D'ALELIO Inocente pobre amiga Orfeon 16-044	14	NELSON NED Primavera de una vida AI 10501
15	LUISA MARIA GUELL Compas 7001	15	LOS BUKIS 14 De oro Profono 2005
16	CHIRINO Diferente Oliva cantu 214	16	MANOELLA TORRES Se te fue viva la paloma CBS 20335
17	LA PEQUENA COMPANIA Boleros y cha cha cha AI 4828	17	YOLANDA DEL RIO Moneda de 14 pesos Arcano 3503
18	JOSE AUGUSTO Odeon 71103	18	MERCEDES CASTRO La voz del sentimiento Musart 10788
19	ANGELA CARRASCO Pronto 1069	19	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050
20	JOSE JOSE Si me dejas ahora Pronto 1070	20	EL GARRAFON Y SUS 5 MONEDAS Farolito LAD 315
21	JULIO IGLESIAS Emociones CBS 50303	21	GILBERTO VALENZUELA Gas 4231
22	SOPHY En Mexico Velvet 3003	22	ESTRELLAS DE ORO Vol #2 America 1007
23	ROLANDO OJEDA Boleros AI 6015	23	SALVADORS Triste despedida Arriva 6008
24	PEDRO MARIN West side latino 412-914	24	RAMON AYALA Fredy 1165
25	GRUPO ALMA AI 165	25	RIGO TOVAR Profono 2003



ATLANTA RHYTHM SECTION—"The Boys From Doraville." Polydor PD16285. Produced by Buddy Buie. The six-man group went high on the charts with "A Rock'n'Roll Alternative" and "Champagne Jam," but lost a bit of ground with last year's "Underdog." Here it rebounds with an immaculate set of soft rock which seems to reflect music's shift to songs of softer intensity. Only a couple of tracks here are jarring or rough-edged; the rest fall into the broad category of pop-rock populated by Firefall, Ambrosia and other acts. The instrumental shadings are consistently tasteful and effective. There are also lots of potential singles, likely to hit as strongly in pop and adult contemporary formats.

Best cuts: "Cocaine Charlie," "Next Year's Rock'n'Roll," "Rough At The Edges," "Silver Eagle."

AC/DC—"Back In Black, Atlantic SD16018. Produced by Robert John "Mutt" Lange. By rising out of heavy metal's calculated image while maintaining the genre's basic philosophies of what rock should sound like and talk about, AC/DC proves its superiority within this league on this latest outing. This Australian quintet, now fronted by vocalist Brian Johnson, expands on heavy metal's proverbial storm of guitars and macho lyrics. Interjected in this 10-song collection are bold percussive and bass elements, blessing the riotous music with some excellent dance rhythms. "Hell's Bells," "Back In Black" and "You Shook Me All Night Long" are samplings of this delicious recipe. There's even healthy helpings of lyrics with originality and imagery.

Best cuts: Those mentioned plus "Have A Drink On Me," "Shake A Leg."

RICK JAMES—"Garden Of Love, Gordy G8995M1 (Motown). Produced by Rick James. James abandons his brand of "punk funk" on this outing to make a very laidback album of mostly midtempo and slow r&b numbers. Even the uptempo songs ("Big Time," "Merry Go Round") are less earthy and frenetic than such past hits as "Love Gun" and "You And I." This set of seven compositions is perfect for pop or r&b playlists with each song having a breezy, summertime feel. Daniel LeMelle's sizzling saxophone work on "Big Time" is outstanding as are the backing vocals of "The Colored Girls," Julia and Maxine Waters, Clydene Jackson, Levi Ruffin Jr. and Erskine Williams.

Best cuts: "Big Time," "Merry Go Round," "Summer Love," "Island Lady."



DON WILLIAMS—"I Believe In You, MCA MCA5133. Produced by Don Williams, Garth Fundis. Part of the charm of Williams' music stems from his ability to take any lyric and fashion it into a portrait of personal expression. The soft gentleness of his voice derives additional sensuality from the acoustic silvery instrumentation lightly surrounding his vocals. Members of Williams' own band work harmoniously with a handful of Nashville sessionmen to create a jewel of an album from an artist who's elevated the art of country crooning to a new level of perfection.

Best cuts: "Ain't It Amazing," "I Keep Putting Off Getting Over You," "Falling Again," "It's Good To See You."

VARIOUS ARTISTS—"Smokey And The Bandit 2, MCA MCA6101. Various Producers. This is a light-hearted soundtrack album which aspires to creating some downhome country fun—and succeeds. It's basically a string of singles, with key efforts contributed by Don Williams, the Statler Brothers, Mel Tillis, Jerry Reed, Brenda Lee and Tanya Tucker. There's also a straight-faced cowboy comer by Roy Rogers and a hilarious tongue-in-cheek ditty by actor Burt Reynolds titled "Let's Do Something Cheap And Superficial."

Best cuts: "To Be Your Man" and "Tulsa Time" (Don Williams), "Here's Lookin' At You" (Mel Tillis), "Again And Again" (Brenda Lee), "Let's Do Something Cheap And Superficial" (Reynolds).

ASLEEP AT THE WHEEL—"Framed, MCA MCA5131. Produced by Ray Benson. A new direction LP by the group shows much more verve, spark and energy than some of its past sleepy efforts. Live wire sax and potent female voices add a new dimension and balance the male vocals by Ray Benson. The dramatic new change of pace includes a variety of styles, ranging from the expected western riffs of the old sound to refrains reminiscent of Louis Prima/Keely Smith.

Best cuts: "Midnight In Memphis," "Lonely Avenue Revisited," "Fiddle Funk-Corn Fusion," "Musical Talk."



GARY MYRICK AND THE FIGURES, Epic NJE36524. Produced by Tom Werman, Gary Myrick. No wonder the label is making this act a priority. From the opening licks it's evident that Texas bred but L.A. living guitarist/singer/songwriter Myrick craves a bright and distinct modern rock'n'roll sound. The four piece band (guitar, bass, keyboards, drums) combines a lean though textured approach with the same kind of

Spotlight

TEDDY PENDERGRASS—TP, Philadelphia International FZ36745. Produced by Nick Ashford, Valerie Simpson, Dexter Wansel, Cecil Womack, Teddy Pendergrass, John R. Faith, Gene McFadden, John Whitehead, Jerry Cohen. The reigning male sex symbol in black music here proves that, image hype aside, he merits his position as a platinum level album act. The singer's previous studio LP, "Teddy," hit the top five and this collection should also place in the chart's high rent district. Included are songs by the various producers plus Peabo Bryson's oft-covered "Feel The Fire" and Ron Miller & Ken Hirsch's "Can't We Try." The songs range from intense ballads, on which Pendergrass' tender, romantic style is most expressive to some punchy, upbeat soul-rock fusion cuts.

Best cuts: "Take Me In Your Arms Tonight," "Feel The Fire," "Is It Still Good To Ya," "Can't We Try."



fresh inventiveness that has characterized such groups as the Cars and Cheap Trick. Myrick also proves himself a clever lyricist and commanding vocalist. Studio production is also first-rate.

Best cuts: "She Talks In Stereo," "Living Disaster," "She's So Teenage," "You," "Who'll Be The Next In Line."

MARTHA & THE MUFFINS—Metro Music, Dindisc/Virgin VA13145 (Atlantic). Produced by Mike Howlett. This six-person band fetures two female lead singers, both named Martha, who harmonize and share lead vocal responsibilities. If Roxy Music or Blondie never existed, probably this band would not have either, but with that as a take-off point, Martha and the Muffins stake out their own musical territory, using horns and electronic keyboards to good effect. This is the kind of LP that can grow on a listener.

Best cuts: "Echo Beach," "Indecision," "Sinking Land," "Cheesies And Gum."

QUINCY, Columbia NJC36471. Produced by Tim Friese-Greene. Sextet plays the kind of concise pop as the Jags that combines plenty of melody with '60s effervescence. The hooks are cushioned between the spartan bass and guitar riffs the keyboard work vocals the material with its often penetrating sound. The lead vocals of Gerald Emerick and Brian Butler maintain a clean edge, as they sing in a smooth even key just slightly rough around the edges.

Best cuts: "Turn The Other Way Around," "Critics' Choice," "Just A Tragedy," "Stop Now," "Ordinary Town."

TREMBLERS—Twice Nightly, Johnston Records NJZ36532 (CBS). Produced by Peter Noone. This new wave/power pop

influenced LP marks the return of Peter Noone, former lead singer of Herman's Hermits. Noone and the other four members of this rock'n'roll band play uptempo almost breathless pop tunes that don't take themselves too seriously. Noone wrote most of the songs here, and he looks and sounds as young as he did 15 years ago.

Best cuts: "You Can't Do That," "Green Shirt," "Maybe I'll Stay," "She Was Something Else."

RONNIE SPECTOR—Siren, Polish PRG808. Produced by Genya Ravan. The voice of the Ronettes returns with a new wall of sound: high energy, guitar-driven rock'n'roll. It's an exhilarating experience on this, Spector's first solo album. Some of New York's rock luminaries lend their support instrumentally to good effect on tunes like the rockabilly-flavored "Dynamite" and the reggae-rooted "Let Your Feelings Show." But the album's highspot is "Happy Birthday Rock'n'Roll," a powerful tribute to rock's history, complete with flashes of "Be My Baby" and other Ronettes hits.

Best cuts: Those cited.

TELEX—Neurovision, Sire SRK6090 (WB). Produced by Telex. Telex is three Belgians, Marc Moulin, Michel Moers and Dan Lacksman who play electronic disco/dance/rock. The music is all made by synthesizers and vocoders. This and the accents of the singers may make the whole package a bit too esoteric for mainstream American AOR tastes, but it should be just the ticket for discos and rock clubs. Most of the songs are in English, though "Twist A Saint Tropez" is in French. **Best cuts:** "We Are All Getting Old," "Moscow Discow," "Dance To The Music."

Billboard's Recommended LPs

EPs

MECO—Music From The Empire Strikes Back, RSO RO13086. Produced by Meco Monardo, Tony Bongiovi, Lance Quinn. With this EP from the second "Star Wars" flick, Meco interjects those familiar, futuristic battle sounds amidst the full-bodied melodies from the popular movie. Set to a disco beat, strings and brass recount the scenes from the epic, and the synthesizer, guitar and heavy bass unite to accelerate the pace. Destined for strong disco and pop play. **Best cuts:** All.

pop

SPLIT ENZ—True Colors, A&M SP4822. Produced by David Tickle. This disk is one of the longest running No. 1 records in Australia and it has laser-etched designs engraved in the vinyl. The music itself is polished pop-rock which sounds like a harder-edged Supertramp though the New Zealand sextet carves its own niche. Group has had releases here but this is its first for A&M and label is offering a major push. "I Got You" was a huge smash down under. **Best cuts:** "I Got You," "Poor Boy," "I Hope I Never," "What's The Matter With You."

