

# Billboard

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YEAR

NEWSPAPER

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## Stores Defy Tape Ban

By ROMAN KOZAK

NEW YORK—Some of this city's biggest retailers appear to be challenging the record manufacturers' campaign against blank tape ads running together with recorded product ads.

Korvettes, Sam Goody and Alexander's, the three most aggressive newspaper advertisers in this market all ran ads in Thursday's (7) New York Daily News that fly in the face of recent efforts by CBS, PolyGram, Chrysalis and Arista to cut down on blank tape ads by withholding co-op monies for any ads that include plugs for blank tapes.

Ads for all three of the chains are multi-product ads, with the 3/4-page Goody copy

promising 25% off on all WEA product, and individual discounts on CBS' Billy Joel and Paul McCartney LPs and RSO's "Empire Strikes Back" and "Grease" soundtracks. Below these ads Goody promises 30% off on Maxell cassettes, cartridges and open reels.

The half-page Korvettes ad offers a sale on new releases from Arista, A&M, Motown, Tamla, Gordy, Salsoul, 20th Century-Fox, Solar and Grunt, and a \$3.69 offering on select \$5.98 WEA and CBS catalog product.

The ad also offers 25% off on accessories including "every blank cassette and 8-track cartridge tape in our huge stock."

(Continued on page 17)

## Jacket Makers Fight Counterfeiters

By IRV LICHMAN

NEW YORK—Most major U.S. album fabricators are supplying label clients with jackets incorporating a variety of anti-counterfeiting devices. And they look upon this diversity of approach as a means to keep counterfeiters off balance.

"It's a way of keeping counterfeiters on their toes," maintains Floyd Glinert of Shorewood Packaging, one of at least four fabricators known involved in their own systems. The others include Album Graphics, Ivy Hill and Queens Litho.

Another emerging factor is the varying de-

grees of confidentiality among fabricators and their label clients as to how knowledgeable they want segments of the industry to be on the mechanics of the systems. Whatever the systems adopted, they are adding from "under a penny" to "between one to five cents" to the cost of each jacket.

The most "public" of the three systems in terms of ready detection is one developed by Album Graphics Inc. with the Continental Group, formerly Continental Can. This approach relies on the viewing, by naked eye or

(Continued on page 64)



TRUE COLOURS is what you see when you look at the new SPLIT ENZ album. . . . Featuring the first laser etched graphic on the surface of every album. . . . The new SPLIT ENZ album is TRUE COLOURS SP 4822. . . . Another first from A&M RECORDS & TAPES. Listen to the single, "I GOT YOU," AM 2552. Produced and engineered by David Tickle. A Boomerang Production. (Advertisement)

## German Court Halts Spanish Imports

By WOLFGANG SPAHR

HAMBURG—WEA Germany has scored a vital victory in the battle against parallel imports in this region, with a Frankfurt court banning a major importer from bringing in WEA product from Spain.

Among other important aspects, the verdict rejects the pleas of KTV Koengener Record Distribution—backed by the other 30-odd German import companies—that exclusive distribution license contracts violate U.S. and German cartel laws.

In this case, it was reported that KTV Koengener was importing virtually the entire range of WEA's top artist titles, as pressed in Spain by Hispavox.

(Continued on page 62)

## Discos Convert To Country

This story prepared by Alan Penchansky in Chicago and Robyn Wells in Nashville.

CHICAGO—A new country and western entertainment format craze is nudging out disco's glitter and finery at U.S. nightspots.

The growing desire for a more casual dress code and lifestyle along with the influence of such pictures as "Urban Cowboy" and "Coal Miner's Daughter" are reasons most often cited for the switch in clubs in Chicago, Atlanta, Cleveland, Dallas, Houston and Nashville.

(Continued on page 74)

## SINGLES AFFECTED TOO U.S. Chains Raising Disk & Tape Prices

By JOHN SIPPEL

LOS ANGELES—J.S. record/tape/accessories retail chains are boosting album prices to an average \$5.69 for specials and \$7.07 for shelf price titles on \$7.98 list albums.

In the \$8.98 list category the hike averages out to \$6.30 on specials and \$7.67 on shelf priced titles.

The recent 3%-4% wholesale price hike from branch distribution and independents like Arista and Chrysalis is forcing chains to elevate sticker prices, too, on singles, where \$1.29 is the going rate, according to a spot check.

"We were paying \$3.88, then \$3.98, \$4.08, \$4.21 and now around \$4.35 for \$7.98 since the album suggested price was introduced over two years ago," says Jim Grimes of the 55 National Record Mart/Casis chain in Pittsburgh.

Like most of his peers, he did not raise store prices when the last two raises occurred over the past 10 months. But like all of the chain bosses canvassed, they either have or will escalate retail prices within the next four weeks.

Dave Burke of the Recordland chain, Cleveland, and Lou Fogelman of Music Plus here, point out that more sophisticated electronic data processing equipment today makes it imperative daily to disseminate business statistically.

(Continued on page 9)

## U.K. Row Developing Over List Price Exit

By PETER JONES

LONDON—A major industry row is breaking out here in the wake of the abandonment of recommended retail prices by three major record companies—EMI, PolyGram and CBS. And it principally involves music publishers, who say that they're prepared to hold up release schedules unless royalty payments are satisfactorily settled.

The initiative comes from the Mechanical Rights Society, clearly infuriated by the action of the three majors being taken without talks with the publishers over future royalty calculations.

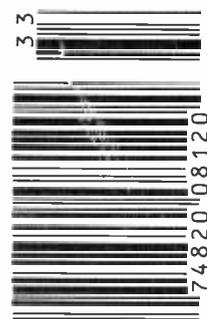
The Society is now advising its publisher members to refuse to accept statutory notices for records proposed for release where no recommended retail price is stated.

In a letter to the British Phonographic Industry's copyright committee, Rob Montgomery, general administrator of the Mechanical Rights Society, says categorically, "We don't

(Continued on page 60)



CAUGHT, the new album by TERI DESARIO (who hit #1 with "Yes, I'm Ready") captures TERI at her rockin' best. CAUGHT offers generous servings of meaty rock and roll, with songs like "Caught," "Time After Time," and a crash-bang send-up of the Beatles' classic, "I Should Have Known Better." Catch TERI on CAUGHT NBLP 7231. Produced by Bill Purse for Casablanca Records. Executive Producer H.W. Casey. (Advertisement)



# MICHAEL JOHNSON

HIS LONG AWAITED SINGLE AND ALBUM

## YOU CAN CALL ME BLUE



AMERICA ON EMI-AMERICA RECORDS

PRODUCED BY BRENT MAHER AND STEVE GIBSON

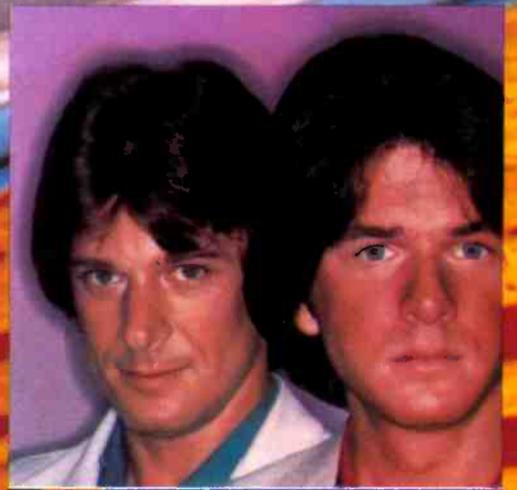


# DIVE DEEP INTO NIELSEN/PEARSON

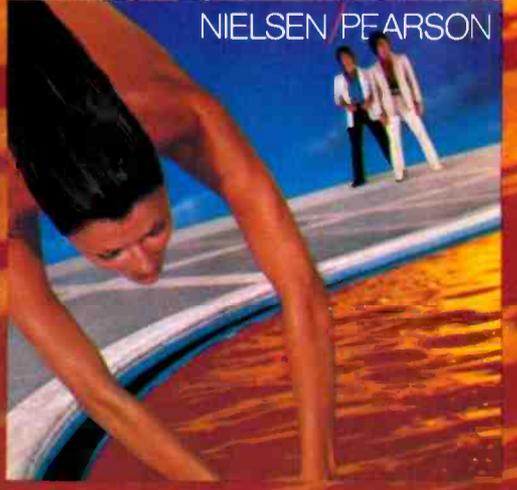
ST-12101



... treasures to be found!  
The NIELSEN/PEARSON  
album contains the single  
"IF YOU SHOULD SAIL"<sup>4910</sup>



NIELSEN PEARSON



Produced by Richard Landis



# TRIBUNAL'S FINAL REQUEST NMPA Asked To Submit Data On Revenues, Expenses & Payments

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal has requested the National Music Publishers Assn. submit financial data detailing domestic and foreign revenues, expenses for mechanical performance, print license payments and other miscellaneous income for the years 1977, 1978 and 1979.

The Tribunal, which has a mandate from Congress to set a mechanical royalty rate by the end of this year, ruled Thursday (7) that this financial information about the music publishing business is relevant to the proceedings. The publishers had argued that the information was not.

No deadline has been set for the publishers to submit the information and, since the Tribunal lacks subpoena power, the publishers may choose to refuse the Tribunal's request.

Still pending is the American Guild of Authors & Composers' motion to strike the testimony of Dr. David Kiser and the Cambridge Research Institute report which he prepared for the Recording Industry Assn. of America from the record of the mechanical proceedings.

AGAC contends that since the RIAA will not release base data underlying Kiser's report, the authenticity of the report is in question.

As the lengthy mechanical hearings approach completion, Irwin Steinburg, chairman of PolyGram U.S. Record Operations, described industry problems for the Tribunal. He stated that economic troubles have forced PolyGram to cut back its artist roster from 275 in September 1979 to 150 today. As artists are cut, released or dwindle, PolyGram has "consolidated services" in its efforts to cut back employment, Steinburg said.

Testifying Tuesday (5), Steinburg said he knows of no comparable cuts at Chappell, PolyGram's publishing house. "Basically, publishing companies are passive in nature," said Steinburg. "The recipients of record company efforts without making investments." Steinburg described publishers main business as "an administrative function."

While PolyGram employs 65 in-house radio promotion staffers and spends from \$250,000 to \$300,000 each month on inde-

pendent radio promotion as well, Chappell employs one promotion person. Steinburg stated to illustrate his allegation that record companies do much more than music publishers to create hit songs.

Steinburg estimated the burden of an increased mechanical royalty rate to 6% of list price at approximately \$25 million a year for PolyGram. He predicted that increased mechanical costs would increase the price of records and that a higher consumer price could add to the industry's home taping problem.

On Wednesday (6), Walter Dean, executive vice president of the CBS Records Group, discussed charts prepared by CBS which monitored the effective mechanical royalty rates from 1915 to the present. CBS' charts showed a widely scattered range of rates over the years, in contrast to NMPA's earlier claim that an effective historical rate of 6% exists.

NMPA and AGAC attorneys argued with CBS' method of  
*(Continued on page 17)*

## QUALITY IN CANADA

# CBS To Press And Distribute Handshake

NEW YORK—With its CBS "pressing and distribution" deal finalized for the U.S., the first product from Handshake Records hits the market this week. Quality Records will market Handshake in Canada.

The label, a partnership between Ron Alexenburg, Peter and Trudy Meisel and the Ariola International Group, offers as its debut product the Amii Stewart/Johnny Bristol recording of "My Guy, My Girl."

Interestingly, the session has already been released in England under the Atlantic logo. Ariola had previously made a licensing deal with the label, but Handshake picked up Stewart as a pactee when her deal with Ariola in the U.S. ended.

Before the month is out, Handshake will also have a single out by Gerald Masters, who along with Urban Heroes will be debut album artists in September or October. Another August singles entry is by Revelation.

Alexenburg says the CBS arrangement is a "simple deal for pressing and distribution in the U.S. The major concern for a small inde-

pendent company is collections and CBS is providing this service" (Billboard, May 31, 1980).

As for the distribution royalty commended by CBS, allegedly a major factor holding up the deal over the past two months, Alexenburg claims an "equitable" arrangement was worked out, one made on the basis of "let's have a hit and make money on it."

CBS has no direct financial commitment to Handshake, with the label handling its own marketing and promotion, reflecting CBS' "pressing and distribution" concept.

For foreign distribution, Alexenburg says "contracts have been drawn" for the territories of Japan, Italy and Australia. But no names are forthcoming. Ariola is handling other major markets where it operates its own label setups, including England, France, Germany, Mexico and Spain. The South American market is also "open for discussion," Alexenburg adds.

The CBS ties represent a renewal of an association with the company for Alexenburg, who spent 13 years in the organization before resigning as head of the Epic, Portrait & Associated Labels division in 1978 to form Infinity Records through MCA. MCA absorbed the label late last year, leading to a legal hassle between Alexenburg and MCA which is yet to be settled.

Alexenburg regards his former CBS ties as a "tremendous advantage to know how the system works, and even more important to know  
*(Continued on page 67)*

## WEA GOING 100% AGAINST COUNTERFEITS

By PAUL GREIN

LOS ANGELES—Every album or tape released by WEA early 1981 will be implanted with one or several anti-counterfeiting devices, according to Stan Cornyn, executive vice president of Warner Bros.

The ultimate goal is to have the devices on all albums released by WEA worldwide, though Cornyn says the program may be launched without total global penetration. "It makes sense to ultimately do it on all releases in all territories," he says. "But you don't have to enter at full-speed."

WEA is presently experimenting in the lab with three different anti-counterfeiting configurations, he reveals, though none has been tested in the marketplace.

In addition to this collective effort, all three WEA labels have individually test-marketed anti-counterfeiting devices on isolated album releases. The Atlantic-distributed  
*(Continued on page 74)*



Handshake Deal: Handshake Records pressing and distribution deal through CBS branches brings together: Bruce Lundvall, president of CBS Records; Walter Yetnikoff, president of the CBS Records Group; Ron Alexenburg, president of Handshake; Dick Asher, deputy president and chief executive officer of the CBS Records Group; and Paul Smith, senior vice president and general manager of CBS Records.

AUGUST 16, 1980 BILLBOARD

# Arista Bar Coding; MCA Next?

NEW YORK—The record industry has come a step closer to greater implementation of bar coding with the recent announcement by Arista that it will institute bar coding on its packaging and reports that MCA is about ready to take the plunge.

So far, only CBS, A&M and Chrysalis are fully and actively bar coding their product. The latest decisions mean that virtually every

major record label is at least along the way toward bar coding.

WEA and Capitol are both committed though so far only Warner Bros. product and some EMI-Capitol releases carry the codes: PolyGram is favorably disposed toward the system, as is RCA, sources say, though the company has made no official commitment (Billboard, July 26, 1980).

Pushing for total implementation of bar coding is the National Assn. of Recording Merchandisers, and to help the process on its way the operations and information processing

committee of NARM recently met in Minneapolis where it agreed to prepare a directory listing the manufacturers of equipment that can scan bar codes.

Leonard Scheer, Arista vice president of sales and distribution, says his company adopted the codes "in accordance with current industry practice and in anticipation of more widespread general use of the mechanical price coding." Arista moved into bar coding with this month's album releases.

The MCA entry into bar coding is expected shortly, sources say.

Complete coverage of Billboard's Disco Forum 8 appears on pages 45-59.

# British, U.S. Acts Link On 'Times Square' Soundtrack

LOS ANGELES—RSO's double album release of the soundtrack for "Times Square" will feature major contemporary rock artists from England and the U.S.

Included in the package is music by the Pretenders, Roxy Music, Gary Numan, Suzie Quatro, Talking Heads, Joe Jackson, Patti Smith, XTC, Garland Jeffreys, the Cure, Lou Reed, the Ramones, the Ruts, Desmond Child & Rouge, Marcy Levy and Robin Gibb, D.L. Byron and David Johansen.

The first single will be "Rock Hard" performed by Quatro and written by Mike Chapman and Nicky Chinn for the film, to be followed by "Help Me!" by Marcy

Levy and Robin Gibb, penned by Gibb and Blue Weaver.

A majority of the material is original including Jackson's "Pretty Boys," "Take This Town" by XTC; "Innocent, Not Guilty," Garland Jeffreys; "Same Old Scene," Roxy Music; and "Talk Of The Town" by the Pretenders.

Additionally, the film's star Rob-

ert Johnson performs "Flowers In The City" with David Johansen.

Among the vintage material included is Lou Reed's "Walk On The Wild Side," Patti Smith's "Pissing In The River," Talking Heads' "Life During Wartime," the Ramones' "I Wanna Be Sedated," Cure's "Grinding Halt," Desmond Child's "The Night Was Not," Ruts' "Babylon Burning" and Gary Numan's

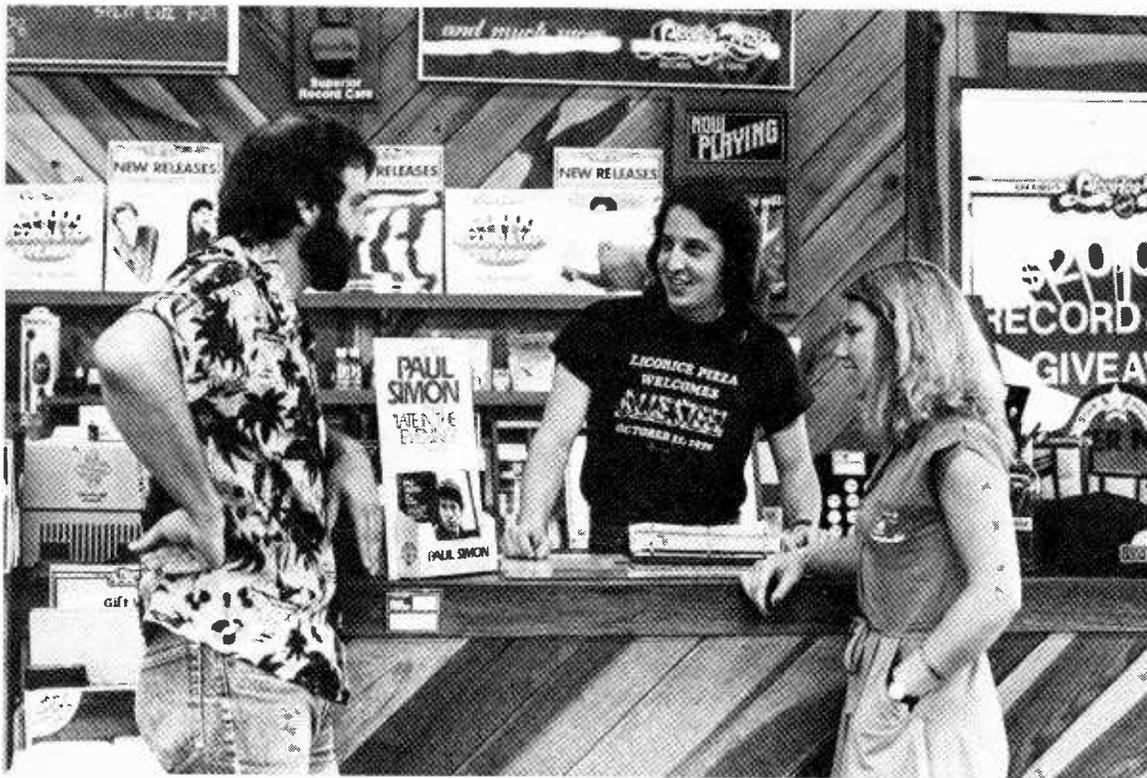
"Down In The Park" D.L. Byron performs the Supremes' "You Can't Hurry Love," produced by Jimmy Iovine.

Single rights to most of the songs will be retained by the artists' own labels. Many of the new songs will be released as singles along with reissues of some classics.

Marketing and promotion plans call for coordinated artwork to create identification for the film, soundtrack and singles with the "Times Square" logo pictured prominently on single sleeves and promotional material.

The "Times Square" soundtrack was compiled by Bill Oakes, who also is associate producer of the film.

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Billboard photo by Adam Somers

**SIMON BOOSTERS**—Rick Zeff, manager of Licorice Pizza's Hollywood store, center, with Jim Wagner and Laurie Shipp, Warner Bros. national merchandising specialists, who dropped by the store to deliver a browser box promoting Paul Simon's new single, "Late In The Evening."

## DISCO LURES Club Owners Prepare 'Specialties' For Influx Of Democrats In N.Y.

By RADCLIFFE JOE

NEW YORK—Dozens of New York City discos are modifying their usually abbreviated summer schedules and planning parties and promotions in the hope of luring some of the millions of entertainment dol-

lars expected to be spent here this week by delegates to the National Democratic Convention.

Although July and August are traditionally slow months for New York City club operators, many

owners are boldly moving from a four day a week schedule (Wednesdays through Saturdays) to a full seven-day timetable. They anticipate that demand for entertainment by the thousands of convention visitors will compensate for the change in schedule. The convention at Madison Square Garden opens Monday (11) and runs through Thursday.

Some rooms are going even further to attract the conventioners' dollars. Regine's for instance, always one to do things in a splashy way, is throwing a party for black delegates to the convention. Regine expects more than 600 persons to jam their way into the two main rooms of her

(Continued on page 42)

### ALDRICH IN L.A.

## Chrysalis Beefing Up Artist Development Arm

LOS ANGELES—Chrysalis has strengthened its artist development department here with the recent transfer and promotion of Jeff Aldrich from New York.

Aldrich, as the new vice president for a&r and artist development, now works with Linda Carhart, the label's locally based national director of artist development.

Aldrich's position of East Coast a&r head will be filled, according to Sal Licata, Chrysalis president. Roger Watson, the veteran national a&r director, who operates out of New York, now reports to Aldrich, a switch in roles since Aldrich previously reported to Watson.

Licata sees a&r and artist development tied inexorably. The artist development department works with the artists and their managers in planning campaigns, tours and working out budgets.

Explains Licata: "We discuss all aspects of an artist's release from sales, promotion and p.r. to the marketing."

And the label's product development department, headed by Steve Shmerler (who joined the company last year from RCA), also reports to Aldrich. Shmerler, director of product development, probes the directions the artists are going, discusses creative and merchandising plans and helps work out appropriate marketing plans.

"This enables us to maintain close relationships with our artists," adds Licata. The department is also involved in planning ancillary projects with Mobile Fidelity Lab (which issues audiophile versions of recordings) and with K-tel, the television marketer.

The position of vice president for a&r and artist development has been in the planning stage for some time.

"Jeff became strong in dealing with acts and their managers and attorneys on the East Coast, in a way that people normally deal with someone in a vice presidential capacity. This enabled us to promote from within."

Aldrich has been with the label three years. Watson, who joined the company in London in 1974, is augmented in the a&r department by Tom Trumbo, West Coast a&r manager. Trumbo joined the label in 1976.

Watson is concerned with a myriad of details, including artists in the studio, song selection, budgetary controls and working with the top independent producers while all the time staying on top of projects.

In the past, Russ Shaw was head of artist development here (as vice president for publicity and artist development), but he left two years ago and Linda Carhart was transferred here from New York where she had been the Eastern head of artist development. She joined the label in 1971.

While the company has trimmed its U.S. artist roster to a top of around 22 acts, the company still plans to release around 27 LPs this year—the same number as in 1979.

Licata says the company is "growing sensibly," hence, for example, the strengthening of the a&r, artist development department to offer its performers more assistance in their career building.

Being sensible and realistic are two guideposts which Licata believes are musts for doing business today. And that's often hard. Licata admits, for a show business company because a lot of executives "want to be nice to everybody and they say yes to a lot of things they may later come to regret."

## Executive Turntable

### Record Companies

**Marshall Blonstein** departs as president of Island Records in Los Angeles. He held the post for 1½ years, and was previously vice president and general manager of Ode Records. No successor has yet been named. . . . **Pat Pipolo** returns to MCA as vice president of promotion in Los Angeles. He served in that same post from 1967-73. In the interim, Pipolo was head of the international division at United Artists in L.A. . . .



Steffen

At A&M in Los Angeles, **David Steffen** is promoted to vice president of sales. With the label since 1972, he recently held the position of national sales manager. . . . **Paul Lucks** moves up as PolyGram's regional vice president of the Southern region in Dallas. He was Southern regional manager. Also, **Frank Peters** elevates from North Central regional manager in Cleveland to vice president of



Lucks

that same region. . . . **Larry Hayes** is promoted to national sales manager at A&M in Los Angeles. Previously based in Dallas, he was Southwest regional sales manager. . . . **Peter Pasternik** steps in as international manager for Motown in Los Angeles. He formerly was a professional manager for United Artists Music in Los Angeles. . . . **Billy Gilbert** is upped to national accounts sales manager in that city. Also, **Nick Stearn**, Southwest regional promotion manager, will move up to Southwest regional sales manager. . . . At MCA Distributing, **Leroy Sather** has been tapped as West Coast regional director in Los Angeles. He recently held the same post in Chicago. . . . There are two new a&r/artist relations staffers at the new David Geffen label in Los Angeles: **John David Kalodner**, formerly the director of West Coast



Peters



Hayes

a&r at Atlantic, and **Carole Childs**, previously a&r director of ARC Records in Los Angeles. . . . **Suzy Blosser** is upped to West Coast artist relations director for Bearsville in Los Angeles. She had been assistant to Howard Rosen, the label's vice president and general manager. . . . **Des Moines Green** is now the key account sales manager for San Francisco and Los Angeles at MCA Distributing. Remaining in Los Angeles, Green recently was regional director. Detroit branch manager **Rod Linnum** takes on the additional market of Chicago. Also, **John Jump**, previously the distributing firm's Minneapolis branch manager, becomes Los Angeles branch manager. Taking Jump's place is former Minneapolis sales representative **Bill Pierce**. . . . **Marvin Gleicher** is now Elektra/Asylum's promotion representative



Gilbert



Stearn

in Chicago. Previously, he was a member of PhonoGram's promotion team in that city. Also at E/A, **John Hughes** is upped to promotion representative in Dallas. He had been a sales representative for MCA in Dallas. Also in the WEA family, **Joe Cavallo** is now promotion representative for Atlantic in Boston. He switches from the Warner/RFC label where he was East Coast regional promotion director. . . . Northwest Territory, an independent record distribution firm in Milwaukee, appoints **Valerie Christell** vice president of marketing. She is a graduate of the Univ. of Milwaukee at Wisconsin. . . . **Joni Dlugatch** is named administrative assistant to Harold Childs, senior executive vice president of promotion at A&M.



Kalodner



Childs

### Marketing

**Eric Paulson** is appointed senior vice president of rack services at Pickwick International in Minneapolis. He was vice president of the central division. . . . Former senior account executive for the Northeast region U.S. Records **Dick Siegel** joins Lieberman Enterprises in Boston as national account executive for that area. . . . Spec's Music in Hialeah taps **Robert Murray** as operations manager. He had been with Capitol Records' Miami warehouse for 15 years as distribution center manager. . . . **Shelly Tirk**, Cleveland retailer who doubles as head of Independent Regional Service in the Midwest takes on additional responsibilities as sales manager of Kid Stuff, a Miami-based children's disk line.



Blosser



Kobayashi

### Related Fields

**Kimiyasu Kobayashi** is promoted president of Toshiba America, Inc. in Wayne, N.J. He joined the company in 1959 as a member of the component export department in Tokyo. Most recently, he was manager of consumer products operations for the U.S. and Canada. . . . **Gary F. Bailey** steps into the newly created post of general manager at Tangent Systems, console manufacturers, in Phoenix. He is a former assistant vice president at United Bank. Also, **Craig N. Olsen** is



Stephans



Yanovsky

upped to national sales manager of Tangent Products Group. He was a sales manager within that division. The firm's new international sales chief is **Thomas M. Scott**, previously a sales manager. . . . Magnavox Consumer Electronics Co. appoints two new division managers: **George A. Stephans** is upped to division general manager in Los Angeles. A veteran with the firm for 40 years, he recently was Southwestern division manager in Dallas; **R. Whitson "Whit" Smith** moves up as general manager for the Southwestern division. He was sales manager in that division. . . . **Harold Laatsch** joins Altec Corp. in Decatur, Ill., as Midwest district manager. Previously, he worked for McKeever Communications in that city as sales engineer.

**Steven E. Yanovsky** joins RCA as SelectaVision advertising director in New York. He shifts from the 3M Co., where he was communications manager of the consumer products group.

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*GUS* is the new kid on the block.  
He sings dukes-up, heavy-duty rock 'n' roll.

And when he sings, everybody listens:  
M105, WNEW, WLRS, WTUE, WKDF,  
WORJ, WSHE, WWWW, WMMS,  
WZZQ, KTXQ, KZEW, KATT, KXXY,  
KMOD, KYTX, KLBJ, KMAC, KISW,  
KZOK, KLOS and KTYD.

*GUS* is "Convicted!" His first album.  
On Nemperor Records and Tapes.



JZ 36502

## MCA Suing Steely Dan; Debt Alleged

LOS ANGELES—MCA Records seeks a Superior Court order here to enjoin Donald Fagen and Walter Becker, doing business as Steely Dan Inc., from inking with another label, claiming the group still owes the plaintiff one album.

MCA alleges the defendants signed an amended recording pact in November of 1978, under terms of which the defendants agreed to deliver one album in return for which ABC Records was to pay them a recoupable \$550,000.

MCA claims it has paid the act more than \$1 million since acquiring ABC Records in August 1979. The  
(Continued on page 74)



REACHING OUT—Diana Ross wades into the audience at the Nederlander Organization's new open air Poplar Creek Music Theatre in Chicago. Total attendance for the singer's recent two-night engagement was reported at 23,000.

## Osmonds For L.A. Bicentennial

LOS ANGELES—Donny, Marie and the five Osmond Brothers have

joined L.A.'s Bicentennial celebration, with a scheduled performance at the third annual Street Scene Festival, Oct. 11-12 in the downtown area of the city.

In addition, ASCAP will be taking one of 12 stages at the festival to spotlight its singers and composers.

The Street Scene Festival has grown by leaps and bounds since it

bowed three years ago, including the number of stages erected, going from eight to 12.

Steve Gold and Jerry Goldstein of the Far Out Group of companies and the festival's entertainment committee cochairs, have pulled together some of the top entertainment names as committee members.

Among those confirmed are: Sid Sheinberg, president of MCA, Inc.; Don Zimmermann, president of Capitol Records; Bruce Garfield, Capitol's director of a&r; Tony Martell, vice president/general manager of CBS Associated Labels; Stan Monteiro, Epic's West Coast director; Lee Zhito, publisher of Billboard; Tom Noonan, Billboard's associate publisher; Tom Draper, vice president of black music marketing at Warner Bros. Records; attorney Peter Knecht; Jerry Buss and Jeff Cheen of the Inglewood Forum; Robert Radnitz; and Karl Engemann, president of Osmond Entertainment.

Also: Tom Ross of International Creative Management; artists managers Jeff Wald, Jeff Greenberg, Suzanne DePasse and Herb Cohen; Dick Alen of the William Morris Agency, attorneys Martin Cohen, David Bruan and Mike Rosenfeld; Dick Griffey, president of Solar Records; Ed Wright, vice chairman of the Black Music Assn. and Merrill Osmond of Osmond Entertainment.

Along with the Osmonds, others set to perform are the Los Angeles Philharmonic, the Bill Tole Orchestra, the American Theatre of Opera and the California Festival Ballet. Other performers will be announced shortly.

In addition to musical activities, Street Scene is a multi-ethnic extravaganza. Los Angeles has always been a global melting pot.

## 'Xanadu' Spurs Suit

LOS ANGELES—Local songwriters Stephen Sinclair and Joseph Falsia want a Superior Court injunction against Universal Pictures, MCA Records and Robert Greenwald, Joel Silver, John Farrar and Lee Kramer, claiming the defendants failed to include their specially-composed music in the "Xanadu" soundtrack.

The plaintiffs allege they were requested to write music for a dance sequence for "Xanadu" in August 1979. The same month they delivered the music, which was used as background for the dance sequence, the suit says. When the score and the track was released, their music was not included, per the action.

The two allege they stand to lose \$500,000 in royalties, fees and rights and ask an additional \$1 million in punitive damages. They want the defendants enjoined so their music will be included and a receiver appointed to determine what they have already lost.

Greenwald, Silver, Farrar and Kramer are all involved in "Xanadu's" production. Kramer is alleged to be Sinclair's business manager in the pleading.

## ONLY ONE CRACKS TOP 10 IN YEAR

### New Country Acts Find Going Tough

By KIP KIRBY

NASHVILLE—In the past 12 months 10 unknown acts have managed to crack the top 10 of Billboard's Hot 100—on their first chart try.

This also includes three acts which also scored top 10 albums in their first time on the charts.

But the flipside to this story is that only one new country artist (Stephanie Winslow) was able to launch a record into the top 10 of the Hot Country Singles chart with no previous track experience—and she has been unable to duplicate her feat in subsequent releases.

"When it comes to breaking new acts in country, it's damn near impossible," asserts Jimmy Bowen, Elektra's Nashville vice president.

## NARM Host To Rackers In October

SAN DIEGO—"The Rack Is Back" is the theme of the 1980 Rack-jobber Conference organized by the National Assn. of Recording Merchandisers for Oct. 1-3 at the Sheraton Harbor Island Hotel here.

Though the economy presently is weak, the chain store mass merchandisers are expected to expand in the '80s, providing new areas of opportunity for the rackjobbers, says NARM in defining the thrust of the meetings.

A three-way dialog will be attempted between the manufacturers, the rackjobbers and the chain stores themselves.

Keynote speaker will be Kenneth A. Mackie, chief executive officer for Target Stores. It will be the first time a mass merchandiser/chain store executive has keynoted a NARM meeting. Featured speaker will be Paul Smith, senior vice president and general manager of CBS Records, who will address the conference on "The Manufacturer Views The Three-Way Relationship: Racked Account/Rackjobber/Supplier."

The conference will include representatives of such companies as Woolworth/Woolco, Montgomery Ward, Sears and Hills, who will give their views on the recording industry. There will be discussions on size and space limitations on rack accounts, and on in-store display, promotion and merchandising.

There will also be one-to-one meetings among the participants, as well as presentation of the first "salesmen of the year" awards.

Registration fee for members, payable in advance, is \$200, and another \$50 for spouses.

## WONDER TO DO BENEFIT FOR LOVE

LOS ANGELES—Stevie Wonder will present "An Evening Of Love" at the Roxy here Aug. 24 as a fundraiser for the family of Eula Love, with additional proceeds going to a coalition of inner city ministers calling themselves the Gathering.

The \$100 a ticket show at 8:30 p.m. is in reality a final rehearsal for Wonder's six concerts at Wembley in England which begin Sept. 1. Appearing with Wonder will be his 12-piece Wonderlove band.

Wonder's last appearance in the L.A. area was last December when he did two concerts at the Pasadena Civic Auditorium, according to Ewart Abner, Wonder's advisor.

Eula Love, 39, was shot and killed by two Los Angeles policemen Jan. 3, 1979 in a controversial altercation over her refusal to pay a gas bill. Her children are Shauna, 19; Sheila, 17 and Tammy, 14.

According to Abner, the benefit is Wonder's way of making a positive statement. "We care about the victims of tragedy; we care about life," emphasizes Abner.

With 450 seats at \$100 a seat, the benefit can gross \$45,000.

## Mirus, Devaki Tie

LOS ANGELES—Mirus Music, Inc. will distribute product worldwide for the Devaki record company. Devaki, a Cleveland-based firm, is owned by former O'Jays member, Bobby Massey.

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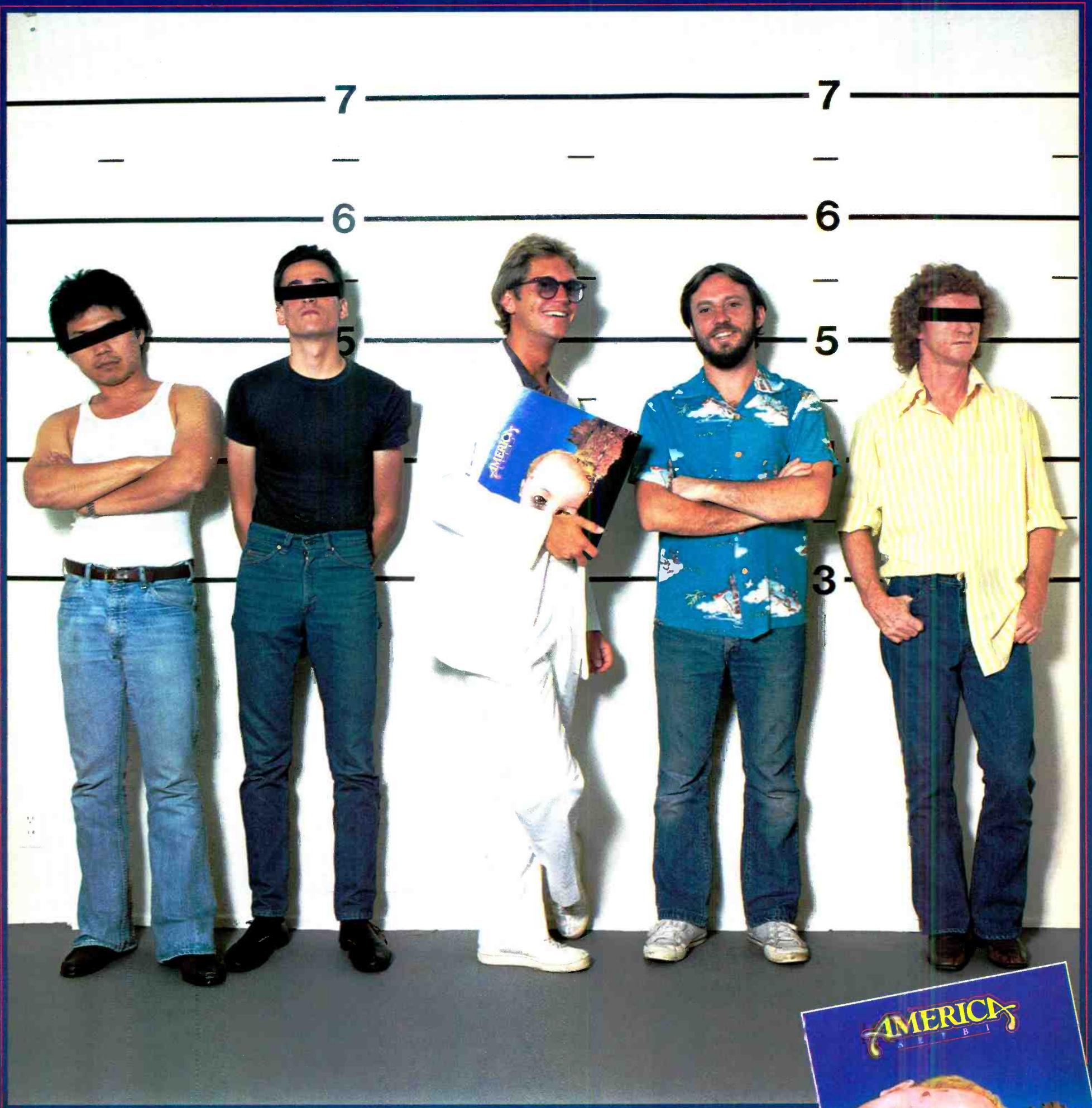
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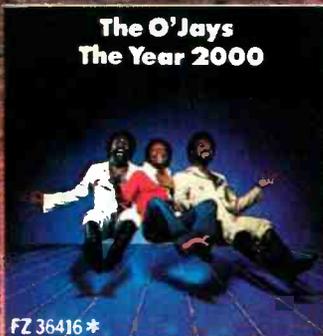


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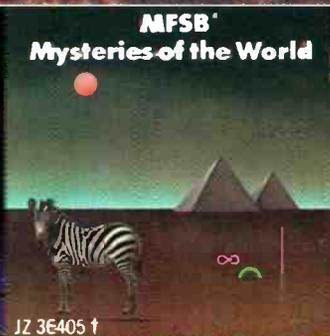
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\*\* Produced by Cynthia Biggs, Ted Wortham, Dexter Wansel, Fussell Thompkins, Jr., Sherman Marshall, Joseph B. Jefferson, Charles B. Simmons, Douglas Brown, Terry Price, Darnell Jordan.

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# Market Quotations

As of closing, August 7, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	13/16	Altec Corporation	22	34	13/16	13/16	13/16	- 1/16
39	20	ABC	6	990	32 1/2	32	32 1/2	+ 1/4
36 1/2	27 1/4	American Can	6	231	34 1/2	33 3/4	34 1/2	+ 1 1/2
28 1/2	16 1/2	Ampex	12	408	25 1/2	24 1/2	25	+ 3/4
5	2 1/2	Automatic Radio	-	31	3 1/4	3 1/4	3 1/4	+ 3/4
55	42 1/2	CBS	8	252	51 1/2	50 1/2	51 1/2	+ 3/4
36 1/2	27	Columbia Pictures	9	390	35	33 1/2	34 1/2	+ 1/2
8 1/2	4	Craig Corporation	-	6	5 1/2	5 1/2	5 1/2	Unch.
53 1/2	40 1/2	Disney, Walt	13	833	53 1/2	52 1/2	53 1/2	+ 1/4
12	7	Filmways, Inc.	-	274	9 1/4	9 1/4	9 1/4	- 1/4
18 1/2	11	Gulf + Western	4	2595	18 1/2	17 1/2	18 1/2	+ 3/4
12 1/2	7 1/2	Handelman	6	39	12	11 1/2	12	+ 1/4
11 1/2	5 1/2	K-tel	11	38	10 1/4	9 1/4	10 1/4	- 1/4
32 1/2	25 1/2	Matsushita Electronics	8	2	31 1/2	31	31	- 1/4
57 1/2	44 1/2	MCA	8	1491	49 1/2	49 1/2	49 1/2	+ 3/4
19 1/2	10	Memorex	-	118	14 1/2	13 1/2	14	Unch.
59 1/2	58 1/2	3M	10	1447	59 1/2	58 1/2	59 1/2	+ 1 1/2
63 1/2	41 1/2	Motorola	10	2264	53 1/2	53 1/2	53 1/2	+ 1/4
31 1/2	23 1/2	North American Philips	5	29	31 1/2	30 1/2	31 1/2	+ 1/2
8	4 1/2	Orrox Corporation	19	12	5 1/2	5 1/2	5 1/2	- 1/4
19	13 1/2	Pioneer Electronics	12	4	17 1/2	17 1/2	17 1/2	+ 1/2
25 1/2	18 1/2	RCA	7	845	25 1/2	24 1/2	25 1/2	+ 1/2
10 1/2	6	Sony	11	2399	10	9 1/2	10	+ 1/4
33 1/2	20 1/2	Storer Broadcasting	9	1008	29 1/2	28 1/2	29	+ 3/4
5 1/2	3	Superscope	-	184	5 1/2	5 1/2	5 1/2	+ 1/4
35 1/2	25 1/2	Taft Broadcasting	8	74	31	30 1/2	31	+ 3/4
19 1/2	14 1/2	Transamerica	5	479	18 1/2	18 1/2	18 1/2	+ 1/2
39 1/2	29 1/2	20th Century-Fox	6	64	36 1/2	35 1/2	35 1/2	- 1/4
49 1/2	34 1/2	Warner Communications	12	645	49 1/2	47 1/2	49	+ 1 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	-	1 1/2	2 1/4	Integrity Ent.	-	41	1 1/2	1 1/2
Data Packaging	4	6	6 1/2	6 1/2	Koss Corp.	7	66	7 1/2	7 1/2
Electrosound Group	5	7	4 1/2	4 1/2	M. Josephson	8	52	12 1/2	12 1/2
First Artists Prod.	9	-	2 1/2	3	Recoton	7	-	1 1/2	1 1/2
					Schwartz Bros.	-	-	1 1/2	2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Volmer, 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.

# U.S. Retail Chains Elevate Album Prices; Singles Go Up As Well

• Continued from page 1  
There is an evident decline in the number of customers tallied on a daily register count. The falloff is between 10% and 20%. A further study of daily register tallies indicates the amount of the purchase remains about the same as a year ago.

But that comes in the face of an industry which has seen a general \$1 rise in the album suggested list.

The sale alternative is a raise of retail list, all interviewed feel. The 10 chains, representing a universe of almost 500 stores, admit in the main

they are still playing games with \$8.98 specials. And those hovering around \$5.99 would like to buck the price above \$6.25 because that is where the heavy current hit album traffic mounts.

The only racked chain checked was Montgomery Ward's 400-plus record departments, where \$7.98 list product specials at \$7.39 and shelves for \$7.49 and \$8.98 product specials for \$8.39 and shelves for \$8.49.

Individual chains surveyed showed the following price structure:

Chain	\$7.98 List LPs	\$8.98 List LPs	\$7.59 List Singles
1812 Overture	\$4.98	\$6.99	\$5.98 \$7.59 \$ .99
Licorice Pizza	\$5.99	\$6.48	\$5.99 \$6.48
Tower	\$5.99	\$6.66	\$5.99 \$7.66 \$1.22
Camelot	\$5.99	\$7.49	\$6.49 \$7.99 \$1.29
Music Plus	\$5.49	\$6.49	\$5.99 \$6.79 \$1.19
Record Bar	\$5.49	\$6.99	\$5.99 \$7.99 \$1.29
National Record			
Mart/Oasis	\$5.99	\$7.29	\$6.59 \$8.29 \$1.45
Record Theatre	\$5.98	\$7.48	\$6.98 \$7.98
Harmony House	\$5.94	\$7.94	\$6.98 \$7.98
Hastings/Record & Soundtown	\$4.98	\$6.98	\$5.98 \$7.98 \$1.49

Flipside, Lubbock; Circles/Hollywood, Phoenix; and Spec's. Miami admit they can't absorb this latest wholesale price escalation and they will definitely make a move upward within the next four weeks.

Retailers in the main volunteer that the current July to August outpaces the similar period a year ago, which has them thinking the upward spiral of their pricing won't daunt business.

## Cox 2d Quarter Earnings Jump 17%

NEW YORK—Cox Broadcasting Corp. reports second quarter gains of 17% in earnings and 23% in revenues.

Broadcasting revenues rose 16%, Cox says, over last year's second quarter, with radio advancing 18% and cable revenues up 37%, reflecting the company's expansion in that area.

The Georgia-based radio and cable television giant says total earnings were \$13.6 million or \$1 a share compared to \$11.9 or 86 cents a share for the 1979 second quarter. Operating revenues for the 1980

April-June quarter were \$79.2 million, up from \$64.2 million last year. The company recently announced a two-for-one stock split, making 13.5 million common shares outstanding.

Cox owns five AM and seven FM stations, Schulke Radio Productions, a music syndicator, as well as various television, cable tv systems and publishing interests, the latter which are up for sale.

## Choose Gartenberg

NEW YORK—Seymour Gartenberg will represent the recording industry on the Financial Accounting Standards Board Task Force, set up to examine specialized accounting, reporting and auditing principles and practices in the entertainment industry.

Gartenberg is senior vice president of finance and administration for the CBS Records Group.

# MCA Music Arms Flourishing

## Startling Turnaround In Income Posted For Quarter

LOS ANGELES—The records and music publishing division of MCA Inc. shows a strong turnaround in operating income and revenues for the second quarter and first half ended June 30.

For the quarter, the record and publishing division increased income by 289% to \$2,179,000 from a loss of \$1,151,000 during the same quarter a year ago. For the half, income rose to \$2,456,000, a 240% increase from last year's \$1,759,000 loss.

Revenues in the quarter rose slightly to \$40,138,000 from \$40,130,000. For the half, revenues jumped 15% to \$81,414,000 from \$70,980,000.

And despite a falloff in Universal Studios' entertainment division, parent MCA Inc. reports record levels of revenues and income for the second quarter and half.

MCA had revenues of \$304,477,000 for the quarter, up 12% from \$272,926,000. For the six months, revenues were up 13% to \$627,000,000 from \$555,934,000.

Income for the six months (before extraordinary income) was \$55,230,000 or \$2.35 per share versus \$53,582,000 or \$2.30 per share, a 3% gain. With extraordinary income figured in, net income dropped 28% to \$67,505,000 from \$93,282.

With the company's motion picture and television film production stopped by the Screen Actors Guild strike, and the American Federation of Musicians striking the major film companies, the economic impact of these events on the company cannot be determined yet, according to Lew R. Wasserman, chairman of the board of MCA Inc.

Part of the dramatic music division turnaround can be attributed to a streamlined MCA roster. Over the course of the last nine months, the label has trimmed its roster by about 40% with only 25-30 acts retained from the ABC lineup and only four from the aborted Infinity label.

The division should sustain its upward momentum since the bulk of its major releases are third quarter releases that should carry through Christmas.

The Rossington Collins Band's "Anytime, Anyplace, Anywhere."

Poco's "Under The Gun," "21 At 33" by Elton John, the Crusaders' "Rhapsody And Blues" and the "Xanadu" soundtrack featuring Olivia Newton-John and the Electric Light Orchestra are all moving briskly.

First half releases by Tom Petty, Rufus & Chaka Khan, the Crusaders, Elton John, Lynyrd Skynyrd, Rupert Holmes, Bernadette Peters and others contributed to the division's first half surge.