SPORTS—Suddenly . . ., Arista AB4266. Produced by Pete Solley. The second album from this Australian quintet is an exuberant collection of tunes, primarily in a pop/rock vein with some ska and reggae rhythms mixed in. Songs range from the humorous, uptempo "No Mama No," to the slower, "The Lost And The Lonely" and the out and out fun of "Never Catch Her." **Best cuts:** "Suddenly," "Murmurs," "The Lost And The Lonely," "Never Catch Her."

LAUGHING DOGS—Meet Their Makers, Columbia NJC36429. Produced by Peter Ker. This quartet's second album is a collection of 12 sprightly arranged pop-rock songs. The band comes on like a latter day Grass Roots with tons of hooks, harmonies and accessible melodies. Lyrics concern themselves with such male teenage frustrations as girls, girls and more girls. Cover, which makes for good display, is humorous as is the inner sleeve. **Best cuts:** "Formal Letter," "Take My Chances," "Two Who Are Willing," "Not What I Used To Be."

HORSLIPS—The Belfast Gigs, Mercury SRM13842. Produced by Steve Katz. As with many bands, Ireland's Horslips has gotten lost in the cross current between old wave and new wave. However, its use of intelligent and dramatic hard rock which at times bares resemblances to Thin Lizzy, Bruce Springsteen and Jethro Tull deserves better. This single disk set catches inspired live versions of some of its better known

songs. Charles O'Connor's precise violin and mandolin adds its own grace. **Best cuts:** "Trouble With A Capital T," "The Man Who Built America," "Shakin' All Over," "King Of The Fairies."

FACE DANCER—About Face, Capitol ST12082. Produced by Alan Winstanley. The first side of this package is comprised of sweet pop rock cuts—lively, glossy and bright with lots of vocal harmonies. "Forever Beach" successfully captures a Styx vocal quality. Woven throughout the collection is the skillful synthesizer and piano licks of songwriters and keyboardists Michael Milsap and Scott McGuinn. This is a natural for AOR and pop formats. **Best cuts:** "Forever Beach."

BOBBI WALKER—Diamond In The Rough, Casablanca NBLP7227. Produced by Stuart Alan Love, David Blumberg. Excellent vocals by Walker highlight this soulful, laidback collection of ballads and gently uptempo numbers. It's adult pop, rooted in r&b and still pure. Walker's voice is sinewy, but she has a compelling delivery and a touch of silkiness that will undoubtedly increase with age. **Best cuts:** "Something About You," "Still In Love," "Ain't Nobody's Business."

TRACY NELSON—Come See About Me, Flying Fish, FF209. Produced by Travis Rivers. Nelson undoubtedly has one of the finest, strongest voices around, and although she's never been able to find a style that does it justice, it's evident that her voice grows better with age. This production is one of her best, leaning in a r&b direction, with competent sidemen churning out smooth funk to match the vocals. **Best cuts:** "Come See About Me," "Done Got Over," "You're My World," "River's Invitation."

SVT—Extended Play, 415 A0002. Produced by Stacey Baird. Bassist Jack Casady, formerly with the Jefferson Airplane and Hot Tuna, is the heart of this San Francisco foursome. Musically, this new band links itself with the new, trimmed down rock. The sound is taut and sparse—at times reminiscent of the Clash. This seven-song set is an affecting introduction. **Best cuts:** "Price Of Sex," "Red Blue Jean," "I Walk The Line."

BLACK UHURU—Sinsemilla, Mango MLPS9593 (Island). Produced by Sly Dunbar, Robbie Shakespeare. Trio has a reputation overseas and this should go down well with reggae followers here. The songs don't vary in tempo much and this could get play in discos which play reggae or ska. The lyrics to each of the eight cuts are political but the outstanding track is the heavily rhythmic "Vampire." While not totally accessible to the mainstream, this could find a broader base be-

yond reggae devotees. **Best cuts:** "Vampire," "There Is Fire," "Sinsemilla."

THE RABBLE—Leps And Other New Words, M-80, M801. Produced by Kathryn Brody. This debut album from L.A.'s Rabble still sounds a bit too rough and garage-oriented. Lyrics are simple and direct but limiting in their narrow, scope. The sound is primarily pared down with drums, guitar and bass propelling the music. **Best cuts:** "Nervonic Plague," "Candy."

soul

SEVENTH WONDER—Thunder, Chocolate City CCLP2012 (Casablanca). Various producers. Seventh Wonder's specialty is a potent mix of brass and horns, anchored to a rock-solid percussive base, sweetened by fluid keyboards and topped off by fulsome harmonies. Cuts like "The Tilt," "I Enjoy Ya" and "Stop Before You Break My Heart" exemplify this formula, while the more mellow "Missin' Out" and "Don't Let Me Down So Easy" demonstrate the group's versatility. Lead vocals are handled by various members of this nine-piece outfit. **Best cuts:** Those cited.

LOCKSMITH—Unlock The Funk, Arista AB4274. Produced by Harvey Mason. Centerpiece of Locksmith is the electric violin of John Blake, whose imaginative interplay with James Simmons' synthesizer workouts produce a multi-textured and distinctive sound. The group also proves itself capable on some mellow jazz items, notably "Cinnamon" and "TMI," while it unlocks the funk (complete with contagious chant vocals) on "Groove Town" and "Far Beyond." An impressive debut. **Best cuts:** Those mentioned.

jazz

KENNY BURRELL—Moon And Sand, Concord Jazz CJ121. Produced by Frank Dorritie. Burrell first began recording 29 years ago, and his maturity is evident on this nicely programmed LP in which he's backed by drums, bass and percussion. One won't find any fireworks on these two sides, just melodic, tasteful guitar in the best Burrell manner. **Best cuts:** "Lost In The Stars," "Love For Sale."

FLORA PURIM—Love Reborn, Milestone M9095. Produced by Orrin Keepnews. Purim's latest LP is culled from her previous album output with George Duke on electric keyboards and Airto, of course, on percussion. But the best track is one in which she sings "Tomara" accompanied only by McCoy Tyner. **Best cuts:** "Tomara," "You On My Mind."

BUDDY TATE—Live At Sandy's, Muse MR5198. Produced by Bob Porter. Taped two years ago in Massachusetts, Tate and his big tenor pipe lead an ad hoc combo of Ray Bryant, George Duvivier, Cleanhead Vinson, Alan Dawson and Arnett Cobb through five long tracks in which everyone has ample opportunity to contribute. The contrast in Tate's and Cobb's solos is of interest. **Best cuts:** "Jumpin' At The Woodside," "Candy."

MARIAN MCPARTLAND—At The Festival, Concord Jazz CJ118. Produced by Carl Jefferson. Mary Feltig Park, who once played briefly with Stan Kenton's band, pops up as guest alto sax soloist on this attractive LP comprising eight strong standards. McPartland's piano is always a delight. Here she's backed by Brian Torff, bass, and Jake Hanna, drums. **Best cuts:** "I Love You," "Here's That Rainy Day."

classical

MAHLER: SYMPHONY NO. 1—Bavarian Radio Symphony, Kubelik, DG Privilege 2535172. A basic classical stock today must include this Mahler work (also the Fourth Symphony), and the value offered in this new mid-price DG release is unbeatable. The Kubelik reading is magnificent and the 1968 sonics still rarely are matched in realism, reasons many buffs turn to this version above all others.

SAINT-SAENS: CARNIVAL OF THE ANIMALS, VARIATIONS ON A BEETHOVEN THEME, POLONAISE FOR TWO PIANOS—Entremont, Casadesu, CBS 35851. Exceptional playing is heard from the new piano duo of Philippe Entremont and Gaby Casadesu, wife of the late pianist Robert Casadesu, and further records from the pair are encouraged. A chamber orchestra version of the popular and witty "Carnival Of The Animals" is presented, but it is in the lengthy Beethoven Variations that the duo's exquisite dovetailing can best be appreciated.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Panchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Whitesnake's Single

LOS ANGELES—A single from the British rock group Whitesnake is the debut release of the recently formed Mirage label distributed by Atlantic.

The single, "Fool For Your Loving," backed with "Black And Blue," is from the group's forthcoming album, "Ready An' Willing." The album is scheduled for release later this month.

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Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/9/80

Number of singles reviewed
this week **82** Last week **101**

Top Single Picks

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PAUL SIMON—Late In The Evening (4:03); producers: Phil Ramone, Paul Simon; writer: Paul Simon; publisher: Paul Simon BMI. Warner Bros. WBS49511. From Simon's forthcoming "One Trick Pony" film, this song pushes this master lyricist back in the pop forefront. The irresistible hook is comprised of a hard working percussive and bass duet.

OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA—Xanadu (3:30); producer: Jeff Lynne; writer: Jeff Lynne; publishers: Jet (or Unart) BMI. MCA 41285. Newton-John follows the No. 1 "Magic" with this sizzling track, which has already hit No. 1 in the U.K. Essentially it's Olivia taking Jeff Lynne's usual spot as lead singer of ELO. The combination is a winning one.

ELTON JOHN—Don't Ya Wanna Play This Game No More? (4:44); producers: Clive Franks, Elton John; writers: Elton John, Tom Robinson; publishers: Jodrell/Beechwood ASCAP/BMI MCA 41293. Elton follows his top 10 "Little Jeannie" with a midtempo number highlighted by a melodic hook and punctuated steady beat. Tom Robinson's lyrics are deserved of attention.

IRENE CARA—Out Here On My Own (3:09); producer: Michael Gore; writers: M. Gore, L. Gore; publisher: MGM BMI/Variety ASCAP. RSO RS1048. From the "Fame" soundtrack, Cara delivers a sensitive vocal reading with only acoustical keyboard supporting her graceful vocal. With the success of Cara's "Fame," and the impact of this tune, look for strong pop and adult contemporary play.

recommended

JOURNEY—Good Morning Girl/Stay Awhile (4:40); producers: Geoffrey Workman, Kevin Elson; writers: S. Perry, M. Schon; publisher: Weed High Nightmare BMI. Columbia AE71212.

GRAHAM PARKER—No Holding Back (3:18); producer: Jimmy Iovine; writer: Graham Parker; publisher: Carbert BMI. Arista AS0549.

GRATEFUL DEAD—Don't Ease Me In (3:13); producer: Gary Lyons; writer: none listed (arranged by the Grateful Dead); publisher: Ice Nine ASCAP. Arista AS0546.

HENRY PAUL BAND—Longshot (2:50); producers: Henry Paul, David Thoenner; writers: H. Paul, J. Peterick, J. Fish, D. Fiester; publishers: Hustlers/Sienna BMI/WB/Easy Action ASCAP. Atlantic 3755.

GORDON LIGHTFOOT—If You Need Me (2:50); producers: Gordon Lightfoot, Lenny Waronker, Russ Titelman; writer: Gordon Lightfoot; publisher: Moose CAPAC. Warner Bros. WBS49516.

TORONTO—Even The Score (3:22); producers: Bill Henderson, Brian MacLeod; writers: B. Allen, J. Fox; publisher: Solid Gold ASCAP. A&M 2255.

ALLAN CLARKE—The Only Ones (3:24); producer: Spencer

Proffer; writers: Allan Clark, Gary Benson; publishers: Intersong/Timtope/Midsong ASCAP. Elektra B47019A.

BLACKFOOT—Spendin' Cabbage (3:15); producers: Al Nalli, Henry Weck; writers: Rick Medlocke, Jackson Spires; publisher: Bobnal BMI. Atco 7303 (Atlantic).

ELEKTRICS—Some Lovin' Tonight (3:15); producer: Peter Ker; writer: Carl Worner; publishers: Android Pop Musik/Columbia-EMI ASCAP. Capitol P4905.

STERLING—And She's Mine (2:44); producer: David Kershbaum; writer: John Hill; publisher: Salami ASCAP. A&M 256.

GRACE JONES—The Hunter Gets Captured By The Game (3:49); producers: Chris Blackwell, Alex Sadkin; writer: William "Smookey" Robinson; publisher: Jobete ASCAP. Island IS49531 (Warner Bros.).

FISCHER-Z—So Long (3:40); producer: Mike Howlett; writer: J. Watts; publishers: Rondor (London)/Almo ASCAP. United Artists UAX1367Y.

STRAND—Can't Look Back (3:34); producer: Jeffrey Porcaro; writers: Shelly, Batteau, Porcaro; publishers: Crab King/David Batteau/Cowbella ASCAP. Island IS49523 (Warner Bros.).



O'JAYS—Girl, Don't Let It Get You Down (3:36); Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: none listed. TSOP ZS94790 (CBS). The veteran group's biggest successes lately have been with expressive ballads like "Forever Mine," but it ups the tempo for this punchy upbeat cut. Expect pop crossover as well as instant r&b acceptance.

recommended

JERRY "THE ICEMAN" BUTLER—Don't Be An Island (3:34); producers: Dexter Wansel, Jerry Butler; writer: K. Echols; publishers: Echo-Rama/AOPA ASCAP. Philadelphia International ZS93113 (CBS).

MTUME—Give It On Up (If You Want To) (3:42); producers: James Mtume, Reggie Lucas; writers: H. Hing, E. Moore, Ta-watha; publisher: Frozen Butterfly. Epic 95017 (CBS).

FATBACK—Love Spell (4:09); producers: Bill Curtis, Gerry Thomas; writer: Bill Curtis; publisher: Clita BMI. Spring SP3012 (Polydor).

STANLEY TURRENTINE—Inflation (4:06); producer: Stanley Turrentine; writer: Stanley Turrentine; publisher: Tee BMI. Elektra E47008A.

JEFF & ALETA—Love Touch (3:39); producer: Marc Gordon; writers: W.A. Oldfield, J.P. Richardson, M. Bailey; publishers: Tunesmith BMI/Fetus. SRI SRI00007A.



BILL ANDERSON—Rock'n'Roll To Rock Of Ages (3:29); pro-

ducer: Buddy Killen; writers: Bill Anderson-Jane Abbott; publisher: Stallion, BMI. MCA 41297. A surprisingly powerful rocker sweeps this artist out of his predictable mold into a new high-energy style—and it works. Anderson proves that he's a strong singer with the right tune, and Killen's production brings in the right amount of electric and percussion instrumentation to make this a notable success.

recommended

JOHNNY CASH—Cold Lonesome Morning (3:24); producer: Earl Ball; writer: J.R. Cash; publisher: House of Cash, Inc., BMI, Columbia 1-11340.

RED STEAGALL—Hard Hat Days and Honky Tonk Nights (2:50); producer: Eddie Kilroy; writers: Eddie Kilroy & David Kirby; publisher: Diablo Lobo/Cross Keys, ASCAP. Elektra 47014.

FARRELL DUNKIN—I Don't Like Nothing All The Time (2:35); producer: unlisted; writer: Farrell Dunkin; publisher: Music Craftshop, ASCAP. Soundwaves 4606.

PEGGY FORMAN—Burning Up Your Memory (2:59); writer: Peggy Forman; producer: Ray Pennington; publisher: Hello Darlin', SESAC. Dimension 1008.

NASHVILLE SUPERPICKERS—Sexy Southern Lady; producers: Nashville Superpickers; writers: John Riggs & Henry Strzelecki; publisher: Copper, ASCAP. Paid 104.

ROGER BOWLING—Long Arm Of The Law (4:08); producer: Ron Oates; writers: Roger Bowling-Billy Edd Wheeler; publisher: ATV. BMI/Sleepy Hollow, ASCAP. NSD 58.

DEL REEVES—What Am I Gonna Do? (2:40); producer: Terry Choate; writers: Jerry Foster/Bill Rice; publisher: April, ASCAP. Koala 594.

JIM STAFFORD—Don't Fool Around (When There's A Fool Around) (3:15); producers: Lobo and Jim Stafford; writers: Roger LaVoie/Jim Stafford; publisher: Guyasuta/House Of Gold, BMI. Elektra 47013.

GLEN CAMPBELL—Hollywood Smiles (3:17); producer: Gary Klein; writer: Larry Weiss; publisher: Larry Weiss, ASCAP. Capitol P-4909.

JIM SEAL—She Loves My Troubles Away (2:52); producer: Byron Hill; writers: Max D. Barnes/Rayburn Anthony; publisher: Screen Gems-EMI, BMI, Welbeck, ASCAP. NSD 55.

JIMMY FULLBRIGHT—The Fool Keeps Believing (3:06); producer: A.V. Mittelstedt; writer: J. Fullbright; publisher: Publicare, ASCAP. A.V. Mittelstedt MS-794.



DAVID GATES—Falling In Love Again (2:13); producer: David

Gates; writer: David Gates; publisher: Kipahula ASCAP. Elektra E47011A.

LORA LEE CLIFF—What's Wrong With This Picture? (3:50); producer: Walter Murphy; writers: W. Murphy, G. Pistilli; publishers: Finurphy/Hi Falutin BMI/ASCAP. Crabapple CR45333.



recommended

SONNY JENKINS AND THE NEW YORK POTPOURRI STRINGS—That Friday Pay-Part 1 (6:32); producer: August Darnell; writers: Jim Jenkins, Norman Freeman; publisher: New York Potpourri BMI. Stout SR11001 (AH).



MARTHA AND THE MUFFINS—Echo Beach (3:37); producer: Mike Howlett; writer: M. Gane; publisher: Dinsong (Adm. by Chappell) ASCAP. Virgin VA68000 (Atlantic). There is an unavoidable comparison to Blondie here. This rock/dance tune punches hard, however, and lyrics are both strident and imaginative.

ANGELA CLEMMONS—Out Here On My Own (3:20); producer: Paul Leka; writers: L. Gore, M. Gore; publishers: MGM Affiliated BMI/Variety ASCAP. Epic 950919 (CBS). Released the same week as Irene Cara's version, look for a head to head cover battle. Clemmons has a strong and powerful vocal, but this song is so magnificent on its own that it's no wonder her interpretation is solid. The backing instrumental support here is a little more lush.

SCOTT WILK + THE WALLS—Suspicion (2:47); producers: Michael Omartian, Scott Wilk; writer: Scott Wilk; publisher: WB ASCAP. Warner Bros. WBS49529. This new band delivers sinuous rock situated somewhere on the plateau flanked by Tom Petty and Elvis Costello. This brooding cut might forge its way into Top 40 and AOR playlists.

DEBORAH ALLEN—You Never Cross My Mind (2:59); producer: Steve Gibson; writers: Deborah Allen-Rafe VanHoy-Curly Putman; publishers: Duchess/Posey/Tree, BMI. Capitol P4903. Allen has the voice, looks and personality to take her to the highest reaches of country music stardom. She also has high crossover potential as evidenced by her powerful performance on this ballad she co-wrote. Guitars accentuate the production.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Rock 'n' Rolling

• Continued from page 10

production deal. Otherwise, says Rose, he will go to the indies.

• Atlanta producer Sonny Limbo's SLI Records has released a series of 10-inch EPs, featuring local acts RF, Deacon Little, Eric Quincy Tate, and Bootleg. The \$3.98 list disks are distributed in the Southeast by Tara Distributors in Atlanta and MJS in Miami. Limbo is looking for national distribution.

• Mike Lembo's Deli Platters Records, first home of Robin Lane & the Chartbusters, is sponsoring a contest, "In 25 words or less what do the words 'Deli Platter' mean to you." For New Yorkers, first prize is lunch at Wolf's Delicatessen. Outside Gotham, it is a Hebrew National salami.

Baby 'O Label

• Continued from page 10

Dallas; PRT, Seattle and San Francisco; California Record Distributors, Los Angeles; MS, Chicago; Best, Buffalo.

A new album by the group Baby 'O and seven-inch single of "In The Forest" shipped last week.

MONKEY BUSINESS PROJECT

New Board Game Touts Music

By GERRY WOOD

NASHVILLE—A new money-making merchandising item for retailers. A promotional tool for record labels and radio stations.

This is what's envisioned by the creators of "The Record Game," a new board game in the Monopoly style that substitutes Clive Davis for Boardwalk and Grand Funk Railroad for Reading Railroad.

Thus far, 35,000 orders have been placed for the \$32 retail game, according to its developers who are concentrating on such record outlets as Record Bar, Pickwick, Peaches, Licorice Pizza, Warehouse, Eucalyptus, Music Plus, Tower, Record Factory and Big Apple.

"We expect most of these operations to take the game," says Bob May, president of Monkey Business, the firm involved in the music game project. "The total 100% thrust initially is record retail stores."

May, with a background in the recording industry, sees a future when "record retail stores will be the multimedia home entertainment centers," offering everything from LPs and tapes to software, hardware

and electronic games.

"I am looking for the game and products like it to raise the price point and give retailers the kind of balance in merchandising that they really need to do a healthy business," predicts May.

Retailers will be able to earn a 100% markup on this slickly-demonstrated product, asserts May, who has been in contact with officials from Dick Clark's "American Bandstand," Casablanca Records and Elektra Records, and plans to meet with other labels about possible promotional ventures.

The first phase of the project will be record chains, while the second phase will concentrate on game and hobby stores.