## Korvettes Credit Plan Scotched

NEW YORK—Label vendors, among others, are back to the drawing board in their credit relationships with Korvettes as the parent company has apparently scotched a credit formula designed to take pressure off the ailing chain.

Agache-Willett's apparent disavowal of the plan is considered a factor in the sudden departure Thursday (7) of Joseph A. Ris as chairman and chief executive of the company.

Ris recently outlined a plan whereby bank creditors and an insurance company would share in 25% of Korvettes' profits through 1987 and they in turn would forgive 55% of Korvettes' indebtedness, amounting to \$57.2 million.

Ris and Dave Rothfeld, chief of the chain's music interests, requested "support" from 20 label credit managers July 15 and in turn declared that past due accounts would be paid within 120 days and new purchases would be paid "promptly" (Billboard, July 26, 1980).

However, the new development has "opened the door of creditability and the reliance on presentations made," remarks a credit executive of a major label operation.

Korvettes' chain has been reduced to 18 stores this year from a high of 50. Its long-term lease on its Fifth Ave. store has also been sold.

## Electrosound's Margins Up 9%

NEW YORK—Despite declines in both revenues and earnings for the fiscal year ending May 31, Electrosound Group Inc. reports profit margins of 9%, or the "best margin performance" in the company's history, according to Electrosound's president, Richard H. Burkett.

Sales for the year were tallied at \$23,902,000, down 18% from \$29,097,000 the prior year. Earnings for fiscal 1980 were given as \$2,121,000, lower by 17% from the earlier 12-month total of \$2,530,000.

The firm, a manufacturer of electronic equipment for the music/tape industry, has record pressing facilities in four plants across the country.

## ISLAND FOLDS L.A. OFFICE

LOS ANGELES—Island Records is closing its West Coast office and shifting its headquarters to New York.

Marshall Blonstein, president of Island for the past 1 1/2 years, resigned due to his reluctance to relocate in New York. (See executive turntable.)

During Blonstein's tenure with Island, he played an instrumental role in the success of Robert Palmer, Charley Dore, Marianne Faithfull, the Invisible Man's Band and Third World.

Island's New York office is at 444 Madison Ave. Island is distributed by Warner Bros.



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## General News



Billboard photo by Jason Respini

**CHECK TIME**—Jay Warner, head of the Creative Group, K-tel's publishing company, goes over a new composition with writer/producer Bob Gaudio.

## No Progress In AFM Strike

### Film & TV Producers Reject Only Offer Submitted

By PAUL GREIN

LOS ANGELES—The strike by the American Federation of Musicians against the Assn. of Motion Picture & Television Producers entered its second week Thursday (7), with the two sides still at an impasse.

According to Max Herman, president of Musicians Local 47 here, the two sides haven't been in communication since the talks broke off July 31, hours before the musicians' latest contract expired.

But Herman adds that AFM president Victor Fuentealba and the body's international executive board plan to meet in New York in October to discuss the issue of supplemental markets: payment to musicians for their work on new shows created expressly for videodisk and videocassette.

Herman adds that the just-expired contract had provisions for

shows created for television or film which are later shown on video outlets. He says the issue of shows produced for pay tv is also covered in a different contract.

The crux of the dispute with the producers here centers on the reuse fee to musicians for shows that go into repeats on the networks or on syndication.

"We already have a contract for shows on videotape," says Herman, "where the musician gets 75% of his original fee for the first rerun, scaling down to 5% for the eighth rerun.

"Our last offer to the producers was to start the scale for tv film reuse at 50%, but they wouldn't even discuss it. The figure was negotiable, but management wouldn't grant us the principle."

According to Herman, the setup

turned down by producers called for 50% of the original musician's fee on the first and second reruns, 25% on the third, fourth and fifth reruns and 5% thereafter.

One of the objections to the idea of residual payments for musicians has been that it would be unwieldy, that the sheer number of musicians involved in a project would make it harder to pay them for reruns than actors and writers.

Herman, however, says the AFM would shoulder the burden of dispersing payments to the musicians. "We'll be happy to take the checks and mail them out," he says. "We'll do the work for them if they make us a deal.

"Music is a small percentage of the total budget anyway," Herman says. "We're not talking about a lot of money; we're talking peanuts."

## HOME VIDEO PRODUCT PAY AT ISSUE

# SAG-AFTRA Strike Continues

By JIM McCULLAUGH

LOS ANGELES—In the wake of a breakdown in federally mediated talks Monday (4) here, the Screen Actors Guild strike, begun July 21, enters its fourth week.

Still at issue between the striking 60,000 actors from SAG (as well as the jointly striking American Federation of Television and Radio Actors) and motion picture, television and independent producer interests is the payment for supplemental use on home video product (Billboard, Aug. 9, 1980).

Federal mediation involvement for the impasse came Monday at the Federal Building in suburban Westwood with Nick Fidandis, director of the Office of Mediation Services of the Federal Mediation & Conciliation Services in Washington, helping them.

But talks broke down after one day with no new talks scheduled. All parties are "on call."

Chester Migden, national executive secretary of SAG is representing the actor's side, while Billy Hunt, attorney, is representing a management committee consisting of such major studios as Universal, Paramount and 20th Century-Fox, as well as the three major television networks and independent tv producers.

Originally SAG called for 12% of the eventual gross revenues for films

and television shows made especially for pay television, videocassette and videodisk. Subsequent SAG proposals have come down from that demand with SAG also countering with a number of other payment variations.

But according to Hunt, SAG's basic tenet of wanting to receive a share of pay television, videocassette and videodisk revenues from the first dollar earned is unacceptable to the motion picture and tv industries.

Says Hunt: "We don't want to include them from the first dollar. They are not really partners because they don't share any risk. They want to share in the revenues without taking any of the risks we have to take."

A studio counter-offer proposes that: 3% of the gross revenues after a

program has played for 15 days on pay television systems in a two-year span would be more acceptable. Payments, then, would emanate from profits, not gross.

One other SAG demand is a 35% salary increase in all categories.

SAG proposed Monday at the federally mediated talks that the supplemental video markets payment formula could be the last topic to be ironed out and both parties should concentrate on tackling other issues first.

But according to Hunt, producers do not want to go on to other questions until the home tv question is resolved. The producers do agree with SAG, however, that actors should participate somehow in the emerging home video boom.

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### Gribbitt! To Court

LOS ANGELES—Gribbitt! Ltd., a major local supplier of graphic services to the industry, seeks a judgment for \$29,785.50 against Don and Sharon Arden, Pat Siciliano and Alan Thompson of Jet Records in Superior Court here.

According to the filing, the plaintiff supplied a three to five-minute rough cut of a videotape for "Discovery" in late March 1979 at the defendants' request. The defendants allegedly paid \$7,500 on a total delinquency of \$37,285.50.

### Adopts New Logo

NEW YORK—Reflection Records has adopted a new logo. The signature of the company will be a split circle with the name reflected on the bottom half. Both halves will show a silhouette of the New York City skyline.

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Top™

# AFM Strike's Could Cool Fall's TV Fare

By PAUL GREIN

LOS ANGELES—The strike by the American Federation of Musicians against the Assn. of Motion Picture and Television Producers threatens to delay the start of the fall tv season, even if the Screen Actor's Guild strike is soon resolved—which seems unlikely.

According to Lionel Newman, veteran vice president of music for 20th Century-Fox, the impact on tv may be even greater than on film production, due to inflexible tv timetables.

"Features can be stalled," says Newman. "but if we don't get going on tv shows soon, we could have no season at all. Or if in the past a network would give a commitment for 26 shows, this year it might just be for 20."

"When we finally do get the shows, there will be a mad rush to get them on the air. There will be no time for composing—we get little enough time as it is—but this year

there will be a terrible squeeze on us.

"Everybody will be working at the same time, so you might not be able to get the musicians or composers you want. In tv you have a hectic schedule at best; here we'll have no leeway."

Newman adds a note of perspective: "I guess we'd all be glad even with all that just to have the strike over."

20th Century-Fox was set to have five tv shows on the air this fall, including "M\*A\*S\*H," television's most prestigious series.

Production has also been halted by the strike on two Fox films: "Nine To Five," starring the high-powered trio of Dolly Parton, Lily Tomlin and Jane Fonda, and "The Janitor," a Peter Yates film written by Steve Teisich, writer of last year's "Breaking Away."

"We only have a couple of pictures affected by the strike," says

(Continued on page 73)



**POPULAR PROMISE**—Frances Preston, vice president of BMI in Nashville, pledges her support for the new Nashville Music Assn. with a \$1,000 corporate contribution and 30 individual memberships. The organization, chaired by Jimmy Bowen, held its first open forum meeting at Cactus Jack's in Nashville. It seeks to promote Nashville as a total music community.

**\$69.95 LIST**

## Presley Set Offers Rare Old Tracks

By ED HARRISON

LOS ANGELES—You'd think by now that RCA had exploited the Presley catalog to its limit with its posthumous releases since the king's death three years ago.

But on the 25th anniversary of Presley's signing with RCA, the label has released what is perhaps the granddaddy of them all, an eight-record limited edition set comprised chiefly of unreleased performances, out takes and other assorted material that retails for \$69.95.

"Elvis Aron Presley," 25th anniversary limited edition package (1955-1980), is an impressive collector's item containing no fewer than 65 unreleased performances from concerts, films and benefit shows along with singles never before released.

Each of the eight records is enclosed in Elvis picture sleeves with an "authentic" autograph embedded in the record. Also enclosed is a 20-page booklet of photographs, biographical information, dates of

(Continued on page 15)

## CHRISTIANS EYE SEMINAR FOR EUROPE

By GERRY WOOD

ESTES PARK, Colo.—Registering a record high attendance of 1,100, the sixth annual Christian Artists Music Seminar in the Rockies has become so successful that it's now being targeted for Europe. It would become the first joint U.S./European religious music conclave of this type and magnitude in history.

The Rocky Mountain summit meeting of religious music industry leaders, artists and students outdrew last year's total by 100 registrants in the bleak 1980 economic climate. That helped prompt Cam Floria, president of Christian Artists Corp., based in Thousand Oaks, Calif., to announce the plans for a similar religious music convention in Europe.

Floria is forming Christian Artists

(Continued on page 32)

MEMPHIS, AUG. 16

# Elvis Death Date Attracts Thousands

By ROSE CLAYTON

MEMPHIS—Special celebrations plus a massive influx of people will mark the third anniversary of Elvis Presley's death Saturday (16).

Approximately 4,000 persons have been visiting Presley's gravesite at Graceland Manor daily, and this figure is expected to double when fan clubs arrive from Belgium, Mexico, England, Holland and Canada to mingle with other visitors attending the activities honoring Presley's memory.

The BBC will be here throughout the week filming a documentary described as a "profile of the Elvis fan and the industry which has risen out of his death."

One major event, scheduled for its first year, is the weeklong Memphis Music Festival '80—A Tribute To Elvis, booked into the Cook Convention Center. An exhibit area of Elvis memorabilia and souvenirs will be set up, and former friends and associates of the late entertainer will give talks about Presley and rap with the fans.

Nightly concerts will include performances by J.D. Sumner and the Stamps, Carl Perkins and the C.P. Express, T.G. Sheppard, Ronnie McDowell, the Bill Black Combo, Merle Haggard and the Strangers, Dickey Lee, Jerry Lee Lewis and the Memphis Beats, and Narvel Felts and the Driftaways.

Charlie McCoy and the Jordanaires will perform in a Saturday (16) afternoon concert.

A special event Thursday (14) will be the dedication of a statue of Presley presented to the city by the Memphis Developmental Foundation and placed in the Elvis Presley Memorial Park at the corner of Beale and Main Sts.

On Friday and Saturday (15-16), Memphis State Univ. will host a seminar entitled "Salute To Mem-

phis Music: The Blues," tracing the role of the blues in Presley's roots and its influence on his music. Paul Oliver, noted blues scholar from Oxford, England; Robert Palmer of The New York Times and Rolling Stone, and Sam Phillips, founder of Sun Records who discovered and recorded Presley, will participate in the seminar along with 21 other panelists.

An Elvis Film Festival also will be included in the seminar which is free and open to the public.

On Saturday (16) the university will hold a memorial tribute for the Presley family, his close friends and fans. WLVS-FM will tape the program for delayed broadcast.

Ron Cade, a Philadelphia deejay, will present his "Elvis And Friends" show which airs over WRCP-AM for three hours each Saturday, during an Elvis Presley fan club gathering at the Admiral Benbow Inn, Friday through Sunday (15-17). The program features Presley's music and interviews with his relatives and close associates.

Local record outlets have stocked up for the influx of fans and report they are selling as much Elvis product as ever. They do not feel that their sales have declined since souvenir shops started handling records and tapes.

One record salesman says, "Elvis fans are used to quality, and they are not certain what they'll be getting in those shops. They'll buy a book containing a list of his records and then come to us to get them. We do a lot of business in the oldies and hard-to-get recordings that people can't locate in small towns and foreign countries."

Another spokesman says, "The prices in the souvenir shops are too high on the imports and, shall we say

(Continued on page 17)

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## Free Vtape Plugs NARM 'Gift' Promo

NEW YORK—A videotape trailer heralding the "Gift Of Music" merchandising campaign developed by the National Assn. of Recording Merchandisers is being made available free to anyone planning television advertising.

The animated tag-on trailer, in 3½ and 5-second (expandable to 10-seconds) versions, was created by NARM, which funded the \$3,000 project, and K-tel, which plans to use it as it launches a \$3 million tv ad campaign starting Aug. 4 through the end of the year. K-tel has produced more than 500 spots earmarked for 125 markets.

Joe Cohen, executive director of NARM, says the tag-on trailer, available in any format desired, has particular usefulness in portraying the NARM "Gift Of Music" slogan in a uniform manner, no matter the company making use of it. "It can be used either within the body of the commercial or as a tag," Cohen explains.

Cohen reports that the trailer is also bound for use in another country, Australia. He has been asked by John Mayes, executive director of the Australian Record Industry Assn., to deliver copies of the trailer to the trade group.

The trailer, available in both ¾-inch and 2-inch tape formats, already has a number of exposure avenues lined up. They include Crazy Eddie's, the New York chain, Hastings Records & Tapes in Texas and Record Town of Houston.

Also, Applause Attractions of Lincoln, Neb., will use the tape to promote a concert there Aug. 24; Henderson Crowe Productions of Atlanta will showcase the tape on its cable television concerts and Double W Productions of Boston plans to use the tape within its three-minute filmed concert series in theatres, currently testing in Boston.

As for the general campaign, Canada is about to get the "Gift Of Music" concept, and to meet the country's bilingual needs, logo copy will be printed in both English and French.

Those wishing to make use of the trailer can receive copies through NARM's headquarters at 1060 Kings Highway N., Cherry Hill, N.J., or call (609) 795-5555.

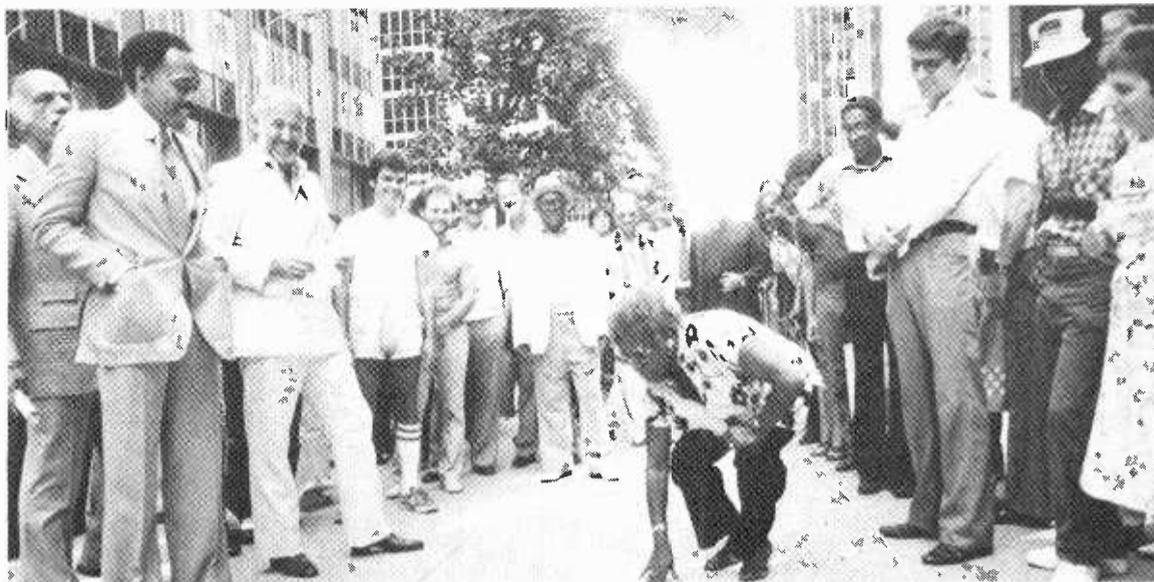
## Ovation's Digital: Japanese Jazz

CHICAGO—Ovation Records' first digital album and its biggest-ever LP release are August landmarks for the Glenview, Ill.-based label.

The Mitsubishi digital album, taped at Streeterville studio and mastered at Hedden West here, is "The Numa Band," debut record by the contemporary jazz group of the same name. The producer is Streeterville's Ron Steele.

The five-album August release also contains "Sex & Society" by rock group and video artists Citizen, "Lovesick," by country singer Sheila Andrews, Robbin Thompson Band's "Two Bs Please," and Joe Sun's "Living On Honky Tonk Time."

Ovation's fall schedule also includes a fifth album by popular father and daughter country duo the Kendalls, and rock group Tantrum's third label LP.



Billboard photo by Art Maillet

**JAZZ WALK**—Sarah Vaughan stoops to check the granite plaque embedded on the sidewalk in front of the CBS Building in New York honoring her and six other jazz greats. Looking on, at left, are Dr. George Butler, vice president of progressive a&r for Columbia Records, and Bruce Lundvall, president of the CBS Records Division.

## 7 More Names On 'Swing St.' In N.Y.

NEW YORK—Seven more names on seven granite plaques have been added to the "Swing Street" sidewalk in front of the CBS Building here. Five inaugural plaques were installed last year.

The plaques honor those who have been given the Prez award for making 52nd St., between Fifth and Seventh Aves., the world center of jazz in the '30s and '40s. The awards

are voted by an ad hoc committee of musicians, jazz writers and music executives formed in 1978.

Honored this year were Kenny Clarke, Miles Davis, Roy Eldridge, Thelonious Monk, Stuff Smith, Art Tatum and Sarah Vaughan. The original plaques honor Dizzy Gillespie, Coleman Hawkins, Billie Holiday, Charlie Parker and Lester Young, whose nickname "Prez"

gave the citations their name.

The initial idea for the awards came from Arnold Shaw, author of "The Street That Never Slept," about 52nd St. It was implemented by Bruce Lundvall, president of the CBS Records Division, with Dr. George Butler, vice president of jazz/progressive a&r for Columbia Records, and Dave Bailey and Dr. Billy Taylor of the Jazzmobile.

## Presley's 8-Disk Package Impressive

• Continued from page 12

his films, records and concerts and other bits of data. And each set of these "limited editions" (250,000 were pressed) is numbered to insure collector status.

The "A" side of record one features unreleased material from an early live performance at the Frontier Hotel in Las Vegas taped in 1956. Included here are "Heartbreak Hotel," "Long Tall Sally," "Blue Suede Shoes" and "Money Honey" recorded with Freddy Martin's Orchestra.

The "B" side is a near 14-minute 1962 monolog in which Presley paints a provocative self-portrait of his feelings, plans and beliefs.

Record two is filled with an unreleased benefit performance recorded in Hawaii in 1961. Of the 16 songs included here are "Heartbreak Hotel" (again), "All Shook Up," "Hound Dog," "Don't Be Cruel," "Love Me," "Swing Down Sweet Chariot" and "Are You Lonesome Tonight," among others.

Presley's movie years comprise record three with unreleased out takes from "It Happened At The World's Fair," "G.I. Blues," "Blue Hawaii," "Follow That Dream,"

"Wild In The Country," "Girls, Girls, Girls" and "Paradise, Hawaiian Style."

Selected tracks from three Presley television specials: "Elvis," broadcast on NBC in 1968, "Aloha From Hawaii," NBC in 1973 and "Elvis In Concert" on CBS in 1977 are featured on record four.

Presley gives some of his most memorable performances on "Suspicious Minds," "My Way," "Jailhouse Rock" and "Welcome To My World."

Record five consists of "The Las Vegas Years," a collection of unreleased material recorded for possible album releases. Included are "Polk Salad Annie," "In The Ghetto," "You've Lost That Lovin' Feelin'," "Kentucky Rain," "An American Trilog" and others.

Record six is designated for collectors since there are eight singles here that never appeared on any album, along with "Fool," the title song of the no-longer available LP released in 1973.

Singles contained here are "I'm Leavin'," "The First Time Ever I Saw Your Face," "Hi-Heel Sneakers," "Softly As I Leave You," "Unchained Melody" (not the same version that appeared on "Moody Blue"), "Rags To Riches," "It's Only Love" and "America The Beautiful."

Side "A" of record seven features four acoustical piano songs which spotlight Elvis and his piano. The only unreleased tune is "Beyond The Reef" recorded in 1966.

The "B" side and all of record eight are 1975 unreleased concert tracks including "See See Rider," "Love Me Tender," "All Shook Up," "(Let Me Be Your) Teddy Bear/Don't Be Cruel," "Hound Dog," "Burning Love," "The Wonder Of You," "Can't Help Falling In Love" and more.

Throughout the package, each song is put in historical perspective with release dates, recording location, the album it originally appeared in, hotels performed at and other information.

## 2 Promoters Win \$50,000 Lawsuit Balm

By PAUL HOHL

KANSAS CITY, Mo.—After more than four years of litigation, Rod Will and Tom Reiman, promoters of the ill-fated Boogie In the Grass concert, an outdoor event originally slated for June 10, 1976, at the Mid-America Fairgrounds in Topeka, Kan., were awarded \$50,000 in damages by the Shawnee, Kan., Board of County Commissioners.

The out of court settlement also left open the option for another concert by Speedway Festivals, Inc., the Kansas corporation owned by the two promoters at the same venue.

The 1976 concert was cancelled less than nine days before the event by the three-member Board of County Commissioners. The multi-million-dollar suit originally filed by Speedway Festivals, Inc., alleged the county breached its contract with Will and Reiman, causing them to forfeit more than \$120,000 in group deposits, rentals, and advertising and promotion costs.

Originally scheduled to appear at the concert were headliners Black Oak Arkansas along with Cheech & Chong, Quicksilver Messenger Service, John Mayall, Mahogany Rush, Journey, Gran Max, Danny Cox, and the Fireballs. Wolfman Jack was also slated to appear as master of ceremonies.

According to Will, at least 18,000 tickets had been sold at the time the concert was cancelled by the Board

(Continued on page 17)

AUGUST 16, 1980 BILLBOARD

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Vol. 92 No. 32

## Commentary

# Draining the Joy From Music

By JIMI LaLUMIA

Let me assure doubters that record consumers are still out there and anxious to buy. But it seems that the clinical nature of radio has blunted the edge of buying patterns of years gone by.

What with never-ending demographic breakdowns and call-out research on the part of radio stations any vitality that might leak on to the charts and cause people to sit up and take notice is sealed in a barrel and tossed out to sea.

We have a sameness of product on the airwaves that leads the man in the street to believe that this mediocre mix is all that will be found in his local record shop. So he stays home. I don't blame him.

The effect that this has on retail can be, and currently is, disastrous. And those in radio who claim they can't be concerned with retail, because they're in the radio business, are fools heading for a fall.

AOR and adult (yawn) contemporary may be very safe and pleasant, but on the retail side their effects are minimal. Recent ratings speak for themselves.

In the New York market, for instance, black-oriented WBLS-FM and WKTU-FM reign supreme. Unlike their competition they play all hit product that pertains to their audience—be it Dr. Hook, Kurtis Blow, Manhattan Transfer or Blondie—and their air personalities are involved with the music.

So even though disco as we knew it has all but bitten the dust, the art of "happening" radio triumphs nonetheless.

I grew up listening to New York's WABC-AM in the mid-'60s, so I know that radio, even on the much criticized Top 40 level, can be truly riveting to the listener. On a given day you'd hear the Beatles, Mrs. Miller, the Supremes, the Yardbirds and

Frank Sinatra. You were provided with an ever changing reflection of a constantly shifting culture. Both the kids and the adults found it invigorating.

But in the last decade every effort was made to drain and seal off the enthusiasm and joyful chaos of a music scene full of surprises. These efforts were successful, so why all the sad faces?

Just look at the state of 90% of the radio business. Most of those in radio have theorized themselves down a dead-end street, so the public has begun to explore some new avenues.

## 'The clinical nature of radio has blunted buying patterns'

Just realize that the man in the street experiences sameness, safety and sanity all day, every day—at school, on the job or at home. The concepts of "escape" and entertainment may seem outmoded to the kingpins of the industry, but the consumer eventually gets to sing the tune.

And right now his favorite is (almost literally) "The Sounds Of Silence."

*Jimi LaLumia has worked in retailing as softgoods manager for a Sam Goody Store in New York. He is also a member of the rock group Psychotic Frogs.*

# At the Heart Of the Matter

By HAROLD BRONSON

When Rhino Records was in the planning stages of compiling its "Best of Love" (the group that had such 1960s hits as "My Little Red Book," "7 & 7s"), I consulted with Bruce Botnick, Columbia's executive producer, who engineered and produced most of the sessions. We agreed that what made great artists was a total commitment to an artistic vision.

"Love made music from the brain, from the heart," says Botnick. "There wasn't the consciousness like there is now of making the record for radio."

## 'The industry has lost sight of what made music great'

"When the Beatles became popular, there was no precedent for their unique, amalgamated sound. When the Rolling Stones finally hit with "It's All Over Now," it was on the strength of a new, raw and chaotic sound. Other records dared to break new ground utilizing feedback and fuzz boxes and became hits.

The advent of progressive groups like Cream, Jimi Hendrix, Jeff Beck and Led Zeppelin was not due to commercial calculation, but to a desire for expression in an expanded format. "At that time the heavy groups couldn't get arrested," said Mickie Most, who produced Jeff Beck back then, and was close to Led Zeppelin. "No one would book them for \$5 a night."

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.

*Harold Bronson is co-owner of Rhino Records, located in Los Angeles.*

# Letters To The Editor

Dear Sir:

We would like to correct some inaccuracies in "West Germany Eyes Tax On Sales Of Blank Tape" and "Blank Tape Tax Must Come, Says Sikorski" (Billboard, July 5, 1980).

The levy on hardware in Germany represents 5% of the manufacturer's price and is therefore substantially higher than the \$2 figure cited. Altogether, GEMA, the West German copyright society, did not collect "a little more than \$4 million last year," but DM 20 million which is roughly \$11.4 million.

To state the efforts of the German justice department to change the copyright law in respect to blank tape are "necessary" is open to question. The necessity is only seen by the recording industry. The German copyright law is unique in that it allows royalties to be collected on hardware. An added levy on blank tapes is not necessary. In fact it would serve—and the German justice department agrees—to tax consumers twice.

Blank tape sales in Germany are not "currently running around 150 million units per year." In 1979, 85 million blank cassettes were sold: in 1978, 83 million. It is unrealistic to assume that they "will reach 200 million units" in 1980.

Fred F.A. Jacobson  
BASOP  
New York City

Dear Sir:

I am totally disgusted by Mike Cloer's commentary, "Who's Pulling The Strings" (Billboard, June 21, 1980). If having a record pulled from the turntable while being aired, and broken on the spot is Mike's concept of managerial "responsibility," then I am certainly glad I am not working for his organization.

I've seen too many examples of such responsibility from managers whose primary input is from their buddies at the country club or the chamber of commerce, and who are interested only in preserving the image of their station in the eyes of clients and potential clients, to the exclusion of service to the station's real audience.

As for the radio industry being responsible for the "younger generation staggering around like burnt out zombies," that is pure garbage. What about the zombies created, directly or indirectly, by a minor conflict called Vietnam, or by the Kent State massacre, or by any of the other travesties committed in the name of law, order and freedom?

Perhaps the real problem is that the generation which grew up all too quickly in the '60s and early '70s learned to question authority when that authority is obviously in the wrong. Mike Cloer is apparently not a part of that generation.

Jack C. Parker  
Bismarck, N. Dak.

Dear Sir:

I have just read the July 19 commentary on country music in Europe by Kermit Goell, and I must agree with all my heart, except for the Karl May theory.

As a veteran in country music—my first interest dates back to 1944—going through nearly all stages of the business from establishing a fan club in 1956, and since 1971 a freelance country producer for Radio DRS, Swiss Radio, may I state that my interest has been created by the so-called B pictures with Gene Autry, Roy Rogers and others. Also by impressive books of Zane Grey and later by the great western movies of the late director John Ford, and certainly not by the somewhat artificial stores of Karl May.

May I draw your attention to the forthcoming book, "Country Music," by Walter W. Fuchs, country expert of the German radio network Suedwestfunk in Baden-Baden. It is the first publication of its kind ever written here in the German language. In one chapter Fuchs describes the entire development of country music in Central Europe from the beginnings to the '80s with great knowledge and accuracy.

The book should be translated into English to give everyone in the industry up-to-date and complete information about the country music scene here.

Charles "Chuck" Steiner  
Basel, Switzerland

# 3 N.Y. Retailers Defy Blank Tape Ad Ban

• Continued from page 1

The Alexander's ad offers specific discounts on four recent CBS LPs by Boz Scaggs, Barry White, Gladys Knight and Herbie Hancock along with discounts on Memorex and Scotch tapes.

The tight-lipped "no comments" from the record companies involved, the dealers and the blank tape manufacturers, as well as off the record conversations, lead to speculation that it was no coincidence that all three ads appeared together in a single day.

Tape manufacturers have been on record opposing the record company drive to limit blank tape ads calling it "paranoid," "ludicrous," "nonsense" and "unfortunate" (Billboard June 28, 1980). The tape makers met recently to discuss responses to record company pressures in the area of home taping (Billboard, Aug. 9, 1980).

Gene LaBrie, vice president of Maxell Corp., whose product is featured prominently in the Goody ad, would not comment on his company's attitude. However, he did speculate on the retailers' motive. "Maybe they're testing the waters,"

he says. He adds that he doubts that record companies can enforce their rulings in any case.

"We are studying the situation and we will take appropriate meas-

ures, is all a spokesman for CBS Records would say, reflecting the attitude of the other record companies involved. However, manufacturers sources say that if any of the dealers

submit these ads for co-op money, they will not pay.

"Who says these are record company co-op ads?" asks one dealer. And Sam Goody would not ac-

knowledge that its ad violated any label strictures. "It is our policy to adhere to the advertising guidelines set by our suppliers," says a Goody ad buyer.

## Tribunal Asks

• Continued from page 3

determining historical rates, suggesting that the omission of some types of recordings may have skewed the results.

Also testifying as the hearings approach conclusion was William Fox, CBS Records Group vice president in charge of finance. Fox said that a percentage royalty rate would link "cost of a mechanical to a series of really unrelated costs such as polyvinyl."

The parties involved in the mechanical proceedings are expected to submit summary briefs later this year before the Tribunal comes to a decision, probably in December.

## Suit Settled

• Continued from page 15

of County Commissioners. Ticket prices back then for the day-long event were \$8 advance and \$10 the day of the show. Will said that he had anticipated between 35,000 and 50,000 persons attending the day-long event.

Originally all Boogie was supposed to be was a small outdoor concert for about 5,000 persons. Will recalls. Suddenly we had agents calling us and before long we were preparing something for 30,000 people. Then, all of a sudden, nine days before the show, the County Commissioner called a special meeting and they just cancelled on us. So there we were. We gave back all the ticket money and we had no recourse but to file suit to try and recover what we'd already spent.

## Elvis Death

• Continued from page 12

'sub-standard labels.' When fans see albums selling for \$19.95-\$34.95 they get suspicious of everything on the rack." He expects the "Elvis Aron Presley" set to be "snapped up" because "a \$59.95 RCA product is nothing to a true fan."

On Sunday (17) the Elvis Country Fan Club will meet in the Holiday Inn-Brooks Road to discuss the "exploitation of Elvis" and the profiteers and bootleggers who are "ripping-off" Elvis fans.

# WHEN AUDIO CRITICS NEED STATE-OF-THE-ART RECORDS THEY REACH FOR TELARC.

*"... when played on a quality system, the results are awe-inspiring."*  
Stereo, Spring '80

*"The performance given by the Atlanta Symphony Orchestra of the 1919 Firebird Suite is virtuosic..."*  
Doug Hammond, Hi-Fi News, December, 1979

*"There isn't a better 'concert march' conductor alive (at least in this country) than Fennell..."*  
Edward Tatnall Canby, The Audio Critic, November, 1979

*"... the best piano sound we've heard via the digital process."*  
Walter B. Rios, Off Duty, November, 1979

*"Such flawless balance, uncanny transparency on top, and powerful low transients are worth the extra cost."*  
Abram Chipman, High Fidelity, November, 1979

*"The Peer Gynt selections are conveyed with passionate intensity and sweeping power."*  
Alan Pechansky, Billboard, Jan. 26, 1980

*"... provides the natural ambience of concert hall sound..."*  
Alan Pechansky, Billboard, Sept. 29, 1979

*"... musically... technically... the collector's item of the year."*  
David Hall, Stereo Review, January, 1979

**STOCK AND SELL TELARC DIGITAL RECORDINGS TODAY**

<p><b>ATLANTA SYMPHONY ORCHESTRA &amp; CHORUS</b> Robert Shaw, Conductor Stravinsky: Firebird Borodin: Polovetsian Dances, Overture TEL 10039 Boito: Prologue to Mefistofele, John Creek, Bass Verdi: Te Deum TEL 10045</p> <p><b>CINCINNATI SYMPHONY ORCHESTRA</b> Erich Kunzel, Conductor Tchaikovsky: "1812" Overture, Capriccio Italien, "Cossack Dance" TEL 10041</p> <p><b>CLEVELAND ORCHESTRA</b> Lorin Maazel, Conductor Tchaikovsky: Symphony No. 4 TEL 10047 Moussorgsky: Pictures at an Exhibition; Night on Bald Mountain TEL 10042</p> <p><b>CLEVELAND SYMPHONIC WINDS</b> Frederick Fennell, Conductor Holst, Handel, Bach band music TEL 10038 Sousa, Barber, Strauss: Marches TEL 10043 Arnaud, Vaughan Williams, Grainger band music TEL 10050</p>	<p><b>MALCOLM FRAGER</b> Bosendorfer Imperial Concert Grand Piano Chopin: Ab Major Polonaise, Andante Spianato, Grand Polonaise, "Ludovic" Variations, Mazurkas, etc. TEL 10040</p> <p><b>MEL LEWIS &amp; THE JAZZ ORCHESTRA</b> Naturally: compositions and arrangements by Thad Jones TEL 10044</p> <p><b>LORIN MAAZEL, Violin</b> <b>ISRAELA MARGALIT, Piano</b> Cleveland Orchestra String Quartet Chausson: Concerto for Violin, Piano &amp; String Quartet. Op21 TEL 10046</p> <p><b>MICHAEL MURRAY</b> The Great Organ at Methuen J. S. Bach: Fantasia &amp; Fugue in G Minor, Toccata in F Major, Passacaglia &amp; Fugue in C Minor, Vater unser in Himmelreich, Alle Menschen mussen sterben TEL 10049</p>	<p><b>PHILADELPHIA ORCHESTRA</b> Eugene Ormandy, Conductor Michael Murray, Organ Saint-Saens: Symphony No. 3 "Organ" TEL 10051</p> <p><b>ST. LOUIS SYMPHONY ORCHESTRA</b> Leonard Slatkin, Conductor Bizet: Carmen Suite Grieg: Peer Gynt Suite TEL 10048</p>
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These digitally-mastered releases have been acclaimed for low distortion, wide frequency response, quiet surfaces and phenomenal dynamic range. But even more, they have found favor for their authenticity of sound, faithfulness to musical goals, and high standards of musical performance.

The use of the most advanced recording, mastering, and pressing technology in the cause of preservation of significant musical values... that's Telarc. Enter a new era in sound reproduction today.

**audio-technica.**



P.D. TOM HADGES SWINGING

## L.A. KLOS-FM Going All-Out To Grab KMET-FM Listeners

By ED HARRISON

LOS ANGELES—AOR radio here, dominated by Metromedia powerhouse KMET-FM, can expect some healthy competition from ABC's KLOS-FM as new program director Tom Hedges is beginning to make strides in turning the station into a viable AOR alternative.

Hedges, in Los Angeles only a few months from Boston where he programmed WCOZ-FM and before that WBCN-FM, has begun implementing his programming ideas.

High on Hedges' priority list is helping KLOS forge an identifiable image that the market's 18-34 demographic can readily relate to. "We're trying to establish a consistent rock'n'roll image and to do that is to play the music," says Hedges. "And you don't need to program a lot of sledgehammer rock'n'roll."

Keeping that sought after image in mind, anything that emotes an aura about the station, including the music, promotions, and concert-tie-ins are stridently monitored to make sure they are compatible with KLOS' rock image.

KLOS' biggest coup was its recent tie-in with the Who's seven-show Los Angeles stint. In addition to giveaways of tickets and albums, the station provided free parking, plastered the venue with KLOS stickers, broadcast in order of the concert's performance the Who's set and generally associated KLOS with the group.

"To a lot of people the Who shows were KLOS' shows," says Hedges. "We're not tied to one promoter like KMET and Wolf & Rissmiller. We associate ourselves with acts that are important to us."

An even more recent concert tie-in with the Eagles' three shows at the Santa Monica Civic Auditorium featured similar programming strategy with free parking, ticket giveaways, stickers and an Eagles



Tom Hedges: KLOS-FM program director is seeking to establish a consistent rock'n'roll image for the station.

A-Z Sunday program featuring every Eagles song in alphabetical order. Additionally, veteran jock B. Mitchell Reed interviewed the band before and after the shows with excerpts prefacing the music.

(Ironically, KMET used the same weekend to counter-program with a Led Zeppelin A-Z feature.)

Hedges firmly believes that music alone cannot bring a station to the top of the ratings heap which is why he is emphasizing personality radio. KLOS' air talent lineup brings across a distinct personality in the likes of morning man crazy Frazier Smith, the "Beamer" B. Mitchell Reed, Bob Coburn, Joe Reiling and Anita.

"Musically, little separates rock stations," notes Hedges, "particularly because of the reality that cer-

tain acts are important to play. The only thing to separate stations are its personalities which all add up to the collective personality of the station. We let each personality get as visible as they want.

"Anyone in town can play Led Zeppelin but there is only one Frazier Smith." According to Hedges, someone like Smith, who is wildly aggressive and manic on the air and Coburn, who has a soft smooth personal delivery, represent two extremes in talk, yet each projects a comfortable and attentive demeanor.

"KMET defined West Coast radio to a lot of people, but there are other ways of approaching mass entertainment in the rock genre, which is what we're trying to do," says Hedges.

If there is a major difference between programming in Boston and in Los Angeles it's that "we're not playing as much new music. There isn't as much support here as in New York, Boston and Philadelphia."

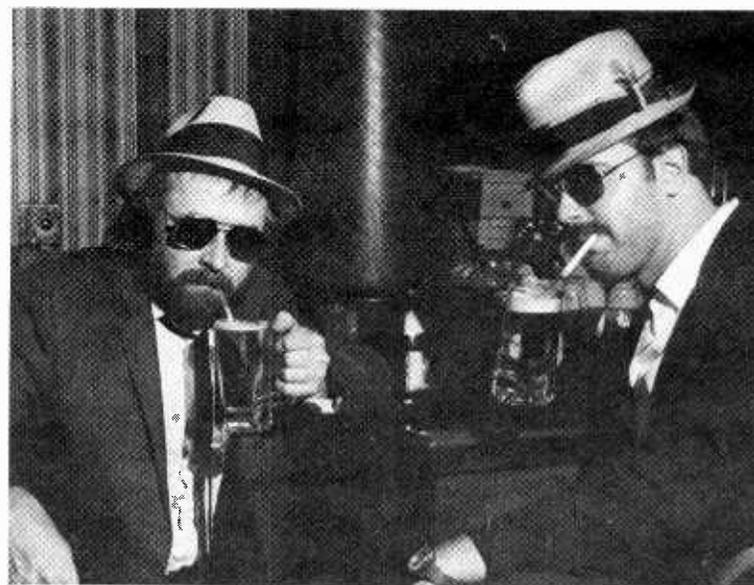
Because this is a pivotal time in forging a station image, it affects the music being played in that whatever is aired must adhere to a rock image.

"There are a number of songs that are okay to play but we're avoiding because of the need to define an image," says Hedges. "An example is Paul McCartney. The average 18-year-old is not as into him as they are the Who."

"Billy Joel is a mass appealing artist. If we don't play him, we're making a statement to our audience and defining a sound. Consistency is important for the listeners so they know what the station offers."

Hedges looks at store reports, corporate research, music meetings and input from station personnel for much of his own research. He is hoping to initiate a focus group, similar

(Continued on page 22)



SPOOF PROOF—The Q's Brothers, Nashville's answer to the Blues Brothers, relax during a break at their recent benefit concert at Opryland's Stagedoor Lounge. The 10-piece Q's Brothers features ringleaders Mark Damon, left, program director at WBQY-FM, and deejay Scooter Davis, right, from the same rock station. The fundraiser brought in more than \$500 for the Hank Snow Child Abuse Foundation through ticket receipts and sales of the locally-released Q's Brothers LP.

## Sklar Asks Labels, Radio To Cooperate

LOS ANGELES—"There is a real opportunity for the radio and record industries to work together to further common objectives," Rick Sklar, vice president of programming for ABC Radio, told a UCLA seminar here recently.

Speaking at a session entitled, "Music On The Radio In The '80s," Sklar advised, "Surely, we can learn from one another and achieve an optimum mutual interdependency in which both industries can come out ahead."

Sklar noted, "I have been polling my college classes and the percentage of students who tape their music rather than buying it when the opportunity presents itself is 100%. People are tuning in the radio to record music and they are also listening to radio to get their music free because they can't always afford to buy it."

This has resulted, Sklar reasoned, in the "perception by some folks in the music business of radio as an adversary. It's tougher for stations, syndicators and networks to broadcast concerts because of the fear of recording by listeners. With slumping sales cutting promotion budgets it suddenly becomes harder to do joint promotions involving radio and record personalities."

But Sklar argued, "With proper planning and a little more hard work, broadcasts can be designed that will entertain radio listeners, whet their appetites to buy product and not give away the 'store' over the air."

Sklar claimed the "creative ingenuity of the radio industry can easily surmount these presentation obstacles that in many ways are more psychological than real and exist more in the minds of the artists' managers and the record industry than they do in the actual marketplace."

He added, "It would be easy to think that radio wouldn't care if people stopped buying records, but what are the revenue implications to stations dependent on record company advertising, and how would radio stations determine the music tastes of an audience that no longer indicated its preferences by store purchases?"

Sklar blamed the record industry's problems on fewer young

people (he cited statistics which predict a third fewer 18 to 24-year-olds in the next 10 years) and inflation.

Asked Sklar: "Should the music listener spend \$8 on an album when 50% of his income is going for housing and much of the rest for food and energy or should the listener borrow an album from a friend or a radio broadcast and tape the cuts he likes most on an inexpensive cassette?"

Sklar predicted the '80s will "be an exciting time" and advised, "We may have to consider thoughts like these: If the phonograph record disappeared, how would we research music preferences? And even if we know which topics turn them on, how can we motivate them to get their information from us, the people in the local broadcasting business, who transmit sounds from a tower down the road into a radio when similar information may be available with pictures on video-disks and interactive cable systems?"

"And how do we compete for people's time when they are drawn toward home computers and other sources of information and entertainment? And how do we package our music if we have to compete with digitally recorded music, particularly if digital playback devices should come along? Digital music is non-broadcast sound. So real life, that it defies comparison with anything our ears are used to in processed broadcast music."

## Chicago WJKL-FM Trying Format Shift

CHICAGO—WJKL-FM's shift toward a more mainstream appeal automated format is being consulted by Dave Scott of Century 21 in Dallas. The station's progressive format was dropped in late July.

Says station manager Rick Jakle: "We're not playing as much new, obscure music. What we've done is taken a progressive format and made it more mass appeal."

Jakle adds that jazz, reggae, new wave and acoustic music format elements will be retained through regularly scheduled specialty programs aired live on Friday, Saturday and Sunday. The station is located in suburban Elgin, Ill.

## 3 Las Vegas Stations Veer Off, Institute Turnabouts In Formats

By TIM WALTER

LAS VEGAS—Without waiting for the April/May Arbitron numbers to come out, three local stations, KENO-FM, KLAV-AM and KVOV-AM, have made format changes to catch a larger audience and market shares.

KENO-FM has dropped its heavy AOR approach for a mass appeal contemporary format. "We know what the book is going to show," commented program director Scott Gentry before the book came out.

"There's only room for one AOR station, and it's just 7% of the market. We'll leave it to K-FM (KFMS-FM) and KLUC-FM to slug it out." Apparently Gentry knew what he was talking about. When the Arbitron book did come out, KENO-FM dropped to a 2.9 share, down from 8.0 a year ago and 5.2 in the fall.

KLUC seems to have won out at any slugging that took place. The station wound up with a 10.0 share, up from 8.7 a year ago and 8.8 in the fall. KFMS didn't fare as well. The station has a 6.3, up from 4.8 a year ago, but down from 7.4 in the fall.

Now KENO-FM, with 100 kw in FM power, is directly confronting

aggressive KLAV, which has 1 kw on the AM dial. KLAV has a 5.9 share in the latest Arbitron, up from 3.9 a year ago, but down from 6.1 in the fall.

KENO-AM has been running a mass appeal contemporary format, but the sister FM station "will skew for a slightly older audience," says Gentry, perhaps to age 40, with oldies going back to '64."

That puts KENO-FM directly facing KLAV-AM's entry into the same market. KLAV had taken a disco approach ("Disco 1-2-3") to build market shares from a last place position, but last February the station moved into "MAD," Mass Appeal Dance music.

That combination was a blend of Top 40, contemporary and dance music. General manager Bill Berkey perceived the change as losing rather than gaining shares, and has now moved KLAV 100% contemporary.

"The slide into pure mass appeal contemporary is going well," he comments, "but it won't show up in Arbitron. There have been too many changes in the market since then (April-May), and now we've got

KUDO-FM in the marketplace, too." KUDO's program director Jack Blair identifies its sound as mellow rock.

At KVOV (1280 AM), the 5,000-watt soul and r&b station has maintained a basic r&b approach, but "adding all the crossover," states program director Ghino Barmore, "as well as jazz, Latin and blues. And last week we took an all-album approach."

Daily lineup for KENO-FM includes Jerry Cleary 6 a.m.-10 a.m., newcomer Bill Bauman 10 a.m.-3 p.m., Gary O'Neal 3 p.m.-7 p.m., newcomers Craig Hunt from 7 p.m.-midnight and Hood midnight-6 a.m. Bauman and Hood are from KLAV.

The KLAV-AM lineup shows Chuck Manning 6 a.m.-10 a.m., an unnamed opening 10 a.m.-3 p.m., C.C. McCartney 3 p.m.-7 p.m., Chris Haze 7 p.m.-midnight, and L.A. Wells midnight-6 a.m.