May, a Univ. of California at Berkeley graduate, and formerly a songwriter, has assembled a group of former record and radio executives including Bill Rye, sales and marketing chief formerly with RCA/Nashville; John Clark, vice president and coinventor of "The Record Game;" Fred Brooks, business manager; Dan Carpenter,

graphic artist; Thom King, publicity and advertising; and Neil Signer, director of Monkey Music, the music publishing wing.

"The Record Game" is designed to demonstrate the complex interplay of all significant aspects of the recording industry in relatively simple form, explains May. The game deals with music publishing, artist management, talent booking, record production, touring, record promotion and distribution.

Court Case

• Continued from page 4

to whom that returned album is so informed while making the purchase.

The other charge against the Tower defendants is that a sale offering certain prices was advertised, but when patrons visited the store, the prices were in excess of the advertised bargains.

Both charges are violations of the California state business and professions code 17500.

Stern Purchases Seeburg Assets

CHICAGO—Stern Electronics, Inc. has completed the purchase of major assets of Seeburg Corp., a Chicago jukebox manufacturer which filed a Chapter 11 bankruptcy petition last October.

Stern's acquisition of Seeburg was completed under terms of a \$2 million-plus plan, approved July 28 by federal bankruptcy judge Lawrence Fisher.

Stern Electronics, Inc., a major manufacturer of pinball and other coin-operated amusement games, expects to begin production of Seeburg jukeboxes as early as October. Seeburg manufacturing equipment will be moved into Stern facilities on Chicago's near northwest side.

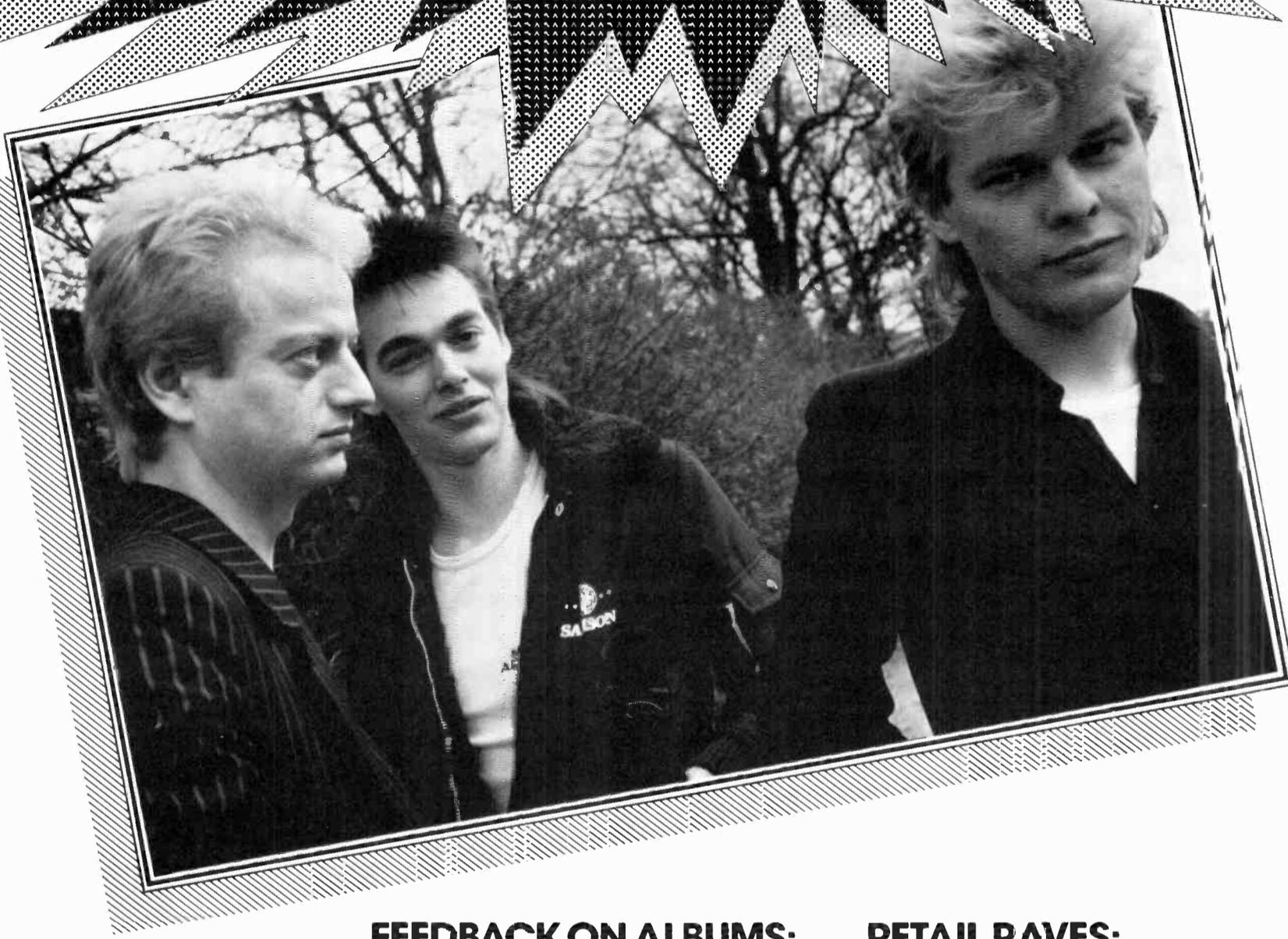
Music Voice

• Continued from page 3

religious and ethnic representation abounding.

Adds Bradley: "To give the Festival an international theme, the Consular Corps has been working with the city to arrange to bring multicultural arts and performers to the Festival."

**EVERYONE AGREES.
TIRED OLD ROCK N' ROLL
NEEDS "NEW ADVENTURES!"**



FMQB:

THE HARD CHOICE.
"Vibrant, gritty street rock. Give a listen to the phone igniter, 'If Your Momma Don't Like It'"

THE ALBUM NETWORK:

PICKED AS 'BEST NEW MUSIC':
"New Adventures goes straight for the central nervous system with repeated pulses of hard rock power. The rhythm of New Adventures rock is bound to suggest the early Beatles or 80's stars, The Clash."

FEEDBACK ON ALBUMS:

"New Adventures are vinyl voyagers that come on like a storm-trooper in heat...a sizzler!"

RADIO REACTIONS:

"One of the most eminently playable new bands around. Who cares 'If Your Momma Don't Like It'? She hated the Rolling Stones, too."

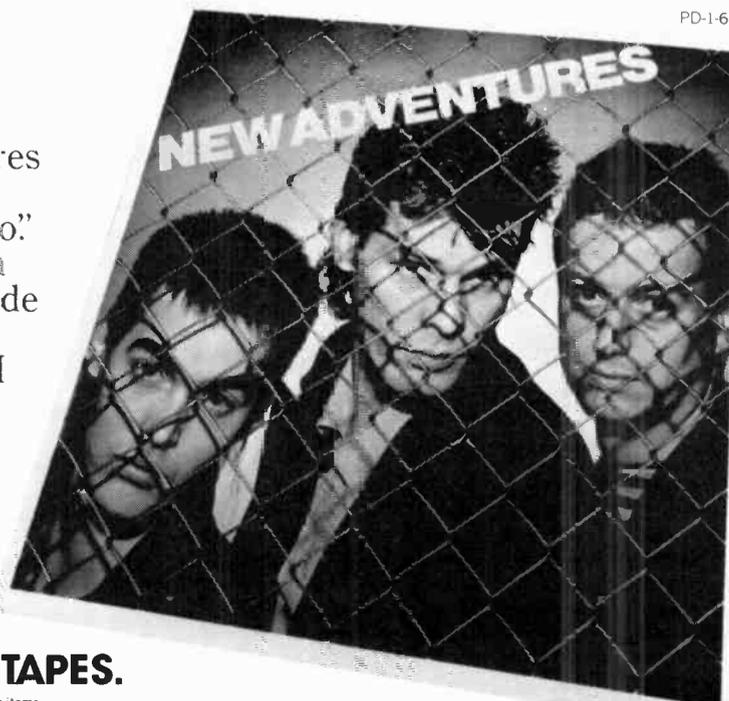
"You're going to be hearing a lot of New Adventures on this side of the Atlantic."

"Great response every time I play them."

"Very strong initial reaction. And it is building steadily every week."

RETAIL RAVES:

"New Adventures is the best rock and roll by a new band this year!"



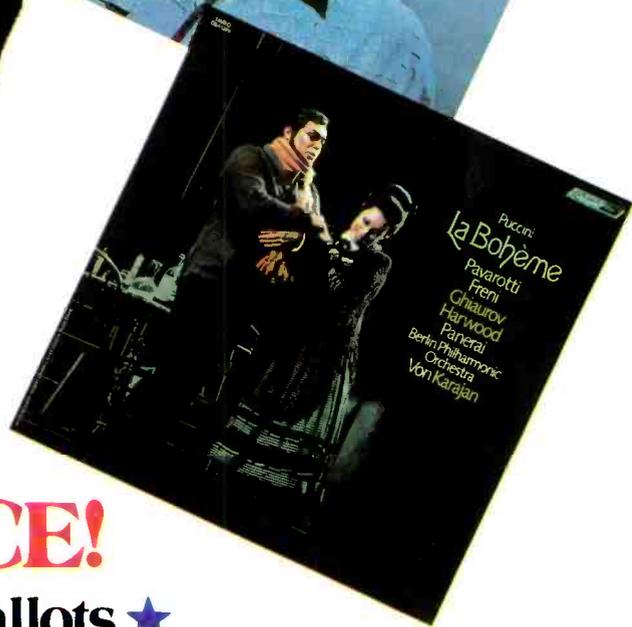
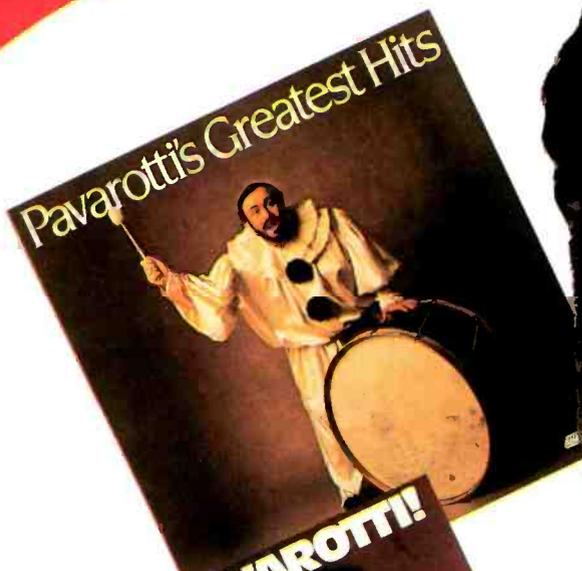
PD-1-6278

**"NEW ADVENTURES!"
NEW EXCITEMENT.
ON POLYDOR RECORDS AND TAPES.**



Give the gift
of music.

PAVAROTTI FOR PRESIDENT



THE PEOPLE'S VOICE!

★ #1 Vote getter on Classical & Pop Ballots ★

★ Check his Records ★

★ A Candidate with Domestic & International Experience ★



The #1 Classical Label

STORE DISPLAY CONTEST CAMPAIGN STRATEGY

★ Regional Pavarotti Primaries held Nationwide ★

Cash Prizes Galore for best in-store display ★ Merchandising Aids available

★ Check your inventories and order stock now ★

★ See your PDI representative for details ★

Closeup

BARNUM—Original Cast, Columbia JS36576. Produced by Cy Coleman, Mike Berniker.

Cy Coleman has given Broadway (and himself) its biggest melody lift in years with "Barnum" and the score is infectiously captured in Columbia's cast album.

What pleases this writer most is that Coleman has found the kind of tuneful touch that was absent in his last two shows, "I Love My Wife" and "Twentieth Century." The latter might excuse Coleman, for what he tried to do was kid operetta, but at the expense of what he really does best, creating memorable melody.

Only two songs in "I Love My Wife," the title song and "Hey, There Good Times," approach the vein of tunefulness tapped by Coleman in such songs as "Witchcraft," "Hey, Look Me Over," "A Real Live Girl," "The Best Is Yet To Come," "Hey, Big Spender" and "Pass Me By."

Coleman's delicious flair with an uptempo march tune comprise two "Barnum" highlights, "Come Follow The Band" and "Join The Circus."

The principal ballad, "The Colors Of My Life," (cut by Perry Como on RCA) is pretty, but it does have a "manufactured" quality that one senses was designed to be the score's "commercial" success.

However, things are on the right track with "Thank God I'm Old," a pseudo-blues belter that's both a show stopper onstage and on records as sung by Joice Heath.

There are two other ballads worthy of note. "I Like Your Style," sung by star Jim Dale and Glenn Close (she's a she), is somewhat anachronistic in the context of the show's 19th century time frame, but it's likable. Hitting the stride of the period, however, is "Love Makes Such Fools Of Us All," a lovely piece designed to showcase Marianne Tatum as Jenny Lind.



Great Huckster: Jim Dale, star of the hit musical, "Barnum," tapes one of his numbers from the show for the Columbia cast album.

And to keep the audience humming as it leaves the theatre are several production numbers, including "Bigger Isn't Better," performed, naturally, by Tom Thumb (Leonard John Crofoot) and "One Brick At A Time," performed by Chairy & the Bricklayers.

"Black & White" also has a blues-flavor, done by members of the cast, and sounds like an affectionate tribute to Eubie Blake & Noble Sissle.

Also to be commended is Michael Stewart, who proves an adroit lyricist and far more clever than his work on "I Love My Wife," in which he often tried to be hip, but more often was dated.

Cy Coleman and Michael Stewart. They're a musical theatre team that will hopefully find further properties to set in song—and let's hope they continue to delight our ears.

IRV LICHTMAN

Axe Canada, U.K. Charts

• Continued from page 1

charts with funds raised from member record companies. Industry difficulties in both countries have intensified concern over the issue.

The Canadian Recording Industry Assn. halted production of its charts last week, "temporarily" according to Assn. president Brian Robertson. He said that the costs of production, estimated at around \$100,000 annually, are being re-evaluated.

Robertson voiced doubts that the industry would see the charts again in this fiscal year. Much of the association's annual budget has been, and continues to be, spent on fighting piracy, counterfeit and bootleg operations.

The Canadian charts averaged data input from a network of retail outlets across the country. Costs were partly offset by contributions from "Star Chart," a weekly chart-oriented pop program run as a summer series on the Canadian Broadcasting Corp. Television Network. The show has now been cancelled, with no date set for its return to the air.

The U.K. charts are funded by the British Phonographic Industry and compiled independently for it by the British Market Research Bureau. Annual costs are estimated at more than \$500,000.

Contributions towards this amount are made by the British Broadcasting Corp., which uses the weekly charts on radio and tv, and by local trade paper Music Week,

which has publishing rights.

Local member companies of the British Phonographic Industry have been concerned with the charts' production expenses for some time, and it was revealed at the organization's recent annual general meeting that the new chart contract, due to take effect next January, has been put out for bids.

Among the 10 firms asked to make a bid is Record Business, a trade publication competitive with Music Week, which has been operating its own singles and album charts—highly rated by some U.K. industry—for about two years.

The BPI is also hoping that other sectors of the British music business, including publishers, will contribute to future funding of the charts.

The reliability of the best sellers produced by the British Market Research Bureau has occasionally been called into question, with the claim that they are susceptible to "hyping." This occurs when record companies—knowing which retailers submit returns to the research organization—load up these stores with priority records, often free of charge.

As a result of this, the British Phonographic Industry drew up a code of conduct governing retail promotion in the chart panel stores.

Disk companies found guilty of violating the code are subject to censure. At the association's recent meeting, chart committee chairman Tony Morris said the code was "starting to have the desired effect."

Label Fees Buildup

• Continued from page 1

terms of the new pact will be applied retroactively to April 1.

Under portions of the agreement already reached, labels will hike session payments to AFTRA members by up to 11% in the first year of the pact. They will also be liable for increased supplementary payments to union members based on record sales.

AFTRA's reluctance to work out a deal with record manufacturers covering performances for videodisk and videocassette until it had also arrived at a settlement on these issues in the prime time television field is at the root of the delay.

An impasse in these negotiations has led to a strike by AFTRA and the Screen Actors Guild, which has already interrupted production of a number of projects planned for home video exploitation.

No date for the resumption of talks between record labels and AFTRA has been set. However, it is believed that should further efforts to include video terms in the phonograph pact resist quick resolution, impartial arbitrators may be called in.

Meanwhile, it is known that agreement has, in fact, been reached on the following terms involving sound recordings:

Session rates for soloists or duos goes up from \$90 to \$100 per hour or side, whichever is higher. Group singer rates (non-classical) will rise approximately 8% in the first year of

the new three-year agreement, 4.6% in the second year, and 8.2% in the final year of the pact.

In the case of classical recordings, the group rate goes from \$50 per singer per hour to \$53 the first year. While there is no increase in the second year, a further increase to \$57 is called for in the final pact year.

Contingency, or supplemental, payments to AFTRA session performers will go up under the agreement in the case of hit albums and singles.

In the case of albums, new sales plateaus calling for 50%-of-scale contingency payments are set at sales of 525,000, 657,000 and one million. This is in addition to prior contract plateaus, each also worth 50% more on scale payments of 157,000, 275,000 and 400,000 albums.

A new super category of contingency payment has been added in the case of singles at 1.5 million units. The prior contract cut off supplements at 1 million sales. Each of the six sales plateaus in the new agreement, starting at sales of 500,000 singles, is worth a bonus of one-third the original session payment.

In all contingency categories the eligibility period will run for 10 years under the new agreement whereas the limit was previously eight years.

Increases for overtime, rehearsal, and late payment penalties are also called for, as is a rise in label pension & welfare payments to 8½.

Anti-Counterfeiting Device

• Continued from page 1

He does reveal, however, that the system involves a "substance" on an LP jacket and a cassette case that is detectable by a "device."

The label is absorbing the cost of implementing the system. Licata further notes, including providing distributors whatever device might be needed at their level.

One interesting aspect of the label move is that Chrysalis' 16 independent U.S. distributors will be involved closely with the method, in what Licata terms a "partnership role." They, and not retailers, will be fully knowledgeable about it.

In fact, Chrysalis distributors will be the first line of defense in determining if there is counterfeit material in a return. Distributors, according to Licata, will bear financial responsibility for all counterfeit product that is later detected in the return chain.

In addition, Chrysalis personnel will, from time to time, spot-check the retail pipeline for possible counterfeit material, Licata says.

Licata adds that the decision comes after "months of investigating several systems" and determining that the method the label has decided upon seems the best and most effective.

WMOT Label Sets CBS Records Deal

NEW YORK—CBS Records has signed a pressing and distribution agreement with the Philadelphia-based WMOT Records, owned by Alan Rubens and Steve Bernstein.

Under the terms of the agreement, CBS will press and distribute WMOT product, but all other marketing and promotion activities will be handled by WMOT.

First release under the arrangement will be a single, "Cowboys To Girls," and the LP "No Time Like Now," by the group Philly Creme.

Lifelines

Births

Girl, Samantha, to Yvonne and Maurice Gibb last month in Miami. Father is a Bee Gee.

★ ★ ★

Girl, Katie Louise, to Cindy and Larry Carlton July 28 in Los Angeles. Father is songwriter-producer.

Marriages

Debbie Anderson, assistant manager at Everybody's Records, Seattle, to Terry McGibbon, manager of Everybody's store in Bellevue, Wash., July 19 in Seattle.

★ ★ ★

Susan Fuller, assistant to Helmut Fest, vice president of international group operations for Capitol-EMIA-UA in Los Angeles, to Lothar Meinerzhagen, chief of international promotion at EMI-Germany in Cologne, July 15 in Reno. The Meinerzhagens will reside in Germany.

★ ★ ★

Brian Kunze, general manager of the Tennessee Theatre in Nashville, to Cindy Williams Aug. 9 in Owensboro, Ky.

Deaths

Garry Cooke, 24, composer and lead guitarist with Sister Sledge, July 23 in Philadelphia of cancer. He is survived by a son.

★ ★ ★

Keith Godchaux, former keyboardist with the Grateful Dead, July 22 in Marin County, Calif., of injuries received in a motor car accident. He and his widow Donna had recently formed Ghost, a new rock band, which played dates in the San Francisco area.

★ ★ ★

Bobby Van, 47, a quarter century veteran of motion pictures, television and Broadway musicals, July 31 in Los Angeles of brain cancer.

CBS \$5.98

• Continued from page 12

frequent but in smaller groups.

Blackburn in Nashville states that the series will likely stick with established top-sellers. "The line is geared primarily for our name power artists," he says. "We don't want to dilute its effectiveness by including lesser-known artists who don't already have established track sales records."

CBS Nashville entered the \$5.98 series in March and is now represented with 25 titles, with another 15 coming in September. Included are such major LPs as George Jones' "Bartender's Blues" and Johnny Paycheck's "Take This Job And Shove It."

Blackburn notes that the series includes some artists who aren't on CBS now but have strong catalog LPs still on the label. But he emphasizes that not all older titles are meant to be involved.