KVOV-AM, with a dawn to dusk license, opens Jay Paul 6 a.m.-11 a.m., Ghino Barmore 11 a.m.-noon, a Latin show noon until 2 p.m., Barmore again to 5 p.m., and D.C. Rider 5 p.m. to sign-off.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/7/80)

## TOP ADD ONS - NATIONAL

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

### 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

- PAUL SIMON—Late In The Evening (WB)
- HENRY PAUL BAND—Long Shot (Atlantic)
- PAT BENATAR—You Better Run (Chrysalis) 16-12
- ERIC CLAPTON—Tulsa Time (RSO) 12-6

### KOPA—Phoenix

- HOLLY PENFIELD—Only His Name (Dreamland)
- CARLY SIMON—Jesse (WB)
- LINDA RONSTADT—I Can't Let Go (Elektra) 19-16
- GEORGE BENSON—Give Me The Night (WB) 21-15

### KTKT—Tucson

- JOURNEY—Good Morning Girl/Stay Awhile (Columbia)
- CHICAGO—Thunder & Lightning (Columbia)
- CHARLIE DANIELS BAND—Legend Of Wolley Swamp (Epic) 28-18
- BOB SEGER—You'll Accom'ny Me (Capitol) 25-17

### KQEO—Albuquerque

- FRED KNOBLOCK—Why Not Me (Scotti Bros)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ALI THOMPSON—Take A Little Rhythm (A&M) 15-9
- FIREFALL—Love That Got Away (Atlantic) 21-11

### KENO—Las Vegas

- DIANA ROSS—Upside Down (Motown)
- DIRT BAND—Make A Little Magic (UA) 20-13
- KIM CARNES—More Love (EMI) 4-1

### KFMB—San Diego

- MICKEY GILLEY—Stand By Me (Asylum) 16-10
- ALI THOMPSON—Take A Little Rhythm (A&M) 23-16

## Pacific Southwest Region

### TOP ADD ONS

- LINDA CLIFFORD—Red Light (RSO)
- KENNY LOGGINS—I'm Alright (Columbia)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)

### PRIME MOVERS

- ALI THOMPSON—Take A Little Rhythm (A&M)
- GENESIS—Misunderstanding (Atlantic)
- JACKSON BROWNE—Boulevard (Asylum)

### BREAKOUTS

- BOB SEGER—You'll Accom'ny Me (Capitol)
- DIRT BAND—Make A Little Magic (UA)
- LARRY GRAHAM—One In A Million You (WB)

### KFI—LA

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- LINDA CLIFFORD—Red Light (RSO)
- GENESIS—Misunderstanding (Atlantic) 17-9
- ALI THOMPSON—Take A Little Rhythm (A&M) 20-16

### KHJ—LA

- BOB SEGER—You'll Accom'ny Me (Capitol)
- LINDA CLIFFORD—Red Light (RSO)
- LARRY GRAHAM—One In A Million You (WB) 17-12
- JACKSON BROWNE—Boulevard (Asylum) 20-16

### KRTH (FM)—LA

- DIRT BAND—Make A Little Magic (UA)
- KENNY LOGGINS—I'm Alright (Columbia)
- GENESIS—Misunderstanding (Atlantic) 16-14
- JOHNNY LEE—Lookin' For Love (Asylum) 15-11

### KCBQ—San Diego

- LIVINGSTON TAYLOR—First Time Love (Epic)
- JOHNNY LEE—Lookin' For Love (Asylum)
- DIRT BAND—Make A Little Magic (UA) 3-2
- CHRISTOPHER CROSS—Sailing (WB) 9-3

### KFXM—San Bernardino

- PINK FLOYD—Another Brick In The Wall (Columbia) 9-3
- MICHAEL JACKSON—Off The Wall (Epic) 11-9

### KERN—Bakersfield

- KENNY LOGGINS—I'm Alright (Columbia)
- DIANA ROSS—Upside Down (Motown)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 4-1
- BOZ SCAGGS—Jo Jo (Columbia) 8-4

## PRIME MOVERS - NATIONAL

- JOHNNY LEE—Lookin' For Love (Asylum)
- JACKSON BROWNE—Boulevard (Asylum)
- GEORGE BENSON—Give Me The Night (WB)

### KYNO—Fresno

- AIR SUPPLY—All Out Of Love (Arista) 20-15
- CHRISTOPHER CROSS—Sailing (WB) 8-5

### KGW—Portland

- PAUL SIMON—Late In The Evening (WB)
- JOHNNY LEE—Lookin' For Love (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 18-12
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 14-9

### KING—Seattle

- DIONNE WARWICK—No Night So Long (Arista)
- LIVINGSTON TAYLOR—First Time Love (Epic)
- BENNY MARDONES—Into The Night (Polydor) 23-18
- ROBERT JOHN—Hey There Lonely Girl (EMI) 29-22

### KJRB—Spokane

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- CARLY SIMON—Jesse (WB)
- JOHNNY LEE—Lookin' For Love (Asylum) 16-11
- ROBBIE OUPREE—Hot Rod Hearts (Elektra) 21-9

### KTAC—Tacoma

- DIANA ROSS—Upside Down (Motown)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- MECO—Empire Strikes Back (RSO) 11-9
- GEORGE BENSON—Give Me The Night (WB) 30-25

### KCPX—Salt Lake City

- BILLY JOEL—Don't Ask Me Why (Columbia)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- JACKSON BROWNE—Boulevard (Elektra) 15-11
- DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA) 20-14

### KRSP—Salt Lake City

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- CHARLIE DANIELS BAND—Legend Of Wolley Swamp (Epic)
- AIR SUPPLY—All Out Of Love (Arista) 18-11
- IRENE CARA—Fame (RSO) 20-12

### KTLK—Denver

- DIANA ROSS—Upside Down (Motown)
- SPLIT ENZ—I Got You (A&M)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 10-6
- GENESIS—Misunderstanding (Atlantic) 13-8

### KIMN—Denver

- KENNY LOGGINS—I'm Alright (Columbia)
- RAY KENNEDY—Starlight (Columbia)
- MICKEY GILLEY—Stand By Me (Asylum) 18-8
- JOHNNY LEE—Lookin' For Love (Asylum) 29-16

### KJR—Seattle

- PAT BENATAR—You Better Run (Chrysalis)
- BOB SEGER—You'll Accom'ny Me (Capitol)
- THE S.O.S. BAND—Take Your Time (Tabu) 12-6
- JACKSON BROWNE—Boulevard (Elektra) 10-5

### KYYX—Seattle

- QUEEN—Another One Bites The Dust (Elektra)
- DIANA ROSS—Upside Down (Motown)
- JACKSON BROWNE—Boulevard (Elektra) 20-12
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 17-9

### KCBN—Reno

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- GEORGE BENSON—Give Me The Night (WB) 22-15
- THE DIRT BAND—Make A Little Magic (UA) 14-7

## North Central Region

### TOP ADD ONS

- DIANA ROSS—Upside Down (Motown)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- BILLY JOEL—Don't Ask Me Why (Columbia)

### PRIME MOVERS

- JACKSON BROWNE—Boulevard (Asylum)
- BOB SEGER—You'll Accom'ny Me (Capitol)
- LARRY GRAHAM—One In A Million You (WB)

### BREAKOUTS

- PAUL SIMON—Late Evening (WB)
- JOHNNY LEE—Lookin' For Love (Asylum)
- LOVE AFFAIR—Mamma Says (Radio Records)

### CKLW—Detroit

- CARLY SIMON—Jesse (WB)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- BOB SEGER—You'll Accom'ny Me (Capitol) 29-21
- JOHNNY LEE—Lookin' For Love (Asylum) 14-9

### WDRQ—Detroit

- JOURNEY—Good Morning Girl/Stay Awhile (Columbia)
- TORONTO—Even The Score (A&M)
- PAT BENATAR—You Better Run (Chrysalis) 17-11
- JACKSON BROWNE—Boulevard (Elektra) 15-10

### WTAC—Flint

- AIR SUPPLY—All Out Of Love (Arista)
- HOLLY PENFIELD—Only His Name (Dreamland)
- ERIC CLAPTON—Tulsa Time (RSO) 13-6
- RANDY VANWARMER—Whatever You Decide (Bearsville) 19-10

### Z-96 (WZZR-FM)—Grand Rapids

- DIONNE WARWICK—No Night So Long (Arista)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 20-14
- GEORGE BENSON—Give Me The Night (WB) 28-22

### WAKY—Louisville

- BILLY JOEL—Don't Ask Me Why (Columbia)
- PAUL SIMON—Late In The Evening (WB)
- AMBROSIA—You're The Only Woman (WB) 21-17
- FRED KNOBLOCK—Why Not Me (Scotti Bros) 16-9

### WBGW—Bowling Green

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- DIANA ROSS—Upside Down (Motown)
- IRENE CARA—Fame (RSO) 6-3
- KENNY LOGGINS—I'm Alright (Columbia) 23-15

### WGCL—Cleveland

- POCO—Under The Gun (MCA)
- DIANA ROSS—Upside Down (Motown)
- LARRY GRAHAM—One In A Million You (WB) 22-13
- LOVE AFFAIR—Mamma Says (Radio Records) 24-14

### WZZP—Cleveland

- DIONNE WARWICK—No Night So Long (Arista)
- PAUL SIMON—Late In The Evening (WB)
- BOZ SCAGGS—Jo Jo (Columbia) 7-3
- JACKSON BROWNE—Boulevard (Elektra) 18-12

### WXGT—Columbus

- PAUL SIMON—Late In The Evening (WB)
- QUEEN—Another One Bites The Dust (Elektra)
- ALI THOMPSON—Take A Little Rhythm (A&M) 15-12
- BENNY MARDONES—Into The Night (Polydor) 12-9

## BREAKOUTS - NATIONAL

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- CARLY SIMON—Jesse (WB)
- AIR SUPPLY—All Out Of Love (Arista)

### Q-102 (WKQF-FM)—Cincinnati

- JOHNNY LEE—Lookin' For Love (Asylum)
- AIR SUPPLY—All Out Of Love (Arista)
- OLIVIA NEWTON-JOHN—Magic (MCA) 30-23
- PAUL SIMON—Late In The Evening (WB) 32-20

### WNCI—Columbus

- GEORGE BENSON—Give Me The Night (WB)
- DIANA ROSS—Upside Down (Motown)
- JACKSON BROWNE—Boulevard (Asylum) 14-8
- CHRISTOPHER CROSS—Sailing (WB) 6-2

### WCUE—Akron

- POINTER SISTERS—He's So Shy (Planet)
- PAUL SIMON—Late In The Evening (WB)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 11-5
- AMBROSIA—You're The Only Woman (WB) 31-21

### 13-Q (WKQT)—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 Toein' The Line (EMI) 17-10

### WPEZ—Pittsburgh

- KENNY LOGGINS—I'm Alright (Columbia)
- IRENE CARA—Fame (RSO)
- DIRT BAND—Make A Little Magic (UA) 23-19
- PAUL SIMON—Late In The Evening (WB) 26-22

## Southwest Region

### TOP ADD ONS

- PAUL SIMON—Late Evening (WB)
- DIONNE WARWICK—No Night So Long (Arista)
- KENNY LOGGINS—I'm Alright (Columbia)

### PRIME MOVERS

- MICKEY GILLEY—Stand By Me (Asylum)
- JOHNNY LEE—Lookin' For Love (Asylum)
- CHRISTOPHER CROSS—Sailing (WB)

### BREAKOUTS

- DARYL HALL AND JOHN OATES—How Does It Feel To Be Back (RCA)
- DIANA ROSS—Upside Down (Motown)
- ROBERT JOHN—Hey There Lonely Girl (EMI)

### KILT—Houston

- DIONNE WARWICK—No Night So Long (Arista)
- KENNY LOGGINS—I'm Alright (Columbia)
- DIANA ROSS—Upside Down (Motown) 23-8
- THE DIRT BAND—Make A Little Magic (UA) 20-16

### KRBE—Houston

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- OLIVIA NEWTON-JOHN—Xanadu (MCA)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 15-8
- CHRISTOPHER CROSS—Sailing (WB) 12-6

### WLS—Chicago

- CHRISTOPHER CROSS—Sailing (WB) 31-15
- KENNY ROGERS—Love The World Away (UA) 20-14

### WEFM—Chicago

- QUEEN—Another One Bites The Dust (Elektra)
- LINDA RONSTADT—I Can't Let Go (Elektra) 28-20
- PETER GABRIEL—Games Without Frontiers (Mercury) 23-16

### WROK—Rockford

- FIREFALL—Love That Got Away (Atlantic)
- MICKEY GILLEY—Stand By Me (Asylum)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 21-9
- CHRISTOPHER CROSS—Sailing (WB) 11-3

### KINT—El Paso

- PAUL SIMON—Late In The Evening (WB)
- DIANA ROSS—Upside Down (Motown)
- JOHNNY LEE—Lookin' For Love (Asylum) 20-11
- BENNY MARDONES—Into The Night (Polydor) 11-7

## Pacific Northwest Region

### TOP ADD ONS

- DIANA ROSS—Upside Down (Motown)
- CHRISTOPHER CROSS—Sailing (WB)
- LARRY GRAHAM—One In A Million You (WB)

### PRIME MOVERS

- JACKSON BROWNE—Boulevard (Asylum)
- JOHNNY LEE—Lookin' For Love (Asylum)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)

### BREAKOUTS

- PAT BENATAR—You Better Run (Chrysalis)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
- BILLY JOEL—Don't Ask Me Why (Columbia)

### KFRC—San Francisco

- CHRISTOPHER CROSS—Sailing (WB)
- LARRY GRAHAM—One In A Million You (WB)
- GEORGE BENSON—Give Me The Night (WB) 21-18
- BOZ SCAGGS—Jo Jo (Columbia) 10-7

### KYA—San Francisco

- LINDA RONSTADT—I Can't Let Go (Elektra)
- AMBROSIA—You're The Only Woman (WB)
- JOHNNY LEE—Lookin' For Love (Asylum) 22-17
- AIR SUPPLY—All Out Of Love (Arista) 12-5

### KROY—Sacramento

- QUEEN—Another One Bites The Dust (Elektra)
- PAT BENATAR—You Better Run (Chrysalis)
- AMBROSIA—You're The Only Woman (WB) 17-12
- JACKSON BROWNE—Boulevard (Elektra) 18-14

## Midwest Region

### TOP ADD ONS

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

### PRIME MOVERS

- AIR SUPPLY—All Out Of Love (Arista)
- CHRISTOPHER CROSS—Sailing (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

### BREAKOUTS

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- AMBROSIA—You're The Only Woman (WB)
- QUEEN—Another One Bites The Dust (Elektra)

(Continued on page 21)

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# High Community Profile For Austin's KOKEs

The following is another in a series of articles written by program directors who tell how they got into radio and discuss some of their accomplishments.

By JONATHAN FRICKE  
Operations Manager  
KOKE-AM-FM Austin, Tex.

AUSTIN—The constantly changing sound of country music today presents a new challenge to radio station program directors and music directors. Country music in the 1980s will continue to consist of diversified elements, such as country-pop, hard country, progressive country and MOR country, to name a few.

These labels are never accurate, but serve only to demonstrate the wide scope of today's country sound. With stable, responsible programming as a goal, a good music director



Jonathan Fricke: A delicate balance between modern and traditional country.

must find the sound best suited to his audience and potential new listeners.

The KOKE programming philosophy is targeted for the 18 to 49 age demographic. We reach these people with a simple two-pronged attack: a) music, b) high community profile.

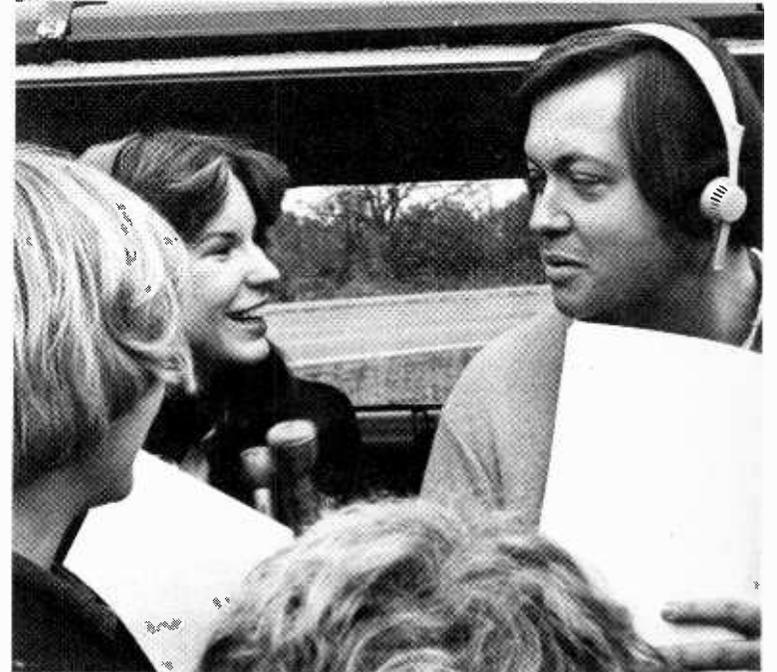
KOKE dropped a progressive country format two years ago when I arrived here and returned to radio, having spent the previous four years in the record business and in independent promotion.

From 1974 to 1976 I was general manager of Warner Bros. Records Nashville office and after that I worked in independent promotion in Nashville. I had left radio in 1973 from WMC-AM Memphis where I was program director and was named p.d. of the year by Billboard.

We, at that time, adopted a contemporary country format. The music is consistent throughout the day. It's delicately balanced between modern and traditional country. Each announcer works from a specific music sheet designating a category from which to play. This gives us a consistent, yet different sound throughout the day.

We strive for a clean sound without cluttering the station with a lot of talk or commercials. Other than the morning show, talk is kept to a minimum, but the announcer's personality is allowed to come through. The main emphasis is contemporary music.

We have adopted a unit rule rather than a commercial minutes-per-hour policy. Interruptions in the



With Listeners; KOKE-AM-FM operations manager Jonathan Fricke interviews listeners at a local shopping mall.

music, whether it be for a public service announcement or commercial spot, whether it be 10, 30 or 60 seconds in length are held to 12 an hour. We believe a listener can't really tell the difference between a 30 and a 60-second spot, but he can tell the number of times the music is interrupted or the situation changes.

The second part of our basic plan is to maintain a high community profile. Our promotions are designed to touch as many lifestyles as possible. KOKE's promotions are

also designed to obtain maximum outside visual exposure throughout the community. KOKE is continually involved with our listeners on a one to one basis.

To work out promotions I meet with a group of people (usually three announcers, three salespeople and a newsmen) to discuss various promotional ideas, work and refine ideas to touch as many people, through their lifestyles as possible.

There is always one major promo-  
(Continued on page 22)

## ARBITRON REPORTS

# Fragmentation In 8 Markets

NEW YORK—Fragmentation of markets continues as Arbitron reports from the April-May sweep are released.

Here are the latest ratings from Detroit, Syracuse, Nashville (where FM rules), Milwaukee, Albany, Memphis, Toledo and Austin.

**DETROIT**—Nearly 30 stations were measured this time, with WJR-AM's mix of Top 40, talk and sports leading the market with a 12.8 share, up from 11.2 in January-February and 9.8 in the fall. Adult contemporary WMJC-FM earned a 7.5 share, up from 5.8 in January and 5.4 in the fall. Beautiful music WCZY-FM is third in the market with a 6.8, up from 3.8 in January and 4.9 in the fall. Country WCXI-AM shows a 5.3 share, slightly down from 5.8 and 5.7 shares posted previously.

Black WJLB-AM dropped from its previous 3.4 and 4.0 shares to 2.6 this book, while black WLBS-FM gained slightly, coming from previous shares of 1.7 and 1.3 to 1.8.

Pop contemporary WMJC-FM came from previous shares of 5.8 and 5.4 to a 7.5 this book, while WOMC-FM's pop adult format earned a 5.6 share, up from 4.6 and 4.2 in prior books.

The rest of the market is divided between various AOR, adult contemporary, black, talk and beautiful formats, plus Windsor, Ontario's CKLW-AM-FM which pulled a combined 5.8 share.

**SYRACUSE**—WSYR-AM, NBC affiliated Top 40/Pop adult outlet, leads this market with a 15.5 share, down from a 18.0 share in the fall but up from 14.1 a year ago. WHEN-AM is second in average shares with a 10.3, down from last year's 13.8 but up from the fall share of 7.7, with its pop/MOR/oldies format.

WSYR-FM's soft rock format earned it a 6.7 share, up from 3.3 in the fall and 4.0 a year ago. Beautiful Music WNTQ-FM posted a 6.7 share, down from 6.8 in the fall and 7.4 a year ago.

**NASHVILLE**—Top 40/black music WVOL-AM, beautiful WZEZ-FM and WSIX-FM's sophisticated country format lead this market with respective shares of 10.5, 9.9 and 9.9.

WVOL is up from a 6.3 in the fall and a 4.6 a year ago. WZEZ is down from its commanding 11.5 in the fall and 11.3 a year ago and WSIX-FM is up from 6.9 in the fall and 8.7 last year.

WMAK-AM's disco/Top 40 format showed a decline to 1.5 from 4.6 in the fall and 5.0 a year ago while WSM-AM dropped from a 10.4 in the fall and a 7.9 a year ago to a 7.8 this book.

WLAC-AM's adult contemporary format earned a 6.1 share, down from 7.9 in the fall and 9.5 last year, however, while WKQB-FM's rocking format has a 5.8 share down from 5.9 in the fall but up from last year's 2.8. Another rocker WKDF-FM, received a 5.2 share, up from 4.6 in the fall but down from last year's 3.5.

**MILWAUKEE**—MOR WTJ-AM holds on to the top spot in this market with a 15.0 share, while stations with smaller share of audience jockey for positions.

Country-formatted WBCS-FM showed one of the strongest gains moving to 8.7, up from 6.1 a year ago and 7.1 in the fall. Contemporary WKTI-FM, working from a smaller base, climbed to 3.3 from 1.9 a year ago, but the station is down from its fall high of 3.8.

Top 40 WOKY-AM lost nearly half its share from a year ago. The station is down to 3.4 from 6.6 a year ago and 7.2 in the fall. Top 40 WZUU-AM-FM are both down, too. The FM is down to 4.0 from 7.2 a year ago and 5.1 in the fall while the AM is down to .9 from 1.6 a year ago and 1.9 in the fall.

**ALBANY, N.Y.**—Contemporary WGY-AM has increased its lead in its first place position in this market, which also includes Schenectady and Troy. WGY is up to 19.6 from 18.2 a year ago and 17.9 in the fall. Top 40 WFLY-FM has moved solidly into second position with a 10.2, up from 7.0 a year ago and 8.4 in the fall. This growth is apparently at the expense of Top 40 WTRY-AM, which has fallen to a 6.8 from 10.3 a year ago and 7.4 in the fall.

Disco outlet WWOM-FM has grown to 3.1 from 2.0 a year ago and 2.5 in the fall. Contemporary WGF-AM is down to 4.1 from 5.1 a year ago and 5.8 in the fall. Country WOKO-AM is off to .8 from 2.0 a year ago and 1.2 in the fall.

**MEMPHIS**—Disco oriented WHRK-FM's solid gains have moved the station into first place with a 12.6 share ahead of the fall's market leaders, beautiful music WEZI-FM, which now has a 10.5 and contemporary WMC-FM, which now has a 9.4. WHRK had a 7.2 a year ago and a 9.2 in the fall.

Country WMC-AM slipped from 14.0 a year ago to 9.8, but this is a gain from the fall's 8.8. Also showing good growth is AOR WZXR-FM, up to 10.2 from 7.5 a year ago and 8.6 in the fall. Black WDIA-AM is also up to 8.7 from 7.5 a year ago and 7.9 in the fall. But black WLOK-AM slipped from 8.6 a year ago to 6.7; however, this is a recovery from fall's 5.8.

RKO's contemporary WHBQ-AM is off from 7.7 a year ago and 6.6 in the fall to 3.8, while contemporary WLVS-FM is up from 2.1 a year ago and 2.3 in the fall to 3.5. Country WMPS-AM is back down to a 3.5 after jumping up to a 6.3 in the fall. A year ago the station had a 3.8.

**TOLEDO**—AOR WIOT-FM has a firm grip on first place here with a 15.1, but that's down from 19.7 in the fall and 16.6 a year ago. In second place is MOR WLQR-FM with a 10.8, down from 15.0 a year ago and 15.4 in the fall. Third place MOR WSPD-AM has been trailing down from 11.2 a year ago to 10.3 in the fall to a cur-  
(Continued on page 22)

## JOHN DIXON THE ARCHITECT

# Teens Sought By Arizona KDJQ In 'Modern Music' Format Switch

By AL SENIA

MESA, Ariz.—“We're willing to take a chance,” explains KDJQ-AM p.d. John “Johnny D.” Dixon. “Being a vinyl junkie for so many years, I'm just thrilled.”

Dixon says he's been putting in 20-hour work days as KDJQ sister station to the Phoenix area's hard-rocking KDKB-FM—switched from an oldies to a “modern music” format Aug. 1.

“The thrust of the station is to provide the listener with good, exciting, uptempo, contemporary rock music and a lot of promotional activity,” adds Tommy Vasocu, general manager of both stations.

KDJQ is Phoenix's only station presenting “modern music” exclusively. Dixon shuns the new wave label. He claims the term “doesn't do justice to the variety of different sounds and different groups that are out there.”

The format switch at KDJQ was sparked by low ratings, the station's audience share was negligible in the April/May Arbitrons. Two other Phoenix stations feature an oldies format.

Dixon hopes the station's rocking format will attract younger demographics—“teens and younger kids”—and will aid sister station KDKB, which is involved in a continued ratings battle with other high-powered rock stations in the volatile Phoenix market.

“This will give the AM and FM (stations) a much closer range musically, yet we'll be covering a little wider area,” Dixon says.

KDKB has seen some of its teen listeners drifting to Top 40 competi-

tors, he adds. The KDJQ format change may help keep them “in the family.”

The station will “consider anything if it's new,” Dixon says. The Police, Blondie, The Pretenders, Elvis Costello and Roxy Music are among the popular groups receiving heavy airplay.

A number of new wave clubs and new wave bands have sprung up in Phoenix over the past two years. Local groups like Blue Shoes and Billy Clone & the Same are also receiving exposure and airplay.

“We're making a strong commit-

ment to the local scene,” Dixon says. “We'll be playing local groups that bring their tapes in here so they can get some feedback.”

At least one song played per hour is by a local group.

“If they show some professionalism, have a good hook, a good melody line, we'll play their tape,” Dixon says.

“I'm more than willing to put it on a (tape) cart and play it.”

The station, a daytimer located at 1510 AM, now bills itself as K-15. The slogan for the initial advertising  
(Continued on page 22)

## Jazz Soaring In Arizona

MESA, Ariz.—“We're trying very hard to be the complete jazz station,” says Doug Myrland, operations manager of KMCR-FM “Jazz is on the upswing here. The community has a jazz following and we're trying to expand the activities of the station.”

When KMCR-FM began featuring a jazzier sound more than 18 months ago, many saw it as a grand experiment.

But the experiment has turned into a rousing success, and now the station, located on the Mesa Community College campus, has emerged as the premier jazz station in Arizona.

A variety of improvements and refinements are in the offing.

The station programmed a number of special concerts in August. Each highlighted a specific artist and style.

The concerts, aired each day at 10:05 a.m. and 2:05 p.m., ran the gamut from Tom Scott and George Benson to local Phoenix favorites Francine Reed and Alice Tatum.

The station surveyed listeners during an early summer pledge drive and determined Grover Washington Jr., Count Basie, Gato Barbieri and Chick Corea were the jazz and big band favorites. Each was featured in hour-long programs.

The station also is planning sponsorship of its first concert—featuring jazz pianist Red Garland at the Scottsdale Center for the Arts—Jan. 6, 1981.

Management hopes to provide one or two jazz concerts every year at a reasonable price, probably less than \$6.

“We want to break even or maybe make a little money,” Myrland says.  
(Continued on page 65)

# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers

Based on station playlists through Thursday (8/7/80)

Continued from page 19

- WIFE—Indianapolis**
  - CARLY SIMON—Jesse (WB)
  - DIANA ROSS—Upside Down (Motown)
- WNDE—Indianapolis**
  - EDDIE RABBITT—Drivin' My Life Away (Elektra)
  - PAUL SIMON—Late In The Evening (WB)
  - AIR SUPPLY—All Out Of Love (Arista) 14-8
  - JOHNNY LEE—Lookin' For Love (Asylum) 21-14
- WOKY—Milwaukee**
  - DIANA ROSS—Upside Down (Motown)
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - EDDIE RABBITT—Drivin' My Life Away (Elektra) 15-9
  - ROLLING STONES—Emotional Rescue (Rolling Stones) 18-13
- WZUU-FM—Milwaukee**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 29-27
  - THE S.O.S. BAND—Take Your Time (Tabu) 27-20
- KSLQ-FM—St. Louis**
  - DIANA ROSS—Upside Down (Motown)
  - KENNY LOGGINS—I'm Alright (Columbia)
  - AIR SUPPLY—All Out Of Love (Arista)
  - ROLLING STONES—Emotional Rescue (Rolling Stones) 13-6
- KXOK—St. Louis**
  - GERRY RAFFERTY—The Royal Mile (UA)
  - ENGLAND DAN SEALS—Late At Night (Atlantic)
  - BILLY JOEL—Don't Ask Me Why (Columbia) 12-10
  - THE DIRT BAND—Make A Little Magic (UA) 6-3
- KIOA—Des Moines**
  - KENNY LOGGINS—I'm Alright (Columbia)
  - MICKEY GILLEY—True Love Ways (Asylum)
  - PETE TOWNSHEND—Let My Love Open The Door (Atco) 12-6
  - AIR SUPPLY—All Out Of Love (Arista) 20-13
- KDWB—Minneapolis**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - PAUL SIMON—Late In The Evening (WB)
  - AMBROSIA—You're The Only Woman (WB) 18-13
  - PETE TOWNSHEND—Let My Love Open The Door (Atco) 4-1
- 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
- WHB—Kansas City**
  - PAUL SIMON—Late In The Evening (WB)
  - MICKEY GILLEY—True Love Ways (Asylum)
  - LINDA RONSTADT—I Can't Let Go (Elektra) 20-17
  - FIREFALL—Love That Got In The Way (Atlantic) 22-20
- KBEQ—Kansas City**
  - THE KINGS—Switch Into Glide (Elektra)
  - CHRISTOPHER CROSS—Sailing (WB) 17-7
  - DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA) 13-6
- KKLS—Rapid City**
  - IRENE CARA—Fame (RSO)
  - CARLY SIMON—Jesse (WB)
  - AIR SUPPLY—All Out Of Love (Arista) 19-13
  - KENNY LOGGINS—I'm Alright (Columbia) 29-21
- KQWB—Fargo**
  - JOHNNY LEE—Lookin' For Love (Asylum)
  - BENNY MARDONES—Into The Night (Polydor)
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 21-15
  - AMBROSIA—You're The Only Woman (WB) 16-11

- KLEO—Wichita**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - DIANA ROSS—Upside Down (Motown)
  - AMBROSIA—You're The Only Woman (WB) 27-21
  - JOHNNY LEE—Lookin' For Love (Asylum) 32-26

## Northeast Region

**TOP ADD ONS:**

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

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**PRIME MOVERS:**

BOB SEGER—You'll Accompany Me (Capitol)  
JACKSON BROWNE—Boulevard (Asylum)  
ELTON JOHN—Little Jeannie (MCA)

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**BREAKOUTS:**

DIRT BAND—Make A Little Magic (UA)  
CARLY SIMON—Jesse (WB)  
EDDIE RABBITT—Drivin' My Life Away (Elektra)

- WABC—New York**
  - PAUL SIMON—Late In The Evening (WB)
  - ELTON JOHN—Little Jeannie (MCA) 9-6
  - ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 5-2
- WXLO—New York**
  - LARRY GRAHAM—One In A Million You (WB) 15-11
  - LENORE O'MALLEY—First Be A Woman (Polydor) 23-19
- WPTR—Albany**
  - PAUL DAVIS—Cry Just A Little (Bang)
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
  - FRED KNOBLOCK—Why Not Me (Scotti) 18-13
  - JOHNNY LEE—Lookin' For Love (Asylum) 10-3
- WTRY—Albany**
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - DIANA ROSS—Upside Down (Motown)
  - LINDA RONSTADT—I Can't Let Go (Asylum) 17-12
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 25-15
- WKBW—Buffalo**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - POINTER SISTERS—He's So Shy (Planet)
  - GEORGE BENSON—Give Me The Night (WB) 12-8
  - JACKSON BROWNE—Boulevard (Asylum) 16-11
- WYSL—Buffalo**
  - IRENE CARA—Out Here On My Own (RSO)
  - STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
  - LIVINGSTON TAYLOR—First Time Love (Epic) 27-25
  - JOHNNY LEE—Lookin' For Love (Asylum) 23-10
- WBBF—Rochester**
  - PAUL SIMON—Late In The Evening (WB)
  - FRED KNOBLOCK—Why Not Me (Scotti Bros)
  - DIRT BAND—Make A Little Magic (UA) 23-19
  - BILLY JOEL—Don't Ask Me Why (Columbia) 25-22
- WRKO—Boston**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - DIANA ROSS—Upside Down (Motown)
  - BOB SEGER—You'll Accompany Me (Capitol) 15-10
  - EDDIE RABBITT—Drivin' My Life Away (Elektra) 20-16
- WBZ-FM—Boston**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - CARLY SIMON—Jesse (WB)
- F-105 (WVBF)—Boston**
  - CARLY SIMON—Jesse (WB)
  - NATALIE COLE—Someone That I Used To Love (Capitol)
  - JACKSON BROWNE—Boulevard (Elektra) 15-10
  - IRENE CARA—Fame (RSO) 7-4

- WDRC—Hartford**
  - IRENE CARA—Fame (RSO)
  - DIANA ROSS—Upside Down (Motown)
  - CHRISTOPHER CROSS—Sailing (WB) 10-5
  - JACKSON BROWNE—Boulevard (Asylum) 18-14
- WPRO (AM)—Providence**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - ISAAC HAYES—It's All In The Game (Polydor)
  - DIRT BAND—Make A Little Magic (UA) 8-3
  - ALI THOMPSON—Take A Little Rhythm (A&M) 10-5
- 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**
  - STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
  - CHARLIE DANIELS BAND—Legend Of Wooley Swamp (Epic)
  - AIR SUPPLY—All Out Of Love (Arista) 18-11
  - IRENE CARA—Fame (RSO) 20-12
- WBEN—Buffalo**
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - CARLY SIMON—Jesse (WB)
  - BOB SEGER—You'll Accompany Me (Capitol) 35-24
  - AIR SUPPLY—All Out Of Love (Arista) 20-17

## Mid-Atlantic Region

**TOP ADD ONS:**

QUEEN—Another One Bites The Dust (Elektra)  
LARRY GRAHAM—One In A Million You (WB)  
BOB SEGER—You'll Accompany Me (Capitol)

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**PRIME MOVERS:**

GEORGE BENSON—Give Me The Night (WB)  
ALI THOMPSON—Take A Little Rhythm (A&M)  
JOHNNY LEE—Lookin' For Love (Asylum)

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**BREAKOUTS:**

CARLY SIMON—Jesse (WB)  
FRED KNOBLOCK—Why Not Me (Scotti Bros)  
ROBERT JOHN—Hey There Lonely Girl (EMI)

- WFIL—Philadelphia**
  - LARRY GRAHAM—One In A Million You (WB)
  - ROBERT JOHN—Hey There Lonely Girl (EMI)
  - FRED KNOBLOCK—Why Not Me (Scotti Bros) 25-23
  - S.O.S. BAND—Take Your Time (Tabu) 9-7
- WIFI-FM—Philadelphia**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - QUEEN—Another One Bites The Dust (Elektra)
  - DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA) 29-24
  - ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 27-22
- WPGC—Washington**
  - BOB SEGER—You'll Accompany Me (Capitol)
  - QUEEN—Another One Bites The Dust (Elektra)
  - ALI THOMPSON—Take A Little Rhythm (A&M) 16-11
  - GEORGE BENSON—Give Me The Night (WB) 13-9
- WGH—Norfolk**
  - LENORE O'MALLEY—First Be A Woman (Polydor)
  - ELTON JOHN—Don't You Wanna Play This Game No More (MCA)
  - ALI THOMPSON—Take A Little Rhythm (A&M) 15-11
  - CHRISTOPHER CROSS—Sailing (WB) 14-8
- WCAO—Baltimore**
  - CARLY SIMON—Jesse (WB)
  - KENNY LOGGINS—I'm Alright (Columbia)
  - JOHNNY LEE—Lookin' For Love (Asylum) 25-19
  - GEORGE BENSON—Give Me The Night (WB) 22-14
- WYRE—Annapolis**
  - STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - LINDA RONSTADT—I Can't Let Go (Asylum) 17-12
  - PETE TOWNSHEND—Let My Love Open The Door (Atco) 10-5

- WLEE—Richmond**
  - POINTER SISTERS—He's So Shy (Planet)
  - PAUL SIMON—Late In The Evening (WB)
  - CARLY SIMON—Jesse (WB) 29-24
  - AMBROSIA—You're The Only Woman (WB) 21-14
- WRVQ—Richmond**
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - DIANA ROSS—Upside Down (Motown)
  - PAT BENATAR—You Better Run (Chrysalis) 25-14
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 18-11
- WAEB—Allentown**
  - PAUL SIMON—Late In The Evening (WB)
  - BOZ SCAGGS—Look What You've Done To Me (Columbia)
  - CARLY SIMON—Jesse (WB) 26-18
  - BILLY JOEL—Don't Ask Me Why (Columbia) 25-20
- WKBO—Harrisburg**
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - GERRY RAFFERTY—The Royal Mile (UA)
  - AMBROSIA—You're The Only Woman (WB) 27-18
  - JOHNNY LEE—Lookin' For Love (Asylum) 28-19
- WFBR—Baltimore**
  - LINDA RONSTADT—I Can't Let Go (Asylum) 20-12
  - AIR SUPPLY—All Out Of Love (Arista) 12-7

## Southeast Region

**TOP ADD ONS:**

POINTER SISTERS—He's So Shy (Planet)  
CARLY SIMON—Jesse (WB)  
OLIVIA NEWTON-JOHN—Xanadu (MCA)

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**PRIME MOVERS:**

DIANA ROSS—Upside Down (Motown)  
JOHNNY LEE—Lookin' For Love (Asylum)  
GEORGE BENSON—Give Me The Night (WB)

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**BREAKOUTS:**

EDDIE RABBITT—Drivin' My Life Away (Elektra)  
ROBBIE DUPREE—Hot Rod Hearts (Elektra)  
AIR SUPPLY—All Out Of Love (Arista)

- WQXI—Atlanta**
  - KENNY LOGGINS—I'm Alright (Columbia)
  - DIANA ROSS—Upside Down (Motown) 10-2
- Z-93 (WZGC-FM)—Atlanta**
  - PAUL SIMON—Late In The Evening (WB)
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - DIANA ROSS—Upside Down (Motown) 26-13
  - ALI THOMPSON—Take A Little Rhythm (A&M) 14-7
- WBQQ—Augusta**
  - KENNY LOGGINS—I'm Alright (Columbia)
  - BOZ SCAGGS—Look What You've Done To Me (Columbia)
  - LARRY GRAHAM—One In A Million You (WB) 17-12
  - JOHNNY LEE—Lookin' For Love (Asylum) 24-19
- WFOF—Atlanta**
  - ELTON JOHN—Don't You Wanna Play This Game No More (MCA)
  - IRENE CARA—Out Here On My Own (RSO)
  - DIANA ROSS—Upside Down (Motown) 21-10
  - PAUL SIMON—Late In The Evening (WB) 36-20
- WSGA—Savannah**
  - CARLY SIMON—Jesse (WB)
  - BOZ SCAGGS—Jo Jo (Columbia)
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 20-16
  - GEORGE BENSON—Give Me The Night (WB) 22-12
- WFLB—Fayetteville**
  - CARLY SIMON—Jesse (WB)
  - AMY HOLLAND—How Do I Survive (Capitol)
  - KIM CARNES—More Love (EMI) 7-4
  - MICKEY GILLEY—Stand By Me (Asylum) 5-2

- WMJX (96X)—Miami**
  - EDDIE RABBITT—Drivin' My Life Away (Asylum)
  - KURTIS BLOW—The Breaks (Mercury)
  - DAVID HUDSON—Honey Honey (Alston) 10-5
  - NATALIE COLE—Someone I Used To Love (Capitol) 35-30
- Y-100 (WHYI-FM)—Miami**
  - PETE TOWNSHEND—Let My Love Open The Door (Atco)
  - DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA)
  - ALI THOMPSON—Take A Little Rhythm (A&M) 26-22
  - ROLLING STONES—Emotional Rescue (Rolling Stones) 18-10
- WLOF—Orlando**
  - EDDIE RABBITT—Drivin' My Life Away (Elektra)
  - LARRY GRAHAM—One In A Million You (WB)
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 20-14
  - JACKSON BROWNE—Boulevard (Asylum) 14-6
- Q-105 (WRBQ-FM)—Tampa**
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
  - OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - DIANA ROSS—Upside Down (Motown) 29-16
  - GEORGE BENSON—Give Me The Night (WB) 16-6
- BJ-105 (WBJW-FM)—Orlando**
  - EDDIE RABBITT—Drivin' My Life Away (Elektra)
  - POINTER SISTERS—He's So Shy (Planet)
  - KIM CARNES—More Love (EMI) 30-23
  - AIR SUPPLY—All Out Of Love (Arista) 27-20
- WQXQ—Daytona Beach**
  - AMBROSIA—You're The Only Woman (WB)
  - DIANA ROSS—Upside Down (Motown)
  - BOB SEGER—You'll Accompany Me (Capitol) 27-23
  - JOHNNY LEE—Lookin' For Love (Asylum) 26-21
- WAPE—Jacksonville**
  - CARLY SIMON—Jesse (WB)
  - ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
  - ROSSINGTON COLLINS BAND—Don't Misunderstand Me (MCA) 24-15
  - EDDIE RABBITT—Drivin' My Life Away (Elektra) 30-22
- WAYS—Charlotte**
  - POINTER SISTERS—He's So Shy (Planet)
  - DELIVERANCE—Leaving L.A. (not listed)
  - DIANA ROSS—Upside Down (Motown) 19-10
  - JOHNNY LEE—Lookin' For Love (Asylum) 13-6
- WKIX—Raleigh**
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
  - PAUL SIMON—Late In The Evening (WB)
  - AIR SUPPLY—All Out Of Love (Arista) 9-6
  - CHRISTOPHER CROSS—Sailing (WB) 16-11
- WZDQ—Chattanooga**
  - RANDY VAN WARMER—Whatever You Decide (Bearsville)
  - PETER GABRIEL—Games Without Frontiers (Mercury)
  - DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA) 19-14
  - ROSSINGTON COLLINS BAND—Don't Misunderstand Me (MCA) 14-10
- WTMA—Charleston**
  - CHICAGO—Thunder & Lightning (Columbia)
  - PAUL SIMON—Late In The Evening (WB)
  - GENESIS—Misunderstanding (Atlantic) 17-11
  - AMBROSIA—You're The Only Woman (WB) 28-23
- WORD—Spartanburg**
  - PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
  - STACY LATTISAW—Let Me Be Your Angel (Cotillion)
  - GENESIS—Misunderstanding (Atlantic) 15-10
  - KENNY LOGGINS—I'm Alright (Columbia) 24-19
- WLAC—Nashville**
  - DIONNE WARWICK—No Night So Long (Arista)
  - CARLY SIMON—Jesse (WB)
  - AMBROSIA—You're The Only Woman (WB) 21-16
  - JACKSON BROWNE—Boulevard (Elektra) 22-18

- (WBQ) 92-Q—Nashville**
  - EDDIE RABBITT—Drivin' My Life Away (Elektra)
  - IRENE CARA—Fame (RSO)
  - AIR SUPPLY—All Out Of Love (Arista) 8-4
  - JOHNNY LEE—Lookin' For Love (Asylum) 21-18
- WHBQ—Memphis**
  - TEDDY PENDERGRASS—Can't We Try (P.I.R.)
  - NATALIE COLE—Someone That I Used To Love (Capitol)
  - CHRISTOPHER CROSS—Sailing (WB) 15-8
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 25-22
- WFLI—Chattanooga**
  - JACKSON BROWNE—Boulevard (Elektra) 19-13
  - ROLLING STONES—Emotional Rescue (Rolling Stones) 17-8
- WRJZ—Knoxville**
  - GEORGE BENSON—Give Me The Night (WB) 29-18
  - JACKSON BROWNE—Boulevard (Asylum) 6-4
- WGW—Chattanooga**
  - JOHNNY LEE—Lookin' For Love (Asylum) 18-12
  - AIR SUPPLY—All Out Of Love (Arista) 11-7
- WERC—Birmingham**
  - BILLY JOEL—Don't Ask Me Why (Columbia)
  - IRENE CARA—Out Here On My Own (RSO)
  - LINDA RONSTADT—I Can't Let Go (Asylum) 17-13
  - AMBROSIA—You're The Only Woman (WB) 30-21
- WSGN—Birmingham**
  - CARLY SIMON—Jesse (WB) 32-27
  - COMMODORES—Old Fashion Love (Motown) 20-15
- WHHY—Montgomery**
  - CARLY SIMON—Jesse (WB)
  - KENNY LOGGINS—I'm Alright (Columbia)
  - GEORGE BENSON—Give Me The Night (WB) 20-15
  - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 15-9
- KAAY—Little Rock**
  - JON & VANGELIS—I Hear You Now (Polydor)
  - MICKEY GILLEY—True Love Ways (Epic)
  - BILLY JOEL—Don't Ask Me Why (Columbia) 23-17
  - EDDIE RABBITT—Drivin' My Life Away (Elektra) 19-9
- WSEZ (Z-93)—Winston-Salem**
  - BLUES BROS.—Jailhouse Rock (Atlantic)
  - LARSON-FEITEN BAND—Who'll Be The Fool Tonight (WB)
  - IRENE CARA—Fame (RSO) 21-13
  - AIR SUPPLY—All Out Of Love (Arista) 10-7
- WAIV—Jacksonville**
  - CHARLIE DANIELS BAND—Legend Of Wooley Swamp (Epic)
  - POCO—Under The Gun (MCA)
  - GENESIS—Misunderstanding (Atlantic) 18-14
  - LARRY GRAHAM—One In A Million You (WB) 34-29
- WRFC—Athens, Ga.**
  - POINTER SISTERS—He's So Shy (Planet)
  - BOZ SCAGGS—Look What You've Done To Me (Columbia)
  - EDDIE RABBITT—Drivin' My Life Away (Elektra) 20-17
  - GEORGE BENSON—Give Me The Night (WB) 24-20

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# Austin's KOKEs Aggressive

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tion going on that lasts from four to six weeks. The promotion may or may not be tied into a public service group. For example: we had a four-week promotion on KOKE called "Country Showdown For Muscular Dystrophy Assn."

There were 16 area bands competing for an audition with a Nashville record producer. The paid admissions to hear the bands provided the money for the charity. There were posters in all 7-11 Stores pushing the event with KOKE's call letters displayed on the posters.

We also conducted a weight loss promotion. Since more than 50% of Americans are overweight this promotion was relevant to many of our listeners. It involved morning man Bob Cole, me in my afternoon drive slot, and sales manager Bob McDonald to get the business community talking.

This promotion was tied into three charities. It was also a commercial program for one of our clients, a weight-loss clinic. Heavy outside visual concentration of newspaper ads was paid for by the client.

Of note is that although promotion ended over four months ago, the clinic is still running before and after pictures of Cole and me in newspaper ads. KOKE tied-in three charities who provided promotional materials. Money was pledged to the charities by listeners for every pound their favorite air personality lost. Together we lost 160½ pounds.

We also have secondary promotions such as listener appreciation nights. These started as a series of shows featuring one country star. Tickets to the event were distributed free to listeners. We chose this method over one big free show because the impact was spread year round.

In our promotion meetings we discussed ways to expand their basic concept and to touch as many people's lifestyles as possible. Everyone's lifestyle doesn't necessarily include nightclubs so we expanded

KOKE Listener Appreciation nights to include free movies and tie-ins with restaurants. KOKE personalities visit various Wendy's hamburger locations for a couple of hours to cook, meet our listeners and distribute free hamburgers and soft drinks.

We occasionally have a free KOKE happy hour at a country club where the KOKE DJs are bartenders and pour free drinks.

One of the most popular programs on public television is "Austin City Limits." It's broadcast here from 9 to 10 p.m. Tuesday nights. We simulcast it in stereo on the FM station. The tv station promotes the simulcast during the week and runs "crawls" across the tv screen during the program telling people to tune in KOKE-FM to hear the program in stereo.

Another tv tie-in is with local weatherman Tim Ross, who also does our on-air weather. We cross promote each other and Tim appears at many of our activities.

The heat wave has been big news in Texas. It touched everyone. After 100 degree weather and no rain, we lined up a rainmaker to put on a rain dance. It gave us exposure on tv and in the newspapers.

The rainmaker, Nora Seidensticker, asked for no money, but said that if it rained within five days listeners should send donations to a boys orphanage in San Antonio. Although the weather forecasts said, "No rain," within 24 hours and for the next three days it rained in various parts of Austin.

Of course we do the usual promotions too—bumper stickers, window stickers, caps, belt buckles and T-shirts.

Music research is important at KOKE and we take it a step further than most stations. We do research to find out what Austin thinks of and perceives KOKE to be.

To help keep us on track we gather research data by using focus groups to obtain raw material for the basis of designing questionnaires to determine what the average listener

thinks of Austin, of Austin radio, the likes and dislikes of Austin radio.

We take this information and determine whether or not our goals and direction we are striving for are being met. We're constantly alert to our listener needs, attitudes, changing lifestyles, trying to offer a little more, be a little bit better and take the competitive edge.