"Willie Nelson's 'Red Headed Stranger' is still a hot seller for us and we're continuing to market it at \$7.98," he says. "The midline series is for titles that are slowing down but are still viable and that we don't want to cutout completely."

McGuiness in New York says that since CBS launched its merchandising campaign to boost the series, some major accounts that previously were only somewhat involved are now going after the \$5.98 line more wholeheartedly.

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GOOD MORNING GIRL/STAY AWHILE—Journey Columbia 7-1212
SPENDIN' CHANGE—Blackfoot Atco 1303 (Atlantic)
SEE TOP SINGLE PICKS REVIEWS, Page 70

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

AUGUST 9, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) table listing songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE		
★	1	4	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	8.98	8.98	8.98	36	33	15	★	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98	71	71	10	ROCKIE ROBBINS You And Me A&M SP-4895	7.98	7.98	7.98	
★	3	4	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	8.98	8.98	8.98	37	37	17	★	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98	72	88	3	POCO Under The Gun MCA MCA-5132	7.98	7.98	7.98	
3	2	21	BILLY JOEL Glass Houses Columbia FC-36384	8.98	8.98	8.98	38	22	34	★	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	73	67	43	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	
★	5	13	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	15.98	15.98	15.98	39	39	12	★	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98	74	76	17	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98	
★	6	4	QUEEN The Game Elektra SE 513	8.98	8.98	8.98	40	45	7	★	ROXY MUSIC Flesh And Blood Atco SD 32-102 (Atlantic)	7.98	7.98	7.98	75	66	43	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	
★	9	9	DIANA ROSS Diana Motown M8-936M1	8.98	8.98	8.98	41	25	11	★	ELTON JOHN 21 At 33 MCA MCA 5121	8.98	8.98	8.98	76	78	9	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98	
7	7	13	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	7.98	7.98	7.98	42	35	8	★	KISS Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98	77	98	4	THE DIRT BAND Make A Little Magic United Artists UA 1042	7.98	7.98	7.98	
8	4	13	SOUNDTRACK The Empire Strikes Back RSD RS-2-4201	13.98	13.98	13.98	43	42	17	★	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98	78	80	9	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98	
★	19	26	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98	44	48	5	★	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	7.98	7.98	7.98	79	79	9	DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98	
★	11	22	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	8.98	8.98	8.98	45	31	11	★	TED NUGENT Scream Dream Epic FE 36404	8.98	8.98	8.98	80	68	27	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98	
★	15	10	SOUNDTRACK Fame RSO RX-1-3080	7.98	7.98	7.98	46	43	8	★	CHAKA KAHN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98	81	46	10	WAYLON JENNINGS Music Man RCA AHL-1-3602	7.98	7.98	7.98	
★	13	7	S.O.S. Band The S.O.S. Band Tabu NJZ 36332 (CBS)	7.98	7.98	7.98	47	NEW ENTRY		★	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	7.98	7.98	7.98	82	82	12	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98	
★	14	7	SOUNDTRACK The Blues Brothers Atlantic SD 16017	8.98	8.98	8.98	48	NEW ENTRY		★	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	7.98	7.98	7.98	83	83	11	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	8.98	8.98	8.98	
14	12	15	ERIC CLAPTON Just One Night RSO RS-2-4202	13.98	13.98	13.98	49	NEW ENTRY		★	THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98	84	53	8	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98	
★	16	16	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98	50	54	5	★	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	85	NEW ENTRY		★	EDDIE MONEY Play For Keeps Columbia FC 36514	8.98	8.98	8.98
★	17	7	THE KINKS One For The Road Arista AZL 8401	13.98	13.98	13.98	51	50	29	★	BLACKFOOT Tomcat Atco SD 32-101 (Atlantic)	7.98	7.98	7.98	86	75	18	KENNY ROGERS Gideon United Artists L00-1035	8.98	8.98	8.98	
17	8	7	COMMODORES Heroes Motown M8-939M1	8.98	8.98	8.98	52	52	8	★	ROBBIE DUPREE Robbie Dupree Elektra 6E-273	7.98	7.98	7.98	87	81	9	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98	
18	10	9	PAUL McCARTNEY McCartney II Columbia FC 36511	8.98	8.98	8.98	53	59	9	★	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98	88	NEW ENTRY		★	DIONNE WARWICK No Night So Long Arista AL 9526	8.98	8.98	8.98
★	21	5	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98	54	60	8	★	CHIC Real People Atlantic SD 16016	8.98	8.98	8.98	89	NEW ENTRY		★	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)	7.98	7.98	7.98
20	20	50	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98	55	62	3	★	VAN HALEN Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98	90	77	21	JOURNEY Departure Columbia FC 36339	8.98	8.98	8.98	
★	23	5	JEFF BECK There And Back Epic FE 35684	8.98	8.98	8.98	56	56	17	★	CAROLE KING Pearls—Songs of Goffin & King Capitol S00 12073	8.98	8.98	8.98	91	99	4	ALABAMA My Home's In Alabama RCA AHL-1-3644	7.98	7.98	7.98	
22	18	18	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98	57	51	10	★	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	92	102	67	WAYLON JENNINGS Greatest Hits RCA AHL-1-3378	7.98	7.98	7.98	
★	27	8	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98	58	58	17	★	DAVE DAVIES Dave Davies RCA AFL-1-3603	7.98	7.98	7.98	93	103	5	EDDIE RABBITT Horizon Elektra 6E-276	7.98	7.98	7.98	
24	24	5	BOB DYLAN Saved Columbia FC 36553	8.98	8.98	8.98	59	60	8	★	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	8.98	8.98	8.98	94	97	16	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98	
25	26	17	BOZ SCAGGS Middle Man Columbia FC 36106	8.98	8.98	8.98	60	57	22	★	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98	95	138	2	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229	7.98	7.98	7.98	
★	44	5	SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98	61	61	11	★	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98	96	73	18	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98	
★	NEW ENTRY		GEORGE BENSON Give Me The Night Warner Bros. HS 3453	8.98	8.98	8.98	62	64	6	★	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98	97	94	10	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98	
★	32	10	JOAN ARMATRADING Me, Myself, I A&M SP 4809	7.98	7.98	7.98	63	63	11	★	CHEAP TRICK Found All The Parts Epic 4E-36453 (10-inch)	4.98			98	108	15	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98	
29	29	12	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98	64	65	6	★	CARLY SIMON Come Upstairs Warner Bros. BSK 3443	7.98	7.98	7.98	99	101	6	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98	
★	36	8	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98	65	72	5	★	CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)	7.98	7.98	7.98	100	110	13	AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98	
★	34	5	THE CRUSADERS Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98	66	38	14	★	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98	101	85	12	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98	
★	40	8	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	67	47	8	★	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	102	119	13	SCORPIONS Animal Magnetism Mercury SRM-1-3825	7.98	7.98	7.98	
★	49	3	HERB ALPERT Beyond A&M SP 3717	7.98	7.98	7.98	68	70	40	★	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98	103	114	2	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)	7.98	7.98	7.98	
34	28	9	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	7.98	7.98	7.98	69	69	13	★	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98	104	104	4	THE CHARLIE DANIELS BAND Volunteer Jam VI Epic KE-2-36438	13.98	13.98	13.98	
35	30	35	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	70	41	13													

AUGUST 9, 1980 BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



CITY HALL
LOS ANGELES, CALIFORNIA 90012
(213) 485-3311

OFFICE OF THE MAYOR

TOM BRADLEY
MAYOR

July 28, 1980

Mr. Lee Zito
Editor-in-Chief/Publisher
BILLBOARD MAGAZINE
9000 Sunset Boulevard
Los Angeles, California 90069

Dear Lee:

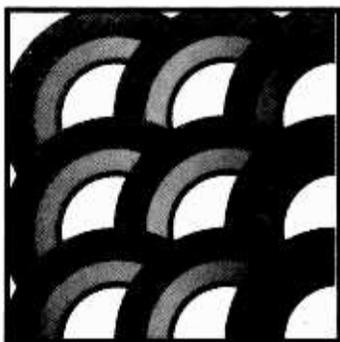
I am delighted to learn that Billboard Magazine is publishing a Special Issue, October 11, 1980, devoted to the Bicentennial celebration of the City of Los Angeles. Therefore, it gives me great pleasure to declare this Special Issue the official music industry publication for this historic event.

The Bicentennial will be celebrated in conjunction with the Third Annual Los Angeles Street Scene Festival, October 11 and 12. I have asked Steve Gold and Jerry Goldstein to serve as Honorary Co-Chairmen of the Festival's Entertainment Committee. They are organizing the major musical portion of the program and will be working with other entertainment industry leaders such as you.

The City is grateful to you and to Billboard Magazine for issuing the official publication of the Bicentennial celebration. I am confident that this issue will tell your global readership of the great contributions our City has made to the music/entertainment industry of the world. This is certain to prove why Los Angeles is indeed the entertainment capital of the world.