The audience research system used at KOKE has more than 200 participants. People of all ages and both sexes are mailed a list of 44 songs on a weekly basis. They are instructed to give each selection a number, then keep the list handy for the call from a KOKE employe. The number system consists of a scale of 10 down to minus 10. If a listener thinks a record is great, or one of his favorites, the song rates a 10. If the listener can't stand to hear a certain selection, it gets a minus 10. If the listener hasn't heard the song, he is instructed to give it a zero, counting neither for nor against the record. The research committee also uses the numbers between 10 and minus 10 to describe the following:

(Continued on page 29)

## New On The Charts



AMY HOLLAND  
"How Do I Survive"—69

Producer and friend Michael McDonald coproduced this debut cut from Amy Holland's maiden Capitol LP, "Amy Holland."

Holland is the offspring of a musical marriage. Her mother was a country singer during the 1940s and '50s, who met Holland's father, opera singer Harry Boersma, during concurrent engagements in New York.

At 12, Holland tried out her own voice while accompanying herself on guitar. Two years later, after disciplined practicing, Holland unveiled her budding talent to Beach Boy Bruce Johnston, via an introduction through her sister. He encouraged Holland to turn professional.

In 1972, at 18, she signed with an independent producer who introduced her to Michael McDonald, another fledgling singer. She maintained her friendship with McDonald, but finally broke from the producer. After four years of inactivity, Holland landed a series of club dates in L.A.

She eventually met producer Patrick Henderson, who would later coproduce her first album. In 1976, she teamed up with McDonald again after his splash with the Doobie Brothers. The trio polished off some demo tapes, and Holland was soon picked up by Capitol.

In Los Angeles, Holland is represented by Frontline Management, (213) 658-6600. She has no booking agent.

## Vox Jox

By DOUG HALL

NEW YORK — WMMR-FM Philadelphia is losing two key jocks and program director Charlie Kendall is looking for a "couple of killers."

Leaving the station are John Bradley in the 10 a.m. to 2 p.m. slot and Mark Goodman in the 6 to 10 p.m. post. The station which is sending two listeners to Britain to hear Pink Floyd is getting ready to send five listeners on five separate "Emotion Rescue" weekends, which, of course,

## KDJQ Switch

• Continued from page 20

campaign is "Off The Wall And On The Air at 1510 AM."

There's a strong "car consciousness" implanted in Dixon and fellow deejays. "We're very conscious of the car sound," he says. Many of the listeners will likely be driving to and from work or recreation on the weekend and so demand an up-tempo sound, he feels.

"We're working to get a good, crisp audio sound," explains Dixon.

The station is programming from a rotating playlist that includes four tunes from a K-15 playlist distributed to retailers every two weeks, local artists, well-known national artists and lesser known national artists.

By making one out of every four tunes by a recognizable artist, Dixon hopes to keep listener interest high while "giving them a sample of what is new out there and what's available."

"We definitely have a format. We have to keep continuity to it," Dixon explains. "This is not progressive radio by any means." Dixon says the format change has generated enthusiasm among local new wave musicians and a number of record company executives who have been writing and telephoning support.

K-15 is simulcasting a morning show with KDKB from 6 to 10 a.m. daily. Capt. Jack Flash handles programming from 10 a.m. to 3 p.m. and Dixon comes on until signoff.

In an interesting change from the norm, Dixon has his part-time weekend staff in on Monday and Tuesday. "We want to keep things going solid and tight on the weekends when people are more likely to be driving around," he says. "We ease off on Monday and Tuesday."

## 2 STATIONS TO SUBBRINK

NASHVILLE—Billboard Publications Inc. has sold WLAC-AM and WKQB-FM here to Sudbrink Broadcasting, subject to Federal Communications approval.

Billboard chairman W.D. Littleford says the sale will enable the 85-year-old company to concentrate more fully on its publishing interests, including several planned acquisitions. Billboard entered the broadcasting field in 1977 with the purchase of the Nashville stations, which it housed in a modern broadcasting facility. Since the terms of the sale are favorable, Billboard decided not to sell the real estate. Accordingly, Sudbrink will continue as a tenant of Billboard Publications Inc.

Sudbrink presently operates radio stations in Miami and Orlando, Fla., as well as Honolulu. Ted Hepburn Co. was the broker in the sale, for which no purchase price was disclosed.

is tied-in with the Rolling Stones new album.

★ ★ ★

Billboard's new man in Las Vegas, Tim Walter, reports KORK-AM morning drive man Dennis King has moved to the midnight shift at KDWN-AM. Also joining KDWN is Chicago's Gregg Austin from WMAQ-AM. Austin will handle the 6 to 10 a.m. slot. . . . Bill Hughes moves from KAFM-FM Dallas to KRAM-AM Las Vegas, succeeding John Horton in the 7 p.m. to midnight spot. . . . KENO-FM Las Vegas has raided KLAV-AM for Bill Bauman for the 10 a.m. to 3 p.m. shift and Randy Hood for a midnight shift. WMJC-FM Detroit DJ Craig Hunt has arrived in Vegas to work KLAV's 7 to midnight shift.

★ ★ ★

John Reid, music director with KADE-AM Boulder, Colo., moves to KFML-AM Denver as production director. . . . "Shotgun" Bob Roberts has left KXLF-AM Butte, Mont., where he was program director and morning man to be music director and on-air talent at KQUY-FM (Y-95), a brand new station. . . . John Pace has moved from KPBM-FM Poplar Bluff, Mo., to join the on-air staff at KFRU-AM Columbia, Mo.

Jim Corboy has been named promotion director for WMET-FM Chicago. He comes from WLS-AM Chicago, where he was director of promotional development. . . . A contingent of some 90 U.S. and Canadian broadcasters headed by National Assn. of Broadcasters president Vince Wasilewski and Southern California Broadcasters Assn. president Robert Light will leave for Australia in early October to participate in the 50th anniversary convention of the Federation of Australian Broadcasters.

## Bubbling Under The HOT 100

- 101—THE BREAKS, Kurtis Blow, Mercury 4010
- 102—CAN'T WE TRY, Teddy Pendergrass, P.J.R. 9-3109 (CBS)
- 103—COWBOYS & CLOWNS, Ronnie Milsap, RCA 12006
- 104—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 105—DOC, Earl Klugh, United Artists 1355
- 106—PERCULATOR, Spyro Gyra, MCA 41275
- 107—TURN ON YOUR LIGHT, In Transit, RCA 12045
- 108—HOW GLAD I AM, Joyce Coob, Cream 8040
- 109—TOMMY, JUDY & ME, Rob Hegel, RCA 12009
- 110—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)

## Bubbling Under The Top LPs

- 201—B.T. EXPRESS, 1980, Columbia JC 36333
- 202—STYX, Best of Styx, RCA AFL 1-3597
- 203—KROKUS, Metal Rendez-vous, Ariola OL-1502 (Arista)
- 204—THE RECORDS, Crashes, Virgin VA-13140 (Atlantic)
- 205—SILICON TEENS, Music For Parties, Sire SRK 6092 (Warner Bros.)
- 206—HERB ALPERT & THE TIJUANA BRASS, Greatest Hits, Vol II, A&M SP-4627
- 207—THE SPORTS, Suddenly, Arista AB-4266
- 208—HUEY LEWIS AND THE NEWS, Chrysalis CHR-1292
- 209—GRAHAM GOULDMAN, Animalympics, A&M SP-4810
- 210—THE SILENCERS, Rockin' Roll Enforcers, Precision NJZ 36529 (CBS)

## KLOS-FM Listeners Promo

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to one at WCOZ, in which eight to 10 listeners can react to what the station sounds like.

"When I started in radio," says Hedges, "there were no rules. It wasn't AOR but programming. No one knew what to do and there wasn't competition. Now there is more competition and you must define what you want."

"When an artist makes an album, it's a statement. If it's a soft album you expect soft FM to play it."

When adding new music, Hedges says that both the negative factors of the record as well as the positive ones must be weighed. "It all evolves around the music."

"If a station identifies itself as aggressive, it may hurt or help to play things no one else does. If the record happens, maybe another FM will go on it. Aggressive music is okay in New York but not with the Los Angeles lifestyle."

Since Hedges has been in Los Angeles, he's learned that acts which received heavy airplay in Boston don't warrant it here while acts popular in Los Angeles never reached that stage in Boston.

For example, Meat Loaf and J. Geils received significant airplay in Boston and moderate to none here, while Journey and Rod Stewart warrant heavy airplay here when they don't back East.

## Arbitron Reports

• Continued from page 20

rent 9.8. Top 40 WOHO-AM is back to a 7.6 after a fall drop to 4.4. A year ago the station had a 7.8. Contemporary WCWA-AM has dropped to 1.3 from 3.7 a year ago and 4.3 in the fall.

★ ★ ★

AUSTIN, Tex.—Top 40 KHFI-FM is the new leader in this market with a giant jump in share to 16.7 from 7.5 a year ago and 8.2 in the fall. This move leaves country KVET-AM in second place with an 11.6 share, down from 15.0 a year ago and 12.0 in the fall. Progressive rocker KLBJ-FM is down to 7.8 from 8.8 a year ago and 11.2 in the fall. Country KOKE-FM is up from 7.7 a year ago and 7.6 in the fall to 8.8. Top 40 KNOW-AM is down to 1.0 from 8.4 a year ago and 2.7 in the fall.

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/6/80)

### Top Add Ons-National

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- MARTHA & THE MUFFINS—Metro Music (Virgin)

### 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)
- AC/DC—Back In Black (Atlantic)
- NERVOUS EATERS—(Elektra)
- LAUGHING DOGS—Meet Their Maker (Columbia)

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

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

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

#### KFML-AM—Denver (I. Gordon)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- ASLEEP AT THE WHEEL—Framed (MCA)
- GARY MYRICK & THE FIGURES—(Epic)
- DAVID GRISMAN—Quintet 80 (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- POCO—Under The Gun (MCA)
- JEFF BECK—There And Back (Epic)
- BLUES BROTHERS—Soundtrack (Atlantic)

#### KISW-FM—Seattle (S. Slaton)

- THE KINGS—The Kings Are Here (Elektra)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- EDDIE MONEY—Playing For Keeps (Columbia)
- DAVE DAVIES—(RCA)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROADIE—Soundtrack (WB)
- THE KINKS—One For The Road (Arista)
- GENESIS—Duke (Atlantic)

#### KZEL-FM—Eugene (C. Kovarick/P. Mays)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- IAN MATTHEWS—Siamese Friends (Mushroom)
- SPLIT ENZ—True Colours (A&M)
- SEA LEVEL—Ballroom (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AC/DC—Back In Black (Atlantic)
- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)

#### WLWQ-FM—Columbus (S. Runner)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- AMERICAN NOISE—(Planet)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)

#### WYDD-FM—Pittsburgh (J. Kinney)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- GARY MYRICK & THE FIGURES—(Epic)
- BROKEN HOME—(Atlantic)
- AMERICAN NOISE—(Planet)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

#### WLPC-FM—Milwaukee (B. Beam)

- AC/DC—Back In Black (Atlantic)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- CHICAGO XIV—(Columbia)
- CADDYSHACK—Soundtrack (Columbia)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)

#### WEBM-FM—Cincinnati (C. Gary)

- WHITESNAKE—Ready An' Willing (Mirage)
- NEW ADVENTURES—(Polydor)
- TORONTO—Looking For Trouble (A&M)
- PETER GABRIEL—(Mercury)
- SCOTT WILKS & THE WALLS—(WB)
- GARY MYRICK & THE FIGURES—(Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JO JO ZEP—Screaming Targets (Columbia)

#### KY102-FM—Kansas City (M. Floyd/J. McCabe)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- McVICAR—Soundtrack (Polydor)

#### KMOD-FM—Tulsa (B. Bruin/C. West)

- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing or Keeps (Columbia)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- AC/DC—Back In Black (Atlantic)
- THE KINGS—The Kings Are Here (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHARLIE DANIELS BAND—Full Moon (Epic)

#### KBBC-FM—Phoenix (L. Thompson)

- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- SEA LEVEL—Ballroom (Arista)
- GEORGE BENSON—Give Me The Night (WB)
- JACKSON BROWNE—Hold Out (Asylum)
- IAN MATTHEWS—Siamese Friends (Mushroom)
- CHICAGO XIV—(Columbia)

#### KRST-FM—Albuquerque (S. Cornish/R. Roman)

- SPEEDWAY BOULEVARD—(Epic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- CADDYSHACK SOUNDTRACK—(Columbia)
- JAY FERGUSON—Terms & Conditions (Capitol)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- SEA LEVEL—Ballroom (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)

#### WSHE-FM—Ft. Lauderdale (M. Mirsky/F. Baum)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- SPEEDWAY BOULEVARD—(Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- QUEEN—The Game (Elektra)

#### ZETA-7 (WORJ-FM) Orlando (B. Mims)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- JON & VANGELIS—Short Stories (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)
- HENRY PAUL BAND—Feel The Heal (Atlantic)

#### WKDF-FM—Nashville (M. Beck)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- URBAN COWBOY—Soundtrack (Asylum)
- CHARLIE DANIELS BAND—Full Moon (Epic)

#### WKLS-FM—Atlanta (R. Piombino)

- THE MOTELS—Careful (Capitol)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- DEVO—Freedom Of Choice (WB)
- URBAN COWBOY—Soundtrack (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

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

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- GARY MYRICK & THE FIGURES—(Epic)
- RONNIE SPECTOR—Siren (Polish)
- JOHN PRINE—Storm Windows (Asylum)
- MICHAEL CHAPMAN—Life On The Ceiling (Pacific Arts)
- HALL & OATES—Voices (RCA)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- THE MOTELS—Careful (Capitol)
- CAROLYN MAS—Hold On (Mercury)

#### WOLR-FM—Utica (D. Edwards)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- AC/DC—Back In Black (Atlantic)
- SEA LEVEL—Ballroom (Arista)
- ELECTRICS—Current Events (Capitol)
- SPEEDWAY BOULEVARD—(Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETER GABRIEL—(Mercury)
- THE KINKS—One For The Road (Arista)
- JACKSON BROWNE—Hold Out (Asylum)

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

- THE KINGS—The Kings Are Here (Elektra)
- AC/DC—Back In Black (Atlantic)
- ARTFUL DODGER—Rave On (Ariola)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- CAROLYN MAS—Hold On (Mercury)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

#### WBCN-FM—Boston (R. Woodward)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- STANLEY CLARKE—Rock Pebbles and Sand (Epic)
- CLOUT—(Epic)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- NERVOUS EATERS—(Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- THE MOTELS—Careful (Capitol)
- ROXY MUSIC—Flesh & Blood (Atco)
- ROCKY BURNETT—Son Of Rock & Roll (EMI/America)

#### WMMR-FM—Philadelphia (J. Bonadonna)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GENESIS—Duke (Atlantic)
- JACKSON BROWNE—Hold Out (Asylum)
- PETER GABRIEL—(Mercury)
- HENRY PAUL BAND—Feel The Heal (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- HALL & OATES—Voices (RCA)
- THE ENGLISH BEAT—I Just Can't Stop It (Sire)

#### WBRU-FM—Providence (C. Berman)

- ELECTRICS—Current Events (Capitol)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- NERVOUS EATERS—(Elektra)
- JOHN PRINE—Storm Windows (Asylum)
- HENRY PAUL BAND—Feel The Heal (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- HALL & OATES—Voices (RCA)
- THE ENGLISH BEAT—I Just Can't Stop It (Sire)

#### WBAB-FM—Long Island (M. Curley/M. Coppola)

- NANTUCKET—Long Way To The Top (Epic)
- YACHTS—Without Radar (Polydor)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- THE ENGLISH BEAT—I Just Can't Stop It (Sire)
- QUINCY—(Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

### Western Region

#### TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky—(Arista)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- SEA LEVEL—Ballroom (Arista)

#### TOP REQUEST/AIRPLAY:

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

#### BREAKOUTS:

- AC/DC—Back In Black (Atlantic)
- SPLIT ENZ—True Colours (A&M)
- WHITESNAKE—Ready An' Willing (Mirage)
- DAVE DAVIES—(RCA)

#### KMEL-FM—San Francisco (P. Vincent)

- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- XANADU—Soundtrack (MCA)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

#### KLOS-FM—Los Angeles (R. Pinedo)

- AC/DC—Back In Black (Atlantic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)

#### KSJO-FM—San Jose (F. Andrick)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SPLIT ENZ—True Colours (A&M)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- AC/DC—Back In Black (Atlantic)

#### KGB-FM—San Diego (B. Tucker)

- AC/DC—Back In Black (Atlantic)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- EDDIE MONEY—Playing For Keeps (Columbia)
- WHITESNAKE—Ready An' Willing (Mirage)
- HALL & OATES—Voices (RCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- JEFF BECK—There And Back (Epic)
- URBAN COWBOY—Soundtrack (Asylum)

#### KOME-FM—San Jose (D. Jang)

- AC/DC—Back In Black (Atlantic)
- ARTFUL DODGER—Rave On (Ariola)
- JOHN PRINE—Storm Windows (Asylum)
- SPLIT ENZ—True Colours (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- URBAN COWBOY—Soundtrack (Asylum)
- QUEEN—The Game (Elektra)

### Midwest Region

#### TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- GARY MYRICK & THE FIGURES—(Epic)
- TORONTO—Looking For Trouble (A&M)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)

#### TOP REQUEST/AIRPLAY:

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

#### BREAKOUTS:

- AMERICAN NOISE—(Planet)
- AC/DC—Back In Black (Atlantic)
- SPLIT ENZ—True Colours (A&M)
- THE KINGS—The Kings Are Here (Elektra)

#### WABX-FM—Detroit (J. Duncan)

- KERRY LIVGREN—Seeds Of Chance (Krushner)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- THE KINGBEES—(RSO)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

#### KSHE-FM—St. Louis (R. Balis)

- ARTFUL DODGER—Rave On (Ariola)
- THE KINGS—The Kings Are Here (Elektra)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- BLACKJACK—Worlds Apart (Polydor)
- SPEEDWAY BOULEVARD—(Epic)
- DONNIE IRIS—Back On The Streets (Midwest)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

#### WMSX-FM—Cleveland (J. Gorman)

- SEA LEVEL—Ballroom (Arista)
- SPLIT ENZ—True Colours (A&M)
- GARY MYRICK & THE FIGURES—(Epic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- TORONTO—Looking For Trouble (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- EDDIE MONEY—Playing For Keeps (Columbia)
- JACKSON BROWNE—Hold Out (Asylum)
- AMERICAN NOISE—(Planet)

### Southwest Region

#### TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- GARY MYRICK & THE FIGURES—(Epic)

#### TOP REQUEST/AIRPLAY:

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

#### BREAKOUTS:

- McVICAR—Soundtrack (Polydor)
- AC/DC—Back In Black (Atlantic)
- DARYL MANSFIELD—Get Ready (Polydor)
- RIOT—Narita (Capitol)

#### KZEW-FM—Dallas (J. Dolan)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- GARY MYRICK & THE FIGURES—(Epic)
- RIOT—Narita (Capitol)
- DONNIE IRIS—Back On The Streets (Midwest)
- DARYL MANSFIELD—Get Ready (Polydor)
- SCOTT WILKS & THE WALLS—(WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- POCO—Under The Gun (MCA)

#### KLOL-FM—Houston (P. Riann)

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- BLUE OYSTER CULT—Cultusaurus Erectus (Columbia)
- QUEEN—The Game (Elektra)

### Southeast Region

#### TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ARTFUL DODGER—Rave On (Ariola)

#### TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- QUEEN—The Game (Elektra)

#### BREAKOUTS:

- SPLIT ENZ—True Colours (A&M)
- THIRD WORLD—Prisoner In The Street (Island)
- NERVOUS EATERS—(Elektra)
- QUINCY—(Columbia)

#### WRAS-FM—Atlanta (D. Venable)

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SEA LEVEL—Ballroom (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ARTFUL DODGER—Rave On (Ariola)
- SPLIT ENZ—True Colours (A&M)
- NANTUCKET—Long Way To The Top (Epic)
- THE KINKS—One For The Road (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- DEVO—Freedom Of Choice (WB)
- PETE TOWNSHEND—Empty Glass (Atco)

#### WHFS-FM—Bethesda (D. Einstein)

- JOHN PRINE—Storm Windows (Asylum)
- THIRD WORLD—Prisoner In The Street (Island)
- QUINCY—(Columbia)
- NERVOUS EATERS—(Elektra)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- LARRY CARLTON—Strikes Twice (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOAN ARMATRADING—Me Myself I (A&M)
- GRAHAM PARKER—The Up Escalator (Arista)
- NIGHTHAWKS—(Mercury)

### Northeast Region

#### TOP ADD ONS:

- ALLMAN BROTHERS—Reach For The Sky (Arista)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- JOHN PRINE—Storm Windows (Asylum)
- SEA LEVEL—Ballroom (Arista)

#### TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- HALL & OATES—Voices (RCA)
- QUEEN—The Game (Elektra)

#### BREAKOUTS:

- AC/DC—Back In The Black (Atlantic)
- SPLIT ENZ—True Colours (A&M)
- LAUGHING DOGS—Meet Their Maker (Columbia)
- NERVOUS EATERS—(Elektra)

#### WNEW-FM—New York (M. McIntyre)

- AC/DC—Back In Black (Atlantic)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- KERRY LIVGREN—Seeds Of Chance (Krushner)
- HORSELIPS—The Belfast Gigs (Mercury)
- MARTHA & THE MUFFINS—Metro Music (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- HALL & OATES—Voices (RCA)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)

#### WRWV-FM—Briarcliff Manor (G. Axelbank/D. Mathison)

- JOHN PRINE—Storm Windows (Asylum)
- ATLANTA RHYTHM SECTION—The Boys From Doraville (Polydor)
- ALLMAN BROTHERS—Reach For The Sky (Arista)
- SVT—Extended Play (415 Records)
- SEA LEVEL—Ballroom (Arista)
- SPLIT ENZ—True Colours (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- EDDIE MONEY—Playing For Keeps (Columbia)
- HALL & OATES—Voices (RCA)
- JACKSON BROWNE—Hold Out (Asylum)

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# Counterpoint

## Ashburn To Assist 1984 Olympics

By JEAN WILLIAMS

LOS ANGELES—Benny Ashburn, manager of the Commodores and president of Commodore Entertainment in New York, has been appointed an advisory commissioner for the 1984 Olympics slated for L.A.

Ashburn recently put together Lionel Richie and Kenny Rogers for an LP project. Richie, who produces and writes much of the Commodores material, is producing two cuts on Rogers' upcoming LP.

According to Ashburn, the two cuts Richie is working on are "Lady" and "Man By The Side Of The Road." Ashburn notes that the group probably will appear on Rogers' CBS-TV special in November.

Members of the Commodores are not known for their outside productions but for some time they have contemplated expanding their careers.

The group is gearing up to perform at two conventions this month—the Record Bar conference at Hilton Head, S.C., and at the National Assn. of Broadcasters convention in New Orleans.

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KDAY-AM in L.A. (through Steve Woods its program director) in conjunction with LSD Promotions, sponsored a special promotion roller skating party at which Dick Griffey, president of Solar Records brought along his roller skates.

The event, held at Flippers disco Sunday (3) 8 p.m.-2 a.m., drew so many people that club operators reportedly were forced to turn away hundreds.

Solar group Dynasty was on hand signing autographs and, with its musical conductor, Leon Sylvers, judged the roller skating contest.

Winners of the contest received personalized roller skates.

As for Griffey, he is said to have challenged Woods to a one on one skating competition—it never came off. However, Griffey is known around town as an excellent skater.

LSD Promotions, cosponsors of the party, is comprised of young college students.

The firm, known for its fund raising efforts, has raised monies for the Minnie Riperton cancer research fund, local drug rehabilitation centers, scholarship funds and recently for the Burn Center, following Richard Pryor's accident.

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Donna Summer has moved from ABC-TV and she is taking her specials to NBC-TV. ABC reportedly didn't pick up the option on Summer's contract although the singer's special garnered impressive ratings.

ABC is rumored to have disagreed with Summer over creative control of her debut special last January. Her first NBC special will be early next year.

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Wayne Henderson and Ronnie Laws have formed On Earth Productions Ltd. And while the principals are not ready for a major announcement, a source close to the pair confirms Henderson and Laws are negotiating with at least one major act.

Henderson and Laws have been friends for a number of years and (Continued on page 25)

# Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 8/16/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	6	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers, Motown 1494 (Chic, BMI))	34	33	8	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck, Chocolate City 3207 (Casablanca) (Finish Line, BMI))	★	78	2	TREASURE—The Brothers Johnson (R. Tempton), A&M 2254 (Rodsongs, BMI)
2	1	16	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	44	6	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	79	3	THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Aigre/Moore & Mootie, BMI)
★	3	8	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	★	42	7	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocard, ASCAP)	★	80	3	TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)
★	5	8	GIVE ME THE NIGHT—George Benson (R. Tempton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★	43	7	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	84	2	FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)
5	4	18	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	38	30	13	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	82	2	DON'T MAKE ME WAIT TOO LONG—Roberta Flack (S. Wonder), Atlantic 3753 (Jobete/Black Bull, ASCAP)
★	9	10	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	45	7	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★	83	3	BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)
7	6	13	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★	47	7	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSD 1037 (Mt. Airy, BMI)	74	75	5	BAOD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmom, BMI)
8	8	8	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	42	37	10	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★	85	2	MAKING LOVE—Herbie Hancock (A. Mouzon, J. Hancock), Columbia 1-11323 (Mouzon, ASCAP/Hancock, BMI)
★	13	7	CANT WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	51	5	FIGURES CANT CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomage/Mau, ASCAP)	★	NEW ENTRY	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	
★	10	7	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★	43	5	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	★	NEW ENTRY	SHE BELIEVES IN ME—D.J. Rogers (S. Gibb), ARC/Columbia 1-11324 (Angel Wing, ASCAP)	
★	15	6	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	44	46	8	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★	NEW ENTRY	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	
12	11	10	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	55	4	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Conte/R, BMI)	★	79	2	I GOT THIS THING FOR YOU—Johnnie Taylor (G.M. Guidry), Columbia 1-11315 (World Songs, ASCAP)
13	10	14	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	53	8	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	80	2	MYSTERY DANCER—Shadow (J. Williams, W. Beck, C. Willie, L. Ware), Elektra 47002 (Finish Line, BMI/WB/Almo, ASCAP)
14	14	8	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	48	50	8	LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSD 1036 (Mayfield, BMI)	★	NEW ENTRY	HOLD ON—Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)	
★	20	7	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	49	40	8	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★	NEW ENTRY	IF YOU WANT ME SAY IT—Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited Gold 9-1417 (CBS) (Seven Songs/Ba-Dake, BMI)	
★	22	4	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★	61	3	LET ME BE YOUR ANGEL—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	73	86	2	DIFFERENT KINDA DIFFERENT—Johnny Mathis (M. McLeod, P. Sawyer), Columbia 1-11313 (Jobete, ASCAP)
17	17	9	JO JO—Boyz Scaggz (B. Scaggz, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggz/Almo, ASCAP/Foster Frees/Irving, BMI)	★	62	2	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microsound, ASCAP)	★	NEW ENTRY	COMING HOME—Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahke, ASCAP)	
18	7	18	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★	52	10	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	★	NEW ENTRY	TAKING YOUR SPACE AWAY—Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)	
19	16	17	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnchap/Careers, BMI)	★	81	2	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mitume, R. Lucas), 20th Century (Frozen Butterfly, BMI)	76	88	2	OPEN YOUR MIND—Kleer (N. Durham, W. Cunningham), Atlantic 3750 (Alez/Soutis, ASCAP/Darak/Good Groove, BMI)
★	26	7	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)	★	71	3	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, I. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★	NEW ENTRY	ROCK IT—Lipps Inc. (S. Greenberg), Casablanca 2281 (Rick's/Steve Greenberg, BMI)	
★	28	5	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★	65	3	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	NEW ENTRY	GEORGY PORGY—Side Effect (D. Paich), Elektra 47007 (Hudram, ASCAP)	
★	31	7	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★	62	2	STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)	★	NEW ENTRY	SAY YOU LOVE ME GIRL—Breakwater (K. Williams, Jr., G. Robinson, Jr.), Arista 0542 (Breaksongs, BMI)	
23	23	15	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	66	5	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)	90	49	8	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)
24	24	12	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	★	68	3	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	NEW ENTRY	GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)	
25	18	19	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	70	3	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	92	21	22	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)
26	19	23	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	60	64	4	I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)	93	93	4	PARTY ON—Pure Energy (W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)
27	27	9	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Val-je Joe, BMI)	61	63	5	I LOVE IT—Russell (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcher, BMI)	★	NEW ENTRY	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	
★	32	11	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSD 1035 (Mayfield, BMI)	62	67	5	POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	94	29	22	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)
29	25	20	SWEET SENSATION—Stephanie Mills (J. Mitume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★	73	2	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	95	34	13	HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)
★	36	9	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tamla 54313 (Motown) (Bertram, ASCAP)	★	74	4	SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Moguil, ASCAP)	★	NEW ENTRY	PARTY LIGHTS—Cap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	
★	39	6	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Oandy Dittys/Me-Benish, ASCAP)	65	69	4	SLOW DANCE—David Ruffin (C. Gadsen, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)	96	96	6	ROCKIN'—Windstorm (C. Dennis, K. McClain), Polydor 2095 (Isengard/Cottontail, BMI)
★	38	6	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	76	3	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	97	59	11	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)
★	48	4	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Belter Nights, ASCAP)	★	77	2	TASTE OF BITTER LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)	100	100	5	STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)

# General News

## Small Indie Labels Form Group Association Launched In N.Y.; Jimmy Dockett Chairman

By JEAN WILLIAMS

LOS ANGELES—The Small Independent Record Manufacturers Assn. was officially launched Aug. 2 at New York's Sheraton City Squire Hotel.

Only labels grossing less than \$250,000 per year were invited to participate in the 12-hour, 10 a.m.-10 p.m. meeting.

According to Jimmy Dockett, singer, acting presiding chairman of the organization and president of StarVision Records. "The association was formed to unite in a collective effort to achieve maximum efficiency in the music industry, with emphasis on affirmative action."

He notes that approximately 50 persons were on hand, including representatives from labels, artists and record producers.

Among the topics discussed were: "Music Trends;" "Material—Writing, Copyrights, Publishing;" "Recording—Producer, Arranger, Musicians, Artists;" "Pressing—Quality Problems;" "Marketing—Foreign And Domestic;" "Distribution—Independent, National/Advantages And Disadvantages;" "Radio" and "Trade Publications—Charts."

"As each topic was broached, one of the label presidents informed the group of his method of handling the situation and the results he has had," says Dockett.

"We also discussed the upgrading of our recordings so as to erase the stigma attached to small independent product. People believe, and in some cases it's true, that the pressing quality of product coming from small independent labels is inferior. This is why we must upgrade all of our product."

"The foreign market is so important now, and we must be aware of what's involved in selling product overseas," he continues.

"We also discussed the problems we have collecting money owed us, and we believe that collectively we can alleviate some of these problems."

"As for radio and the trade publications' charts, we need to fully understand the methodology and in that way we will best know how to exploit our product. All in all, we believe that collectively we can become stronger and more viable in the industry."

Among the labels participating

were: Rota Records, Creative Funk Records, Pi Kappa Records, Silver Dollar Records, ABP Records, Star Vision International, Red Raven Records, Cheryl Records, Scorpemi Records, VAP Records, Pan Ache Records, SMI Records, Empire Records, Phillip Edwards Records and Will Kerr Records.

Dockett explains that although most attending were East Coast-based, "other labels in Los Angeles and Detroit have expressed interest in the association."

The group voted to have a steering

committee, which was to meet Wednesday (6) to put together the structure and programs for the organization.

Dockett notes that the Small Independent Record Manufacturers Assn. is working closely with the Assn. of Black Entertainment Lawyers to obtain legal counseling.

The steering committee was to take its report back to the organization's board which was to meet Saturday (9) at New York's Pace Univ. At that meeting the group was to elect its officers.



**NASHVILLE SOUL**—Phonogram/Mercury artists Dillard & Boyce perform material from their debut LP at a showcase benefitting the Nashville chapter of NARAS. Jesse Boyce, left, and Moses Dillard, right, drew a sellout crowd at the Opryland Hotel's Stagedoor Lounge. Proceeds will go to a scholarship fund for music business students.

## Harrison Leads DRG's LP Lineup

NEW YORK—Rex Harrison, who returns as Professor Higgins in "My Fair Lady" starting in New Orleans Sept. 16, heads a lineup of fall product at DRG, the New York-based nostalgia label.

### Vocals to 'Unicorn'

LOS ANGELES—Rock group America will record the vocals to three songs for "The Last Unicorn," an animated feature film based on a novel by Peter S. Beagle.

Jimmy Webb wrote the lyrics and music and composed the original score for the film which is being produced by Marble Arch Productions in association with Rankin/Bass Productions.

Harrison sings songs by Lerner & Loewe, Irving Berlin, Rodgers & Hart, Bacharach & David in a set called "Accustomed To Her Face," one of his "Lady" numbers.

The label also continues its cast album series with the Off-Broadway hit, "Scrambled Feet" and London cast albums of "South Pacific," with Mary Martin and Wilbur Evans, "Carousel," "Camelot," starring the late Laurence Harvey, and "The Good Companions," with a score by Johnny Mercer and Andre Previn.

Another fall issue is "Holiday With Mulligan," featuring the late Judy Holliday and Gerry Mulligan, including five songs penned by the two.

## Counterpoint

Continued from page 24  
Henderson was, at one time, coproducing with Laws.

More than 500 record retailers and one-stop operations have entered the "Tramaine's Heart Of Gold Display Contest." The competition is to promote Tramaine Hawkins' newest Light Records LP, "Tramaine."

Final deadline for entries is Aug. 18, with all winners receiving cash awards. First prize is \$500. A panel of judges, including Vicki Mack, the label's product administrator, will make selections from color photos supplied by entrants. Contestants also will be eligible for a drawing for a box of Tramaine's albums. Incidentally, Tramaine is the wife of Walter Hawkins. . . . Also at Light, Jessy Dixon is gearing up for his eighth world tour with Paul Simon beginning Sept. 13 in Cleveland.

Stevie Wonder recently performed an impromptu concert at New York's restaurant/nightclub Bogard's, owned by The Best of Friends. The musician surprised a capacity crowd when he went to the piano, sat down and began to perform.

Friend to the Best of Friends, a group of New York City entrepreneurs for many years, also owns the Leviticus International nightclub. When Wonder left Bogard's he moved onto Leviticus.

Al Jefferson and Maxx Kidd of Washington's Al & the Kidd Promotions have decided to go in separate directions. Jefferson will reopen under a new name, while Kidd will retain the Al & the Kidd tag.

According to Kidd, who is in the process of building a new staff, "We decided it was best to go in different

directions because of our basic philosophies. However, we continue to be close friends and we will be working together on special projects."

Arista recording group GQ will be guest performers at the Bronx Lebanon Hospital benefit Aug. 28. The benefit is scheduled for the Savoy Manor.

All proceeds will provide immunization shots for underprivileged children, health services such as pap smear, complete physical examinations, psychiatric care and alcoholic counseling.

GQ has participated in several benefit programs recently, including the Advancement of Education in junior and senior high schools.

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

Billboard SPECIAL SURVEY For Week Ending 8/16/80

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	DIANA Diana Ross, Motown M8-936M7	30	47	4	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077
2	2	8	S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	40	60	2	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)
3	4	9	ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	41	49	3	LOVE APPROACH Tom Browne, Arista/GRP 3008
4	3	8	HEROES Commodores, Motown M8-939M1	42	34	11	INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island)
5	5	14	CAMEOSIS Cameo, Casablanca CCLP 2011	43	38	15	POWER Temptations, Gordy G8-994M1 (Motown)
6	6	9	THIS TIME Al Jarreau, Warner Bros. BSK 3434	44	40	8	FOR MEN ONLY Millie Jackson, Spring SP1 6727 (Polydor)
7	7	9	NAUGHTY Chaka Khan, Warner Bros. BSK 3385	45	NEW ENTRY		NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
8	8	12	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	46	42	21	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197
9	12	3	REAL PEOPLE Chic, Atlantic SD 16016	47	43	19	TWO G.Q., Arista AL 9511
10	24	2	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	48	48	24	LIGHT UP THE NIGHT Brothers Johnson, A&M SP 3716
11	9	16	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	49	59	2	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
12	13	20	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	50	44	16	PARADISE Peabo Bryson, Capitol S00-12663
13	16	11	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	51	41	18	MONSTER Herbie Hancock, Columbia JC 36415
14	15	6	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	52	50	9	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
15	10	19	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	53	46	5	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
16	22	4	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	54	39	22	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
17	14	18	AFTER MIDNIGHT Manhattans, Columbia JC 36411	55	45	18	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806
18	11	11	'80 Gene Chandler, 20th Century T-605 (RCA)	56	52	24	LADY T Teena Marie, Gordy G7-992R1 (Motown)
19	21	6	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)	57	56	15	1980 B.T. Express, Columbia JC 36333
20	20	10	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	58	53	19	RELEASED Patti LaBelle, Epic JE 36381
21	32	3	JOY AND PAIN Maze, Capitol ST-12087	59	54	24	SKYWAY Skiyy, Salsoul SA 8532 (RCA)
22	19	9	LOVE TRIPPIN' Spinners, Atlantic SD 19270	60	70	2	I TOUCHED A DREAM The Dells, 20th Century T-618 (RCA)
23	NEW ENTRY		T.P. Teddy Pendergrass, P.L.R. FZ 36745 (CBS)	61	55	33	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)
24	17	18	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	62	62	12	SHINE Average White Band, Arista AL 9523
25	23	18	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	63	63	10	ME MYSELF I Joan Armatrading, A&M SP 4809
26	26	4	BLOW FLY'S PARTY Blow Fly, Weird World WWX 2034 (T.K.)	64	57	14	SPLASHDOWN Breakwater, Arista AB 4264
27	35	4	BEYOND Herb Alpert, A&M SP-3717	65	61	14	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269
28	30	5	SPECIAL THINGS Pleasure, Fantasy F-9600	66	58	13	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
29	36	5	CAMERON Cameron, Salsoul SA 8535 (RCA)	67	64	9	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
30	18	17	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	68	66	14	SYREETA Syreeta, Tama T7-372R1 (Motown)
31	28	9	DON'T LOOK BACK Natalie Cole, Capitol ST 12079	69	67	12	JERRY KNIGHT Jerry Knight, A&M SP 4788
32	27	8	ONE WAY FEATURING AL HUDSON MCA MCA 5127	70	68	4	BODY LANGUAGE Patti Austin, CTI JZ-36503 (CBS)
33	31	51	OFF THE WALL Michael Jackson, Epic FE-35745	71	72	3	THE BEST LOVE Jerry Butler, P.L.R. JZ 36413 (CBS)
34	29	12	YOU AND ME Rockie Robbins, A&M SP 4805	72	65	23	WARM THOUGHTS Smokey Robinson, Tama T8-367M1 (Motown)
35	25	9	BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221	73	69	3	CONCERNED PARTY #1 Captain Sky, TEC 1202
36	37	6	MIDDLE MAN Boz Scaggs, Columbia FC 36106	74	74	3	FIGURES CAN'T CALCULATE William DeVaughn, TEC SA 1200
37	33	21	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	75	71	24	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
38	51	2	TWICE AS SWEET A Taste Of Honey, Capitol ST 12089				

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CURRENT TOUR MAY GROSS \$2 MILLION

## Beach Boys Get Their Second Breath As 20th Year Looms

By ROMAN KOZAK

NEW YORK—The Beach Boys will celebrate their 20th anniversary as a working act at the beginning of next year, but no one is thinking of retiring. New management and booking agency is giving the veteran act a new push.

Now billed as "America's Greatest Rock'n'Roll Band," the Beach Boys played to about 425,000 fans in Washington, D.C., on July 4, before embarking on a 17-day tour of the Midwest.

The current tour, playing at the Pine Knob festival, as well as arenas and state fairs in such cities as Omaha, Minneapolis, Rapid City, Bismarck and Duluth, is expected to gross about \$2.5 million, with the band itself netting \$1 million. So says Dennis Arfa, president of the Home Run Agency, which has been booking the Beach Boys since the beginning of the year.

Managing the band since last summer is Jerry Schilling, the former road manager who worked for Elvis Presley for 11 years before hooking up with the Beach Boys.

His arrival has meant a new recording philosophy and new promotional impetus for live shows, as well as attention grabbing specials and projects.

Despite the recession the Beach

Boys are about 90% SRO on live shows, says Schilling, but its current record sales do not reflect this. The group's last two LPs for Caribou Records have both been disappointing. Schilling blames a poor selection of singles, confusion between repackaged product and new releases and a certain admitted lassitude on the part of the band in its recording projects.

However, now, says Schilling, the band's troubles are behind it, and Brian Wilson, the creative head of the band, is back actively working and recording.

"He has made significant progress in the last 1½ years and he said this is his life and it's what he has to do," says Schilling about Brian Wilson. In the past Wilson would withdraw from the band and public life for long periods of time.

Now, Wilson is playing regularly with the band on tour. He has written half of the songs on the current "Keep The Summer Alive" LP and contributed many of the vocals.

The new single from the album, released two months ago without making a significant dent in the charts, is Chuck Berry's "School Days," which, says Schilling, is being received outpour as well as the famous Beach Boys' oldies.

To strengthen the Beach Boys on the road, Schilling got Dennis Arfa, until then the exclusive agent of Billy Joel, to handle bookings. Arfa

says that since the Beach Boys are not the sort of band to do 60-day marathon tours, the trick was to play the band to best advantage with well promoted and publicized shows in areas where its appearances become a major event in themselves.

Hence a short tour of Europe earlier in the year, and the current trek through such secondary markets as Duluth and Rapid City, which hardly ever get major rock shows, as well as country fairs, which Arfa sees as summer replacements for the campus circuit.

Since the Beach Boys have been around for such a long time, it is an act that draws from broad demographics creating its own problems in advertising. Sometimes, says Arfa, as many as seven stations in a market—AOR, adult contemporary, Top 40 and oldies—are utilized as ad media, first in a total blitz, and then rotating them as the concert draws closer.

The biggest event, of course, was the July 4 concert in Washington, which was free to the audience but cost \$125,000 to put on. The money was raised by sponsorship from Hawaiian Tropic and WRQX-FM with a European film company also picking up part of the cost, says Arfa.

Footage from the concert may also become part of a television special the Beach Boys are working on to be seen in conjunction with the band's 20th anniversary next year.

## Sinatra & Martin Teaming Up Again In Atlantic City

ATLANTIC CITY—Waves of surprise within the entertainment community continue to race through this resort city.

It was recently announced that Frank Sinatra and Dean Martin would reteam after a number of years for a three-day engagement at the Resorts International Hotel-Casino Aug. 24 through 26.

Also at Resorts International, Tibor Rudas recently resigned as corporate vice president. Rudas had reportedly been doing an "excellent" job in establishing the hotel as a prime East Coast entertainment force.

Hotel executives reportedly are attempting to talk Rudas out of leaving.

And at the Brighton Hotel & Casino, Si Zentner is putting together a new orchestra/revue.

Zentner, who made his mark as one of the country's premier trombonists and big band leaders, is staging the city's first completely original revue, "Hello Broadway."

In addition, he's helping to put together the hotel's theatre, which will have a seating capacity of 728.

Zentner came to Atlantic City in 1977 to take over as music director of Resorts International's Ziegfeld Follies Room. The Great Bay Casino Corp. lured him away last year as entertainment director of the Brighton Hotel & Casino, with full control not only of the music, but of the entire production.

## They Only Hope To Break Even In Phoenix

By AL SENIA

SUN CITY, Ariz.—It isn't just the age factor that casts a unique light on the concert business in this retirement suburb of 55,000 residents west of Phoenix.

Although Henry Mancini and Lawrence Welk, as expected, score high in surveys, what sets concerts here apart from the rest of the Phoenix metropolitan area is the people putting them on say they don't expect to make money.

"We're not trying to make money," claims Sundome entertainment director Don Tuffs. "We're trying to add a new dimension to Sun City, Sun City West and the whole Western part of the county."

So while concert promoters in Eastern Phoenix and its Eastern suburbs of Tempe and Scottsdale battle to capture the college market and vie for available concert dates in more

than half-dozen different venues, Tuffs has the whole western turf to himself.

The newly constructed Sundome, with a seating capacity of 7,200, is the only concert venue west of Phoenix's sole freeway and the second facility located west of Central Avenue, which divides the city into east and west.

It's also the only indoor facility for the retired residents of Sun City and its twin community, Sun City West.

"We're trying to price our tickets to break even," says Tuffs, noting that any financial losses will be subsidized by the Del Webb Development Co. The company administers Sun City and envisions the Sundome as part of a total community entertainment package that will spur interested retirees to purchase homes in burgeoning Sun City West.



Billboard photo by Chuck Pulin

COCKER POWER—Joe Cocker makes a rare New York appearance with a concert at Central Park as part of the Dr Pepper Music Festival.

## Manhattans Climb Ladder Again After 3 Dull Years

By MIKE LONDON

NEW YORK—After three years of watching disco artists climb the charts, the four sweet-singing Manhattans are back in the spotlight.

The 16-year-old group has returned in grand style with a gold album, "After Midnight," and a gold single, "Shining Star." And the quartet's r&b style has remained intact, preserving the soulful doo-wop sound which the group members first performed on the street corners of Jersey City.

The Manhattans' four singers—Winfred "Blue" Lovett, Gerald Alston, Sonny Bivins and Kenny Kelly—attribute much of their current success to the sliding market for disco music.

"There's a lot of talent coming to light now that got lost in disco during the last few years," says Lovett. "The Manhattans are about love and mood, a lot of which can't be expressed in disco."

"Right now people want music they can relate to," adds Alston. "And that's what we do."

Group members admit people were not relating to the Manhattans' music during the late '70s. After racking up one of 1976's top singles, "Kiss And Say Goodbye," the group suffered a long drought, a fate shared by many traditional r&b acts during the disco era.

On tour, the group says it found itself sandwiched between funk and disco acts, playing for crowds that had only come to dance. While it was a depressing period, the members say they are proud they "held out" and maintained their distinctive sound.

"The bottom line," says Kelly, "was the fact that we were doing what we enjoyed."

The Manhattans began work on "After Midnight" determined to reverse the group's fortunes. Five different producers were employed to achieve five different sounds, geared to markets including Philadelphia, Los Angeles, Chicago, New York and the South.

More than a year in the making, the album apparently inspired the group from the very beginning. "All of us felt when we heard 'Shining Star' that it would be a smash," Lovett recalls. "Everything clicked with this album. We were at the right place at the right time."

The record's success has revitalized the Manhattan's career, says its members. The group has pursued an active touring schedule throughout the U.S. and in August it departs for a set of European dates.

According to the group, the highlight of the past year—in addition to having a gold album and a gold single, of course—was performing for the CETA program's 15th anniversary celebration at the Kennedy Center in Washington.

Despite its current popularity, the four Manhattans appear realistic about the future. "The economic decline is hurting entertainment, especially big shows in the cities," Lovett believes. "If we have to go back to the 'chittling' circuit to survive, we will," he adds, referring to the circuit of small clubs where the band first gained a devoted following.

outside help has not made it difficult to book talent, he adds.

The Sun City Symphony will also be appearing at the new venue. More than 4,000 season tickets reportedly have already been sold.

Tuffs says he is keeping in close contact with the managers of Gammage Center for the Performing Arts, a smaller venue located about 35 miles east on the Arizona State Univ. campus in Tempe.

Some touring performers like Fred Waring and the Ballet Folklorico are booking into the Gammage and the Sundome facilities on consecutive nights.

"Some companies wouldn't be able to play Arizona without playing a couple of dates," Tuffs says. "We're far enough away so we're not going to hurt each other."

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	<b>DAY ON THE GREEN—JOURNEY/CHEAP TRICK</b> —Bill Graham Presents, Oakland Stadium, Oakland, Ca., July	57,000	\$13.50-\$15.50	\$775,971*
2	<b>BUDWEISER SUMMER FEST—THE OJ'S/SMOKEY ROBINSON</b> —Michael Rosenberg/Marco, Soldier Field, Chicago, Ill., July 19	41,322	\$17.00	\$702,474
3	<b>WILLIE NELSON'S 1ST ANNUAL CALIF. PICNIC—WILLIE NELSON/EMMYLOU HARRIS/MERLE HAGGARD/LACY J. DALTON</b> —Bill Graham Presents, Hughes Stadium, Sacramento, Ca., Aug. 2	24,223	\$13.00-\$15.00	\$316,460
<b>Arenas (6,000 To 20,000)</b>				
1	<b>BARRY MANILOW</b> —Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., Aug. 1 & 2 (2)	19,636	\$8.00-\$9.00	\$221,775
2	<b>J. GEILS BAND/THE FOOLS</b> —Don Law Co., Cape Cod Colis., South Yarmouth, Mass., July 26, 27, 29, (5)	21,543	\$9.50-\$10.50	\$205,228
3	<b>JOURNEY</b> —Alpine Valley Music Theatre, Alpine Music Theatre, East Troy, Wis., July 31	17,255	\$7.00-\$11.00	\$136,560
4	<b>WILLIE NELSON</b> —Charlie Maegoo Productions, Oakland Colis., Oakland, Ca., Aug. 1	14,269	\$9.50-\$10.50	\$132,487*
5	<b>VAN HALEN/THE CATS</b> —Don Law Co., The Boston Gardens, Boston, Mass., July 28	12,000	\$9.00-\$10.00	\$118,104*
6	<b>VAN HALEN/THE CATS</b> —Contemporary Productions, Checkerdome Theatre, St. Louis, Mo., July 31	13,320	\$8.00-\$9.00	\$117,451
7	<b>VAN HALEN/THE CATS</b> —Sunshine Promotions/Celebration Productions, Market Square Arena, Indianapolis, Ind., July 30	14,000	\$7.50-\$8.50	\$104,209
8	<b>ENGELBERT HUMPERDINCK</b> —Concord Pavilion, Concord, Pavilion, Concord, Ca., Aug. 2 & 3 (2)	8,701	\$7.50-\$12.50	\$95,297
9	<b>HEART/THE SILENCERS</b> —Electric Factory Concert, Riverfront Colis., Cincinnati, Oh., July 30	10,070	\$7.50-\$9.50	\$94,171
10	<b>VAN HALEN/THE CATS</b> —Ruffino & Vaughn, Birmingham Jefferson Civic Center, Birmingham, Ala., Aug. 4	11,146	\$8.00-\$9.00	\$93,790
11	<b>FOGHAT/PAT TRAVERS BAND/POINT BLANK</b> —Contemporary Productions/New West, Kemper Arena, Kansas City, Mo., July ??	10,400	\$8.00-\$9.00	\$91,119
12	<b>WAYLON JENNINGS &amp; THE WAILORS/JESSIE COLTOUR/CRICKETS</b> —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 1	8,500	\$9.50-\$10.50	\$88,424
13	<b>AL JARREAU/SPYRO GYRA/HERBIE HANCOCK</b> —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., July 29	8,500	\$9.50-\$10.50	\$88,401
14	<b>VAN HALEN/THE CATS</b> —Mid-South Concerts, Mid-South Colis., Memphis, Tenn., Aug. 1	10,154	\$7.50-\$8.50	\$83,608
15	<b>AC/DC/STRETHEART</b> —Concert Productions Inter., Mapleleaf Gardens, Toronto, Can., July 28	8,500	\$9.50	\$80,750
16	<b>CHIC/FATBACK</b> —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Aug. 1	9,900	\$7.00-\$8.00	\$76,538*
17	<b>EMMYLOU HARRIS/MIKE MURPHEY/THE FLYERS</b> —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Aug. 3	7,390	\$9.00-\$10.00	\$73,943
18	<b>JAMES TAYLOR</b> —Mid-South Concerts, The Colis., Jackson, Miss., Aug. 4	8,131	\$9.00	\$73,179
19	<b>SHA NA NA/JOHN SEBASTIAN</b> —Concord Pavilion, Concord, Ca., July 31 & Aug. 1	7,514	\$7.50-\$10.50	\$69,382
<b>Auditoriums (Under 6,000)</b>				
1	<b>MOLLY HATCHET/DIXIE DREGS/JOHNNY VAN ZANDT</b> —Fantasma Productions, West Palm Beach Auditorium, West Palm Beach, Fla., August 2	6,200	\$8.00	\$49,040*
2	<b>ALLMAN BROTHERS/HENRY PAUL BAND</b> —Bill Graham Presents, Oakland Auditorium, Oakland, Ca., August 1	4,883	\$8.50-\$10.00	\$42,975
3	<b>ALLMAN BROTHERS/KATIE MOSSAT</b> —Avalon Attractions, Santa Barbara Bowl, Santa Barbara, Ca., August 2	4,029	\$11.75-\$12.75	\$38,013
4	<b>B.B. KING/THE NIGHTHAWKS</b> —Carter Barron, Carter Barron Amphitheater, Wash., D.C., Aug. 2	4,551	\$7.50	\$33,087
5	<b>ALLMAN BROTHERS/HENRY PAUL BAND</b> —Avalon Attractions/Mark Berman, San Diego Amphitheater, San Diego, Ca., August 3	3,045	\$9.75-\$12.75	\$32,915
6	<b>AC/DC BAND/DEF LEPPARD</b> —Ron Delsener Productions, Palladium, New York, N.Y.	3,385	\$8.50-\$9.50	\$30,400
7	<b>JOAN ARMATRADING/BILL HOLLAND</b> —New Era Concerts, John F. Kennedy Auditorium, Wash., D.C., July 28	2,750	\$9.50-\$10.50	\$27,247
8	<b>JUDAS PRIEST/SCORPIONS/DEF LEPPARD</b> —DiCesare/Engler, The Stanley Theatre, Pittsburgh, Pa., July 31	2,999	\$8.75	\$25,782
9	<b>JUDAS PRIEST/SCORPIONS/DEF LEPPARD</b> —Don Law Co., Orpheum Theatre, Boston, Mass., August 2	2,800	\$8.50	\$25,434
10	<b>THE ROSSINGTON COLLINS BAND</b> —Mid-South Concert, Auditorium South Hall, Memphis, Tenn., July 29	2,424	\$7.00-\$8.00	\$18,948
11	<b>RITA COOLIDGE/BOOKER T. JONES</b> —Feyline Rainbow Music Hall, Denver, Colo., August 1	1,419	\$8.50-\$9.50	\$12,614
12	<b>JOHNNY WINTERS BAND/ROCKY BERNADET</b> —Monarch Entertainment, Paramount, Asbury Park, N.J., August 2	1,206	\$8.50	\$10,241
13	<b>DEVO</b> —Fantasma Productions, Front Centers Lompex, St. Petersburg, Fla., July 31	1,062	\$7.50	\$7,455

## JOAN ARMATRADING LIVINGSTON TAYLOR

*Dr Pepper Music Festival,  
Central Park, New York  
Admission: \$5, \$3*

While Armatrading has always been a charismatic performer in small auditoriums, this exhilarating show demonstrated that as her following grows, she can be equally successful in larger venues.

Playing before an SRO crowd, Armatrading opened her 19-song performance with a disappointing rendition of "Down To Zero," an old favorite. But the show took off from here as she moved into current material from her sixth LP, "Me Myself I."

Armatrading's new songs roared from the stage, pumped by a tight five-man band which took obvious delight in the stripped-down rock and reggae sound of her new material.

On the turntable, these new songs sacrifice some of Armatrading's distinctive emotional delicacy, but in concert their exuberant energy was irresistible. With "Stole My Heart" and "Simon," the crowd sensed something special; after "Ma-Me-O Beach" and "When I Kisses You," she began receiving the unusual compliment of standing ovations after almost every song.

Armatrading displayed a new and exciting self-assurance onstage. In the past, this intensely private artist has cultivated a mellow, folkish appeal. But now she joked and danced with invigorating abandon. Part of the credit for her winning style goes to her vibrant band, which included ex-Little Feat drummer Richie Hayward, who deftly propelled the complex rhythms of Armatrading's varied music.

The second half of her 100-minute set included several old classics as well as two new songs, which continued her present trend towards uptempo material. Highlights included the gleefully self-proclaiming "Me Myself I," and "Tall In The Saddle."

Opening the show was Livingston Taylor, who played a 40-minute approximately eight-tune set of lively folk-rock, perfectly suited to the outdoor setting on a warm summer evening.

Taylor mixed older material with songs from his new LP, "Man's Best Friend." The enthusiastic crowd reaction indicated he may well be moving out from underneath the shadow of his celebrated brother James. **MIKE LONDON**

## DARYL HALL JOHN OATES & 20/20

*Greek Theatre, Los Angeles  
Admission: \$10.50, \$8.50, \$7.50*

Hall & Oates have finally come to terms with the rock'n'roll demon that has been festering inside them since the beginning. The duo is best known for its exquisitely designed silky pop-r&b

but has always maintained its rock sensibilities, often with debilitating effects on its music.

However, on July 28, the RCA act melded rock, pop and r&b wonderfully for most of its 80-minute, 15-song performance. Hall, far from the aloof crooner his past image suggested, bounded around stage in giddy abandon. Oates still remains in the background. However, instead of projecting a shopworn macho stance as in times past, he seemed genuinely friendly and engaging.

The four-piece backing band (Hall plays guitar and keyboards, Oates plays guitar) supplemented the soaring vocals of the duo with heartfelt support. Kudos to saxophone player Charles Dechant for combining a sense of humor with musicianship.

Still, there were nagging moments. The show was unevenly packed with such weak songs as "The United State" and "NYCNY" being put at the end. Momentum was destroyed in these closing songs. Secondly, Hall & Oates still aren't totally convincing as rockers. They should face the fact that everyone can't skip from genre to genre successfully. There are only so many David Bowies or Peter Gabriels in the world.

Hall & Oates' strong points are their flowing harmonies and ability to combine 1960s r&b with 1970s pop sass.

Lastly, an 80-minute set (including two encores) from a band with a musical library as large as its is almost unforgivable. "It's A Laugh," "Back Together Again," "Be Bop Drop," "Melody For A Memory," "Crazy Eyes," "I Don't Wanna Lose You" and "Abandoned Lunch-ette" (gems from past shows) were notable for their absence.

Epic/Portrait's 20/20, a youthful foursome from L.A., put on an eight-song, 30-minute performance that ended strongly. The one-two punch of "Cheer" and "Yellow Pills" elevated an otherwise routine set by yet another "skinny tie band" to heights of power pop majesty.

**CARY DARLING**

## AC/DC DEF LEPPARD

*Palladium, New York  
Admission: \$9.50*

AC/DC has established itself as a leader among the new breed of heavy metal rock bands, but the Aug. 1 show displayed a definite lack of imagination. The music failed to live up to the band's recorded sound, and the heavy-handed stage theatrics were lifeless and overused.

The 13-song, 90-minute set introduced Brian Johnson as lead singer, replacing the deceased Bon Scott. Johnson seems to fit in comfortably, although he can't quite match Scott's throttled wail which in the past gave this Australian quintet its menacing edge.

## Talent Talk

Spencer Davis, Bette Midler, Stevie Nicks and Richard Perry were among the guests at a private party held after the **Blues Brothers'** closing night at the Universal Amphitheatre recently. The bash, held at Tony Duquette Studios in West Hollywood, featured a DJ playing '50s rock'n'roll... **Abba's** "Winner Takes It All." No. 1 in the U.K., will be issued Stateside within two months. The group's first studio album since "Voulez Vous" is due in October.

Chicago's the **Buckingham's** will reunite after 10 years for a performance at this year's Chicagofest... "The Heroes Of Rock'N'Roll" film history will be seen again on next week's "Monday Night Movie" (18) on ABC-TV... Among the acts set to be brought to the U.S. by Frontier Booking International in the coming months are **UB-40**, **Ultravox**, **Split Enz** and the **English Beat**, the first group to record a digital LP in Britain.

The **Ramones**, just back from a tour of Japan, Australia and New Zealand, are playing a week of dates on the U.S. East Coast before packing bags again for a tour of England and the continent... The **Pretenders** are returning to the U.S. for 30 days of dates late August and early Septem-

ber... The fifth New York Salsa Festival is set for Madison Square Garden, Aug. 30 and 31.

Friday is not the day to arrive in Cairo, Egypt, as the **Police** and booking agent **Ian Copeland** discovered as they recently stood before a closed customs desk at the airport in Cairo. Copeland had forgotten that Fridays there are like Sundays here, i.e., businesses close. Hence, the band was unable to transport its equipment out of the airport and to the awaiting hall where the next day's concert would be held. Using clout when he needed it, Copeland placed a call to his father in Washington. After some more waiting and phone calls, Copeland learned that Mrs. Sadat had given her personal authorization for customs to open up for the band. What was the elder Copeland's leverage? It seems he is a cofounder of the CIA.

A regular face along the L.A. club circuit, **Caroline Peyton**, will be seen in **Francis Ford Coppola's** forthcoming "The Escape Artist." The film's executive producer, Fred Roos, reportedly saw Peyton performing with her band, and decided to offer her the part of **Connie Burger**, a bank teller. **ROMAN KOZAK & SHAWN HANLEY**

The show opened strongly with "Hell's Bells," a hard-hitting song from the group's new LP, "Back In Black." The band followed up with some past favorites, including the exuberant bad boy anthems, "Problem Child" and "Highway To Hell." With the best songs completed, however, the music turned plodding and dull.

Without **Bon Scott**, lead-guitarist Angus Young carried the burden of entertaining the crowd. Looking like a rebellious prep school dropout, Young battered himself and his guitar in a manic spree of acrobatics.

The full house of adolescent AC/DC loyalists showed a generally positive reaction, although by the end many seemed to have tired of Young's long guitar solos and familiar heavy-metal poses. AC/DC's music deserves a better treatment than the band gave it on that occasion.

Much more pleasing was the opening quintet, **Def Leppard**. The English band reportedly has an average age of 18, but its trio of guitarists, romping around the stage like shaggy-haired poodles, looked far younger.

The band's heavy metal sound was marked by strong melodies and unusual rhythmic finesse. The 35-minute about five-tune show drew from the band's debut LP, "On Through The Night," including well received songs like "Wasted" and "Rock Brigade." **MIKE LONDON**

## FOUR TOPS

*Harrah's Lake Tahoe, Nev.  
Admission: \$5*

The ink is barely dry on the Four Tops contract with Casablanca and this veteran act seems determined to prove Casablanca made a wise investment.

This reviewer has followed the Tops through the years and never have they been better. **Levi Stubbs**, lead singer, excelled on some most difficult tunes, including "McArthur Park." He performed the tune solo, backed by an eight-piece band Aug. 2.

**Obie Benson**, **Duke Fakir** and **Lawrence Peyton**, the core of the Tops, exhibited the type of tight, precise harmony of their early Motown days.

But there is a difference. The group's stage presence equals its vocal ability. The Tops know how to satisfy an audience's appetite for vocal excellence and showmanship. The years also have taught them musical balance.

They opened their hour-long, dozen tune set on a familiar note. As the audience settled into the Tops' old hits, the group switched gears, moving into newer material. By this time **Stubbs** knew the capacity crowd was in the palm of his hands.

The group was so confident (and rightly so) of its position, **Stubbs** risked telling the audience the group was tired and would take a few seconds to rest—which it did. The members stood there saying and doing nothing. The audience loved it.

In addition to "McArthur Park," another highlight of the show was the overworked "Still." The Tops, realizing the frequency with which the tune is performed, were determined to make its rendition memorable. **Stubbs** started solo, segued into "Hey Jude," onto "The Gambler" and back to "Still." The house went wild.

Other standouts included: "Isn't She Lovely," "Ain't No Woman Like The One I Got," "Baby I Need Your Lovin'" and "Sugar Pie Honey Bunch."

The crowd was on its feet still screaming, stomping and whistling more than five minutes after the curtain fell. **JEAN WILLIAMS**

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Billboard®

Hot

Country LPs™

Billboard SPECIAL SURVEY  
For Week Ending 8/16/80

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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)	TITLE				
★1	1	13	URBAN COWBOY	Soundtrack, Asylum OP 90002	39	36	67	BLUE KENTUCKY GIRL	Emmylou Harris, Warner Bros BSK 3418
2	3	11	MUSIC MAN	Waylon Jennings, RCA AHL1-3602	40	47	71	THE OAK RIDGE BOYS HAVE ARRIVED	MCA AY-1135
3	2	12	ROSES IN THE SNOW	Emmylou Harris, Warner Bros BSK 3422	★67	89	89	WILLIE AND FAMILY LIVE	Willie Nelson, Columbia KC 2-35642
★5	6	5	HORIZON	Eddie Rabbitt, Elektra 6E-276	42	49	8	WAYLON AND WILLIE	RCA AFL1-2686
★5	8	10	MY HOME'S IN ALABAMA	Alabama, RCA AHL1-3644	43	33	40	PORTRAIT	Don Williams, MCA 3192
6	4	8	HABITS OLD AND NEW	Hank Williams Jr., Elektra/Curb 6E-278	44	39	12	THE BEST OF DON WILLIAMS VOL. II	Don Williams, MCA 3096
7	5	18	GIDEON	Kenny Rogers, United Artists LOO 1935	45	32	59	FAMILY TRADITION	Hank Williams Jr., Elektra/Curb 6E-194
8	11	9	SAN ANTONIO ROSE	Willie Nelson and Ray Price, Columbia 36476	46	44	25	YOU CAN GET CRAZY	Bellamy Brothers, Warner/Curb BSK 3408
9	10	68	GREATEST HITS	Waylon Jennings, RCA AHL1-3378	47	50	15	LOVELINE	Eddie Rabbitt, Elektra 6E-181
10	7	24	THERE'S A LITTLE BIT OF HANK IN ME	Charley Pride, RCA AHL1-3548	48	41	54	3/4 LONELY	T.G. Sheppard, Warner/Curb BSK 3353
11	9	20	MILSAP MAGIC	Ronnie Milsap, RCA AHL1-3563	49	54	2	CACTUS AND A ROSE	Gary Stewart, RCA AHL1 3627
12	12	18	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca NBLP 7207	50	42	12	RIGHT OR WRONG	Roseanne Cash, Columbia JC 36155
13	15	21	COAL MINER'S DAUGHTER	Soundtrack, MCA 5107	51	55	40	CLASSIC CRYSTAL	Crystal Gayle, United Artists LOO-982
14	14	21	LACY J. DALTON	Columbia NJC 36322	52	56	3	SURE THING	Freddie Hart, Sunbird ST 50100
15	20	88	THE GAMBLER	Kenny Rogers, United Artists UA-LA 934-H	53	43	5	THE PILGRIM	Larry Gatlin, Columbia PC 36541
★16	52	2	FULL MOON	The Charlie Daniels Band, Epic FE 36571	54	45	8	OUTLAWS	Waylon Jennings, RCA AFL1-1321
17	18	47	KENNY	Kenny Rogers, United Artists LWAK 979	55	59	3	EYES	Eddy Raven, Dimension DL 5001
18	21	5	THAT'S ALL THAT MATTERS	Mickey Gilley, Epic JE 36492	56	61	45	JUST GOOD OL' BOYS	Moe Bandy & Joe Stampley, Columbia JC 36202
19	23	45	STRAIGHT AHEAD	Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	57	46	12	MILLION MILE REFLECTIONS	The Charlie Daniels Band, Epic JE 36751
★20	27	24	TOGETHER	The Oak Ridge Boys, MCA 3220	58	48	4	DOUBLE TROUBLE	George Jones & Johnny Paycheck, Epic JE 35783
21	17	40	THE BEST OF EDDIE RABBITT	Elektra 6E 235	59	51	23	SPECIAL DELIVERY	Ottie West, United Artists LT 1000
★22	34	6	GREATEST HITS	Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488	60	53	6	ONLY LONELY SOMETIMES	Tammy Wynette, Epic JE 36485
23	30	119	STARDUST	Willie Nelson Columbia JC 35305	61	62	42	I'LL ALWAYS LOVE YOU	Anne Murray, Capitol 500 12112
24	16	8	FRIDAY NIGHT BLUES	John Conlee, MCA 3246	62	NEW ENTRY	AFTER HOURS	Joe Stampley, Epic JE 36484	
25	13	10	BRONCO BILLY	Soundtrack, Elektra 5E-512	63	57	20	DOWN & DIRTY	Bobby Bare, Columbia JC 36323
★26	38	3	ED BRUCE	MCA 3242	64	58	12	HEART OF THE MATTER	The Kendalls, Ovation OV 1746
27	19	17	ASK ME TO DANCE	Cristy Lane, United Artists LT 1023	65	NEW ENTRY	JOHN ANDERSON	Warner Bros. BSK 3459	
28	25	134	TEN YEARS OF GOLD	Kenny Rogers, United Artists UA-LA 835-H	66	60	30	ENCORE!	Jeanne Pruett, IBC 1001
29	24	40	WHISKEY BENT AND HELL BOUND	Hank Williams Jr., Elektra/Curb 6E-237	67	63	46	MISS THE MISSISSIPPI	Crystal Gayle, Columbia JC 36203
30	31	15	DOLLY DOLLY DOLLY	Dolly Parton, RCA AHL1-3546	68	64	40	WHAT GOES AROUND COMES AROUND	Waylon Jennings, RCA AHL1-3493
31	22	31	THE ELECTRIC HORSEMAN	Soundtrack, Columbia JS 36327	69	65	13	DALLAS	Floyd Cramer, RCA AHL1-3613
32	40	14	SOMEBODY'S WAITING	Anne Murray, Capitol 500 12064	70	66	29	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II	Mercury SRM 15024
33	28	24	HEART & SOUL	Conway Twitty, MCA 3210	71	68	39	WILLIE NELSON SINGS KRISTOFFERSON	Willie Nelson, Columbia JC 36158
★34	NEW ENTRY	10th ANNIVERSARY	The Statler Brothers, Mercury SRM1 5027	72	69	6	THE CHAMP	Moe Bandy, Columbia JC 36487	
35	35	16	THE WAY I AM	Merle Haggard, MCA 2339	73	70	11	ONE MAN, ONE WOMAN	Jim Ed & Helen, RCA AHL1-3562
36	37	4	WHERE DID THE MONEY GO?	Hoyt Axton, Jeremiah JH-5001	74	71	19	LOVE HAS NO REASON	Debby Boone, Warner/Curb BSK 3403
37	29	10	YOUR BODY IS AN OUTLAW	Mel Tillis, Elektra 6E-271	75	72	17	FAVORITES	Crystal Gayle, United Artists LOO 1034
38	26	10	A LEGEND AND HIS LADY	Eddie Arnold, RCA AHL1-3606					

## Country

## Only 1 New Country Act Bursts Through On Top 10

• Continued from page 6

blitzing both country and pop charts with her top 10 record. "It's A Heartache," and 1977 yielded debut top 10 hits by Debby Boone ("You Light Up My Life") and Zella Lehr ("Two Doors Down"), one country success story a year doesn't compare with the 10 new rock acts that managed to accomplish the same thing during the same time period.

Country music executives are troubled by the fact that their new artists, like Casey at the bat, face the inevitable prospect of striking out at the plate when it comes to crashing the barriers of unfamiliarity in radio and retail.

They cite built-in reluctance by country programmers to go with records from unknowns, and resistance by racks and retail to stock new product.

A major problem in breaking new country talent lies in the inherent structural differences between country and pop radio. Country radio monitors its artists consistently; Top 40 radio plays anything that sounds like hit material.

"You've got a domino situation in country radio that doesn't exist in pop," explains independent promotion man Alan Young, who frequently works with product by new artists.

"A group like the Knack can come right out of the blue and win immediate Top 40 acceptance—well, that just doesn't happen in country."

Young refers to the "new artists syndrome" that he fears may exist in certain country programming circles. He cites limited playlists (in some cases, as low as 30 records), heavy attention placed on national chart activity and a "go-with-the-established-hits" formula designed to insure maximum ratings as reasons for a possible reluctance to pursue new artists.

"You have to have airplay to get sales," he says, "yet it's difficult to get active rotation on an unknown act."

"It's almost a locked-in situation when you've got those specific chart positions and 20-year country career veterans still out there recording hit records twice a year," says Jerry Seabolt, national country promotion director for the combined Capitol/United Artists roster.

"The big names will always be 'instant adds' on every playlist. So it's tough to win approval for unknown new artists who are competing for the same chart places."

Jimmy Bowen agrees. "In country radio, it's necessary to accumulate as many stations right out of the box as you can on a record. Yet radio is reluctant to work with you on a new artist. And at that, it's still easier to get airplay than it is to get sales."

Bowen also mentions his concern about the rising price of singles causing slumping sales, especially for the new unproven artists.

"It's difficult to get new product out in the marketplace," he states flatly, noting that most large-scale singles sales are by racks for jukebox accounts. "And jukeboxes," says Bowen, "aren't hot on new acts."

Country programmers come in for some heavy criticism regarding the area of breaking new talent. Labels and promotion teams claim that music directors profess to play new records "if they're good," but in actual fact, will not.

"Programmers tell us they are

adding our records," says one exasperated marketing director at a major label, "but then they don't. What are we supposed to think?"

Another problem is that smaller underbudgeted stations may not have the staff or budgets to conduct their own research and end up depending for the most part on national trade charts and sales sheets to compile their playlists.

Pop radio is considered much more willing to take chances on unknown artists if the song sounds like a hit; country radio's reputation is for playing the tried-and-true.

Commenting on his association with RCA's short-lived Nashville pop label, marketing chief Joe Galante says he saw greater enthusiasm and acceptance for Free Flight's fledgling roster at Top 40 radio than is often extended to new country artists by country radio.

Pop radio emphasizes a faster-moving sound coupled with younger demographics. But the reverse is true in country: audiences are older and more loyal, more resistant to change. Programmers cite their callout research as indicating that if they try to add too many new singers in rotation, ratings start to suffer.

"We're dealing with adults to whom music is not a way of life, it's background," says Ron Norwood, program director at KMPS-AM-FM in Seattle. "These aren't dial-switching teenagers looking for a hit sound every minute. They may not pay close attention but they know what they want to hear—and it better sound familiar."

Norwood—and other program directors in his situation—say they would like to add more "strong" singles from new artists but fall back on the basic bottom line. "My responsibility is to play what my audience wants to hear and to keep the ratings high. My position is, if it's a great record, I'll play it—if it's not, I probably won't."

Traditionally, country records have moved faster in their chart life than pop, giving sales less chance to kick in before the critical top 10 echelon is reached.

"There seems to be a never-never land between the mid-30s and the top 10 on the charts," observes RCA's Galante. "Although many country stations do support new talent, it's always tricky trying to get your sales action at the same time you're getting airplay on a new act."

"And the 25%-30% of the holdout country stations that don't help you break an artist until he's already in the top 20 are smothering new talent."

Galante points to pop's primary stations who are basically unafraid, he says, to add unknowns when they think they're hits. Yet, counters independent promotion man Alan Young, "In Country, a surprising number of major market primary country stations don't even look at what the secondaries are doing with new records until they hit the top 30 nationally."

"There's no advantage for me as part of radio to break unknowns," retorts Ron Norwood. "My business is to bring in listeners and play what they want to hear. It's no secret that country listeners prefer artists they're familiar with."

Sidestepping the dispute about radio's responsibility for launching the superstars of tomorrow, program director Terry Slane at WGTO-AM

in Cypress Gardens, Fla., brings to light other considerations.

"I'd say chart structure is partially responsible," he observes. "You've got heavyweight major market stations which are reluctant to jump on new product, who wait until it's a proven 'safe bet.' And they use national trade charts to make these decisions."

Promotion men point to a guarded "wait and see" attitude adopted by a number of large country stations as a definite barrier in getting airplay for new acts. Says one: "You will find situations where a program director simply doesn't like an artist or a record, and refuses to play it."

Says Seattle's Norwood: "If I find a record unacceptable for some reason, then I don't put it in rotation. If listeners don't hear it, they don't miss it."

Terry Slane also mentions the quality of records by new country acts as another factor affecting airplay. "It's not always a resistance by radio to new singers that holds them out," he suggests. "But many times, new artists just don't have the level of production or a genuine hit song to complete with a George Jones or a Crystal Gayle."

WGTO has a 65-position playlist plus approximately 10 recurrents that have peaked but are still requested favorites. Slane is proud of the fact that he normally carries five new records (often by local artists) to round out his playlist. Slane says he enjoys boosting a deserving new act into station rotation.

"But I don't just slip them into rotation and hope no one notices," he adds. "I let people know a day or two in advance that they're going to be hearing a new artist so they'll be ready for it. I don't subscribe to the theory of some programmers and deejays who feel we're not here to make hits, only to play hits."

Sales at the retail level also play an instrumental factor in the make-or-buy success of a new artist. In fact, Rick Blackburn, Nashville vice president of CBS, shifts some of the responsibility from radio onto sales.

"I don't think country radio is as lethargic as it's made out to be," he comments. "If a record doesn't hit the top 10, it's not radio's fault. It's sales'."

Blackburn seriously questions the validity of country's seven-inch singles in today's market—at today's \$1.49-\$1.69 pricing—and worries about an industry that relies on singles for its hits.

"I'm not bullish at all about the future of singles," he says. "If singles are becoming too expensive for a country fan to buy, should radio still rely on them as an accurate barometer of a record's popularity? Shouldn't stations be adjusting their playlists to de-emphasize the area of sales if albums are starting to take priority?"

Blackburn points out the fact that rock fans will often buy a new LP by a totally unheard of group on the strength of a single cut they've heard on FM radio, or on the strength of one Top 40 smash. In country, buyers tend to put their money on familiar name artists with established track records.

Touching on the subject of retail's reluctance to stock new country product, Alan Young notes, "Of course they aren't as interested in

(Continued on page 73)

# Austin KOKEs Have High Community Profile

• Continued from page 22

I like the record, but I'm tired of hearing it.

I neither like nor dislike the record.

I tolerate the record, but I really dislike it.

I like the record.

The callouts are made on Mondays by KOKE employes. By Monday night the information has been gathered and broken down by age groups. Music director Steve Gary is able to tell which records are strong with which age groups and sexes, and, if necessary, records can be dayparted to fit the audience listening at certain times.

Research produces such information as: Which records have reached a high "burn-out", meaning the audience is tired of hearing the selection, which records are "stiffs" and which records are strong enough to be in power rotation.

In addition to applying the research information to airplay of records, the music director can use the information to his advantage in compiling the station playlists each week. A good research system can also be used to get audience feedback on oldies.

There have been stations and markets where a large playlist worked best. In the 1970s, however, more and more stations chose to trim the current playlist. The 1980s will see this trend continuing, as competition gets keener and ratings become more important.

Hundreds of new country records are released each year. Many are released by small record companies, and most of these are by new, unknown artists. Some are well-written songs, sung by talented individuals, and produced and pressed with high standards of quality.

If a music director determines that such a record will be an asset to the sound of the radio station, he should play the record. An effort should be made on the part of the record company to get copies of the selection into record stores, so the public is able to purchase it. Experienced music directors know that too much unfamiliar music by unfamiliar artists is a tune-out factor, so the records by new artists must be kept in proper perspective on the air.

Most of the new records played by a station will be released by major record companies, and they offer a variety of good product to choose from. In picking records for airplay music directors look for many things. There is no substitute for first impressions. If a song sounds like a hit on the first listening, it probably will appeal to much of the station's audience. Unfortunately, few records are "grabbers" and a music director must listen to some selections many times before making that all-important decision to give airplay. Sources of information such as trade magazines and playlists of other stations are a big help in that they give a picture of what is happening with current country music in other locations, and on a nationwide level. A music director should be aware of the average age of the station's target audience. Lifestyles, and likes and dislikes of the audience are also helpful in picking new music for a specific market.

The records that music directors and program directors look for are those with an excitement factor, such as "The Devil Went Down To Georgia," or those with an unforgettable hook-line, such as "If I Could Win Your Love." Other elements sought after by radio programmers

today include clean, smooth production, vocals that are easy to understand and not harsh, well-written lyrics, a message or story the audience can identify with, and most of

all, that unnamed quality that makes people want to listen to the song all the way through.

Country music will go through more changes as the years go by.

Production techniques that are accepted widely today may seem dated by the end of the decade. Song lyrics and singing styles will surely go through more changes. Radio sta-

tions will always find it necessary to play hit music however, and the winning stations will be those with solid guidelines in picking and playing music.

*Mt. St. Helens:*

The mountain that slept 100 years  
and a man who loved that mountain.

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# Chart Fax

By SHARON ALLEN

Taking the No. 1 position on Billboard's Hot Country Singles chart by storm is Fort Payne, Ala., pride and joy and Billboard's No. 1 new group of the year (as voted by radio music directors) plus RCA Records hot new act, **Alabama**. "Tennessee River" was written by the band's lead singer, **Randy Owen**, and is its fourth charted record to date. Last year at this time, **Mel Tillis** held the No. 1 position with "Coca Cola Cowboy," and in '78, it was "Talkin' in Your Sleep" by **Crystal Gayle**.

A flying leap of 20 places—from 49 to 29—by **Razzy Bailey** makes "Loving Up A Storm" the prime mover of the week. **Willie Nelson** and **Ray Price** make an impressive move of 19 spaces, while the **Kendalls**, **Tammy Wynette** and **Susie Allanson** each move 15.

"(You Lift Me) Up To Heaven," has done the trick for **Reba McEntire**, lifting her to the first top 10 single in her career. She's flying high at starred 9, followed immediately by **Leon Everette** also enjoying his first top 10 single.

**Dolly and Porter** are "Makin' Plans" again at starred 12. Other prime movers include—**Conway Twitty**, **Barbara Mandrell**, **Johnny Lee**, the **Statter Brothers**, **Oak Ridge Boys**, **Mac Davis**, **Dolly Parton**, **T.G. Sheppard**, **Ed Bruce**, **Johnny Duncan** and **Janie Fricke**, **Debbie Boone**, **Jim Ed Brown** and **Helen Cornelius**, **John Anderson** and crossing over from the top five Billboard adult contemporary chart is **Fred Knoblock** to a starred 50 with "Why Not Me."

"Sweet Sexy Eyes" by **Cristy Lane** debuts at starred 69 with 39 stations reporting. ... **Joe Sun** comes, "Bombed, Boozed and Busted" into the next slot at starred 70.

Other breakouts include ... **Glenn Barber**, "First Love Feelings," gaining play on KCEY-AM, Modesto; KFDI-AM, Wichita; KGEW-AM, Boise; KLAK-AM, Denver; KLLL-AM, Lubbock; KRMD-AM, Shreveport; KZUN-FM, Spokane; WAXX-AM, Chippewa Falls; WCBX-AM, Eden; WDDO-AM, Chattanooga; WDXB-AM, Chattanooga; WHIM-AM, Providence; WKCW-AM, Warrington; WKSJ-AM, Mobile; WPNX-AM, Columbus; WSDS-AM, Ypsilanti; WSLC-AM, Roanoke; WTMT-AM, Louisville; WYTL-AM, Oshkosh.

Also: **Paul Evans** with "One Night Lead To Two," was added on KEED-AM, Eugene; KGEW-AM, Boise; KRMD-AM, Shreveport; KVOO-AM, Tulsa; KXOL-AM, Ft. Worth; KZUN-FM, Spokane; WCBX-AM, Eden; WCMS-AM, Norfolk; WCOS-FM, Columbia; WDEN-AM, Macon; WHIM-AM, Providence; WHN-AM, New York; WKCW-AM, Warrington; WKSJ-AM, Mobile; WNYN-AM, Canton; WPCM-AM, Burlington; WSDS-AM, Ypsilanti; WVOJ-AM, Jacksonville.

Also: **Jimmy Snyder's** "Just To Prove My Love To You," breaking out at KFDI-AM, Wichita; KIKX-AM, Tucson; KSO-AM, Des Moines; KVOO-AM, Tulsa; KWKH-AM, Shreveport; WCBX-AM, Eden; WCOS-FM, Columbia; WDDO-AM, Chattanooga; WKMF, Flint; WPCM-AM, Burlington; WSDS-AM, Ypsilanti; WVOJ-AM, Jacksonville; WYDE-AM, Birmingham.

The **Charlie Daniels Band's** new album, "Full Moon" makes the most drastic move—36 notches—on the LP chart. A strong move of 26 places by **Willie Nelson** with "Willie And Family Live," is taken into stride while other prime movers include the **Oak Ridge Boys**, **Ed Bruce**, **Larry Gatlin** and the **Gatlin Brothers Band**.

AUGUST 16, 1980 BILLBOARD

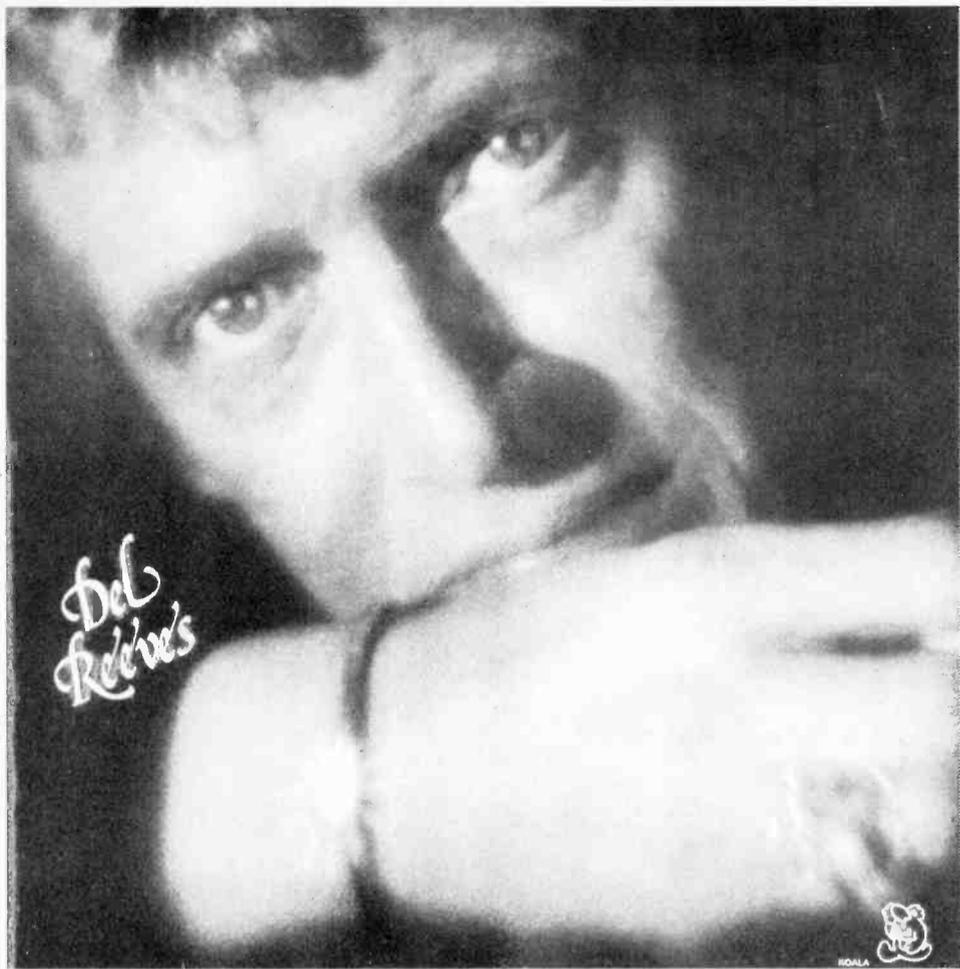
Billboard®

# Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
★			★			★			★		
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	12	35	40	7	69	NEW ENTRY		69	NEW ENTRY	
TENNESSEE RIVER—Alabama (R. Owens), RCA 12018 (Buzzherb, BMI)			EVEN COWGIRLS GET THE BLUES—Lynn Anderson (R. Crowell), Columbia 111296 (Visa, ASCAP)			SWEET SEXY EYES—Christy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)			SWEET SEXY EYES—Christy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)		
2	3	9	36	44	6	70	NEW ENTRY		70	NEW ENTRY	
DRIVIN' MY LIFE AWAY—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 46656 (Debb/Dave/Briarpatch, BMI)			BRING IT ON HOME—Big Al Downing (A. Downing, W. Burdette, J. Martin), Warner Bros. 49270 (Al Gallico/Metaphor, BMI)			BOMBED, BOOZED, AND BUSTED—Joe Sun (D. Knutson), Ovalton 1152 (ATV, Blue Lake, BMI)			BOMBED, BOOZED, AND BUSTED—Joe Sun (D. Knutson), Ovalton 1152 (ATV, Blue Lake, BMI)		
3	4	9	37	17	11	71	83	2	71	83	2
COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Milsap (S. Dorff, G. Harju, L. Herbstreit, S. Garrett, J. Reed), RCA 12006 (Lowery, BMI)			I'M GONNA LOVE YOU TONIGHT (In My Dreams)—Johnny Duncan (W. Holyfield), Columbia 1-11280 (Maplehill, Vogue, BMI)			HOT SUNDAY MORNING—Wayne Armstrong (A. Chapman, J. Tweel), NSD 57 (UA, ASCAP/Window, BMI)			HOT SUNDAY MORNING—Wayne Armstrong (A. Chapman, J. Tweel), NSD 57 (UA, ASCAP/Window, BMI)		
4	1	12	38	53	3	72	NEW ENTRY		72	NEW ENTRY	
STAND BY ME—Mickey Gilley (J. Lieber, M. Stoller, B.E. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)			PUT IT OFF UNTIL TOMORROW—The Kendalls (D. Parton, B. Owens), Ovalton 1154 (Combine, BMI)			A LOVE SONG—Dave Rowland & Sugar (J. Crutchfield), RCA 12063 (Duchess, Red Angus, BMI)			A LOVE SONG—Dave Rowland & Sugar (J. Crutchfield), RCA 12063 (Duchess, Red Angus, BMI)		
5	6	8	39	47	5	73	NEW ENTRY		73	NEW ENTRY	
LOVE THE WORLD AWAY—Kenny Rogers (B. Morrison, J. Wilson), U.A. 1359 (Southern Nights, ASCAP)			LOVE IS ALL AROUND—Sonny Curtis (S. Curtis), Elektra 46663 (Mark Three, BMI)			I'M STILL IN LOVE WITH YOU—Larry G. Hudson (B. Hill, C. Rains), Mercury 57029 (ATV, BMI/Welbeck, ASCAP)			I'M STILL IN LOVE WITH YOU—Larry G. Hudson (B. Hill, C. Rains), Mercury 57029 (ATV, BMI/Welbeck, ASCAP)		
6	10	8	40	48	7	74	76	3	74	76	3
I'VE NEVER SEEN THE LIKES OF YOU—Conway Twitty (B. McDill, W. Holyfield), MCA 41271 (Hall-Clement, Maplehill, Vogue, BMI)			HELLO DADDY, GOOD MORNING DARLING—Mel McDaniel (Dunn, Anders, Linard, Murrah, Stegall), Capitol 4886 (Blackwood, Magic Castle, Con Bro, Wilcox, BMI, ASCAP)			LOST LOVE AFFAIR—B.J. Wright (B.J. Wright, B. Sparlock), Sound Waves 4610 (NSD) (Hitkit, BMI)			LOST LOVE AFFAIR—B.J. Wright (B.J. Wright, B. Sparlock), Sound Waves 4610 (NSD) (Hitkit, BMI)		
7	15	5	41	18	10	75	84	2	75	84	2
LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison), Asylum 47004 (Southern Nights, ASCAP)			WE'RE NUMBER ONE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11282 (Larry Gatlin, BMI)			LAND OF COTTON—Donna Fargo (J.M. Vest, D.W. Chamberlain), Warner Bros. 49514 (Galleon, ASCAP)			LAND OF COTTON—Donna Fargo (J.M. Vest, D.W. Chamberlain), Warner Bros. 49514 (Galleon, ASCAP)		
8	14	9	42	46	7	76	81	3	76	81	3
CRACKERS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41263 (Pi-Gem, BMI)			THE EASY PART'S OVER—Steve Wariner (J. Foster, B. Rice), RCA 12029 (Jack And Bill, ASCAP)			FALLIN' FOR YOU—Jerri Kelly (K. Freeman), Little Giant 026 (Kelly & Lloyd, ASCAP)			FALLIN' FOR YOU—Jerri Kelly (K. Freeman), Little Giant 026 (Kelly & Lloyd, ASCAP)		
9	11	10	43	45	7	77	79	3	77	79	3
(You Lift Me) UP TO HEAVEN— Reba McEntire (B. Zerbe, J. Zerbe, B. Morrison, J. MacRae), Mercury 57025 (Southern Nights, ASCAP/Combine, BMI)			MY GUY—Margo Smith (W. Robinson), Warner Bros. 49250 (Jobete, ASCAP)			MAKE A LITTLE MAGIC—The Dirt Band (J. Hanna, R. Hathaway), United Artists 1356 (De-Bone-Aire, Vicious Circle, ASCAP)			MAKE A LITTLE MAGIC—The Dirt Band (J. Hanna, R. Hathaway), United Artists 1356 (De-Bone-Aire, Vicious Circle, ASCAP)		
10	12	12	44	54	3	78	NEW ENTRY		78	NEW ENTRY	
OVER—Leon Everette (J. Foster, B. Rice), Orlando 107 (PMS) (Jack & Bill, ASCAP)			YESTERDAY ONCE MORE—Moe Bandy (J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)			YOU BETTER HURRY HOME—Connie Cato (G. Martin, T. Henry), MCA 41287 (Tree, BMI)			YOU BETTER HURRY HOME—Connie Cato (G. Martin, T. Henry), MCA 41287 (Tree, BMI)		
11	5	13	45	55	3	79	80	3	79	80	3
DANCIN' COWBOYS—Bellamy Brothers (D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)			RAISIN' CANE IN TEXAS—Gene Watson (J. Allen, D. Lay), Capitol 4898 (Joe Allen, BMI)			BURNIN' UP YOUR MEMORY—Peggy Forman (P. Forman), Dimension 1008 (Hello Darlin', SESAC)			BURNIN' UP YOUR MEMORY—Peggy Forman (P. Forman), Dimension 1008 (Hello Darlin', SESAC)		
12	16	9	46	67	2	80	82	3	80	82	3
MAKING PLANS— Porter Wagoner and Dolly Parton (J. Russell, B. Morrison), RCA 11983 (Sure-Fire, BMI)			FADED LOVE—Willie Nelson & Ray Price (B. Willis, J. Willis), Columbia 1-11329 (Rightsong, BMI)			SEXY OLE LADY—Pat Garrett (P. Garrett), Gold Dust 101 (Red Barn, Buzzherb, BMI)			SEXY OLE LADY—Pat Garrett (P. Garrett), Gold Dust 101 (Red Barn, Buzzherb, BMI)		
13	19	8	47	22	12	81	NEW ENTRY		81	NEW ENTRY	
THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262 (Acuff-Rose, BMI)			CLYDE—Waylon Jennings (J.J. Cale), RCA 12007 (Johnny Binstock, BMI)			BACK WHEN GAS WAS THIRTY CENTS A GALLON—Tom T. Hall (T.T. Hall), RCA 12066 (Hallnote, BMI)			BACK WHEN GAS WAS THIRTY CENTS A GALLON—Tom T. Hall (T.T. Hall), RCA 12066 (Hallnote, BMI)		
14	20	7	48	23	15	82	NEW ENTRY		82	NEW ENTRY	
MISERY AND GIN—Merle Haggard (J. Durrill, S. Garrett), MCA 41255 (Peso, Bronco, BMI)			TRUE LOVE WAYS—Mickey Gilley (N. Petty, B. Holly), Epic 9-50876 (Wren, BMI/MPL Comm., ASCAP)			THEY NEVER LOST YOU—Con Hunley (D. Willis, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)			THEY NEVER LOST YOU—Con Hunley (D. Willis, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)		
15	7	12	49	50	6	83	51	15	83	51	15
WAYFARING STRANGER—Emmylou Harris (Traditional), Warner Bros. 49239 (Visa, ASCAP)			DON'T PROMISE ME ANYTHING—Brenda Lee (J. Hinson), MCA 41270 (Goldline, ASCAP)			IT'S TRUE LOVE—Conway Twitty & Loretta Lynn (R. Goodrum), MCA 41232 (Chappell/Sailmaker, ASCAP)			IT'S TRUE LOVE—Conway Twitty & Loretta Lynn (R. Goodrum), MCA 41232 (Chappell/Sailmaker, ASCAP)		
16	21	8	50	63	3	84	52	11	84	52	11
THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI)			WHY NOT ME—Fred Knoblock (F. Knoblock, C. Whittell), Scotti Bros. 518 (Atlantic), Flowering Stone/United Artists, ASCAP/Whittell Churchill, BMI)			IN AMERICA—The Charlie Daniels Band (C. Hayward, J.D. Gregorio, C. Daniels, T. Cran, F. Edwards, J. Marshall), Epic 9-50888 (Hat Band, BMI)			IN AMERICA—The Charlie Daniels Band (C. Hayward, J.D. Gregorio, C. Daniels, T. Cran, F. Edwards, J. Marshall), Epic 9-50888 (Hat Band, BMI)		
17	8	13	51	61	4	85	NEW ENTRY		85	NEW ENTRY	
SAVE YOUR HEART FOR ME—Jacky Ward (B. McDill), Mercury 57022 (Hall-Clement, BMI)			IF THERE WERE NO MEMORIES—John Anderson (R. McCown), Warner Bros. 49275 (Sawgrass, BMI)			FOR LOVE'S OWN SAKE—Roy Clark (C. Kelly, J. Didier), MCA 41288 (Bobby Goldsboro, ASCAP)			FOR LOVE'S OWN SAKE—Roy Clark (C. Kelly, J. Didier), MCA 41288 (Bobby Goldsboro, ASCAP)		
18	24	7	52	60	4	86	NEW ENTRY		86	NEW ENTRY	
IT'S TOO LATE—Jeanne Pruett (Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)			WORKIN' MY WAY TO YOUR HEART—Dickie Lee (L. Martine Jr.), Mercury 57027 (Ray Stevens, BMI)			FIRST LOVE FEELINGS—Glenn Barber (B.A. Barber, G. Barber), Sunbird 7551 (Blue Moon, ASCAP)			FIRST LOVE FEELINGS—Glenn Barber (B.A. Barber, G. Barber), Sunbird 7551 (Blue Moon, ASCAP)		
19	27	6	53	59	5	87	NEW ENTRY		87	NEW ENTRY	
CHARLOTTE'S WEB—The Statter Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031 (Peso, Dutchess, BMI)			MAY I BORROW SOME SUGAR FROM YOU—John Wesley Ryles (C. Moman, B. Emmons), MCA 41278 (Vogue, Baby Chick, BMI)			ONE NIGHT LEAD TO TWO—Paul Evans (P. Evans, B. Alan), Cinnamon 604 (Port, Trajames, ASCAP)			ONE NIGHT LEAD TO TWO—Paul Evans (P. Evans, B. Alan), Cinnamon 604 (Port, Trajames, ASCAP)		
20	28	5	54	68	2	88	NEW ENTRY		88	NEW ENTRY	
HEART OF MINE—Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)			WHEN—Slim Whitman (H. Bouwens), Epic 9-50912 (Burning River, Two Peters, Blue Moon, BMI)			JUST TO PROVE MY LOVE TO YOU—Jimmy Snyder (D.A. Coe), E.I.O. 1126 (Window, Captive, BMI)			JUST TO PROVE MY LOVE TO YOU—Jimmy Snyder (D.A. Coe), E.I.O. 1126 (Window, Captive, BMI)		
21	9	14	55	64	4	89	56	12	89	56	12
BAR ROOM BUDDIES— Merle Haggard and Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett), Elektra 46634 (Peso/Warner-Tamerlane/Bronco, BMI)			IT DON'T GET BETTER THAN THIS—Sheila Andrews (J. Fisher, D. Harp), Ovalton 1146 (Plum Creek, BMI)			WHAT GOOD IS A HEART—Dean Dillon (D. Dillon), RCA 12003 (Pi-Gem, BMI)			WHAT GOOD IS A HEART—Dean Dillon (D. Dillon), RCA 12003 (Pi-Gem, BMI)		
22	26	8	56	62	5	90	57	11	90	57	11
GOOD LOVIN' MAN—Gail Davies (G. Davies), Warner Bros. 49263 (Dickerson, Beechwood, Sister John, BMI)			THE LAST FAREWELL—Miki Mori (J. Eagan), NSD 49 (Baby Bun, BMI)			YOU'VE GOT THOSE EYES—Eddy Raven (E. Raven, D. Powelson), Dimension 1007 (Milene, ASCAP)			YOU'VE GOT THOSE EYES—Eddy Raven (E. Raven, D. Powelson), Dimension 1007 (Milene, ASCAP)		
23	25	8	57	29	11	91	58	16	91	58	16
I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (J. Lennon, P. McCartney), Capitol 4878 (Maclean, BMI)			SURE THING—Freddie Hart (N. Larkin, E. Conley), Sunbird 7550 (Merilark, Blue Moon, April, ASCAP)			FRIDAY NIGHT BLUES—John Conlee (S. Throckmorton/R. VanHoy), MCA 41233 (Cross Keys/Tree, ASCAP, BMI)			FRIDAY NIGHT BLUES—John Conlee (S. Throckmorton/R. VanHoy), MCA 41233 (Cross Keys/Tree, ASCAP, BMI)		
24	32	6	58	73	2	92	65	6	92	65	6
LET'S KEEP IT THAT WAY—Mac Davis (C. Putnam, R. VanHoy), Casablanca 2286 (Tree, BMI)			STARTING OVER—Tammy Wynette (B. McDill), Epic 9-50915 (Hall-Clement, BMI)			LOVE GOES TO HELL WHEN IT DIES—Wayne Kemp (W. Kemp, S. Lyons), Mercury 57023 (Tree, BMI)			LOVE GOES TO HELL WHEN IT DIES—Wayne Kemp (W. Kemp, S. Lyons), Mercury 57023 (Tree, BMI)		
25	34	5	59	74	3	93	66	13	93	66	13
OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)			WHILE I WAS MAKING LOVE TO YOU—Susie Allanson (M.S. Dunn, C. Putnam), United Artists, Curb 1365 (Tree, BMI)			IT'S OVER—Rez Allen Jr. (R. Allen Jr./J. Holcomb/D. Demarco), Warner Bros. 49128 (Boxer, BMI)			IT'S OVER—Rez Allen Jr. (R. Allen Jr./J. Holcomb/D. Demarco), Warner Bros. 49128 (Boxer, BMI)		
26	35	3	60	69	4	94	NEW ENTRY		94	NEW ENTRY	
DO YOU WANNA GO TO HEAVEN—T.G. Sheppard (C. Putnam, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)			HEART MENDER—Crystal Gayle (R. Leigh, M. Blackford), United Artists 13262 (United Artists, ASCAP)			THE LEGEND OF HARRY AND THE MOUNTAIN—Ron Shaw (L.B. Garland), Pacific Challenger 1638 (Pacific Challenger, BMI)			THE LEGEND OF HARRY AND THE MOUNTAIN—Ron Shaw (L.B. Garland), Pacific Challenger 1638 (Pacific Challenger, BMI)		
27	13	11	61	30	9	95	72	4	95	72	4
LEAVIN' FOR UNBELIEVERS—Dottie West (R. Goodrum, B. Maher), United Artists 1352 (Welbeck, Blue Quill, Chappell, Sailmaker, ASCAP)			A HEART'S BEEN BROKEN—Danny Wood (C. Stewart, D. Wood), RCA 11968 (Hall-Clement, Upstart, BMI)			MOONLIGHT AND MAGNOLIAS—Buck Owens (L. Chiriac, R. Bourke), Warner Bros. 49278 (Warner Bros./Chappell, ASCAP)			MOONLIGHT AND MAGNOLIAS—Buck Owens (L. Chiriac, R. Bourke), Warner Bros. 49278 (Warner Bros./Chappell, ASCAP)		
28	37	7	62	31	9	96	85	15	96	85	15
THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tree, BMI/Gingham, ASCAP)			WOMEN GET LONELY—Charly McClain (L. Rogers, R.C. Bannon), Epic 9-50916 (Warner Tamerlane, Bill Black, Partnership, ASCAP)			YOU WIN AGAIN—Charley Pride (H. Williams), RCA 12002, (Fred Rose, BMI)			YOU WIN AGAIN—Charley Pride (H. Williams), RCA 12002, (Fred Rose, BMI)		
29	49	3	63	31	9	97	86	12	97	86	12
LOVING UP A STORM—Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)			LONG LINE OF EMPTIES—Darrell McCall (G. Rowe, P. Ferguson), RCA 12033 (ATV/Mad Lad, BMI)			TAKE ME, TAKE ME—Roseanne Cash (K. Sykes), Columbia 111268 (Serenidipity, BMI)			TAKE ME, TAKE ME—Roseanne Cash (K. Sykes), Columbia 111268 (Serenidipity, BMI)		
30	42	4	64	31	9	98	87	6	98	87	6
FREE TO BE LONELY AGAIN—Debbie Boone (D. Pfeiffer), Warner/Curb 49281 (Brightwater/ Strawberry Patch, ASCAP)			WHEN YOU'RE UGLY LIKE US— George Jones and Johnny Paycheck (D. Goodman, R. Schulman), Epic 950891 (Pi-Gem, BMI)			THE FRIENDLY FAMILY INN—Jerry Reed (L.G. Likes, B.G. Marsh), RCA 12034 (Guitar Man, BMI)			THE FRIENDLY FAMILY INN—Jerry Reed (L.G. Likes, B.G. Marsh), RCA 12034 (Guitar Man, BMI)		
31	41	6	65	36	9	99	88	15	99	88	15
HE'S OUT OF MY LIFE—Johnny Duncan and Janie Fricke (T. Bahler), Columbia 1-11312 (Fiddleback, Peso, Kidada, BMI)			STRANGER, I'M MARRIED—Doug McGuire (F. Kelly), Multi-Media 51 (Frebar, BMI) (NSD)			THE BLUE SIDE—Crystal Gayle (D. Lesley, A. Willis), Columbia 1-11270 (Almo/ASCAP/Irving, BMI)			THE BLUE SIDE—Crystal Gayle (D. Lesley, A. Willis), Columbia 1-11270 (Almo/ASCAP/Irving, BMI)		
32	33	8	66	39	8	100	89	11	100	89	11
HAVEN'T I LOVED YOU SOMEWHERE BEFORE—Joe Stampley (L. Hodges, C. Moore, D. Hodges), Epic 960893 (Brandwood, Mullet, BMI)			TRY IT ON—Stephanie Winslow (M. Chapman, N. Chinn), Warner/Curb 49257 (Chinnichap/Careers, BMI)			NAKED IN THE RAIN—Loretta Lynn (B. Cannon, K. Starr), MCA 41250 (Sabal, Sawgrass, ASCAP, BMI)			NAKED IN THE RAIN—Loretta Lynn (B. Cannon, K. Starr), MCA 41250 (Sabal, Sawgrass, ASCAP, BMI)		
33	38	8	67	39	8						
THANK YOU EVER-LOVIN'—Kenny Dale (K. O'Dell), Capitol 4882 (Hungry Mountain, BMI)			NATURAL ATTRACTION—Billie Jo Spears (D. Linde, A. Rush), U.A. 1358 (Combine, BMI)								
34	43	5	68	70	5						
THE BEDROOM— Jim Ed Brown & Helen Cornelius (R. Allison, R. Muir), RCA 12037 (Raindance, BMI; Ron Muir, ASCAP)			TEXAS TEA—Orion (B. Peters), Sun 1153, (Shelby Singleton, BMI),								