Sincerely,

Tom Bradley
TOM BRADLEY
MAYOR



City of Los Angeles
LOS ANGELES STREET
SCENE FESTIVAL

ISSUE DATE: October 11, 1980 ADVERTISING DEADLINE: September 12, 1980

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TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	95	43	BLONDIE Eat To The Beat Chrysalis CHE 1225	▲	8.98	8.98
★	123	3	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98
★	122	6	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98
108	86	28	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98
109	91	23	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	●	8.98	8.98
★	NEW ENTRY		CHICAGO Chicago XIV Columbia FC 36511	8.98	8.98	8.98
111	90	19	PAT TRAVERS BAND Crash And Burn Polydor PD 1 6262	7.98	7.98	7.98
112	74	17	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	▲	8.98	8.98
113	87	10	GENE CHANDLER 80 20th Century 1-605 (RCA)	7.98	7.98	7.98
114	106	21	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98
115	105	18	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	●	8.98	8.98
116	92	20	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	●	7.98	7.98
117	112	28	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
★	130	5	PLEASURE Special Things Fantasy F-9600	7.98	7.98	7.98
119	120	5	AL DI MEOLA Splendido Hotel Columbia CX 36270	9.98	9.98	9.98
120	115	6	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98
121	116	12	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98
★	178	2	MAZE Joy And Pain Capitol ST-12087	7.98	7.98	7.98
★	133	2	HENRY PAUL BAND Feel The Heat Atlantic SD 19273	7.98	7.98	7.98
124	127	87	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98
125	113	8	SAMMY HAGAR Danger Zone Capitol ST 12059	7.98	7.98	7.98
126	93	13	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
★	167	10	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	7.98	7.98	7.98
128	100	8	MILLIE JACKSON For Men Only Spring SP-1-6727 (Polydor)	7.98	7.98	7.98
129	121	99	BLONDIE Parallel Lines Chrysalis CHR 1192	▲	7.98	7.98
130	96	11	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98
131	124	27	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98
132	107	7	STANLEY CLARKE Rock, Pebbles And Sand Epic JE 36505	7.98	7.98	7.98
★	154	3	TOM BROWNE Love Approach GRP/Arista CRP 5008	7.98	7.98	7.98
134	137	2	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127	7.98	7.98	7.98
135	126	17	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	109	32	THE WHISPERS The Whispers Solar BXL 3521 (RCA)	▲	7.98	7.98
137	141	8	FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros)	8.98	8.98	8.98
138	139	20	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
139	143	14	DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98
140	142	323	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98
141	146	21	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
★	183	2	CAMERON Cameron Salsoul SA-8535 (RCA)	7.98	7.98	7.98
143	134	36	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	▲	8.98	8.98
144	84	12	TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98
★	179	2	A TASTE OF HONEY Twice As Sweet Capitol ST 12089	7.98	7.98	7.98
146	118	13	TEMPTATIONS Power Gordy G8 994M1 (Motown)	8.98	8.98	8.98
147	136	18	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	▲	4.98	4.98
148	135	9	DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98
149	131	17	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
150	152	23	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
151	149	11	AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98
152	157	21	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
153	158	5	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98
154	150	36	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
★	165	3	CLEO LAINE & JAMES GALWAY Sometimes When We Touch RCA ARL1-3628	7.98	7.98	7.98
★	196	2	MECO Meco Plays Music From The Empire Strikes Back RSD RO 1-3086	5.98	5.98	5.98
157	160	8	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E 278	7.98	7.98	7.98
158	159	35	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	12.98
159	132	8	GRACE JONES Warm Leatherette Island ILPS 9592 (Warner Bros)	7.98	7.98	7.98
160	148	7	JAMES LAST BAND Seduction Polydor PD-1-6283	7.98	7.98	7.98
★	NEW ENTRY		JOHN KLEMMER Magnificent Madness Elektra 6E-284	7.98	7.98	7.98
162	163	70	JOURNEY Evolution Columbia FC 35797	▲	8.98	8.98
★	173	14	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
164	168	17	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98
165	162	21	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98
166	169	3	NIGHTHAWKS Nighthawks Mercury SRM-1-3833	7.98	7.98	7.98
167	170	111	THE CARs Elektra 6E-135	▲	7.98	7.98
★	NEW ENTRY		THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	117	18	CON FUNK SHUN Spirit Of Love Mercury SRM 1 3806	●	7.98	7.98
170	174	3	CURTIS MAYFIELD Something To Believe In RSD RS-1-3077	7.98	7.98	7.98
★	181	2	TIM WEISBERG Party Of One MCA MCA-5125	7.98	7.98	7.98
★	182	2	VARIOUS ARTISTS Empire Jazz RSD RS-1-3085	7.98	7.98	7.98
173	176	18	BILLY JOEL 52nd Street Columbia JC 35609	7.98	7.98	7.98
174	111	22	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98
175	125	8	SOUNDTRACK Roadie Warner Bros. ZHS 3441	15.98	15.98	15.98
176	128	13	SYREETA Syreeta Tama T7-372R1 (Motown)	7.98	7.98	7.98
177	177	20	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
178	129	15	ANNE MURRAY Somebody's Waiting Capitol SOD 12064	8.98	8.98	8.98
179	166	11	THE KINGBEES The Kingbees RSD RS-1-3075	7.98	7.98	7.98
180	164	44	STYX Cornerstone A&M SP 3711	▲	8.98	8.98
181	175	28	RUSH Permanent Waves Mercury SRM-1 4001	●	8.98	8.98
182	153	6	GENESIS And Then There Were Three Atlantic SD 19173	7.98	7.98	7.98
183	161	16	IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
184	145	13	NEIL SEDAKA In The Pocket Elektra 5E 259	7.98	7.98	7.98
185	188	3	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98
★	NEW ENTRY		JUSTIN HAYWARD Night Flight Deram JRL-1-4801 (Mercury)	7.98	7.98	7.98
187	190	11	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	8.98	8.98	8.98
188	186	6	SOUNDTRACK Bronco Billy Elektra 5E-512	8.98	8.98	8.98
189	189	86	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98
★	NEW ENTRY		JOHNNY MATHIS Different Kinda Different Columbia JC 36505	7.98	7.98	7.98
191	185	20	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98
192	140	19	G.Q. Two Arista AL 9511	7.98	7.98	7.98
193	155	24	SOUNDTRACK American Gigolo Polydor PD-1-6259	8.98	8.98	8.98
194	147	22	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98
195	172	15	PEABO BRYSON Paradise Capitol SOD 12063	8.98	8.98	8.98
196	144	9	GERRY RAFFERTY Snakes And Ladders United Artists LT-1039	8.98	8.98	8.98
197	180	4	LINDA CLIFFORD & CURTIS MAYFIELD The Right Combination RSD RS-1-3084	7.98	7.98	7.98
198	195	46	KENNY ROGERS Ker ny United Artists LWAK-979	▲	8.98	8.98
199	156	11	POINT BLANK The Hard Way MCF MCA 5114	8.98	8.98	8.98
200	151	6	RONNIE MILSAP Milsap Magic RCA AHL1-3563	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	100
Alabama	91
Herb Alpert	33
Ambrosia	58
Joan Armatrading	28
A Taste Of Honey	145
Pat Benatar	21
George Benson	29
Blackfoot	27
Black Sabbath	52
Blondie	105, 129
Blow Fly	82
Blue Oyster Cult	44
Jackson Browne	2
Tom Browne	133
Peabo Bryson	195
Rocky Burnette	54
Cameo	29
Cameron	142
Kim Carnes	62
Caps	167
Gene Chandler	113
Change	66
Cheap Trick	64
Chic	55
Chicago	110
Eric Clapton	14
Stanley Clarke	132
Linda Clifford & Curtis Mayfield	197
Natalie Cole	87
Commodores	17
Con Funk Shun	169
Alice Cooper	101
Christopher Cross	31
Crusaders	9
Rodney Dangerfield	95
Mac Davis	121
Dave Davis	59
Devo	79
Al Di Meola	119
Dixie Dregs	139
Doobie Brothers	153, 189
Robbie Dupree	53
Bob Dylan	24
Dynasty	103
Eagles	75
Fatback	74
Roberta Flack & Donny Hathaway	116
Dan Fogelberg	143
Foghat	137
Michael Franks	163
Peter Gabriel	23
Genesis	15, 182
G.Q.	192
Larry Graham	30
Grateful Dead	68
Sammy Hagar	125
Van Halen	56, 150
Herbie Hancock	149
Emmylou Harris	39
Isaac Hayes	126
Justin Hayward	186
Ian Hunter	183
Isley Brothers	169
J. Geils Band	80
Jerraine Jackson	22
Michael Jackson	20
Millie Jackson	128
Bob James	48
Al Jarreau	32
Waylon Jennings	81, 92
Billy Joel	3, 135, 173
Elton John	41
Southside Johnny & The Asbury Jukes	76
Grace Jones	159
Journey	90, 162
Judas Priest	61
Chaka Khan	57
Carole King	46
Kiss	42
John Klemmer	161
Earl Klugh	164
Gladys Knight & The Pips	63
Cleo Laine & James Galway	155
James Last Band	160
Stacy Lattisaw	107
Def Leppard	98
Lipps Inc.	43
Lynyrd Skynyrd	158
Maze	122
Manhattan Transfer	154
Manhattans	37
Benny Mardones	127
Teena Marie	191
Bob Marley and The Wailers	89
Dave Mason	148
Johnny Mathis	190
Curtis Mayfield	170
Paul McCartney	18
Meco	156
Stephanie Mills	36
Ronnie Milsap	200
Eddie Money	85
Mickey Mouse	147
Anne Murray	178
Willie Nelson	141
Willie Nelson & Ray Price	78
Nighthawks	166
Ted Nugent	45
Gary Numan	108
One Way Featuring Al Hudson	134
Henry Paul Band	123
Graham Parker & The Rumour	83
Ray Parker Jr. & Raydio	115
Tom Petty & The Heartbreakers	68
Pink Floyd	35, 140
Luciano Pavarotti	97
Pleasure	118
Poco	72
Point Blank	199
Pretenders	51
Pure Prairie League	70
Queen	5
Eddie Rabbitt	

Inside Track



HAPPY FAN—Cheap Trick's Robin Zander signs an autograph backstage at the Los Angeles Coliseum for an appreciative fan as John Waite of the Babys looks on. The action was during the "Summer Blowout" where both Cheap Trick and the Babys played. Other acts included Journey, Black Sabbath and AC/DC.

PLAY REVIEW

Bowie a Success As 'Elephant Man'

DENVER—Rock legend David Bowie made his stage debut as an actor with the leading character role in "The Elephant Man" at the Denver Auditorium Theatre Tuesday (29).

The play itself may not have been the best vehicle for Bowie to launch his stage premiere, but it gives a strong indication Bowie could definitely give up rock and make a substantial living as an actor.

Bowie graciously accepted the fact that Concetta Tomei, as Mrs. Kendal, ran away with the show.

Ironically, like his movie debut in "The Man Who Fell To Earth" in which he played an alien who lands on earth, Bowie portrays a character that can best be described as a freak for his stage debut.

Bowie portrays John Merrick, a

resident of England in the 1980s. Merrick's story is that his mother was a circus performer who was stepped on by an elephant while she was pregnant. Merrick is the result of that accident. Unfortunately, it takes nearly half the play just to reveal this fact to the audience.

This is the play's weak point in that it twists and turns away from the subject—Merrick's plight to understand life and why he isn't like everyone else.

Due to the accident before his birth, Merrick turns out emaciated and deformed. Bowie, appearing in his opening scene in only boxer style underwear shorts, shows why he has earned the nickname of "The Thin White Duke" and leaves no doubt that he can perfectly fulfill the Merrick image.

Bowie's forte is how convincingly he portrays a deformed person, right down to an affected voice he uses throughout most of the play (one scene has him imagining himself as normal, which includes a normal voice).

Through his transitions in life, Merrick is taken from a freak show to a hospital where he is the subject of a lifesong study.

While in the hospital, his gentlemanly demeanor gains him the respect of England's high society.

DICK KELLEHER

FCC Hearings

• Continued from page 3

"every AM station in the country will be effected," says an FCC spokesman.

On another matter, the FCC issued a further notice of proposed rulemaking in the AM stereo proceedings. Finding the information before it incomplete, the Commission is seeking more comments from broadcasters, system manufacturers and the public before approving AM stereo.

The Commission says its purpose in postponing a decision is not to delay the selection of an AM stereo system but rather to base its final determination upon a full, complete and accurate record.