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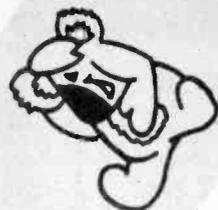
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	20	<b>ONE MORE SONG FOR YOU</b> The Imperials, Dayspring DST 4015
2	1	20	<b>MY FATHER'S EYES</b> Amy Grant, Myrrh MSB 6625
3	5	20	<b>HEED THE CALL</b> The Imperials, Dayspring DST 4011
4	4	20	<b>FORGIVEN</b> Don Francisco, New Pax NP 33042
5	6	20	<b>MUSIC MACHINE</b> Candle, Birdwing BWR 2004
6	8	20	<b>GOT TO TELL SOMEBODY</b> Don Francisco, New Pax NP 33071
7	20	9	<b>THE VERY BEST FOR KIDS</b> Bill Gaither, Trio, Word WSB 8835
8	11	20	<b>ROAR OF LOVE</b> 2nd Chapter Of Acts, Sparrow SPR 1033
9	9	20	<b>NEVER THE SAME</b> Evie Tornquist, Word 8806
10	<b>NEW ENTRY</b>		<b>NEVER ALONE</b> Amy Grant, Myrrh MSB 6645 (Word)
11	19	20	<b>NO COMPROMISE</b> Keith Green, Sparrow SPR 1024
12	10	20	<b>BULLFROGS &amp; BUTTERFLIES</b> Candle, Birdwing BWR 2004
13	16	20	<b>HAPPY MAN</b> B.J. Thomas, Myrrh MSB 6593
14	23	20	<b>SIR OLIVER'S SONG</b> Candle, Birdwing 2017
15	13	9	<b>FOR THE BEST</b> B.J. Thomas, Songbird/MCA 3231
16	14	20	<b>HOME WHERE I BELONG</b> B.J. Thomas, Myrrh MSB 6574
17	7	20	<b>LIVE</b> Dallas Holm & PraiseLive, Greentree R 3441
18	18	20	<b>I'LL BE THINKING OF YOU</b> Andrae Crouch, Light LS 5763
19	27	9	<b>THE BUILDER</b> Michael & Stormie Omartia, Myrrh MSB 6636 (Word)
20	17	20	<b>FOR HIM WHO HAS EARS TO HEAR</b> Keith Green, Sparrow SPR 1015
21	32	20	<b>MANSION BUILDER</b> 2nd Chapter Of Love, Sparrow SPR 1020
22	2	20	<b>YOU GAVE ME LOVE</b> B.J. Thomas, Myrrh MSB 6633
23	22	8	<b>NATHANIEL THE GRUBLET</b> Candle, Birdwing BWR 2018
24	<b>NEW ENTRY</b>		<b>LIVE</b> Andrus Blackwood & Co., Greentree R3570
25	<b>NEW ENTRY</b>		<b>LOOKING BACK</b> Dallas Holm, Greentree R3709
26	24	20	<b>COME TO THE QUIET</b> John Michael Talbot, Birdwing BWR 2019
27	12	20	<b>AMY GRANT</b> Myrrh MSB 6586
28	28	8	<b>HIS LAST DAYS</b> Dallas Holm, Greentree R3534
29	29	20	<b>ALL THAT MATTERS</b> Dallas Holm & Praise Greentree R 3558
30	<b>NEW ENTRY</b>		<b>THE VERY BEST OF THE VERY BEST</b> Bill Gaither Trio, Word WSB-8804
31	15	20	<b>MIRROR</b> Evie Tornquist, Word WSB 8735
32	<b>NEW ENTRY</b>		<b>RAINBOW'S END</b> Resurrection Band, Star Song SSR 0015
33	33	20	<b>SLOW TRAIN COMING</b> Bob Dylan, Columbia FC 36120
34	25	20	<b>GENTLE MOMENTS</b> Evie Tornquist, Word WST 8714
35	36	20	<b>HOLD ON TIGHT</b> Sweet Comfort Band, Light LS 5762
36	26	20	<b>TOWARD ETERNITY</b> Matthew Ward, Sparrow SPR 1014
37	21	9	<b>TRAMINE</b> Tramine Hawkins, Light LS 5760 (Word)
38	30	20	<b>PRAISE III</b> Marantha Singers, Marantha MM0048
39	31	20	<b>THE LORD'S SUPPER</b> John Michael Talbot, Birdwing BWR 2013
40	35	9	<b>LOVE ALIVE II</b> Walter Hawkins & The Love, Light LS 5735

AUGUST 16, 1980 BILLBOARD

# Gospel

## Seminar In Rockies To Open In Europe In 1981

• Continued from page 12

Music Seminar in Europe, a replica of this popular annual Colorado event, with a target date of Sept. 6-12, 1981, and a target site of the Benelux countries—Holland or Belgium.

The project, which Floria expects to draw 3,000 registrants in the first year, is being coordinated with European religious music leaders. Floria is president of the venture, but the board will be 100% European, reflecting his concern that Europeans should direct this venture with administrative assistance from Christian Artists Corp.

He expects the European meet to follow the same format as the U.S. version held here July 27-Aug. 2. More than 200 industry executives and artists took part in 268 sessions, including publishing, songwriting, trends in contemporary Christian music, sound systems, relationships between agents and promoters, getting a recording contract, stage presence, marketing music to the public, producing a record, song plugging, artist relations with record companies, targeting for tv and music and a radio ministry.

The myriad seminar topics merged with writing and singing workshops, talent competitions and nightly concerts to produce an event-packed week.

Nightly concerts, Sunday through Friday, drew more than 10,000 while featuring such banner gospel talents as Chris Christian, Cynthia Clawson, Doug Oldham, Barry McGuire, the Imperials, Larnelle Harris and Michael and Stormie Omartian.

The Omartians (Michael is producer of "Sailing" by Christopher Cross, now in the top five of Billboard's Hot 100 pop chart) were typical of the high level of talent parading across the stage of the Estes Park Conference Auditorium.

Powerful vocalizing, extremely poignant songwriting, and heartfelt ruthlessly honest testimony were the hallmark of the performances of this widely divergent group of singers and musicians.

The power of song, the glory of music, the goodness of good musicians grasped by a godly cause combined for some outstanding performances.

Floria has already slated the 1981 seminar for Aug. 2-8, also at the YMCA Of The Rockies in Estes Park.

The Gospel Music Assn., headed by president W.F. Myers and executive director Don Butler, held its annual summer board meeting at Estes Park in conjunction with the Christian Artists Music Seminar.

The seminar also produced more overseas registrants than ever before, while drawing attendees from every state in the U.S. Six European music leaders, representing six different countries, were brought to the conference by Floria to help launch his European project. They met with American publishers and record company executives in a successful session that saw the publishers raise \$50,000 to help get the European venture in motion.

"They feel they can get problems solved, including copyright areas, if they get these people together," commented Floria. Seeking to expand the field of gospel music in Europe, the conference will bring together licensing officials, artists, publishers, labels and other European music business leaders for seminars and concerts.

"This will open up the European market like never before for our artists, and there'll be some good European acts discovered by U.S. labels," predicted Floria.

Major decisions will be made by the Europeans themselves, empha-

sized Floria. "It can't be a bunch of Americans going over to tell the Europeans how to do it. It's a joint effort to develop gospel music faster in Europe with artists and companies from both sides exploring new avenues for publishing and recording."

Floria will leave for Europe next month to meet with the new board and select the specific site. If the European version reaches the success level of the U.S. seminar in the Rockies, Floria will consider an international gospel music seminar "by 1985, perhaps in a great location such as the Holy Land."

## Word Tour To 9 Cities

NASHVILLE—Word Distribution recently concluded a successful "Taking It To The Streets" merchandising seminar tour. Stan Jantz, director of merchandising and Roland Lundy, vice-president of sales led the nine-city tour, which encompassed Birmingham, Tampa, Nashville, Minneapolis, Grand Rapids, Kansas City, Denver, Portland and Oakland.

Some 436 dealers representing more than 200 stores attended the four-hour seminars on advertising and in-store merchandising. Session topics ranged from radio, television, newspaper and direct mail advertising to merchandising and previews of new products.

An added attraction at each seminar was the appearance of a recording artist. Rather than perform, the artist spoke with the dealers on a personal level. This intercourse enabled the dealer to relate to the artist as something more than a commodity. Micki Fuhrman of DaySpring, Dave Boyer of Word and Donn Thomas of Myrrh were the participating artists.

Pleased with the response in each market, Word Distribution is planning another series of dealer merchandising seminars for next fall, according to Jantz and Lundy.

## Attendance At Philadelphia Gospel Workshop Up 10%

PHILADELPHIA—The 13th annual Gospel Music Workshop which began here Friday (8) and runs through Friday (15) at the Hilton and Civic Center, is expected to draw some 18,000-20,000 persons.

This is a 10% increase in attendance over last year, according to Ed Smith, executive secretary for the workshop.

Highlights of the conference are a mass consecration and communion service, the Gospel Announcers Guild meetings and a national mass choir concert.

The Rev. James Cleveland, president and founder of the workshop, spoke at the mass consecration and communion service Sunday evening (10).

The Gospel Announcers Guild luncheon will be Wednesday (13). Al Hobbs, general manager for WTLC-FM, Indianapolis, and president of the organization will deliver the keynote address. Seminars, with emphasis on performance and technique, will be held throughout the week.

According to Hobbs, the guild has about 150 members, some 14% of all the gospel announcers. Hobbs hopes to raise that figure to at least 33% by 1981.

Climax of the conference will be the mass concert Friday evening (15). According to Smith, some 2,000 voices will join together under Cleveland's direction for 32 numbers, all original material. Savoy will record the chorale, compiling some 12 numbers for an LP. During the concert, the first \$1,000 broadcast scholarship fund awarded by the Gospel Announcers Guild will be presented.

In addition to the mass concert, some 200 choirs and ensembles will perform periodically throughout the festival. Headline acts include Andrae Crouch, the Hawkins Family, Albertina Walker, Isaac Douglas, Mattie Moss Clark and Cleveland.

Daily workshops will be offered in organ, piano, theory and harmony, songwriting, chorale directing, religious choreography, solo performance, promotion and business opportunities in music.

Wares from organ and piano companies, sheet music publishers and labels will be displayed.

There are 184 national chapters of the Gospel Workshop Of America. The 1981 convention will be in Los Angeles.

## Gospel Scene

Contemporary Christian artist, Phil Keaggy, is recording his debut Sparrow album "Phillip Side." The LP will feature his guitar workmanship, both electrically & acoustically, and will also be his first vocal effort in three years. Jamie Owens-Collins first Sparrow release entitled "Straight Ahead" features a fresh new sound. The LP is scheduled to ship in late July.

New Dawn Records will release Pastor Derric Johnson's Easter musical "Fourth Cross" in mid-summer. The musical centers on the crucifixion drama through the eyes of Barabbas.

Re'Generation has been selected by Fleming Foods as talent on an upcoming series of tv commercials to be taped in Nashville's Opryland production facilities. The group has been selected as featured performers for the Scottish Rite National convention, held in Cleveland in September.

Dan Burgess' latest album, choral book, and accompaniment tracks, "Fill My Life," is scheduled to be released in August. The material is slanted for church choirs. Light recording artist, Johnny Mann, will videotape two major patriotic specials at Rex Hubbard's Cathedral of Tomorrow in Akron, Ohio, with a "God-and-Country" theme backed by a 100-voice choir.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	5	36	<b>PACHELBEL: Kanon</b> Paillard Chamber Orchestra, RCA FRL 1-5468
2	2	40	<b>O SOLE MIO: Neopolitan Songs</b> Pavarotti, London OS 26560
3	3	101	<b>BRAVO PAVAROTTI: Pavarotti</b> London-PAV 2001
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5	8	96	<b>HITS FROM LINCOLN CENTER: Pavarotti</b> London OS 26577
6	11	236	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> Columbia M 33233
7	7	23	<b>SONG OF THE SEASHORE: James Galway</b> RCA ARL 1-3534
8	14	5	<b>MOZART: The Symphonies Vol. III</b> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
9	24	27	<b>TCHAIKOVSKY: 1812 Overture</b> Cincinnati Orchestra (Kunzel), Telarc Digital 10041
10	10	9	<b>BEETHOVEN: Fidelio</b> Chicago Symphony Orch. & Chorus (Solti), London Digital LDR 10017
11	13	14	<b>BOLLING: Guitar &amp; Jazz Concerto</b> Romero & Shearing, Angel Digital DS 37327
12	NEW ENTRY		<b>SOMETIMES WHEN WE TOUCH, Cleo Laine &amp; James Galway</b> RCA ARL1 3628
13	36	110	<b>RAMPAL: Japanese Melodies for Flute &amp; Harp</b> Rampal & Laskine, Columbia M-34568
14	NEW ENTRY		<b>JAPANESE FOLK MELODIES: Rampal</b> Flute, Columbia M35862
15	NEW ENTRY		<b>BRAHMS: Violin Concerto</b> Perlman, Angel Q 37286
16	6	14	<b>HANDEL: Ariodante</b> Baker, English Chamber Orchestra (Leppard), Philips 6769-025
17	9	14	<b>DEBUSSY: Images</b> London Symphony Orchestra (Previn), Angel Digital DS-37674
18	17	9	<b>BERLIOZ: Symphonie Fantastique</b> New York Philharmonic (Mehta), London Digital LDR 10013
19	15	18	<b>THE GREATEST HITS OF 1721</b> Philharmonia Virtuosi (Kapp), Columbia M 35821
20	4	75	<b>ANNIE'S SONG: Galway</b> National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
21	16	23	<b>STRAUSS: The Egyptian Helen</b> Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
22	22	14	<b>MUSIC FROM KRAMER VS. KRAMER</b> Columbia M35873
23	25	31	<b>BRAHMS: Four Symphonies</b> Chicago Symphony (Solti), London CSA 2406
24	39	83	<b>BOLLING: Suite For Violin &amp; Jazz Piano</b> Zukerman/Hediguer, Columbia M 35128
25	NEW ENTRY		<b>SPANISH ALBUM: Perlman</b> Angel SZ 37590
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27	NEW ENTRY		<b>BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano</b> Rampal Bolling, Lagoya, Columbia M/MT 35864
28	18	9	<b>BRITTEN: Serenade For Tenor Horn And Strings, Les Illuminations,</b> Chicago Symphony (Giulini), DG 2531 199
29	19	36	<b>TCHAIKOVSKY: Violin Concerto</b> Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
30	20	14	<b>BARTOK: Piano Concertos</b> Pollini, DG 2530-901
31	21	18	<b>SWITCHED ON BRANDENBERG</b> Wendy Carlos, Columbia M2X35895
32	NEW ENTRY		<b>MEHTA BOLERO, Los Angeles Philharmonic</b> London CS 7132
33	NEW ENTRY		<b>DVORAK: "New World" Symphony</b> Vienna Philharmonic (Kondrashin), London Digital LPR 10011
34	23	36	<b>MUSIC OF TELEMANN: Galway</b> RCA ARL1-3488
35	31	5	<b>STRAUSS: Four Last Songs</b> London Symphony Orchestra (Davis), Columbia M25140
36	NEW ENTRY		<b>"ORGAN" SYMPHONY NO. 3: Saint-Saens</b> Philadelphia Orchestra (Ormandy), Telarc Digital 10051
37	27	14	<b>BERG &amp; STRAVINSKY: Violin Concertos</b> Perlman, Boston Symphony Orchestra (Ozawa), DG 2531-110
38	28	9	<b>SUTHERLAND SINGS MOZART</b> The National Philharmonic Orchestra, London 526613
39	33	66	<b>NEW YEAR'S IN VIENNA</b> Boskovsky, Vienna Philharmonic, London Digital 10001-2
40	34	5	<b>WAGNER: Siegfried Idyll</b> Marriner, Angel Digital DS37758

## Classical



**DG CAST**—Recording cast members Katia Riciarelli and Jose Carreras receive first copies of their new DG opera, "Tosca," led by Herbert von Karajan at the German label's recent reception in Hamburg. The two-record set will reach U.S. stores in August.

## MORE MUSIC AIRED

NPR Gets a Lift  
From Minnesotans

CHICAGO—The launch by Minnesota Public Radio of an aggressive new national program production and distribution service primarily focusing on classical music is expected to expand live concert transmissions over National Public Radio stations.

The 12-year-old statewide network's new national program service is utilizing the 230 station NPR satellite transmission system which became fully operative in June 1980 and will be involved in musical events throughout the U.S. The recent weekend long Aspen Music Festival live concert broadcasts over NPR stations were the first classical programs offered under the new Minnesota network national service.

The programs also represented the first national broadcast use of a mobile satellite uplink to the public radio system.

Tom Voegeli, former Minneapolis Sound 80 studio recording producer/engineer and a 1979 Grammy winner for the St. Paul Chamber Orchestra recording of "Appalachian Spring" is the network staffer serving as executive producer for the classical program productions. This month a series of programs from the Sante Fe Chamber Festival's New York residency will be produced for live transmission by satellite.

The Sante Fe programs are scheduled to air Aug. 22 to Aug. 28 beginning at 7 p.m. and include the Aug. 25 New York premiere of Ned Rorem's "Sante Fe Songs," a work for piano quartet and baritone specially written for the festival.

Artists taking part in the Sante Fe festival include violinists James Buswell, Franco Gulli, Ani Kavafian, Ida Kavafian and Daniel Phillips, violists Heichiro Ohyama and Walter Trampler, cellists Timothy Eddy and Ralph Kirshbaum, pianists Edward Auer, Enrica Cavallo, Alicia Schachter and Andre-Michel Schub, baritone William Parker and Dale Clevinger, french horn.

The Minnesota Public Radio network consists of seven stations whose signals reach into five Midwest states. The network's Twin Cities station, KSJN-FM, is one of 16 sites in the U.S. which is equipped to transmit programming

to the many NPR network satellite downlink equipped stations.

In December of this year, Minnesota Public Radio plans to move into new broadcasting facilities and headquarters in St. Paul, part of a \$6.8 million capital improvement project which has received almost total funding from Twin Cities corporate and foundation grants.

Funding for the new national program distribution thrust comes in part from an Andrew W. Mellon Foundation \$430,000 grant, awarded to Minnesota Public Radio and three other NPR stations to foster arts and humanities programming through use of the new satellite system.

The four-station consortium receiving the grant also includes L.A.'s KUSC-FM, WGUC-FM in Cincinnati and WGBH-FM in Boston.

In the programming works for fall and winter distribution from the Minnesota network are a series of 10 concert performances by the Minnesota Orchestra with music director Neville Marriner, several St. Paul Chamber Orchestra broadcasts under new music director Pinchas Zukerman and a Christmas Eve broadcast of "The Festival Of Lenses And Carols," live from King's College in Cambridge, England.

## Classical Notes

Pickwick Quintessence label a&r head Steve Vining recently completed his first European visit to consult with product licensors, stopping in Germany, Switzerland, Czechoslovakia and England. Quintessence is readying a single disk release of the legendary Vaclav Talich/Czech Philharmonic "Ma Vlast" recording and has several boxed set compilations of previously released material in the works. . . . CBS Masterworks head Joe Dash also visiting Europe. Dash will formulate recording plans with top CBS artists.

Look for Telarc Records and distributor Audio-Technica to host a major New York trade reception this fall. Three new albums will be introduced at the affair with Soundstream digital tape playback promised. . . . Pegasus Records is penciled in by former Nonesuch Records topper Teresa Sterne as the name for her planned independent label. . . . Daniel Barenboim and Zubin Mehta are teamed in new Brahms Piano Concerto recordings on CBS scheduled for fall release.

ASCAP Debuts  
Symphonic And  
Concert Huddles

NEW YORK—ASCAP's latest workshop concept involves the symphonic and concert areas.

Beginning Sept. 19, the performing rights society will debut its ASCAP Foundation-sponsored symphonic and concert workshop at its New York headquarters.

Developed by Mario di Bonaventura, director of publications for G. Schirmer Inc. and Karen Sherry, director of public relations for ASCAP, the workshop will be moderated by Martin Bookspan. ASCAP coordinator of symphonic and concert activities. Sessions each Tuesday, starting at 7 p.m., will continue through Nov. 25.

Among the topics to be covered are government and foundation funding, the performing rights organizations, licensing today's music, problems of new notation and music copying, recording contemporary music (1950-80).

Also: concert managers and performing arts centers, composers and the symphonic orchestra, opera in America, evaluation/criticism of music and composer and publisher; the economics of publishing serious music.

The workshops are free to all, regardless of performing rights affiliation. Those interested in applying for participation should send a letter of interest with background information to: ASCAP Symphonic and Concert Workshop, Public Relations Dept., One Lincoln Plaza, New York, N.Y. 10023. There's a Sept. 13 deadline for entries.

Other ASCAP workshops involve film/tv scoring, jazz, theatre and disco.

Mahler's 8th Due  
By Ozawa, Boston

CHICAGO—The Boston Symphony Orchestra's Mahler's Eighth Symphony concert performances led by Seiji Ozawa will be captured by Philips Records. Scheduled to take part in the October performances are singers Judith Blegen, Florence Quivar, Faye Robinson, Deborah Sasson, Lorna Myers, Kenneth Riegel, Benjamin Luxon and Gwynn Howell and the New England Conservatory Chorus.

Philips' previous Boston Symphony live recording was Schoenberg's "Gurre-Lieder." Ozawa also has taped Holst's "Planets" and Stravinsky's "Rite Of Spring" for the PolyGram label.

Andre Previn's new three-year EMI recording contract will bring the conductor before top British and German orchestras. Previn and the London Philharmonic Orchestra and Chorus have completed a digital recording of the Berlioz "Requiem." The new pact also calls for records with the Vienna Philharmonic, Dresden Staatskapelle, Berlin Philharmonic and London Symphony.

Dr. Leon Thompson, New York Philharmonic director of educational activities since 1970, will leave his post in August to assume full-time duties as the founder and music director of the National Urban Festival Orchestra, a professional, racially integrated, full-time chamber orchestra.

The Canadian Brass' arranging talents are displayed once again on the group's forthcoming RCA digital album titled "The Village Band." Renditions of "Poet And Peasant" Overture, "Carnival Of Venice," "Flight Of The Bumblebee," plus opera arias "Largo Al Factotum" and "Sempre Libera" and more are included. Salt Lake City was the site of the recording sessions.

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In addition to furthering retail exploitation, Gusman, a composer-orchestrator-pianist, plans to market a Braille version at the same price and is now in the process of taking the

device from its hand-drawn state to machine production, which may lead to a lower price.

Besides mail-order, Gusman recently made the device available at three New York music shops, including Schirmer's/Brentano on Fifth Ave., Hansen's near Lincoln Center and Drummer's World, also Manhattan. Outside of New York, a Seattle chain, Americana, is also handling the unit.

"I've sold about 300 out of my house for the past six years, which has helped me bankroll my studies in music," says the graduate of New York Univ. and the Juilliard school. One of his prime markets has been ad agencies engaged in the production of jingles. Gusman himself has orchestrated and composed a number of jingles.

**Wright Firms Move**

**PHILADELPHIA** — The Larry Wright Entertainment companies are moving to 612 South Third St. 19147. (215) 922-2549.



**MANHATTAN VISIT**—Cheryl Bentyne, Janis Siegel, Alan Paul and Tim Hauser, the four members of Atlantic's Manhattan Transfer, sign autograph's during a recent promotional visit to the Sam Goody store in midtown Manhattan.

**MOERING OVERSEES**

**WEA Marketing Contests Underway**

**LOS ANGELES**—WEA director of marketing services Bob Moering has a series of national merchandising contests underway.

Concluding July 31 was a month-long in-store competition for all WEA sales reps, merchandisers and Warner Bros. promotion reps. Involved is a \$500, \$300 and \$200 prize to the participant who best displays four Warner LPs in at least five different accounts. The albums are: Randy Crawford's "Now You May Begin," Larry Graham's "One In A Million You," Al Jarreau's "This Time" and Chaka Khan's "Naughty."

Sixteen cash prizes, totaling \$2,500, go to WEA personnel and Atlantic promo persons in four regions in a Blues Brothers' display contest ending Monday (11).

A winner from each of four districts pockets \$500 cash in a Foghat "Tight Shoes" point-of-purchase display competition, ending Aug. 18. WEA personnel and Elektra/

Asylum promo reps are involved.

Grand prize winner in a Jackson Browne "Hold Out" merchandising contest receives \$1,000, with the three winners from each of the other regions getting \$100. The 13-week promotion terminates Sept. 9.

In a recent Eagles' "Long Run" display runoff, \$500 Nishiki Olympic 10-speed cycles and \$200 Eagles jogging outfits were awarded to: WEA employee Charlie Cates, Detroit; Dan Cotter, Boston; Rich Hegerich, Boston; Phil Cohen, New York and Rosemary Pierce, Philadelphia; and retailers Dave Schachtel, Cheap Thrills, Santa Cruz, Calif.; Carol Klees, Treasure Island, West Allis, Wis.; Lisa Styles, Appletree Records, Rockford, Ill. and Dale Smith, De'Orsey's, Waterville, Me. and rackjobber Dick Nottingham, Pickwick, Somerset, Mass.

The custom-made \$200 Eagles jogging outfits were also provided to 50 second place winners among WEA and E/A personnel.

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**New Companies**

**Deejoy Motion Picture & Record Works, Deejoy Musical Works Publishing and Blackgold Productions** founded by Frank Foulk. Address: P.O. Box 3398, Terminal Annex, Los Angeles 90051. (213) 930-0930.

**Absolute Entertainment Music (BMI)** launched by singer/songwriter Greg Bowen. Address: 950 Larrabee St., Los Angeles 90069. (213) 659-5048.

**Stack A. Dollar Productions**, a concert promotion firm, established by Robert E. Williams Jr. and Natalie R. Carpenter. Address: 8809 S. Dante, Chicago 60619. (312) 734-2973.

**Philip Bernard Advertising** formed as a publicity and photography agency. Address: 1400 Williamsburg Drive, Plano, Tex. 75074. (214) 422-4231.

**39th St. Music Productions** set up by Michael Karp and John Rhodes offering original music for radio, film and tv. It is also a 24-track recording studio. Address: 260 W. 39th St., New York 10018. (212) 840-3285.

**Maltun & Cooper** launched by attorneys Dana Maltun and Avery Cooper. Maltun offers counseling on financial planning and tax benefits. Cooper focuses on contract negotiations, copyrighting and royalties matters. Address: 2901 Wilshire Blvd., Santa Monica, Calif. 90403. (213) 829-9919.

**Stimulating Enterprise** formed by L.N. Cohen as an artist promotion firm specializing in jackets, T-shirts, etc. Address: 3009 Thatcher Ave., Marina Del Rey, Calif. 90291. (213) 822-0904.

**Music Is Friendship**, a Mexican concert promotion firm, manned by promoters Armando Garcia de la Cadena and Roger Johnson in Mexico, and Steven Goldberg in Los Angeles. Goldberg may be reached at (213) 204-4890.

**A.B.F. Records, Scrunge Music and A.B.F. Productions** established by Larry Feldman offering record production, manufacturing and distribution services in addition to music publishing. Address: 8947 Alton St., Philadelphia 19115.

AUGUST 16, 1980 BILLBOARD

## 1946 Law

## Ned Guthrie Goes After The Lea Act

By EDWARD MORRIS

CHARLESTON, W. Va.—A 70-year-old musicians union leader in West Virginia is spending most of his time and energy to get a labor law repealed that most young musicians who are affected by it don't even know about.

Ned Guthrie's target is the Lea Act—officially, Section 506 of the Communications Act of 1934. Passed by Congress in 1946, the Lea Act prohibits musicians from using conventional union techniques—such as picketing and striking—to make broadcasters bargain for their services.

Guthrie is head of the 700-member Local 136, American Federation of Musicians, and was recently elected president of the AFM's Southern Conference at the union's national convention. He maintains that the Lea Act has effectively closed radio and tv stations as show-cases for local musicians.

Under the Lea Act, people are forbidden by law from picketing broadcasters to induce them to add musicians to their staffs or to regulate the use of and payment for recorded music.

Guthrie formed the National Committee to Repeal the Lea Act in 1974 and has since been lobbying in Congress and working with local repeal groups across the country.

Says Guthrie, "In seeking the repeal, we do not expect Congress to provide us with jobs, but we do demand our right be restored to talk about air time. Also, we demand the right to talk about relief from Section B of the act which permits broadcasters to use our recorded music in any manner they see fit."

Formerly a dance bandleader in Charleston and a staff musician at WSM in Nashville, Guthrie insists that broadcasters have become powerful through stations whose listenership was first built by live musicians. "Radio grew up around musicians," he is fond of saying. "Musicians didn't grow up around radio."

He admits he finds it difficult to enlist the aid of young musicians who see radio and tv as vehicles only for recorded music produced in major music centers.

## DIAL FOR \$\$ TRANSFER

NORTH CANTON, Ohio — The Stark Records' national convention took on an Orwellian overtone recently when a representative of the firm's bank described a system of telephone transfer of funds from the more than 90 stores on a daily basis.

The touchtone telephone system enables a store to dial direct to the Ohio bank from anywhere in the nation to a synthesized voice operator, to whom they provide their store code and the daily cash tally. The voice then repeats the tally, which, if repeated incorrectly, is repeated until the correct amount is repeated at the bank.

The new system is expected to speed cash flow by a week over the old mail system.

## Station Owners Guilty Of Copyright Infringement

NEW YORK—In what is held to be the first federal prosecution based on unlawful public performances of copyrighted songs, the owners of three Maine-based radio stations have pleaded guilty to 50 counts of criminal copyright infringement under the U.S. Copyright Law.

The guilty pleas, resulting in fines totaling \$11,600, were entered into at a June hearing before Chief Judge Edward T. Gignoux of the U.S. District Court in Maine by Andy Valley Broadcasting System Inc., Kennebec Valley Broadcasting System Inc. and Sugarloaf Valley Broadcasting System Inc.

The admissions of guilt were to charges that they had unlawfully performed copyrighted music on their respective radio stations, WPNO-AM in Auburn and

WSKW-AM and WTOS-FM in Skowhegan.

The infringements occurred during periods in 1976-77 and involved 50 separate performances of songs written and published by members of ASCAP. Twelve copyrights were involved, including one, "One Less Bell To Answer," cowritten by ASCAP president Hal David and Burt Bacharach.

According to an ASCAP attorney, the original criminal information, begun in March 1979, represented a change in policy at ASCAP to seek federal remedies for alleged acts of infringement, instead of "repeated" civil actions against the same individuals.

"The normal procedure had been to bring repeated copyright infringement charges against the

same individuals in broadcasting, night clubs or hotels. We now want U.S. attorneys to be advised of willful infringements and for prosecution to take place on the federal level."

The convicted corporations and their principal owners had been sued twice, in April 1976 and October 1976, for civil copyright infringements by ASCAP members. Judgments in excess of \$20,000 were obtained in the civil copyright infringement action.

The punishment for knowing and willful copyright infringement under the Copyright Law calls for imprisonment for up to one year and/or by a fine of not less than \$100 or more than \$10,000 for each infringement at the discretion of the court.

## Rock'n'Rolling

## 'Rock World' Tube Show In 15 Marts

By ROMAN KOZAK

NEW YORK—What is the best rock music show now on television? In many parts of the country it may be "Rock World," a syndicated hour-long program that premiered in January and which can be seen in 15 markets, covering 35% of the country.

The show is a pure child of the video age. It has no disco dancers, no host, no audience, no comedians and even no stage. All the musical segments are videos provided by record companies, says Ed Noyes, president of NTN Entertainment and producer of the show. "Rock World" runs the entire gamut of rock music, though the emphasis is usually on new wave. A recent program, for example, contained songs by the Clash, Split Enz, the Romantics, Dirty Looks, Joan Armatrading, Crack the Sky and a segment from the "No Nukes" film.

When the show premiered early in the year it was half an hour, and featured almost exclusively English acts. However, after nine weeks the English producer pulled out, and the show went off the air for a month, before coming back its current hour-long form, with the series expected to run through the fall.

Noyes is hoping to expand the number of stations broadcasting his show to reach 70% of the country, and is looking for another national sponsor in order to be able to pay local stations to take the show. Currently the show is sponsored by Pepsi-Cola, and off and on by Murjani, makers of the Gloria Vanderbilt jeans now hawked by Debbie Harry of Blondie.

The show is seen in such major markets as New York, Chicago, Philadelphia, Boston, Dallas, Atlanta, Tampa, Milwaukee and Kansas City. It is simulcast by local FM radio stations in Chicago, Grand Rapids, and Orlando. Noyes says in Chicago, where the show is seen on WMAQ-TV and simulcast on WXRT-FM it has a respectable 5 rating, at 2 a.m.

"I had a dilemma as to whether go after a teen crowd during earlier time periods or to go with network

affiliates later at night, following "Midnight Special" or Don Kirshner," says Noyes. "I took the latter option and I have been proved right in the ratings."

Noyes says he has had support from the record companies in that most supply him tapes for free.

The program's tapes-only format has created some problems in that there is virtually no lead time in assembling future shows. Noyes pretty much has to use what becomes available week by week. But since the emphasis is strictly on the music (and whatever graphics a particular video segment may contain) that is also the strength of the program, and what has earned it good press reviews. Even when the program grows, Noyes says he has no intention of changing the formula.

As Noyes assembles the programs, he "bicycles" tapes of the show from station to station and writes the voice-over intros. The show is produced in conjunction with London Wavelength, which seeks new outlets for the show.

\* \* \*

PhonoGram/Mercury Records is planning to release in the U.S. a special U.K. compilation LP which will feature the singles of six new wave bands from England and Northern Ireland.

Titled "Thru The Back Door," the LP will also include a special seven-inch 33 r.p.m. single by Peter Townshend and Roger Daltry as the High Numbers before they formed the Who.

Acts to appear on the LP are signed in the U.K. to Back Door Records, PhonoGram's "alternative label." They are the Blitz Brothers, the Tearjerkers, Mark Kjeldsen, the Donkeys and Agony Column. The LP, retailing at \$7.98 will be released Monday (18).

\* \* \*

Delilag/Grove Press in November will publish, "The Rock Yearbook (1981)," the first in a yearly trade paperback book which will include reviews of LPs and singles, a

(Continued on page 73)

## Beatles C'rights Guarded

LOS ANGELES—Permanent injunctions have been handed down against a number of defendants accused of using Beatles' composition copyrights in musical and drama/musical settings without an express license in Federal District Court here.

Enjoining these alleged defendants from using Beatles' copyrights stems from a civil complaint filed in 1979 by Leber-Krebs, producers of "Beatlemania," on behalf of Northern Songs, proprietor of the Beatles' compositions.

The action was filed to halt several unauthorized musical shows from using music administered by ATV and trading on the prominence of "Beatlemania."

Preliminary injunctions were issued almost immediately after the filings last year. The court held basically that licenses do not grant the dramatic performing rights essential to perform the songs in a dramatic or dramatic-musical setting.

Performing rights societies have undertaken to inform licensees that rights granted to them are solely for non-dramatic performing rights.

## 'Magic' Still No. 1

LOS ANGELES—Olivia Newton-John's "Magic" on MCA is Billboard's No. 1 pop single for the third straight week. It's the longest any Newton-John single has topped the Hot 100 in her nine-year chart career.

## LICENSING SWITCHED

## A New Look For The WMOT Group

By PAUL GREIN

LOS ANGELES—WMOT Records, the seven-year-old black-oriented label which boasts such acts as Philly Creme and Slick, has realigned its foreign licensing and publishing agreements in addition to signing a pressing and distribution pact with CBS for the U.S. and Canada (Billboard, Aug. 9, 1980).

The label shifts from Fantasy/EMI to Pye in the U.K., from Gamma to Peerless in Mexico and from Gamma to CBS in Latin America. It has also signed deals with Metronome in Germany and Ricordi in Italy.

Its publishing had been through Bocu in Europe and through Parker Music, a division of Fantasy elsewhere. Now publishing deals are with EMI in Holland, Chappell in the U.K., Budde in Germany, Ricordi in Italy and Peerless in Mexico.

The label, which had been distributed by Atlantic in the mid-'70s and by Fantasy at decade's end, is also expanding into the pop field with Bowen Reddin, a male singer.

"The main thrust will still be black music," says David Chackler, chairman of WMOT. "We're just broadening our base a little."

Chackler had been president and chairman of locally-based Montage Records, cornerstone of the Montage Music/Entertainment Group, until the MCA custom label folded a few months ago. The acts from that deal had been placed in various production pacts before the CBS signing, per Chackler. Henceforth, he says, all signings will be through CBS domestically and the designated licensees abroad.

The Montage acts which have dispersed include Native, now on RCA, and Bobbi Walker, former lead singer of Moulin Rouge, who is now

a solo act on Casablanca with a r&b chart hit.

Chackler also has production deals with Fat Larry's Band, still on Fantasy, and Blue Magic, now on Capitol.

WMOT was founded in 1973 by Alan Rubens and Steven Bernstein. Rubens is president of the label; Bernstein is now president of the publishing group, which consists of WIMOT Music and Muscletuff Music, both BMI concerns.

The rest of the WMOT staff includes Eric Doctorow, senior vice president and general manager (he held the same post in the defunct Montage Group); Marv Dorfman, national sales manager; Doreen Ringer, director of artist relations; Bruce Gable, head of promotion and Robert Changor.

It's believed that WMOT will also open a management wing in time.

The rest of the WMOT roster, besides Slick, Philly Creme and Bowen Reddin, includes Brandy Wells, Sweet Thunder, the Ingram Family and Brown & Price. First release via CBS is Philly Creme's "Cowboys To Girls," a remake of the Intruders' 1968 hit, which was the first gold single for writer/producers Gamble & Huff.

The label has offices both in Philadelphia, where WMOT has long been headquartered, and L.A., where Montage was based. The Philadelphia office is at 1307 Vine St., 19107; the L.A. complex at 326 No. La Cienega Blvd., 90048. The L.A. office also boasts a 24-track recording studio.

For benefit of the curious, WMOT stands for "We Men Of Talent," though over the years it has taken on a second definition: "Wire Money On Time."

# A DECADE OF LEADERSHIP



**THE WORLD'S LARGEST INTERNATIONAL  
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# ENLARGING THE WORLD OF



The ITA enters its second decade as the world's largest forum for the audio/video tape and disc industry on the eve of an era that heralds unprecedented growth.

With more than 450 worldwide members encompassing every area of the tape/disk industry, the ITA is preparing to meet the challenge of the 1980s with a renewed commitment to providing the constant flow of information needed to insure an orderly advance into the home and industrial markets.

The ITA is uniquely equipped to greet the dawning of the home video revolution.

Members include the world's largest manufacturers of record/playback equipment, tape, base films and oxides, plastics, studio equipment and accessories, as well as service and support industries ranging from major motion picture studios to duplicators, packagers and producer/distributors of prerecorded audio and video programming for tape and disk.

It serves its diverse clientele through the bi-monthly ITA News Digest, considered to be the most comprehensive source of information in the industry, the ITA Source Directory of members, products and services, and a continuing series of seminars and regional meetings attended by key executives from throughout the industry.

The ITA's heterogeneous organization enables it to effectively serve every facet of the tape/disk industry through ongoing efforts aimed at educating and informing its membership in the areas of technological research and development right through to the manufacturing and marketing process.

Among recent steps taken by the ITA in fulfilling its goals are the addition of geographical vice presidents to its board of directors. Nowhere is this more important than in the European market, where the number of video cassette recorders now exceeds those in the United States.

In order to meet the expressed demand for greater involvement in the ITA's activities from its overseas members, the ITA board named Arnold Norregaard, managing director, Bellevue Studio, Copenhagen, as its European vice president during its last meeting.

In addition to serving on the ITA executive committee and its board of directors, the European vice president will also supervise an advisory board comprised of representatives of countries where the ITA has members. This advisory board met for the first time June 13 in Copenhagen, where representatives of ITA member companies began charting future programs for that market.

The ITA's global commitment will be further advanced when it holds its first seminar outside the U.S. This event takes place June 21-23, 1981, in Amsterdam.

Among the activities the ITA hopes to generate abroad are the inauguration of its Golden Videocassette and Golden Videodisc Awards, which have proven to be an effective merchandising aid in the U.S., and the creation of statistical pro-

grams to chart sales of prerecorded videocassettes and disks, blank audio cassettes and blank videocassettes.

The ITA awards are presented to those prerecorded videocassettes and/or disks that have surpassed more than \$1 million in audited retail sales.

A statistical program is now underway in the U.S., involving about two dozen ITA member companies that are leading licensors and/or licensee/distributors of prerecorded videotapes. The first data should be available to the industry and the public by late summer or early fall.



Jim Fox, FMC; Fred Feuerhake, manager communications and product planning, GTE International; Robert MacDonald senior vice president, entertainment products worldwide, GTE International; Dan Denham, group vice president, recording materials group, 3M Co. all from left, at presentation of bronzed letter in 1974 welcoming GTE International as 200th member of ITA.

Among the most effective means of exchanging information among its members are the two semi-annual seminars staged by the ITA.

The forthcoming Home Video Programming seminar, held in the fall, is set for Oct. 21-23 at the New York Sheraton Hotel. Once again the ITA offers its members an opportunity to interface and share experiences and views with key industry executives who appear on the program. This gathering will offer presentations and demonstrations of the latest developments in tape and disk technology, for the manufacturer and supplier as well as the producers and merchandisers of tape and disk products.

The ITA also hosts an annual "Audio/Video Update" seminar around March of every year. The most recent Audio/Video Update was held March 2-5 in San Diego. Next year's sessions will be held at the Diplomat Resort and Country Club, Hollywood, Fla., March 15-18, 1981.

The Audio/Video Update provides the industry with an extensive array of panels and workshops focusing on home video, media management, video for business and industry,



Celebrating the sixth anniversary of ITA in 1976 were, from left, ITA Board members Tadeo Okada of Maxell; Gordon H. Bricker of RCA; Gerald Citron of Intercontinental Televideo; Oscar P. Kusisto of Motorola Automotive Products; Larry Finley, ITA's executive director; George Sadler, then with the Electronic Home, and Irwin "Skip" Tarr of Matsushita (Panasonic).

audio and audio/visual technical developments and other facets of a rapidly evolving industry.

These programs are staffed with experts from every area of the tape/disk field, from hardware and software manufacturers to financial analysts and specialists in copyright law. They are regarded as among the best produced, most informative seminars held in this, and perhaps any other, industry.

In keeping with ITA policy, registration to these seminars is limited, and accepted on a first-come, first-served basis. Registration forms can be obtained from ITA headquarters in New York.

One of the ITA's prime functions is the publication of the bi-monthly ITA News Digest, which contains stories on the latest developments in the industry and reports on the more important papers and talks presented during ITA seminars. A recent issue contained articles on how videocassette duplicators can be utilized for maximum efficiency, options to be considered in making video recordings of pop and rock acts, and an analysis of the lawsuit brought by major motion picture studios against the Sony Corp. regarding the home taping of copyrighted material for personal use.

The ITA News Digest is sent free to all its members. Non-member companies in the U.S., Canada and Mexico may subscribe for \$60 a year and \$75 in Europe.

The ITA Source Directory provides another vital communications tool for the audio/video industry. Published annually, it is an indispensable guide for tracking the various products  
(Continued on page ITA-6)

## Providing A Forum For All Industry Segments

When Larry Finley founded the ITA 10 years ago he had already accomplished a list of notable achievements that would take an ordinary executive several lifetimes to equal. But that was to be expected from Finley, who launched his business career as a 12-year-old entrepreneur holding three after-school jobs in his native Syracuse, N.Y.—jewelry store clerk, paper boy and popcorn vendor.

That was 50-odd years ago. Since then Finley has successfully established himself as a prosperous jewelry retailer, a bandleader, nightclub and ballroom owner, disk jockey and television talk-show host, movie producer, chief executive of a radio network, record company executive and founder/president of the International Tape Cartridge Corp., pioneer manufacturers of eight-track cartridges and cassettes.

Throughout his long and varied career, Finley has combined his salesman's enthusiasm and determination with a showman's talent for vision and promotion. With rare exceptions, he has not only demonstrated a flair for doing the right thing at the right time, but he has also carried it off in a big way, and with style.

From the days when he drove a car up the steps of a building at Syracuse Univ. to protest a campus ban on automobiles to his precedent-making antitrust suit against Music Corp. of America in the 1940s that destroyed the practice of exclusive bookings, Finley has combined determination with imagination.

Even now, as he steps down as the prime force behind the ITA, it would be less than accurate to say Finley is "retiring." He has formed Larry Finley Assoc. Inc., a consulting firm devoted to the home video field and he will continue to serve the ITA as vice president of events/membership, supervising the ITA seminars, and sitting on both the executive committee and the board of directors.

After all, for most of its existence, the ITA has been synonymous with the name of Larry Finley. Appropriately, it was born and nurtured as a direct result of one of Finley's periodic "retirements."

Barely 30 days after stepping down as head of North American Leisure Corp., a diversified entertainment complex centered around tape products, Finley sat down for lunch with Oscar Kusisto, president of Motorola Automotive Products Inc. The ITA sprang from that meeting.

"Motorola was manufacturing automobile tape decks, of course," Finley recalls, "and Oscar was complaining about the poor quality of components coming in from overseas. Most of it was junk."

"There had been four trade associations that had tried to organize in the months preceding our meeting but they just couldn't get any support in or out of the business, so Oscar asked me if I'd be interested in starting one that would last. I was already bored to death with retirement so I said I'd take it on—for a year."

The rest, as they say, is history. As Finley says, "the whole thing just took off." The first item on Finley's agenda was to establish the ITA's international character.

"None of the other associations would accept off-shore  
(Continued on page ITA-9)



Larry Finley, vice president, membership/events.

editor for Home Furnishings Daily, a trade journal. His area of expertise centered upon tv, radio and audio equipment.

Throughout his professional life, Brief has developed a reputation as a sharp-eyed and often eloquent spokesman for an industry that is notable for its rapid growth, particularly in the area of technological development. He has covered, in one capacity or another, the myriad changes in format that the recording industry has gone through since its blossoming in the 1950s.

His experience as a trade journalist has provided him with the ability to spot trends and move quickly to assist the industry and the general public in comprehending them.

His organizational ability helped turn the RIAA from a loose amalgam of fiercely independent operators into a unified body of professionals.

Among the accomplishments Brief shares credit for at the RIAA were efforts to expand the board of directors and the membership rolls to allow greater participation by medium sized and small independent labels; effectively lobbying to rescind

the excise tax on recordings, bringing them into line with levies on books; establishing educational mail rates for recordings; promoting recordings as cultural property through annual award dinners and the creation of a White House Record Library, and a successful campaign to have state legislators enact anti-piracy statutes. Brief also played a major role in the RIAA drive to bring recordings under the protection of the Copyright Act and to have labels and artists share in public performance royalties, a matter still under consideration in Congress.

His knowledge of the recording industry and ability to boil complex issues down to their essentials have made him a "spokesman." His name is Brief, but he is seldom at a loss for words.

"The old expression 'Plus ça change, plus c'est la meme chose' is only partly true insofar as my new job as executive director of ITA is concerned," he says.

"Both the RIAA and the ITA are trade associations. Both are  
(Continued on page ITA-10)



Henry Brief, executive director.

## Meeting The Challenge Of Technology

Henry Brief, ITA executive director, is launching his second career as an indefatigable organizer of ideas and systems designed to help a vital, growing industry.

Brief served as executive director of the Recording Industry Assn. of America for 19 years before taking over the reins of the ITA last December. Prior to that he had worked as a journalist, a career that stretched from an early tour with the Overseas News Agency to a position as television/radio/hi-fi

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**NEW EUROPEAN OFFICE**  
ITA now has a fully-staffed European office being staffed and set up as of Aug. 1. Heading the office is Jack van Leeuwen, executive secretary, who will report to ITA's executive director, Henry Brief.  
Leeuwen was with N.V. Philips' Gloeilampenfabriek en for 27 years and served there since 1960 as general manager, magnetic tape activities.  
The appointment of Leeuwen and the ITA's general European expansion were announced at its first meeting of the ITA European advisory board chaired by Arnold Norregaard, ITA's vice president of Europe.  
ITA Europe's office: Merkelbach Laan 2, 5624 KR, Eindhoven, Netherlands. Telephone: 040-433679; Telex: 51047.



Frank Day, president, AMERICAN SOUND CORP.



Robert Plannkuch, president, Video Division, BELL & HOWELL



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Roger Sammon, vice president, ICI AMERICAS, INC.



Charles Dolk, vice president product management, MAGNAVOX

Isadore Philosophe, president, AUDIO MAGNETICS, (Not pictured).



Tadao Ukada, president, MAXELL CORP. OF AMERICA



William den Tuinoff, deputy manager, Video, N.V. PHILIPS' GLOEILAMPENFABRIEKEN



William Orr, chairman of the board, ORROX/CMX SYSTEMS



Gordon W. Bricker, director, staff vice president, SelectaVision, Video Disc Operations, RCA CORP.



Ken Tsunoda, president, SONY VIDEO PRODUCTS CO.



Ken Kohda, president, TDK ELECTRONICS CORP.



Steve Roberts, president, TWENTIETH CENTURY-FOX TELECOMMUNICATIONS



Richard F. O'Brien, executive vice president, US IVC CORP.



Jack van Leeuwen, executive secretary, European office.



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# COMMITTEES



## ITA AUDIO ADVISORY COMMITTEE

Advises the ITA office on what activities they should become involved with in the audio tape and equipment industry. They also help to program the audio workshop sessions at the annual seminars.

Chairman: Jim Walker, BASF SYSTEMS  
 Vice Chairman: George Preston, CBS COLUMBIA TAPE DUPLICATING  
 Secretary: Don Lee, CERTRON CORPORATION

### MEMBERS:

Maria Curry, AGFA-GEVAERT  
 Freeman Granum, AMPEX MAGNETIC TAPE  
 John Arnold, W.H. BRADY CO.  
 Ed Sharton, CBS COLUMBIA INJECTION MOLDING  
 F.E. Hull, DATA PACKAGING  
 Eric Hardman, HARDMAN INDUSTRIES  
 Gene LaBrie, MAXELL CORP. OF AMERICA  
 James Williams, RCA RECORDS  
 Lee Gray, RKO SOUND/NATIONAL TAPE SERVICE  
 Don Unger, SONY CORPORATION OF AMERICA  
 William Madden, 3M CO.  
 Al Pepper, MEMOREX

## ITA AUDIO TECHNICAL EXECUTIVE COMMITTEE (ATEC)

This committee sets voluntary minimum standards for audio tape manufacturing and duplication and maintains an interface with tape equipment manufacturers when standards are proposed for tape hardware and/or software.

Chairman: John Jackson, MAXELL CORP. OF AMERICA  
 Secretary: Don Lee, CERTRON CORPORATION

### MEMBERS:

Terry Shimada, PANASONIC  
 Edward O. Hanson, AMPEREX ELECTRONIC CORP.  
 Victor Mohrlant, 3M CO.  
 George Preston, CBS RECORDS  
 Joseph Wells, RCA RECORDS  
 Hideaki Yuki, SONY CORPORATION OF AMERICA  
 Donald Recher, DATA PACKAGING CORP.  
 Bob Hamilton, DATA PACKAGING CORP.  
 F.E. Hull, DATA PACKAGING CORP.  
 Jim Walker, BASF SYSTEMS  
 Richard M. Seifken, DELCO ELECTRONICS

## ITA HOME VIDEO SYSTEMS COMMITTEE

The basic function of this committee is to assist in programming the ITA annual HOME VIDEO PROGRAMMING SEMINAR in New York and the Home Video Systems workshops at ITA Annual Seminars.

Chairman: Nick Denton, READER'S DIGEST

### MEMBERS:

George Ziadeh, AMPEX MAGNETIC TAPE DIVISION  
 Bob Pfannkuch, BELL & HOWELL CO.  
 Joseph Bellon, CBS NEWS  
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 Rober Garbutt, SHARP ELECTRONICS CORP.  
 Gary Ewing, SPORTS WORLD CINEMA  
 Bud Barger, TDK ELECTRONICS CORP.

## ITA MEDIA MANAGERS COMMITTEE

Effects an interface and information exchange among major corporations involved in both audio and video tape for business training and education and ITA member manufacturers and suppliers of products and services.

Chairman: Marvin Winchester, STATE FARM INSURANCE COMPANIES  
 Vice Chairman: Victor Johnson, STANDARD OIL COMPANY OF INDIANA  
 Secretary: Lewis P. Jones, NATIONAL SCIENCE FOUNDATION

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 Roger Place, BELL SYSTEM CENTER FOR TECHNICAL EDUCATION  
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 Meg Gottemoeller, THE CHASE MANHATTAN BANK N.A.  
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 William Buckles, PHILLIPS PETROLEUM CO.

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 Stan Hankin, U.S. DEPARTMENT OF LABOR/ETA  
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 Robert Hider, ARTHUR YOUNG & CO.

## ITA VIDEO ADVISORY COMMITTEE

This committee assists the ITA office in keeping abreast of the latest technologies in video equipment as well as blank and pre-recorded video tape. They advise the ITA office on what areas ITA should become involved with.

Chairman: John MacPherson, HBO STUDIO PRODUCTIONS  
 Vice Chairman: Al Eicher, MAGNETIC VIDEO CORP.  
 Secretary: James Ringwood, MAXELL CORP. OF AMERICA

### MEMBERS:

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 Bill Follett, S/T VIDEOCASSETTE  
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 Jon Bart, TDK ELECTRONICS CORP.  
 Stuart Silver, TRI-COMM PRODUCTIONS  
 Hank Hermes, US JVC CORP.

## ITA VIDEO DUPLICATORS COMMITTEE

Establishes voluntary standards for tape duplication, marking on cassettes, etc.

Co-Chairmen: Thomas DeMaeyer, TELETRONICS VIDEO SERVICES  
 Al Eicher, MAGNETIC VIDEO CORP.

### MEMBERS:

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 Carl R. Moyer, VIDICOPY CORP.  
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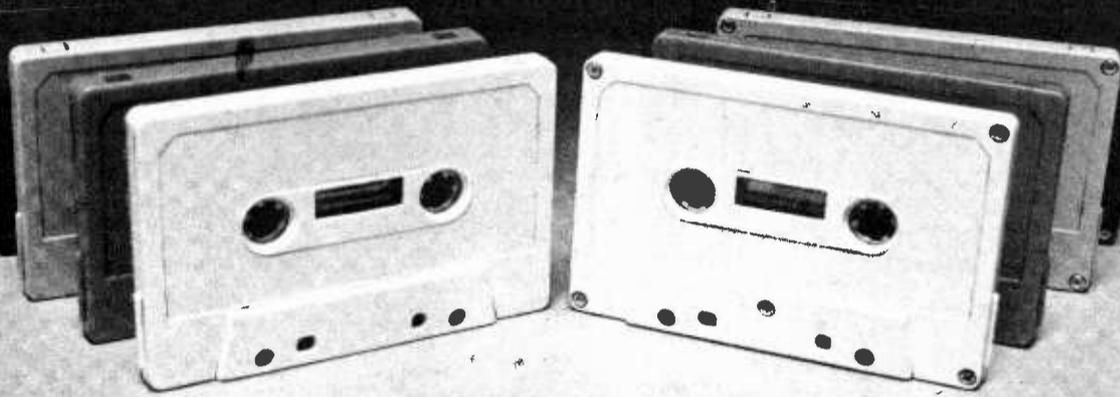
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## Enlarging The World

• Continued from page ITA-2

and services offered throughout the industry. Contents range from listings of blank and prerecorded audio/video tape manufacturers, accessory and component manufacturers and suppliers, and manufacturers of video hardware and software for industrial, broadcast and home use. It offers a comprehensive list of ITA members worldwide and is indexed according to products and services.

The ITA Source Directory is offered at no charge to both members and non-members, although a \$3 fee is charged to cover airmail costs when a copy is sent to a non-member overseas.

Piracy and counterfeiting are other areas where the ITA's global presence provides a bulwark against illegal duplicators of audio/visual product.

Working in cooperation with organizations such as The Motion Picture Assn. of America and the Motion Picture Export Assn. of America, regarding video piracy, and the Recording Industry Assn. of America regarding audio piracy, the ITA is using its resources to combat this problem on an international level.

In addition to helping thwart the proliferation of illegal prerecorded audio/visual product, the ITA recently alerted its members to the relatively new market in counterfeit blank audio cassettes, which are designed to look like their legitimate counterparts without the corresponding adherence to published ITA standards of quality.

These standards are determined through cooperative efforts of ITA members via the organization's various technical committees and help insure uniform standards of quality on a world-wide basis. This process remains one of the ITA's highest priorities.

The ITA has also added its voice to industry efforts to monitor legislation affecting the industry, such as the trucking industry's recent attempt to reclassify certain plastic components in order to charge higher shipping rates.

The proposed reclassification would have resulted in a 25% rise in shipping costs. The ITA notes with pride that its role as industry spokesman helped coordinate opposition to the proposal.

ITA has already inaugurated a series of informal regional meetings open to members that would be held here and abroad at least once, and possibly twice, each year. These loosely structured rap sessions will enable various segments of the industry to sit down and discuss issues of general concern as they develop.

It is through programs such as these that the ITA continues to serve the needs of an industry that is the very backbone of the emerging home entertainment and information economies.

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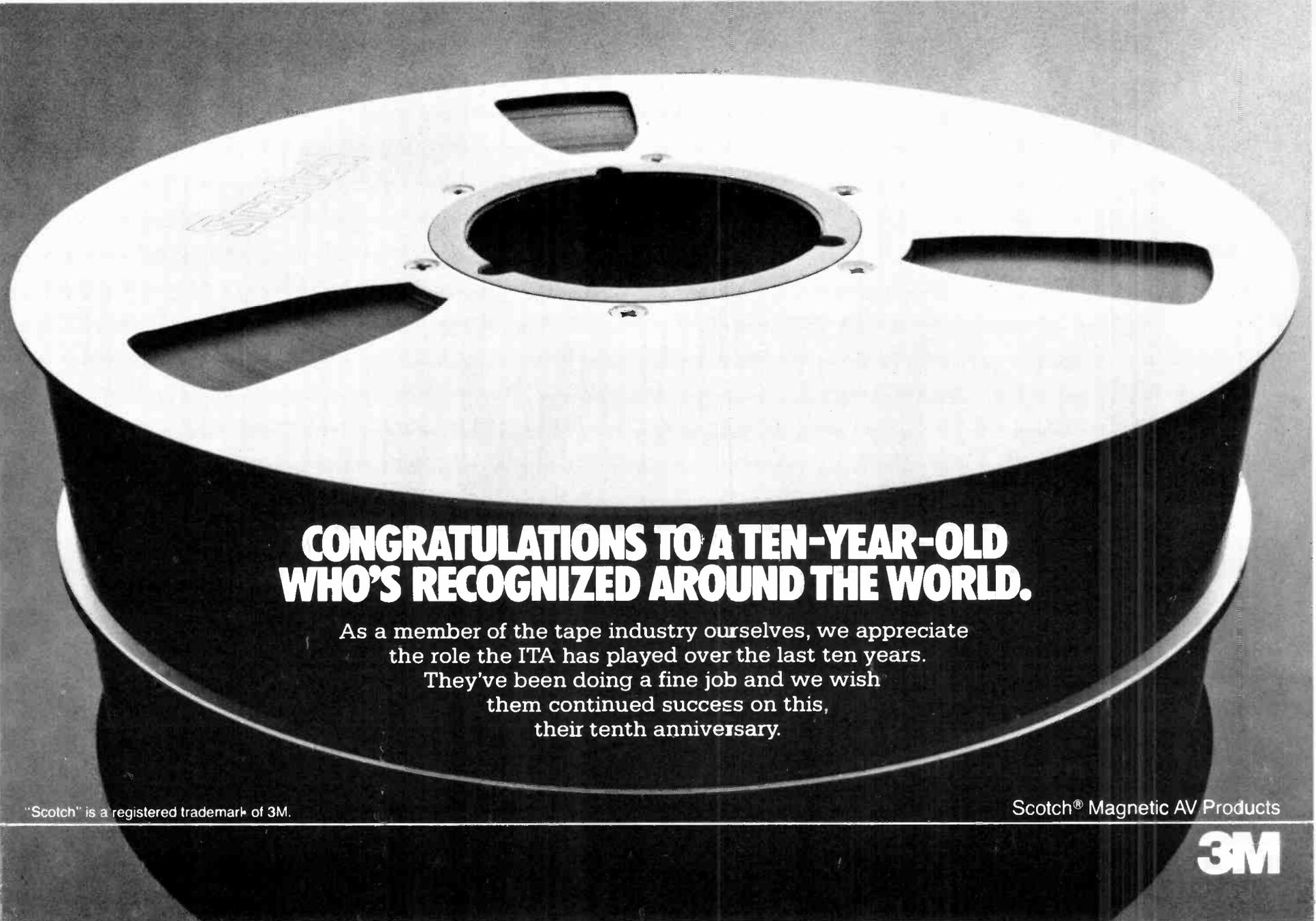
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As a member of the tape industry ourselves, we appreciate the role the ITA has played over the last ten years. They've been doing a fine job and we wish them continued success on this, their tenth anniversary.

"Scotch" is a registered trademark of 3M.

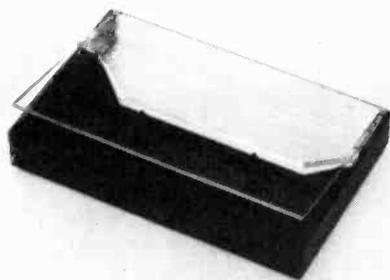
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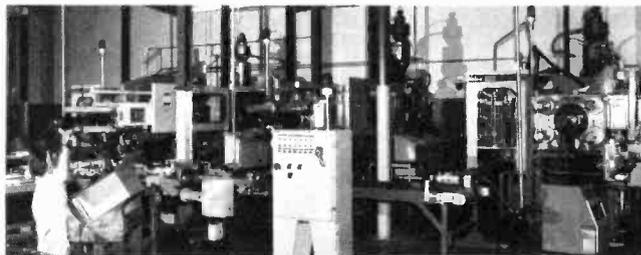
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Above, Seminarkeynoter Mike Wallace (right) of CBS' "Sixty Minutes" chats with Larry Finley.

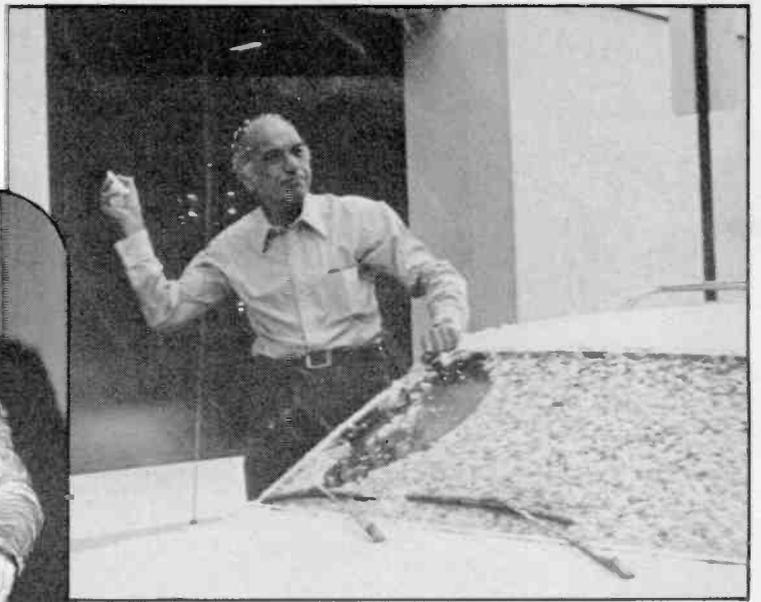
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Right, NBC news commentator John Chancellor gives the keynote speech at the 1977 ITA Seminar in Hilton Head, South Carolina.



Above, actor Robert Conrad speaks for the Hilton Head Seminar.



Above, during the 1975 Tucson Seminar, Larry Finley makes a snowball during the first major snowfall in the history of Tucson, which almost caused the cancellation of the closing night banquet.

Below, Tucson Vigilantes prepare a necktie party for three ITA officers at the 1976 Seminar. From left are: Dick O'Brien, U.S. JVC Corp.; Cees de Zeeuw, N.V. Philips, the Netherlands; and Al Discipio, then president of Magnavox.



Left, Victor Borge gives the closing night performance in Tucson Seminar.



AUGUST 16, 1980 BILLBOARD

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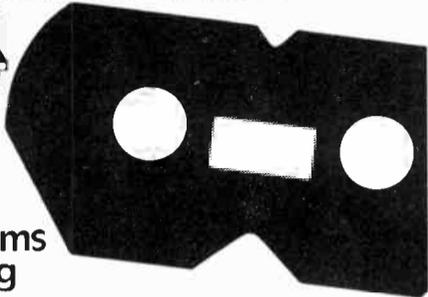
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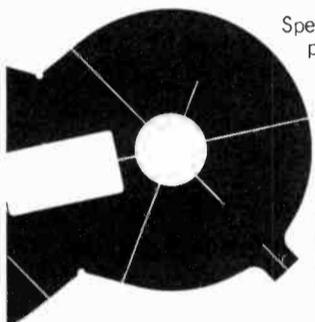


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## Providing A Forum

• Continued from page ITA-2

members," he says. "But I figured with 99% of the equipment being manufactured abroad we needed those people." Philips, Sony, Panasonic, and BASF, consequently, were among the ITA's earliest members.

"The initial response was damn good," he remembers. "The biggest problem was that the industry was so cocked up, I don't know how else to describe it, that no one knew what anyone else was doing, or what standards we should be aiming for."

The solution was accelerated when Virginia Knauer, the Nixon Administration's consumer affairs specialist, addressed an early gathering of ITA members and told them that unless they regulated the industry themselves the government would have to step in and do it for them.

"That really gave ITA its initial impetus," Finley says.

Within weeks Ampex, 3M and other manufacturers were assigning key personnel to work with Finley in establishing voluntary minimum standards for the various components used in the manufacture of audio and video tape modes.

As years went by Finley guided the ITA into other areas, establishing seminars and periodic meetings where the various suppliers and manufacturers of tape-oriented product could compare notes and keep abreast of the latest developments in the constantly changing world of audio/video technology.

"Our goal at ITA has always been to guide the industry in an orderly manner," Finley notes. "We've structured it to be able to anticipate problems before they happen. We have a remarkable ability here to interface between all aspects of the tape industry. We try to keep a balance between every system and every configuration and to spread the use of tape products in the industrial and home areas.

"We run a tight organization," he concludes. "Our annual seminars are limited to about 400 participants, which gives our supplier members an excellent platform to exchange information and present new ideas without a lot of confusion. We offer the appeal of a targeted audience."

Billboard



### CREDITS

Editor, Earl Paige; Assistant  
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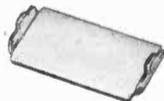
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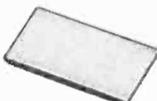
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## Meeting The Challenge

• Continued from page ITA-2

involved in recording. But that's where the similarity ends."

Brief stresses the ITA's heterogeneous character and its international scope in comparison to the RIAA's domestic make-up and homogenous nature.

He points out, "The ITA embraces companies that produce base film for tape, raw tape, blank tape, manufacturers of video cassette recorders as well as video disk players, the producers and duplicators of pre-recorded videocassettes and videodisks, the major motion picture companies which license movies for home video use, as well as large industrial and educational users of video.

"At ITA we have more than 450 worldwide member companies, with the number increasing as new companies enter the rapidly growing field, particularly of home video."

The rapid rate of technological development in the tape field poses a genuine challenge to Brief's skills.

"New developments appear almost daily," he says, "And this adds spice and excitement to an already extremely interesting and fascinating job."

He is particularly aware of the potential impact digital recordings and videodisks can have on the industry. Characteristically, he doesn't approach the subject as a pitchman, but as a shrewd observer.

"The full benefits of the digital mode and home video have yet to be realized," he says. "The different systems will require some shaking out. One of the key factors will be how these systems are merchandized to convince the consumer he's getting something superior. Ultimately it's the consumer who makes the final decision."

Nevertheless, why did Brief walk away from a job and an industry that had been a large part of his life when most other men would be thinking of retirement?

"For one thing it's easy to see that the tv screen will be the focal point of education and information, as well as entertainment, in the future, and tape is part of that future, as much as the floppy disk or the rigid disk might be," he says.

"When I accepted the ITA position, I said I was delighted, and I meant it. I'm ignited and excited by the prospect of becoming part of an industry that is so completely involved with the sight and sound of the future, one that combines entertainment, communications and education, areas with which I've been involved all my life.

"I've only been here for six months," he adds, "and I already find that that was a masterpiece of understatement."

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Tom Hope, *President*  
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**THE HOME VIDEO INDUSTRY/FACTS & FICTIONS**

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**THE RELATIONSHIP OF THE BLANK TAPE MANUFACTURER IN VIDEO PROGRAMMING**

Ed Pessara, *Natl. Video Prod. Mgr.*  
TDK ELECTRONICS CORP.

**THE POTENTIAL FOR HOME VIDEO PROGRAMMING IN EUROPE (A survey conducted by TIME Magazine for the ITA Seminar)**

Zella Jones, *Supv. Cons. Elec. Sales*  
TIME MAGAZINE

**HOME VIDEO/THE OVERSEAS PERSPECTIVE**

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**HOT TURNTABLE**—Chief engineer "Doc" Masoomian of WQXR-FM, New York, observes announcer Robert Cobaugh about to spin a classical disk on a Technics SP-10 MKII turntable. According to the firm, Technics quartz synthesizer direct-drive units are in use by three-quarters of the top 100 stations in the country.

## Kinks' Time-Life Videotape Sales 'Very Encouraging'

By IRV LICHTMAN

NEW YORK—Time-Life Video finds "very encouraging" the initial response to its Kinks' videotape, "One For The Road."

Jon Peisinger, vice president and director of retail marketing for the company, declares it's company policy not to cite shipments or sales, but he claims that reorders, after two weeks in the marketplace, are 25% of initial shipments.

Peisinger, who joined Time-Life Video four months ago after an association with PolyGram distribution Inc., says the tape, tied-in to Arista's album of the same name, has also benefited WEA, distributor of the LP. The tape has opened "new doors for them" in the marketing of home video, particularly among record retailers.

Looking ahead, Time-Life Video, marking its first retail penetration with the Kinks tape, is planning to market at least 10 more videotapes in the fall, some of them to include concerts by recording acts.

Peisinger says Time-Life is weighing its options in terms of future distribution for retail sales, with a final determination expected within four to six weeks. He doesn't, however, dismiss a continuing relationship with WEA.

Peisinger maintains that home video producers and/or manufacturers have "raised valid concerns" over the nature of deals being sought for video rights (Billboard, Aug. 9, 1980). "Attorneys have been coming in with deals in which they think this is the record business. This could stymie the home video business," he emphasizes.

But, adds the executive, "I'm more enthusiastic about home video as each day passes."

As for the videodisk, Peisinger says he's in no rush to commit the company to one configuration or another. "All our releases, though, will eventually find their way to the videodisk."

## Court's Judgment On Cable Decoder Sets a Precedent

LOS ANGELES—The court cannot rule on where a consumer might obtain a decoder system to pick up subscription television service in his home. Federal District Judge Lawrence T. Lydick here decided last week.

Only a future mandate from Congress can so direct the consumer to possibly buy that equipment exclusively from the tv carrier, he added.

"In the final analysis, what plaintiffs (National Subscription Television and Oak Broadcasting Systems Inc.) apparently would have us determine is that their receipt of a license from the FCC to broadcast a subscription tv signal is the grant to them of a monopoly to sell that signal to the general public in the area covered by such a signal by requiring the general public to purchase receivers capable of receiving their signal from them alone," Lydick ruled.

"The granting of such monopolies is the province of Congress which is charged with the regulation of the airways and not this court. Congress may after weighing the competing interests involved decide to grant by amendment of Section 605 the remedy the plaintiffs here seek."

Lydick's precedential decision in-

volves area defendants S&H TV, JKL Electronics, Jon Karl Larson, Richard Rath, JK Electronics, Jacqueline M. Kennedy, SCR, Electronics, V. DeFrancisco, Video Music House, Rick Minard and Maury Goldfein accused in a March 1980 complaint of pirating an On TV signal by manufacturing and selling circuitry and parts to make such devices to consumers.

Testimony from a plaintiff's employee indicated that he was able to purchase pirate decoder equipment from various sources for from \$10 to \$40.

## Aspen Institute Enters 31st Year

LOS ANGELES—Ampex, JBL and TEAC continue to support the Aspen Audio Recording Institute as the Aspen Music Festival enters its 31st year.

The institute, in its third year of offering three two-week-long audio recording workshops, will use Ampex multi-tracks and mastering machines, TEAC mixing equipment and JBL monitors for their "hands on" student experience. Equipment is supplied on a loan basis.

## Cassette Sales Spurting In Asia

### Prerecorded Music Bringing Bonanza To Cetec Gauss

LOS ANGELES—The Asian market for prerecorded cassette music is in a boom period, producing greater sales activity for Cetec Gauss high-speed tape duplicating equipment, claims Mort Fujii, president of the locally based firm.

The Asian market had a low point two years ago, but today prerecorded cassette sales have increased around 30% over last year, Fujii says.

His company claims to have 80% of the Japanese duplicating equipment market, citing as customers Pony, CBS-Sony, Toshiba-EMI, Hitachi-Maxell Ltd., Apollon Music Industries Corp., Tokyo Denka and TDK Electronics.

Newest customer is Churoku Service Co. of Tokyo. Toshiba-EMI is Cetec's oldest Far Eastern customer: using its equipment for 12 years.

In many instances Asian firms have upgraded their duplicating equipment or added new slaves.

In Hong Kong, Cetec clients include: Crown Records, Fung Hang Record Ltd., Star Industrial Ltd.; in the People's Republic Of China: Pacific Audio and Video; in South Korea: Jigu Records; in Taiwan: Pony Records; in Singapore: EMI Records and Life Records.

In Australia, there are three firms duplicating with Cetec equipment: EMI Records, KGC Magnetic Tape and Idris Pty. Ltd.

Fujii says stricter control over bootleggers in Hong Kong has resulted in greater legitimate activity in that territory, with Crown and Star Industrial the two newest tape duplicating entities in that market.

All the companies use Cetec Gauss 1200 series high-speed cassette duplicators which are air shipped from the U.S. to their destination.

Fujii says the Korean market is starting to expand, citing Jigu Records as a new member of the duplicating fraternity.

Japan remains the most critical nation in the world, according to Fujii. "Japanese engineers come to our factory to check out the equipment before it's bought," he says.

There is a direct correlation between the demise of the bootleggers and the increase in legit cassette duplication, Fujii points out. Besides, the bootleggers don't use high-speed machinery; it's too expensive and they're not concerned with quality sound.

In Japan, Otari is Cetec's main competition for the high-speed customer. Although Cetec's equipment is acknowledged as costing almost double that of Otari, Fujii claims Cetec's reputation for durability is a prime reason why Japanese firms choose the American company over the local firm.

Cetec Gauss duplicating machines can run at a 64-1 ratio (copies are made 64 times faster than the normal running speed of the tape). "But most Japanese companies go 32-1," says Fujii, "because they feel there's a slight edge in quality because the master is running at 7½ inches per second rather than 3¼ i.p.s."

The Westrex Co. is Cetec's sales and service agent for Japan, Korea, Taiwan, Hong Kong and Mainland China. In the other Asian markets, Cetec deals directly with customers.

A master bin-one slave series 1200 sells for \$60,000 (plus shipping). One slave sells for \$16,400. That

same slave with a micro processor (which detects faults in the system that can affect quality) sells for \$18,300. The micro processor alone sells for \$2,400.

In addition to selling tape duplicating systems, the company is also selling its professional line of loudspeakers in Japan and Australia through the Sharp Corp. which distributes the hardware and Westrex which again is the sales agent.

The difference here is that Sharp warehouses the speakers, 10-inch to 18-inch cones and high frequency drivers and tweeters. Interestingly, these speakers which are sold in the U.S. to professional musicians and recording studios, are sold to hi fi enthusiasts in Japan.

Sharp makes its own enclosures: in the U.S. a speaker purchaser has to buy his/her own cabinet.

Cetec's recently opened expanded factory in Sun Valley (in the San Fernando Valley) allows for expansion of the Asian market, Fujii points out.

The company ships its products overseas by air rather than by ship because "it is safer in the air and proves cheaper in the long run." Fujii says salt air and a bumpy ocean can damage the equipment.

The difference is also two days air shipment versus 30-45 days by sea transport. One slave unit weighs 300 pounds; a master duplicator and one slave weigh 1,000 pounds in their shipping cartons.



**Big Business:** Pony Records technicians in Tokyo man two lines of Cetec Gauss tape duplicating equipment.

AUGUST 16, 1980 BILLBOARD

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The bass reflex enclosures have computer-generated Thiele-Small aligned designs to give optimum mid-efficiency and superior low frequency loading.

In the mid-range horn enclosure, the bottom, sides, and top are integrally tied to the horn and driver for maximum stiffness and light weight.

All the cabinets are made of 9-ply 3/4" maple. All joints are lock-mitered and glue-blocked. All hardware on the rear panels is recessed. All handles are also recessed and are located at balance points for easy handling. And

all the enclosures (except the single tweeter) are the same width



for compatibility in stacking and interconnecting in any combination.

It all adds up to heavy-duty, roadworthy modular systems that are loaded, painted, have feet and grilles, are thoroughly tested and ready for high-performance sound reinforcement.

**Single enclosure systems: S4115H, S0410H, S0112T, S0110T & S2115H.** The S4115H is a two-way, ruggedly constructed, full-range system. The low frequency section (with a 15" Yamaha JA3803 woofer) combines the benefits of a front-loaded horn with a ducted-port bass reflex enclosure. The high frequency section consists of a Yamaha JA4201 combination radial horn and compression driver.

The S0410H is an efficient 2-way system with four 10" JA2511 woofers and a JA4204 combination short horn and driver in a lightweight, ported reflex enclosure. This particular system offers what we feel is surely the best sound of any column-type system on the market. Regardless of price.

The S0112T speaker system utilizes two woofers (a 12" Yamaha JA3061 and a 10" JA2507) and four 2" Yamaha JA0554 tweeters in a portable bass reflex cabinet.

The S0110T utilizes a 10" Yamaha JA2511 woofer and a JA0556 tweeter in a heavy-duty ported enclosure offering high sensitivity and very compact size.

The S2115H stage monitor system uses the same components as the S4115H in a low-profile enclosure. The 100 watt RMS power rating handles all the power needed for most monitoring situations.

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## Alleged Conspirators To Learn Trial Site Monday

LOS ANGELES—Whether the federal prosecution of 10 alleged conspirators who shipped pirated videocassettes across state lines will be heard in Federal District Court here or returned to its original Miami venue will be heard here Monday (11) by Judge Irving Hill.

Seven of the 10 defendants are based here and petitioned for change of the Miami location for financial reasons. A Miami magistrate turned down the petition but was reversed by a federal judge there.

Judge Hill, well-known in the industry as presiding jurist in the precedential Richard Taxe tape piracy conviction in 1976, originally tried to return the case to Florida, noting the only way it would remain here was if a Florida federal judge came here because the local calendars are overcrowded.

Defendants include: Philip Charles Bernstene, 10620 Wilshire Blvd., Los Angeles; John Le Grand also known as John Belmont, 425 N. Oakhurst, Beverly Hills; Russell Hampshire, 2852 Sawtelle, Los Angeles; Brian Spencer Hymes, 12257 Sunset Parkway, Los Angeles; Walter Gernert, 805 Westmount Dr.; Timothy Burns, 4445 Murieta Dr., Sherman Oaks and Bernard Avers, 177101 Avalon, Carson, along with Edward, Nathan and Gary Benjamin Smoliak, all of Minneapolis.

According to Fred Schwartz of the Dept. of Justice's staff in Miami, the prosecution is an outgrowth of "Mi-

porn." code name given to a 30-month Miami undercover investigation of pornography by the FBI.

In probing the alleged link of organized crime to pornography, the FBI provided evidence that led to the February 1980 indictment of these defendants for alleged racketeer influenced and controlled organizations, infringement and transportation of stolen property.

The indictment by a Miami grand jury resulted in the 10 facing two counts of the racketeer act called RICO, eight for software piracy and four involving stolen goods transport.

Court records of FBI testimony show that federal agents were in communication for almost a year with different defendants in the purchase and shipment of allegedly infringing motion pictures. The undercover operation of the FBI was Golde Coaste Specialties Inc., opened in September 1977.

Under provisions of the RICO act, the defendants if found guilty would possibly forfeit the following local businesses: Discount Distributors, 132 N. Western and 1643 N. Cherokee; Video Club Of America, 336 N. Foothill Rd., Beverly Hills; Videostar, 8531 Beverly Blvd. and Medi-Billing, 11252 Sherman Way, Sun Valley.

Smoliak & Sons, Inc., Audio Division, 301 E. Lake St., Minneapolis, also could be forfeited if defendants are found guilty.

## Big Haul By FBI In L.A.

LOS ANGELES—Assorted confiscated videocassettes and duplicating equipment are in the hands of an FBI custodian here, following searches of local premises here by agents equipped with search warrants.

A civil suit against the seized equipment has been filed in Federal District Court here by the federal government.

According to the filing, a March 13 hit of premises at 14640 Flatbush in Norwalk, resulted in the confiscation of 84 allegedly infringing videotapes of motion pictures, along with two pieces of duplicating equipment.

A raid on Apt. 32, 6301 Atlantic in Long Beach, caused confiscation of 125 allegedly bootleg videotapes along with four pieces of duplicating equipment.

The complaint notes that Robert Arthur Wind, Edmund Cadwalader Haley, Kerry Hobart Martin and "other unknowns" were allegedly involved in the illicit operation.

## Audiophile Recordings

**STRAUSS: DEATH AND TRANSFIGURATION, DON JUAN, TILL EULENSPIEGEL—Cleveland Orchestra, Maazel, CBS Mastersound IM35826, distributed by CBS and Sony, \$14.95 list.**

The Cleveland Orchestra's playing of these Strauss pieces, particularly "Death And Transfiguration," is electrifying, and we get a realistic picture of the ensemble as it would be heard by a listener in mid-auditorium. Producer Paul Myers' intent seems to have been to create a "purist" sound. Wide dynamic range, and accurate sense of depth and spatial orientation associated with minimal miking all are here in impressive measure. Any listener captivated by the popular Cleveland Orchestra digital recordings for Telarc should find this largely similar production to his liking as well. Sony digital equipment was used, though this fact curiously isn't mentioned anywhere on the album.

**KORNGOLD: KINGS ROW—National Philharmonic, Gerhardt, Chalfont Digital SDG305, distributed by Discwasher, \$15 list.**

This is a film music buff's dream fulfilled but an audiophile experience of uneven merit. Almost 50 minutes of Erich Wolfgang Korngold's original music from the 1942 Warner Bros. picture are presented in dramatic sequence and the production carries over many of the stunning artistic and technical virtues of the RCA Classic Film Score series—produced by the same team. What's troubling about the digital record's super-brilliant, larger-than-life sonics is the hard-edged, steely tonal quality of the orchestra. If symphony orchestras really had tone this harsh it would drive audiences from the concert hall. Perhaps more ambient miking would have helped to soften the tone, though digital audio detractors will doubtless blame the new technology for the metallic tonal edge.

**FLAMENCO DIRECT—Carlos Montoya, guitar, Vols. I & II, Crystal Clear CCS 6004/5, distributed by CC Marketing, no suggested list.**

The improvisatory nature of flamenco, with no two performances ever alike, makes the genre peculiarly suited to direct-to-disk, another one-of-a-kind discipline. Editing from more than one take can only diminish performances which rely so much on the interpreter exploring creative impulses of the moment. Moreover, the superior transient response inherent in advanced direct technology also seems to enhance the listening experience by throwing into crystalline relief all the rough edges of flamenco execution. Strings buzz angrily against the body of the guitar when Montoya demands more from his instrument than it can gracefully supply. And one hears, with unexpected clarity, the attack of finger on string and percussively on the body of the instrument in those selections where the artist simulates a dancer's heel clicks. Montoya is also capable of delivering moments of tranquil beauty as he invests more than a dozen basic flamenco rhythms with his authentic ethnic insight.

# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	5	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
2	2	17	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
3	4	25	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
4	3	9	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
5	19	9	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
6	15	3	A STAR IS BORN (R)	Barwood Films, WCI Home Video, WB-1020
7	6	9	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
8	12	38	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
9	5	9	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
10	16	9	NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
11	11	25	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
12	8	25	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
13	7	9	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
14	9	19	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
15	NEW ENTRY		THE ONION FIELD (R)	Avco/Embassy-Magnetic Video 4064
16	14	9	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
17	10	9	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
18	28	38	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
19	33	3	CATCH 22 (R)	Paramount Pictures, Paramount Home Video, 8924
20	22	38	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
21	NEW ENTRY		BOYS FROM BRAZIL (R)	20th Century-Fox Films, Magnetic Video 9002
22	NEW ENTRY		ESCAPE FROM ALCATRAZ (R)	Paramount Pictures, Paramount Home Video, 1256
23	NEW ENTRY		THE MAIN EVENT (PG)	Barwood Films Limited-WCI Home Video 1021
24	17	9	SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003
25	13	13	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
26	32	25	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
27	23	38	PATTON (M)	20th Century-Fox Films, Magnetic Video, CL-1005
28	40	38	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
29	20	11	THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
30	39	7	BATTLESTAR GALACTICA (PG)	Universal City Studios, Inc., MCA Distributing Corporation 66011
31	25	15	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
32	35	9	DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation, 66004
33	18	38	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
34	NEW ENTRY		THE STING (PG)	Universal City Studio, Inc. MCA Distribution Corporation 66009
35	30	3	DELIVERANCE (R)	Warner Bros. Inc., WCI Home Video, WB 1004
36	37	25	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
37	21	25	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
38	24	3	ANIMAL CRACKERS (G)	Paramount Publix, MCA Distributing Corporation, 55000
39	27	25	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
40	34	9	PSYCHO (M)	Shamley Productions Inc., MCA Distributing Corporation, 55001

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## SPECIAL PARTIES AND LONGER HOURS

# N.Y. Clubs Offer Lures To Draw Democrats

• Continued from page 4

club for the occasion, scheduled for Monday (14). They will be headed by Vice President Walter Mondale, Chief-of-Staff Hamilton Jordan, White House press spokesman Jody Powell, Donald McHenry, U.S. Ambassador to the United Nations, and a slew of other guests including music industry personalities Kenny Gamble and Leon Huff.

Over at Xenon Howard Stein is throwing a very tongue in cheek Carter re-nomination victory party, also scheduled for Monday (14). The event, a midnight affair, will also double as a Carter-Mondale fundraiser, with invited guests being asked to pay \$100 per person.

According to a spokesperson for Stein, invitees will include many of the names scheduled to appear at

the Regine base. This should make for some interesting shuffling of schedules as Regine's party commences at 11 p.m., just one hour earlier than Xenon's. Among the entertainers scheduled to appear at the Xenon affair are Loretta Lynn and Roberta Flack.

The Electric Circus is among those clubs that have gone on a week-long schedule of entertain-

ment and events in the hope of attracting some convention patronage. At presstime the club's management and staff were working to put last minute finishes on special incentives and other promotional aids.

The Les Mouches disco, which in 18 months has expanded its operations to include a first-rate cabaret and restaurant, is also structuring its convention week schedules.

The club has been able to attract top calibre entertainers including Sandy Duncan, Patti LuPone, Andre De Shields, and Eartha Kitt. And although at presstime the complete lineup of convention week entertainers had not been confirmed, it was expected to be in keeping with the calibre of performer that has played the club in the past.

The new Bond's disco and New York, New York, both owned by entrepreneur John Addison, have become popular entertainment venues for many of the top socialites and entertainers in the city, and it is expected that this reputation will serve as a lure for many conventioners. The club midtown Manhattan locations, close to the primary convention hotels, will also make them a natural magnet.

Addison informs us he is working on a program of events especially aimed at the convention trade.