On April 9, the FCC asked its staff to prepare a report selecting a single AM stereo system, probably Magnavox, for approval. After being inundated with pleadings and petitions from broadcasters and four other system manufacturers, and after hearing requests for further research time from its own engineering staff, the Commission decided to develop more information before choosing any system.

Technical data is being requested but the FCC is also seeking to determine the desirability of its making this decision rather than leaving it to the marketplace.

In addition, the FCC is asking for comments on the possibility of a universal decoder being developed to permit reception of all five currently available AM stereo systems.

ACCESSORIES CONTROVERSY

LOS ANGELES—The concerted effort by manufacturers, distributors and retailers of drug paraphernalia to thwart enforcement of a widely passed local ordinance to restrict such sales to minors has resulted in filing of a third Superior Court suit.

Licorice Pizza, the record/tape chain which is a plaintiff in all three suits, has filed against city executive and enforcement officials of West Covina, a suburb, in a pleading almost identical to that filed against Los Angeles and Los Angeles County officials.

In the first two cases, Judge Jerry Pacht has enjoined defendants from proceeding to enforce the recent ordinance, ruling that not enough is known about the controversial ukase until the matter is put to a full trial.

DJ's Sound City opens its first Sound & Video City in mid-September in Tuckwila, Wash., near its headquarters. Ex-Craig Salesman Dick Justham, one of the co-founders of the Northwest/Alaska/Hawaii chain, is putting electronics whiz Sterling Luke in charge of the first video hardware/software outlet for the 24-store chain. **Weston Nishmura's Video One** one-stop, Bellevue, Wash., is supplying all the software. Before Tuckwila opens, DJ's will bow new locations in Longview, Wash., Boise and Spokane, Wash. . . . **San Francisco Federal Bankruptcy Judge Lloyd King** has set Aug. 25 at 10 a.m. for auction of the more than 550,000 units of product to be sold in the Chapter XI proceeding involving **Odyssey Records & Tapes** and **Richard H. Bullock**. The entire lot or parts thereof will be up for bid at 809 Bay St., Capitola. Bullock says there is a breakdown of the inventory by vendor and configuration available to those interested. Bullock got a good reading after surgery recently and will be nearing normal by Oct. 1 according to his medics.

Aaron Rosenbloom, one of the two brothers responsible for the Rose Records' Chicago empire, is convalescing nicely at **Wesley Pavilion Northwestern Hospital, Chicago**, after exploratory surgery last week. It appears he will be confined for 10 more days. . . . **Ex-Beach Boys' keyboarder Ron Altbach** has turned act mentor, managing **Sailor** which debuts on **Caribou**, the **James Guercio** label through CBS. . . . **WEA, WNEW-FM and the Gotham Sam Goody stores** combine the week of Aug. 10 in an "Urban Cowboy" contest wherein the winner receives a free week at a dude ranch. . . . **Patrick Kegin's Columbia, Mo., Record Bar** won the \$400 first prize in the recent month-long chainwide competition, while **Robb Houser's** crew in Johnson City, Tenn., split a \$500 Beatles display contest prize.

Kid Stuff Records has worked out a deal to create a "Strawberry Shortcake" kidisk series. Anticipate **Snuff Garrett** to ignite the musical spark when "Best Little Whorehouse In Texas" goes before the cameras late this year. . . . **Former ABC Records sales boss Skip Byrd** is readying a trailer park in addition to his **Skip's Records** retail store in Gainesville, Ga. **And one-time Washington-Baltimore promo Johnny Lamm** has opened his second retail store, this one in Winchester, Va. . . . **Track** hears several **Rent-A-Record** stores have opened in the U.S., where the consumer pays for his album and can bring it back within 24 hours and get back everything but \$1 charged for the daily usage of the disk.

New Wave! New Rockers! New Music! is the theme of an August 21-store **Music Plus** promotion, whereby customers buying such albums get a different free 5 by 7-inch hardboard playing card facsimile carrying the like-

nesses of **Elvis Costello, Blondie, the Ramones and Sid Vicious** in subsequent weeks. Each card has a number pattern which when filled in indicates the amount of discount one gets when one purchases his next album in that bag. When a patron turns in three such cards with his name, he becomes eligible for one of four grand prizes at a month's end drawing. Winners get admission for two for one month to either **Madame Wong's, Whisky A-Go Go or Starwood**. Stores will be window dressed appropriately and there will be print and radio support.

Disco/Video Mat?: Gotham lowballer Disc-O-Mat stocking its first videocassettes, among which is the Kinks' "One For The Road," which carries a \$39.95 list. . . . **Chicago's WLUP-FM** has produced a \$1.98 album containing 10 selections by previously unrecorded local groups. **John Ryan** put together the packet recorded at **Paragon Studios**. . . . **Credit managers are working overtime on accounts over 90 days on their label's aging reports. Labels want delinquency down to a minimum now that late summer blockbuster releases are imminent.**

Chuck Kaye, president of Irving/Almo, was unavailable last week to confirm or deny a report that he's leaving that post to head publishing operations at David Geffen's new and still unnamed Warner-distributed label.

Feast Or Famine: Elektra/Asylum slogged through the 15 months between Carly Simon's "You Belong To Me" in July 1978 and the Eagles' "Heartache Tonight" in October 1979 with only one top 10 single: Linda Ronstadt's "Ooh Baby Baby" (though it also worked Planet's number two Pointer Sisters hit "Fire"). But the deliverance of the Eagles LP last fall has turned the label around: it's scored eight top 10 hits in the past eight months, with three tunes by the **Eagles**, two by **Linda Ronstadt** and one each by **J.D. Souther, Queen and Robbie Dupree**.

Look for **Western Merchandisers** to resume its annual convention in Amarillo in 1981. . . . **John Addison** packed in more than 2,000 July 16 at his new cavernous **Times Square Bond International** disco, Gotham City, to salute **Patti LuPone's Tony and N.Y. Drama Desk** awards for her title role in "Evita." . . . **A major label with a top act going to market in several weeks may test 20-point weight paper on an album jacket. Standard is 22-point. There has been talk about going to 18-point in an economy move, but there's trepidation that the consumer will note the drastic change.**

RCA's SelectaVision videodisk system, which already has hardware support in the U.S. from Zenith and software backing from CBS, is expected to add Sears, Roebuck & Co. as a marketer. If negotiations are finalized, Sears expects to advertise the unit and its software in its 1981 Christmas catalog.

Stevens/McGhee Co. Grabs Its First Hit

By ADAM WHITE

NEW YORK—The Stevens/McGhee Entertainment Corp., formed earlier this year (Billboard, April 19, 1980) as a service company supplying finished product to record labels, is enjoying its first hit.

Disk is Benny Mardones' "Into The Night" on Polydor, which moves to a starred 20 on this week's Hot 100. It was produced by Barry Mraz, who is managed exclusively by Stevens/McGhee. Mardones' album, "Never Run, Never Ride," is also moving up on the Top LP & Tape charts.

The firm is proceeding with its other production projects, says Stevens, former head of a&r at Polydor, but he says that the number of these has been scaled down somewhat.

Original plans called for about 35 albums to be completed by the end of the year; now about 15 to 20 are in hand. This reduction is due to what Stevens calls the "realities" of today's marketplace. "Too many projects don't make sense at this time," he says.

Given the green light are Bait, a rock band in the Styx mold, produced by Mraz; Victor Tavares, produced by the Tavares group of which he's a member; Mink De Ville, newly signed to Atlantic worldwide; two acts to be produced by Isaac Hayes, one Stevens calls a "doo wop vocal group," the other an "r&b shell artist;" and the Funky Men, to be produced jointly by James Brown and Stevens.

Aside from Mraz, Stevens/McGhee manages an r&b group

signed to Ariola, Niteflyte; Mink De Ville; and Christie Allan. Australian singer signed to Polydor for North America and to WEA International for certain other world territories.

In fact, Allen signals the Stevens/McGhee links with Michael Gurdinski's Mushroom Records in Australia. "We work on his projects here, he works on certain of our projects in Australia and New Zealand," explains Stevens.

Mushroom will have Mink De Ville in that region, for example, while Atlantic has the group everywhere else.

Stevens is aware of the impor-

Weaver Heads Atlanta NARAS

ATLANTA—The local chapter of NARAS has elected its new officers to serve through 1981. Steve Weaver has been re-elected president, with William Bell chosen vice president and Alex Jamoulis named to the position of secretary.

Also re-elected for his second term is Tom Long, professional manager of the Lowery Music Group, who serves as treasurer. Jimmie Taylor, executive secretary of the Atlanta Federation of Musicians, continues as national trustee, joined by Bill Huie who was elected to a two-year term.

Nominated as national vice president to represent the Atlanta NARAS chapter is attorney Joel Katz.

tance of international markets in today's record business, and he divides the world up into four distinct areas: North America, Europe (including the U.K.), Japan, and the rest of the world, including Australasia.

This geographic approach depends on the type of artist involved, he continues. For rock acts, he considers a worldwide deal with one company to be most appropriate, where there can be "interaction" among the affiliates, where promotion can be coordinated with tour activity, and where common merchandising materials can be created.

For other types of artist, Stevens favors region-by-region deals—on r&b and disco repertoire, for example, where the emphasis is usually on the product rather than the artist. "The companies strong in soul in the U.S. don't necessarily have foreign strength. That's when I would go market-by-market."

Stevens attributes much of his current thinking on international deals to his time with Polydor. "With PolyGram, I really learned the world perspective. I also learned that you can break an American act in Europe, and use that success to bring it back to the U.S."

In that regard, Stevens/McGhee recently toured Mink De Ville in Europe in between recording deals, after the group's Capitol contract expired but before it was pacted to Atlantic. "If we waited until Atlantic had a record out, we might have lost the career momentum that's been built up in that region."

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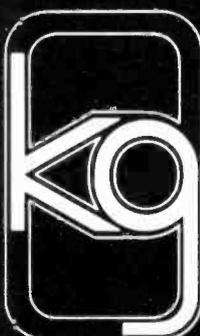


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9/18-20	Los Angeles	10/17	Memphis	11/7	Springfield	11/29	Birmingham
9/27-28	Cleveland	10/18	Kansas City	11/8	New Haven	11/30	Atlanta
10/3-4	Chicago	10/19	St. Louis	11/9	Boston	12/5	Sacramento
10/5	Detroit	10/24	Passaic	11/14-16	Philadelphia	12/6	Oakland
10/10	Buffalo	10/25-26	Washington	11/21-22	Ft. Worth	12/7	Los Angeles
10/11	Dayton	10/31-11/1	Baltimore	11/23	Houston	12/26-28	New York
		11/2	Richmond				