However, one thing is certain, Bond's is in itself an attraction, with its immense size, tasteful decor and slew of special effects ranging from a "Dancing Waters" electric fountain, to futuristic laser lighting to a remote controlled miniature version of the Goodyear blimp to larger than life inflatables that drop from the ceiling.

## Lightworks Expands

NEW YORK—In a move aimed at penetrating the discotheque market in the Western U.S., the Philadelphia-based Lightworks company has opened a Los Angeles office.

The office headed by Steven Share is a forerunner of a showroom the company plans to open in the region. The L.A. office number is (213) 657-6471.

## Second Annual Chicago Music Awards Show

CHICAGO—The second annual Chicago Music Awards presentation, sponsored by Audio Talent Record Pool, took place at the Phoenix nightclub recently hosted by WGCI-FM air personalities Barry Mayo and Irene Mojica.

Kenny Jason of McGreevy's was named best spinner for the second straight year. Paul Drake of Kisses and Lou Divito spinner at Dugan's Bistro ranked second and third, respectively.

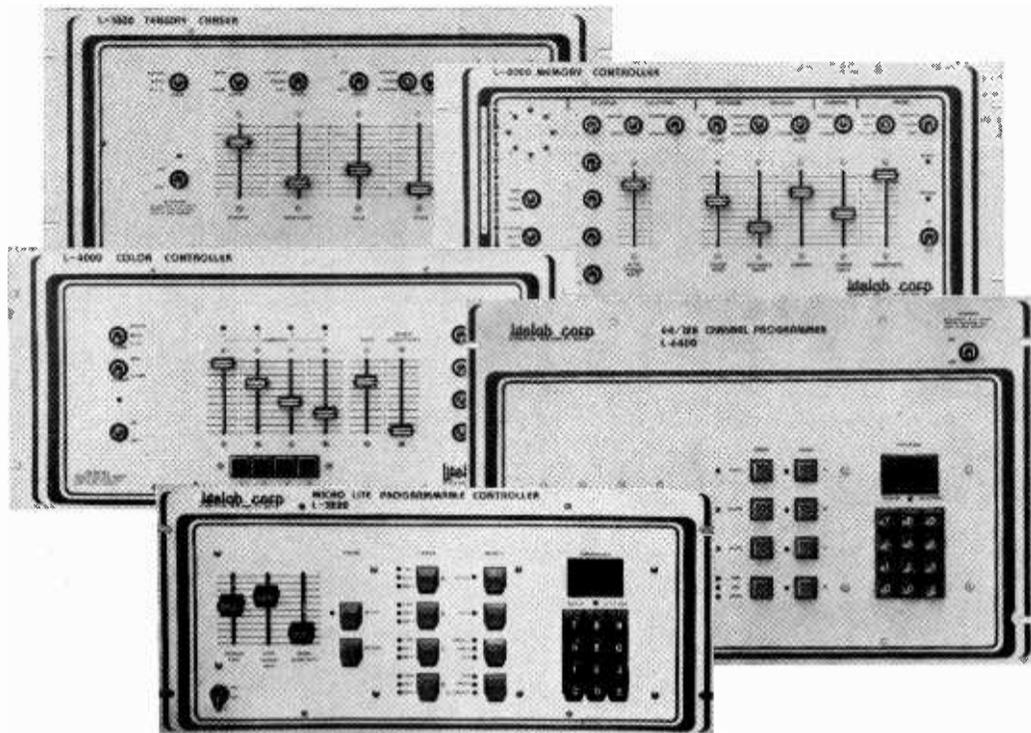
Other awards went to McGreevy's (best disco), Dugan's Bistro (best gay disco), Warner/RFC Records (best label), Casablanca's S.O.S. Band (best new artist) and Frankie Torres of Moonlight (best mobile disco).

Voting by members of the Dogs Of War and Audio Talent record pools determined the winners, according to organizer Rocky Jones, Audio Talent head.

This year's marked attendance drop is attributed to the severe thunderstorms that rolled into Chicago on the evening of the presentation. Only about 200 persons braved the downpour accompanied by high winds that caused power outages in some areas.

Promotion for the event included flyers, posters and WGCI radio spots, Jones says.

Other winners: Cinderella Rockefeller (best lights), Dugan's Bistro (best sound), The Galaxy (best latin disco), Coconuts (best restaurant), Rich Kids (best new disco), Horizon West (best new r&b disco), Ovation's Elaine & Ellen (best Chicago act), "Funky Town" by Lipps, Inc. (best 12-inch), Michael Jackson's "Off The Wall" (best album), Michael Jackson (best artist, best male vocalist), Donna Summer (best female vocalist), Brothers Johnson (best male group), Sister Sledge (best female group), Disco All-Stars (best dance promotions), Warner/RFC Records (best label promotion), and Don Burnside (best Chicago producer).



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Disco Business 4

## Roller Expo Nov. 23-26

NEW YORK—An international roller skating exposition, claimed by its producers to be the largest in the world, will be held at the New York Coliseum here Nov. 23-26.

The concept for the show was triggered by the escalating popularity of roller skating, fostered in part by the roller disco phenomenon. It is being produced by International Roller Skate Expositions, Inc. headed by Nathan Klein.

The show, which will be open exclusively to the trade, will provide exhibitors, buyers and investors with an opportunity to meet other manufacturers, discover new concepts, product developments and marketing techniques, according to Klein.

Among manufacturers slated to exhibit at the show are R.C. Sports, Riedel Shoes, Snyder skates and Sport International. Also scheduled to take part are such established disco sound, lighting and design companies as Design Circuit and G.L.I.

The exposition will also feature a series of daily seminars conducted by key persons in the industry, and geared to informing and educating registrants on all aspects of the industry.

Another feature of the three-day show will be a full size roller rink designed to highlight the latest in roller skating technology. According to Klein, two professional roller entertainment companies will perform throughout the day both at the rink and in the aisles of the coliseum.

### ATLANTA

- This Week**
- 1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 2 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
  - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
  - 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 5 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 7 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 8 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 9 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 10 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
  - 11 PARTY ON—Pure Energy—Prism (12-inch)
  - 12 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
  - 13 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
  - 14 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 15 GIVE ME THE NIGHT—George Benson—Warner (12-inch)

### DALLAS/HOUSTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 3 I'M READY—Kano—Emergency (12-inch)
  - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 6 SEARCHIN'—all cuts—Change—Warner/RFC (LP/12-inch)
  - 7 PARTY ON—Pure Energy—Prism (12-inch)
  - 8 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP/12-inch)
  - 9 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (12-inch)
  - 10 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 11 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 12 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/BODY FREE—Watson Beasley—Warner (LP/12-inch)
  - 13 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 14 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 15 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)

### NEW ORLEANS

- This Week**
- 1 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch)
  - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 3 PLAIN OUTTA LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
  - 4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (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 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 8 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 9 PARTY ON—Pure Energy—Prism (12-inch)
  - 10 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 11 REBELS ARE WE—Chic—Atlantic (LP/12-inch)
  - 12 BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—Warner (LP)
  - 13 WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP)
  - 14 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)
  - 15 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)

### PITTSBURGH

- This Week**
- 1 I LIKE WHAT YOU'RE DOING TO ME—Young & Company—Brunswick (12-inch)
  - 2 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 3 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 4 I'M READY—Kano—Emergency (12-inch)
  - 5 PARTY ON—Pure Energy—Prism (12-inch)
  - 6 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
  - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/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 LET'S GO DANCING—Rocky Mizell—TK (12-inch)
  - 11 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 12 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  - 13 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 14 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
  - 15 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)

### BALT./WASHINGTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
  - 2 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 3 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 5 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)
  - 6 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP)
  - 7 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
  - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
  - 9 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 10 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP)
  - 11 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
  - 12 TASTE OF BITTER LOVE/BOURGIE, BOURGIE—Gladys Knight & The Pips—Columbia (LP/12-inch)
  - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
  - 14 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 15 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)

### DETROIT

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 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 PARTY ON—Pure Energy—Prism (12-inch)
  - 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 8 I'M READY—Kano—Emergency (12-inch)
  - 9 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 10 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 11 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (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 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (12-inch)
  - 15 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)

### NEW YORK

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 2 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner (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 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)
  - 7 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 8 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
  - 9 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 10 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 11 I'M READY—Kano—Emergency (12-inch)
  - 12 PARTY ON—Pure Energy—Prism (12-inch)
  - 13 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
  - 14 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  - 15 WARM LEATHERETTE/LOVE IS THE DRUG—Grace Jones—Island (LP/12-inch)

### SAN FRANCISCO

- This Week**
- 1 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
  - 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 (12-inch)
  - 4 RED LIGHT/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 CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Various—Casablanca (LP)
  - 10 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 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 WARM LEATHERETTE/BULLSHIT/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP)
  - 15 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)

### BOSTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
  - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 4 GIVE ME THE NIGHT—George Benson—Warner (12-inch)
  - 5 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 6 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)
  - 7 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
  - 8 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)
  - 9 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP/12-inch)
  - 10 I JUST WANNA DANCE WITH YOU—Starpoin—Chocolate City (12-inch)
  - 11 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 12 PARTY ON—Pure Energy—Prism (12-inch)
  - 13 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 14 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  - 15 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)

### LOS ANGELES

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 2 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 4 PARTY ON—Pure Energy—Prism (12-inch)
  - 5 I'M READY—Kano—Emergency (12-inch)
  - 6 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
  - 7 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Two Tons O' Fun—Fantasy (12-inch)
  - 8 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 10 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
  - 11 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
  - 12 STRETCHIN' OUT/PLAIN OUTTA LUCK—Gayle Adams—Prelude (LP/12-inch)
  - 13 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 14 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 15 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)

### PHILADELPHIA

- This Week**
- 1 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 2 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 3 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  - 4 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
  - 5 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 6 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
  - 7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 8 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP/12-inch)
  - 9 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
  - 10 STRETCHIN' OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
  - 11 LET'S GET IT OFF/THE MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
  - 12 HEARTACHE #9—Delegation—Mercury (LP)
  - 13 POP IT/DO YOUR THANG—Al Hudson & One Way—MCA (LP)
  - 14 LET'S GO ROUND AGAIN—Average White Band—Arista (12-inch)
  - 15 I JUST WANNA DANCE WITH YOU—Starpoin—Chocolate City (12-inch)

### SEATTLE/PORTLAND

- This Week**
- 1 RED LIGHT/FAME—(Fame, Soundtrack)—Various Artists—RSO (LP)
  - 2 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner (LP/12-inch)
  - 3 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 6 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 7 PARTY ON—Pure Energy—Prism (12-inch)
  - 8 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
  - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 10 HELPLESS—Jackie Moore—Columbia (12-inch)
  - 11 CAN'T STOP THE MUSIC—(Soundtrack)—Various Artists—Casablanca (LP/12-inch)
  - 12 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 13 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
  - 14 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 15 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)

### CHICAGO

- This Week**
- 1 GIVE ME THE NIGHT—George Benson—Warner (LP)
  - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
  - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 4 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  - 5 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 8 I LIKE WHAT YOU'RE DOING TO ME—Young & Company—Brunswick (12-inch)
  - 9 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
  - 10 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (12-inch)
  - 11 PARTY ON—Pure Energy—Prism (12-inch)
  - 12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 13 TASTE OF BITTER LOVE/BOURGIE, BOURGIE—Gladys Knight & The Pips—Columbia (12-inch)
  - 14 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
  - 15 BE THANKFUL—William De Vaughn—TEC (12-inch)

### MIAMI

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 2 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 4 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 5 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner/RFC (LP/12-inch)
  - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 8 I'M READY—Kano—Emergency (12-inch)
  - 9 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 10 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
  - 11 PARTY ON—Pure Energy—Prism (12-inch)
  - 12 I JUST WANNA DANCE WITH YOU—Starpoin—Chocolate City (12-inch)
  - 13 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
  - 14 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
  - 15 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)

### PHOENIX

- This Week**
- 1 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'—Poussez—Vanguard (LP/12-inch)
  - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
  - 3 PARTY ON—Pure Energy—Prism (12-inch)
  - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 5 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
  - 6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 8 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
  - 9 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—Gino Soccio—Warner RFC (LP/12-inch)
  - 10 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
  - 11 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 12 I'M READY—Kano—Emergency (12-inch)
  - 13 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 15 WARM LEATHERETTE/BULLSHIT/LOVE IS THE DRUG—Grace Jones—Island (LP/12-inch)

### MONTREAL

- This Week**
- 1 NOW THAT SHE'S ROCKIN'/OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
  - 2 BREAKAWAY/WHAT'S ON MY MIND—Watson Beasley—CBS (LP/12-inch)
  - 3 S-BEAT/RUNAWAYS—Gino Soccio—Quality (LP)
  - 4 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Downstairs (LP/12-inch)
  - 5 PARADISE GARAGE/RAZOR GIRL—The Zebras—Downstairs (LP/12-inch)
  - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
  - 7 STAY THE NIGHT—Billy Ocean—CBS (12-inch)
  - 8 DYNAMITE—Stacy Lattisaw—WEA (LP/12-inch)
  - 9 FAME—Various Artists—Polydor (LP)
  - 10 STOMP—The Brothers Johnson—A&M (LP)
  - 11 I'M READY—Kane—Downstairs (12-inch)
  - 12 LOVERS HOLIDAY—Change—WEA (LP)
  - 13 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
  - 14 MACHO—all cuts—Macho—Downstairs (LP)
  - 15 HIGH ENERGY—La Bionda—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.

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Disco Mix

By BARRY LEDERER

NEW YORK—Fantasy Records' release of Idris Muhammad's "Make It Count," brings a refreshing change to the mixed bag of available product. "For Your Love" starts with a 50-second slow string introduction that builds to a crescendo before breaking into a moving 6:55 cut. Backup vocals by Maxine Waters Willard, Julia Waters Tillman and Clydene Jackson add a smoothness to Muhammad's penetrating voice. The result, on this midtempo selection, is a gut level appeal with distinctive guitar work as well as a rousing string section that adds to the rich arrangements of this cut. "For Your Love" is important enough for a 12-inch release.

"Don't Fight The Feeling" is more commercial and pop oriented, though not as catchy as the above selection "New Orleans" is a nitty gritty mover that has an African feeling, and is definitely funk-oriented. Although it can easily stand by itself, a remix might be in order as it has potential for release as a 12-incher.

Producer Phil Kaffel and Herb Jimmerson

have put together an album that will appeal to enthusiasts of disco, r&b and jazz.

Alan-Michael Mamber, Disco Promotion and Special Projects Coordinator for Fantasy states that Fever's 12-inch 3 1/2 r.p.m. "Dreams & Desire" remixed by Jim Burgess, will be shipped shortly. Also expected from this label is a 7-inch 45 r.p.m. by James Bolden, "Priorities." This is the label's first official dance/rock release (not including Creedence Clearwater Revival).

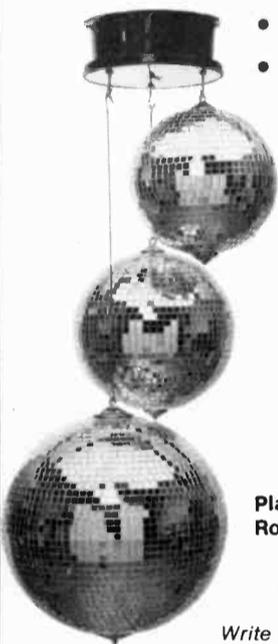
Mamber's most asked question centers on the upcoming Sylvester album which will be available in late August, and will be entitled "Sell My Soul." Working in the label's studio, new product being created includes the Blackbyrds, George Duke, and the deejay's two special ladies, Two Tons Of Fun. These artists will have albums available for fall release.

Yellow Magic Orchestra's second LP for A&M is not as far Eastern-oriented as its first release. The group's newest effort is more westernized, and has a feeling and sound reminiscent of Georgio Moroder.

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AUGUST 16, 1980 BILLBOARD

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	8	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	★	61	4	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic L (LP) SD 5220
★	2	13	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	★	52	6	MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import
★	3	10	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	★	53	73	JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092
★	4	6	GIVE ME THE NIGHT—George Benson—Warner (7-inch) 49505	★	54	38	JUST HOW SWEET IS YOUR LDVE—Rhyze—SAM (12-inch) S-12332
★	5	8	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP) RFC 3430	★	55	44	12 SYMPATHY FOR THE DEVIL/TWO GOOD REASONS—Jimmy Maelen—Pavillion (LP/12-inch*) NJZ 36319
★	6	4	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	★	56	56	18 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia P) JC 36415
★	7	7	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	★	57	37	14 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Martin (LP) 2235
★	8	9	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	★	58	60	5 PSYCHE—Killing Joke—Rough Trade (7-inch) Import
★	9	10	I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027	★	59	90	3 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306
★	10	5	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	★	60	70	5 LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443
★	11	12	21 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	★	61	55	20 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1
★	12	14	13 STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	★	62	72	27 PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6
★	13	11	17 IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	★	63	99	6 HE'S NOT SUCH A BAD BOY AFTER ALL/THERE BUT FOR THE GRACE OF GOD GO I—Kid Creole & The Coconuts—Antilles/Ze (12-inch) AN802
★	14	13	15 CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	★	64	53	6 BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717
★	15	15	8 THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	★	65	NEW ENTRY	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129
★	16	16	24 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—Fantasy (LP/12-inch*) (R)-F-9584	★	66	63	21 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1
★	17	21	6 QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	★	67	47	14 I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177
★	18	22	7 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	★	68	78	24 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103
★	19	25	5 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	★	69	81	8 HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
★	20	26	5 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458	★	70	NEW ENTRY	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201
★	21	29	4 LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	★	71	71	3 I LOVE IT—Trussel—Elektra (LP/12-inch*) 63272
★	22	24	8 WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch*) ILPS 9592	★	72	79	2 LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import
★	23	23	10 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	★	73	66	6 I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import
★	24	18	14 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	★	74	67	6 MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Maneuvers In The Dark—Dindisc (LP) Import
★	25	20	8 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	★	75	80	2 I STRIP YOU—Easy Going—Importe/12 (MAXI 33) MP 307
★	26	19	7 WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	★	76	54	16 PAPPALON/CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385
★	27	30	6 CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Various—Casablanca (LP) NBLP 7220	★	77	74	20 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013
★	28	31	7 HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293	★	78	65	6 NERVOUS BREAKDOWN—Brian Briggs—Bearsville (7-inch) BSS 49167
★	29	36	6 LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523	★	79	84	5 ARGY BARGY—The Squeeze—A&M (LP) SP-4802
★	30	46	4 REBELS ARE WE—(all cuts)—Chic—Atlantic (LP) AT3665	★	80	85	2 WE LOVE YOU—Psychedelic Furs—CBS (7-inch) Import
★	31	62	2 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	★	81	86	2 BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
★	32	50	3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS-405	★	82	82	12 CUPID—The Spinners—Atlantic (7-inch) 3664
★	33	33	20 THE PRETENDERS—all cuts—The Pretenders—Sire/Warner (LP/12-inch) SRK 6083	★	83	83	8 SPLASHDOWN TIME—Breakwater—Arista (LP) AB 4264
★	34	35	11 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433	★	84	NEW ENTRY	THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine—Virgin (LP) 13144
★	35	27	20 HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	★	85	NEW ENTRY	BE THANKFUL FOR WHAT YOU'VE GOT—William DeVaughn—TEC (LP) 1200
★	36	17	11 I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	★	86	69	7 CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436
★	37	39	10 A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387	★	87	89	3 HOUSE PARTY—Linda Clifford & Curtis Mayfield—RSO (LP/12-inch*) RS-1 3077
★	38	43	6 TURNING JAPANESE—Vapors—United Artists (7-inch) 1364	★	88	91	4 LOVE ME, LOVE ME—Curtis Mayfield—RSO (LP) RS-13077
★	39	42	6 DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446	★	89	59	19 I NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills 20th Century (LP/12-inch*) T-603
★	40	45	2 HANDS OFF...SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CLAW—The English Beat—Sire (LP/12-inch*) SRK 6091	★	90	92	3 IS IT LOVE/POWER & REASON/THUNDER, LIGHTNING & RAIN—Machine—RCA (LP/12-inch) AFL1-3529
★	41	28	14 IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	★	91	NEW ENTRY	UNDERWATER—Harry Thuman—Uniwave (12-inch) Import
★	42	32	8 DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127	★	92	57	5 SADIE SHE SMOKES—Jo Bataan—Salsoul (12-inch) SG-330
★	43	40	14 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	★	93	58	19 I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305
★	44	34	10 KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	★	94	64	12 I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239
★	45	41	7 LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328	★	95	95	22 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517
★	46	48	6 FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102	★	96	68	7 WAX ATTACK—Wax—RCA (12-inch) (PD)2032
★	47	49	2 I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch*) CCLP 2013	★	97	77	14 THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122
★	48	51	5 A FORREST—The Cure—PVC (LP) Import	★	98	88	6 DA-ANCE—Lambrettas—Rocket (7-inch) Import
★	49	75	2 WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import	★	99	93	8 LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428
★	50	87	2 ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145	★	100	98	18 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333

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# 'No Nonsense' Forum Attacks '80s Problems

Prodded by the positive comments of keynote speaker Frankie Crocker, program director, Inner-City Broadcasting Co., and WBL5-FM, New York, and Bill Wardlow, forum director, the Eighth International Disco Forum emerged as one of the most no-nonsense, conventions of its kind.

The primary concern of the dedicated group of business people gathered at the Sheraton Centre hotel in New York was how to best come to grips with the challenge of sustaining a successful discotheque industry in the economically turbulent 1980s.

In his opening remarks, Wardlow urged the continuation of a positive attitude towards the future of the industry in the U.S. "and indeed wherever else in the world discotheques are popular."

He pointed out that the dance music sound of the 1980s has become "the catalyst or bridge which brought r&b over into pop, and fused rock with disco."

Wardlow saw the sound, incorporating these fusion elements, as "continuing to be the most volatile music of the 1980s."

Responding to the charges of critics that disco has sold out to rock and new wave, Wardlow asked, "What's in a name?" He continued, "Call it new wave, rock-fusion, or r&b/pop, it all boils down to dance music, and that is just another five-letter word for disco."

Wardlow reminded his audience that record labels are still producing disco music, and he stated that "it (disco music) still remains a big part of their volume."

The forum director suggested that "far from decrying this infusion of other styles into traditional disco sounds, the industry should welcome it." He added, "It is this combination of r&b, pop, and rock-fusion which affords radio its variety in programming today."

Wardlow also had no qualms about people using other terms in referring to disco, "just as long as we all understand that disco music is still being played on radio."

He added: "Disco deejays and astute radio programmers continue

to program disco, whether it is done under the guise of r&b, pop, or rock-fusion.

Wardlow's claim that radio is still supporting disco through the fusion sounds it programs, was supported by Crocker who told a rapt audience that "the key to music played in discos in the next few years, and in-

By RADCLIFFE JOE

deed to the success of the (disco) business as a whole, will be crossover on a scale such as we have never seen before."

Crocker stated that crossover and fusion-type music are necessary to provide audiences with "all-

important variety that will offer them a rest from constant disco."

He said that even a fast, exciting beat will begin to bore audiences after about three hours. "And if audiences get bored they will tune you out," Crocker warned.

Crocker is confident that disco has the potential to take crossover

farther than anyone has imagined. He stated that it is already helping new wave rock, and has made it possible for French and Italian music innovators to score enormous successes in the American market.

Said Crocker: "Now it can help other forms of music with a limited audience crossover. Specifically, when reggae and salsa take on universal lyrics, they will move into the musical mainstream through dance."

Crocker lamented that in the past too many disco songs followed a similar pattern—the strong, upbeat female singers in the background, and the same pattern repeated again and again.

"People must be given a break," he stressed. "Even if the formula works, people will not accept a steady diet of it. However," he added, "when the music crosses over, when a Michael Jackson or a Kenny Loggins cuts a dance number, they bring something new to the form; they refresh the music."

Crocker told his audience that to have music which keeps changing, there must be record company people who are in love with what they do. He stated that the executive who loves to be in the streets looking for new things is the one most likely to come up with something fresh.

Citing Frank Sinatra, Elvis Presley and the Beatles, Crocker declared that there is a phenomenon in the music industry every 10 or 15 years. He feels that the coming phenomenon will be a superstar who totally crosses all musical boundaries.

"These superstars will be artists who can capitalize on the urge to dance, and who will realize that any form of music can succeed if the rhythm and sound are right."

Clockwise, Lee Zhitto, publisher, Billboard; Frankie Crocker, keynote speaker; Bill Wardlow, forum director; attentive audience at keynote address; Question and answer time at one of the sessions; capacity crowd at awards banquet; Billboard marquee at Roseland ballroom.



## MOBILE MOVE Panelists Agree It Requires More Than Just Disk Spinning

Mobile discos are responding to the diminishing demand for all-disco programming by repositioning themselves as all-purpose mobile entertainment services.

That was the main theme set forth in the Forum panel, "Mobile Disco: An International Update." Panelists on the session included Hal Weinberg, Purple Haze; Barry Banker, WOKU-FM, Pittsburgh; and Norman Dolph of Stay Mobile Disco in New York.

Jonathon Bookman, a member of the audience, noted that disco now accounts for just 40% of his programming. The rest, he said, ranges from evenings of Frank Sinatra music to polka, cha-cha, Italian and ethnic nights.

In addition, noted Bookman, it's important for mobile operations to go beyond music of any stripe to also include magicians, comics and exotic dancers. "If this is to be the entertainment of the future," he said, "it's important that mobile operators be diverse and not just spin records."

Hal Weinberg, who chaired the panel, also made the point that mobile operators have to work more aggressively and creatively to stay

even with their business success levels of a year or two ago.

"When disco was big we could all just sit back and wait for the phones to ring," Weinberg noted. "But since the market has declined, it's more of a challenge to carry our overhead from peak seasons."

"Our number of jobs isn't increasing, but the money we get per job is."

Weinberg also noted that he uses several different means of making one job lead to others. He offers to reduce his fee if the client will give him billing on its brochure distributed at the event, or if the client will send him its mailing list for followup marketing.

Dolph added that in terms of marketing, he uses request cards which on one side ask "What can we play for you?" and on the other side contains a subtle advertising message.

Mobile operators need not spend so much money on records, believes Dolph. "Labels know that mobiles follow trends and don't make them," he suggested. "You don't have to shop for records every Monday; you can do it every three weeks."

Weinberg seconded the thought. "There's too much emphasis on playing tomorrow's hit," he said. "It's better to spend the money in other areas rather than spending several hundred dollars a month on records."

Weinberg added that mobile operators' arduous efforts to get free record servicing are a waste of time and energy. "Records should be looked on as just another operating cost of the business," he suggests. "I don't go to the insurance company and beg for something for free. It's the same here. People should expend that effort at promoting their business."

Barry Banker of Philadelphia's WOKU-FM added a note of perspective by stating that mobile operators have a credibility problem as a result of the numerous shoddy fly-by-night operators who flooded the market a few years ago.

The consensus of the panel was that these opportunists have by and large left the mobile industry as it has lost some of its get-rich-quick luster, but that the damage they did to the image of mobile operators as serious professionals will only be eased in time.



Barry Banker, WOKU-FM.



Hal Weinberg, Purple Haze.



Norman Dolph, Stay Mobile Disco.

# Was the 'Disco-Restaurant' Situation a Fad?

"The so-called 'disco-restaurant' was a fad," declared Charles Bernstein, editor of Restaurant News at a forum session on hotel and restaurant aspects of the disco business. "It was really mostly disco which is why it didn't work," he concluded.

"Questions like 'Is disco dead?' or 'What's happening to the entertainment business?' really aren't valid," proclaimed comoderator Michael Wilkings of a Wood/Wilkings, a Canadian consulting firm, because "the market's changing and the customer's changing."

That is why before opening for business it is important for the owner to "decide who you want to come in," according to comoderator Ray Ford of the Phoenix-based Bobby McGee's chain.

Roberta Perry, director of entertainment for the 70 restaurant-lounge chain known as Stuart Anderson's Black Angus, pointed to the importance of research to the successful business.

"Marketing research is important. We do a lot of it before we open any room," she noted. "After a store is open, we continue research to see if we're in synch with the community," added Perry, whose company is headquartered in Seattle, Wash., with operations in 16 Western states and Canada.

Anderson's has a mixed operation with disco in 11 locations, live entertainment in 55 and even screen television in one location.

A panel member who could dis-



Clockwise, Ray Ford, Bobby McGee's; Michael Wilkings, Wood/Wilkings Associates; Roberta Perry, Black Angus Restaurant; Peter Wawra, Inhilco Inc.; Charles Bernstein, Restaurant News.



cuss both the hotel and restaurant aspects of the business was Peter Wawra, director of operations for Inhilco, Inc., a division of Hilton International.

Wawra spoke of his experience as food and beverage manager in the Sao Paulo (Brazil) Hilton which had an "English pub as one of its rooms. Wawra cautioned the audience that "If you design a room only as a disco, the operating hours can be only at night."

In order to avoid this problem Wawra "figured on a lunch restaurant with a disco from 9 p.m. to 4 p.m." Wawra called in Juliana's, a British company, for advice.

From his experience since then, and also at the Trinidad Hilton, he surmised that "Direct Access to the street is important," because "You have to attract the local crowd" and not depend solely on hotel guests for business.

Wawra suggested planning new events to keep the local people interested. Ford noted that his chain doesn't advertise because "Advertising brings people to you once only." After that, he noted, the people will not return unless they had a good time initially.

Ford also revealed that his company has the "same basic menu of food and music at every disco." One of the reasons for this, he explained, is because "Every time someone walks off the dance floor, they walk to a drink." "Remember," he told the audience "you're in the business to make money."

## Presidents' Panel Topics Strikes a Sensitive Nerve

The hit of the first day's forum session was the presidents' panel. Bruce Bird of Casablanca Records set the tone by saying that his company was heavily into rock because the music is danceable. Bernie Bloch of De-Lite Records echoed Bird's statement.

On artist development, a sore topic from the audience's point of view, Bloch said his company would not throw money into an act if consumer reaction did not warrant it. This brought an outcry from some who said they knew of records which were in demand, yet the label would not press any more than were already out.

With questions coming from all directions, moderator Bill Wardlow strove to limit personal discussions. Ray Caviano, Warner/RFC Records, was the most optimistic of the panelists, saying that specialists who stick it out will win. "Nothing is automatic," he stated, "Disco may be a dirty word right now, so we have to find ways to get around using it."

Caviano suggested "alternative exposure" and said college radio and small radio stations might be an answer. "The visions for the '80s

are still too high," Caviano said. "New approaches are necessary. It may not be easy for rock'n'roll people to get into disco, so the need for specialists arises."

Tom Cossie of Precision Records, cited costs, when the topic turned to clubs versus arenas. The costs are higher to put an act into a club. "The room might not be big enough for all the equipment," Fred Haayen of Polydor noted. "Besides, clubs cannot support the act from the point of view of radio, press and capacity," he said.

Cossie stated that there are indeed shortcomings in the artists development and a&r departments. Picking up on Caviano's "specialist" approach, Cossie indicated there is a need for specialists in "street sense." "That's where the acts are coming from," he noted. "You can't ask them what the music of tomorrow is when they don't even know what the music of today is," Haayen agreed, adding that the energy has got to come from the street.

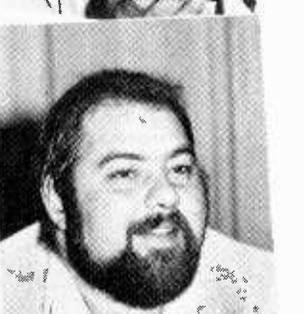
Jerry Greenberg of Mirage Records suggested the strategy of the '80s continues with the strategy of

the '70s. "Work the hits," he said. Haayen replied by saying that working the hits will not work in the '80s.

Al Coury of RSO said each record, single or album, should be judged on its own merits. "Limited appeal, or limited market records may not always be the best," he noted. Coury, in answering a query from the floor which noted that in Hawaii, availability of records did not always match airplay received, said there should be distribution in all areas where records get airplay. If it's played, it should be bought, he said.

John Luongo of Pavillion Records suggested that promoters know their areas. "Have people who know the areas," he said. "If the record is getting played the promotion people should know that. Why send 100 copies of a record when 10 will get the job done?"

Angry questions centered around artist development and a&r. Why wasn't innovation coming from the street? Why aren't dollars being put back into the street, and back into clubs and disco support, some people asked.



Left row: Top to bottom, Bernie Bloch, De-Lite Records; Jerry Greenberg, Mirage Records; Tom Cossie, Precision Records; Bruce Bird, Casablanca Records.



Right Row: Top to bottom, John Luongo, Pavillion Records; Ray Caviano, Warner/RFC Records; Al Coury, RSO Records; Fred Haayen, Polydor Records.

# Disco Forum Report

## CURRENT PROBLEMS

# Pools Lacking Unity

By MICHAEL LONDON

The forum Seminar on "Current Problems Of Record Pools" found panelists complaining about weak pool unity and inaccurate record charts, while disk jockeys in the audience assailed the panel members for neglecting the smaller pools.

Participating in the panel were Sam Avallone of the Ohio Record Pool; Joel Cammeron, the Nevada Disco DJ Assn.; Frank Edwards, the Mid-Atlantic Pool; Aaron Gersh, Dallas/Fort Worth Disco DJ Assn.; Danny Glass, Sam Records; Al Paez, New Orleans Record Pool; Eddie Rivera, IDRC; Scott Tuchman, Southwest Record Pool; Judy Weinstein, For the Record, and Cosmo Wyatt, the New England Disco DJ Assn.

The panelists stressed that unity among record pools is the key to obtaining better service from the record companies.

"In order for us to keep our credibility, we've got to help preserve the

smaller pools and create a unified force," said Wyatt. "We're weak divided, and the record companies know it."

Tuchman reported that his pool has strengthened itself by initiating a campaign to work more closely with radio stations and record stores. "You have to get records that are hot on the dance floor onto the air waves and into the retail outlets," he said.

"Get more active," Glass advised the smaller pools. "No record executive is going to ignore a pool that can convert floor play into sales." Added Paez: "You have to make it happen for the record company."

Several audience members questioned the stated willingness of major pools to aid their smaller brethren.

One disk jockey, speaking for the "struggling pools," demanded that the panel "stop the politics, stop the games, and help the DJs."



Aaron Gersh, Dallas/Ft. Worth Disco Deeja's Association.



Judith Weinstein, For The Record.



Jim Faurette, Danceteria.



Joel Cammeron, Nevada Record Pool.



Al Paez, New Orleans Record Pool.



Mike Lewis, Studio One.



Sam Avellone, Ohio Record Pool.



Scott Tuchman, Southwest Record Pool.



Cosmo Wyatt, New England Disco Deeja's.



Bob Pantano, P.O.P.S.

# Disk Pool Execs Nix Negativity, Talk Bullishly

"There have been many problems facing record pools," stated Bob Pantano of the Philadelphia Organization of Professional Spinners, and comoderator of the forum panel on record pools. "However, let's keep away from the negatives today and get to positives."

Comoderator Nick Lygizos said that the two main purposes of any record pool are "keeping deejays happy and keeping labels happy." Lygizos, who heads San Francisco's Bay Area Disco Deeja's Assn., pointed out that his own group has had difficulty keeping everyone happy as a result of cutbacks in record allotments. The membership size was recently reduced by dropping those who were not "head deejay" at their clubs.

John Terry who heads the statewide Florida Record Pool, added that when he shortened his membership roll from 135 to 100 members, "I was personally threatened and molested."

As panel members continued their opening statements, Brian Harkins of the Greater Pittsburgh Record Pool, complained that record companies cut down the number of records they send and "Why can't they tell the pools what to do to help with all this?"

Terry interjected that "At the last disco forum, and at the national pool convention, we tried to standardize the reporting forms to record companies and found that we can't

because the labels all want different things."

Atlantic's Rafael Torres exclaimed to the crowd of deejays: "I want work from you guys. I don't want to have to treat you like babies. That's all I have to say."

He did, however, add that he would be available for discussion in the Atlantic suite afterwards.

Eddie Thomas of Chicago's Dog of War pool, was adamant that "Pools will always be the greatest source for promotion (of disco records)."

As the program was thrown open to comments from the floor, Don Miley who cowrote "I've Got The Feeling" sung by Two Tons O'Fun, declared that "The main purpose of a pool should be to get the music to the people."

One complaint sometimes heard from club owners is that records are sent to deejays and not clubs, the opposite situation as in the radio industry, with the result that deejays who change employers take the records with them.

This question was angrily received by most of the audience who demanded that they be allowed to keep their records. Pantano noted that "The record companies have to set the standards for where the records go" and "I advise record companies to cut off clubs."

Judy Weinstein, head of New York's For The Record pool, feels that spinners ought to get the product because "deejays give feedback: club owners don't."



Top row, left to right, Alan Michael Mamber, Fantasy Records; Steve Newman, Disco Motion; Brian Harkins, Greater Pittsburgh Record Pool; Johnny George, Independent Record Pool. Middle Row, left to right, Nick Lygizos, moderator, B.A. D.D.A.; Ralph Torres, Atlantic Records. Bottom, Eddie Thomas, Dogs Of War.



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# Keys To Successful Programming Are Mulled



Clockwise, Jeff Ruby, Winegardner/Hammons; Preston Powell, Magique; Phil Gary, consultant; Joe Bingo, J. Bingo Productions; Peter Kledaras, The Alley; Kevin Mills, Sunset Palace; Ray Ford, Bobby McGees; Lori Kelly, Wood/Wilkings; Bob Caviano, Bob Caviano Assoc.; Charles Libin, Hurrah's; Stephen Patrie, Warner/RFC; Ruth Polsky, Hurrah's.



Creativity and communication are the keys to running a successful disco, said the members of the forum panel on "Programming In Today's Disco."

Amid charges that club owners frequently interfere with the work of their disk jockeys, the panel concluded that the DJ must be permitted artistic control, and the owner should limit his influence to regular programming planning sessions.

The panel included Joe Bingo of J. Bingo Productions, Bob Caviano of Bob Caviano Associates, Ray Ford of Bobby Moge's, Phil Gary of Disco Consulting Machine, Lori Kelley of Wood Wilkings Associates, Peter Kledaras of the Alley, Charles Libin of Hurrah, Kevin Mills of Sunset Palace, Stephen Patrie of Warner/RFC Records, Ruth Polsky of Hurrah, Preston Powell of Magique, Jeff Ruby of Wingardner & Hammons, and Craig Woodland of Tommy's Pinball Machine, Australia.

The panel members stressed the essential role of a knowledgeable and innovative disk jockey. "You can't come close to success without a good DJ," said Bob Caviano. "He must be creative and sensitive."

Several panelists mentioned the importance of programming diverse music, including r&b, soul, new wave, and ballads. "Disk jockeys should accept all forms of dance music," said Joe Bingo. "DJs who limit themselves to 128 beats per minute will have a very boring, monotonous room."

Preston Powell urged disk jockeys to introduce their patrons to music which they don't typically hear on the radio and in clubs. "They should take the music a step further," he said.

But Powell conceded that owners often look harshly on such experimentation. Caviano added that "the problem has existed from day one. Club owners interrupt the DJs trip. The owner has sensitivities to the doorknob, not the music."

"The solution is communication," said Ford. "Owners must stay in close contact with their DJs, regularly discussing programming and new music. Success comes through unity and teamwork," Ray Ford said.

Creativity is vital not only to programming, but to promotion as well, the panelists agreed. Special

events "maintain interest in the club and create excitement," said Peter Kledaras. The "residual effects" of a one night event can raise attendance for weeks to come, he explained.

Video equipment is another means to spark interest in a club. As the record companies expand their video product, "it will play a very important role in the future of music," said Charles Libin.

Phil Gary urged owners to hire outside promotional help. "There are discos out there that are dying, and they are dying because the owners don't know what to do. The possibilities in music and promotion are endless if you have a good promo person."

"The average disco can't afford such extravaganzas," countered Lori Kelley. "It doesn't take a promotion person to know what to push. You can promote whatever's happening in your town, a big movie opening, for example."

Ruth Polsky urged small club owners with limited budgets to consider local live talent. "There are bands all over the country that are looking for a break," she said. "Look to your local scene."



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## Independents Examined By Panel

The increasing emphasis on independently distributed record companies was brought to light in a forum panel with Stan Hoffman, Prelude, presiding. Hoffman divided the practitioners into two categories, those which are independently distributed and those which are independent but are distributed by majors. Both categories were represented on the panel.

"The difference is that those who are distributed by majors get paid," quipped Steve Gold of LAX, distributed by MCA. Gold noted that smaller record companies can make commitments the larger ones often cannot. They can also give more personal attention to an emerging artist. In LAX's case this is important, for, as Gold noted, his company is artist-oriented.

Dee Joseph of Prism said that indies can be more progressive in that they can take chances. "We are closer to the street," Joseph stated.

There is a problem, however. Often distribution is either not extensive enough or not quick enough to make major markets. Curtis Urbina of Emergency said that radio stations sometimes won't play their records because they are not available in the stores.

"Then the store won't carry them because they are not aired," Urbina lamented. "A vicious cycle." He emphasized the need for pools to ex-

pose the record to the public and create demand.

Danny Glass of Sam Records noted that profits should be greater with independent operations. "You are not receiving a percentage, nor giving out one," he stated. Glass also said that the independent route was the best one for breaking an act.

Although some indies are distributed by majors, that does not mean the "small town" atmosphere is lost. That was the tenor of Jane Brinton's comments. "We at Pavilion (distributed through CBS/Epic) do our own promotion" Brinton said. "We have a small office staff which does everything."

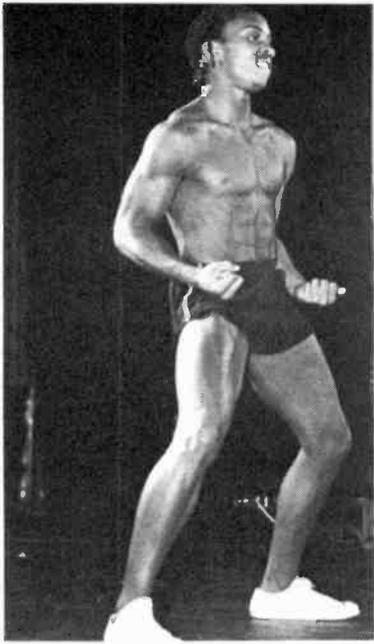
Audrey Joseph of Baby-O Records suggested ways to gain distributors' support. "Show him your interest, back it up with product, hire an independent promoter."

A representative from England, Mike Collier of Flamingo Records cited categorization as a fault. "Don't place the record in any category," he said. "Either it's a hit or not." He lamented not receiving much product from the U.S., so "we make our own and ship them back to you."

Gary Willet of Camera believes in grass roots. The problems, he said, lie in the record reaching the market. Independent promotion is the key, he stated. "What's happening in the street and on the radio is what's important."



Top row, left to right, Stan Hoffman, Prelude Record; Jane Brinton, Pavillion Records; Gary Willet, Camera; Danny Glass, Sam Records. Bottom row, left to right, Mike Collier, Flamingo Records; Curtis Urbina, Emergency Records; Audrey Joseph, Baby-O Records; Steve Gold, Lax Records.



Gene Anthony Ray shows his fettle.



The Skatt Brothers create musical excitement.



Leroy Hudson & One Way—rippling with energy.



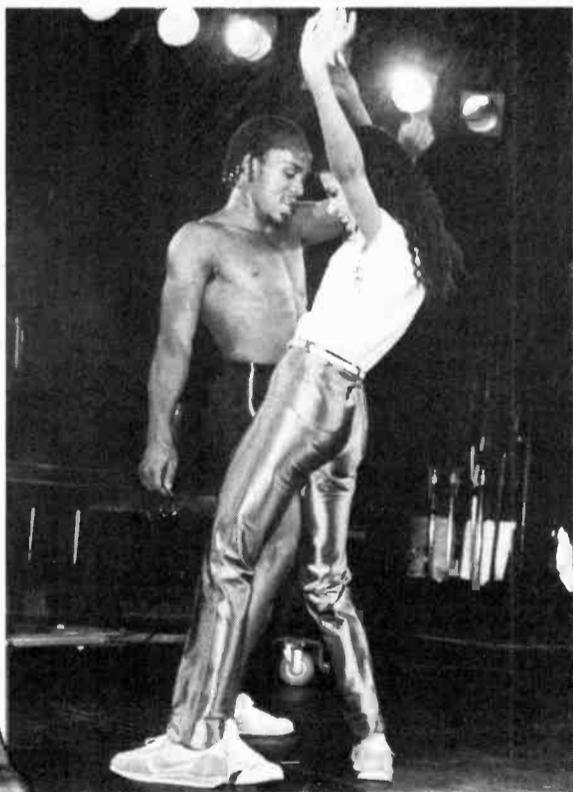
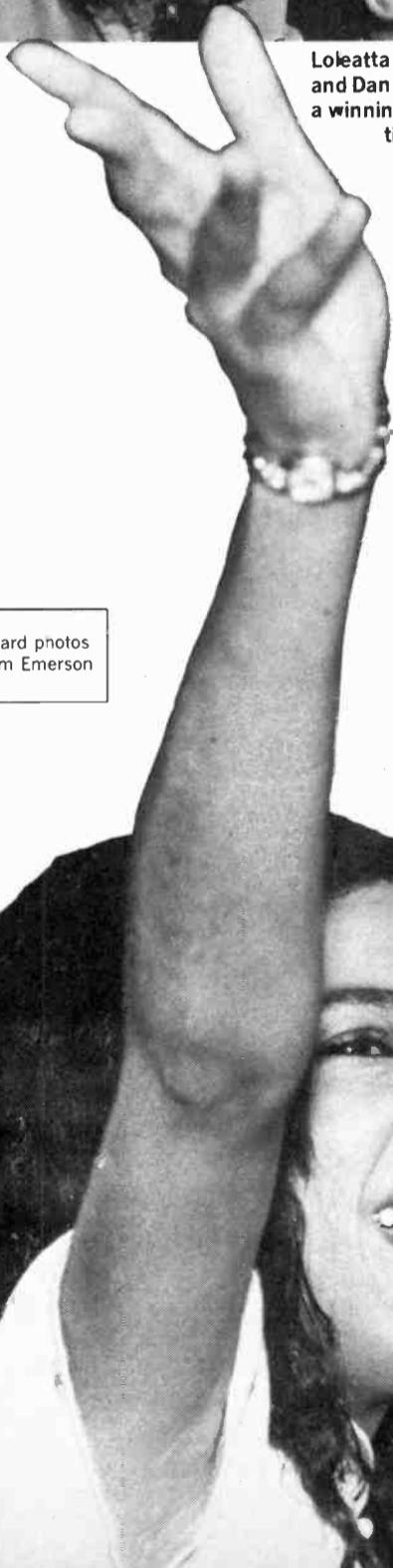
Loleatta Holloway and Dan Hartman—a winning combination.



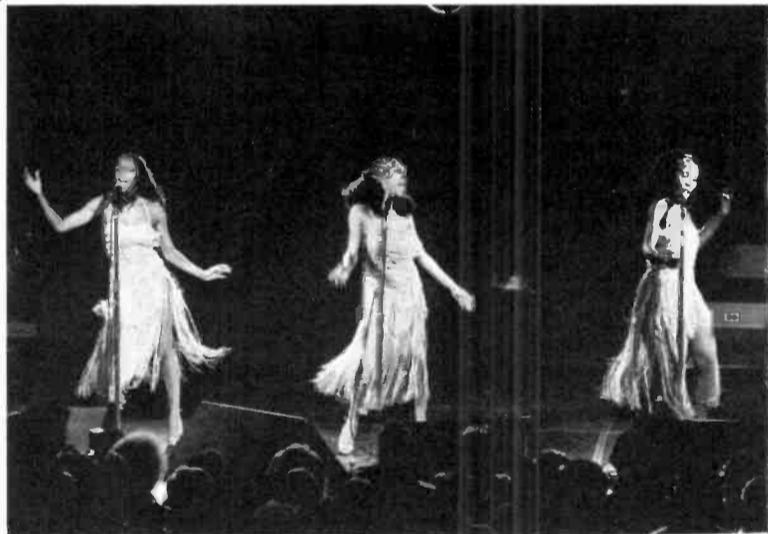
Sterling St. Jacques is stripped down for the action.



Strumming with Babe.



Irene Cara and Gene Anthony Ray—earthy movements to match the rhythms.



The Ritchie Family—sweet, sensual and soulful.

Irene Cara—a bright new star emerges.



Loleatta Holloway—a face etched with emotion.

Billboard photos by Sam Emerson



Bruce Bird, left, Casablanca Records, and Steve Greenberg, writer/producer, accept for Lipps, Inc.



Bill Wardlow, second from right, is presented with special Anco award. Others in picture are, left to right, Wayne Johnson, Mickey Proler, Roy Webb.



Irene Cara presents best national label employed promotion person award to Ray Caviano, Warner/RFC Records.



Loleatta Holloway, right, presents best single/LP cut award to Dan Hartman.



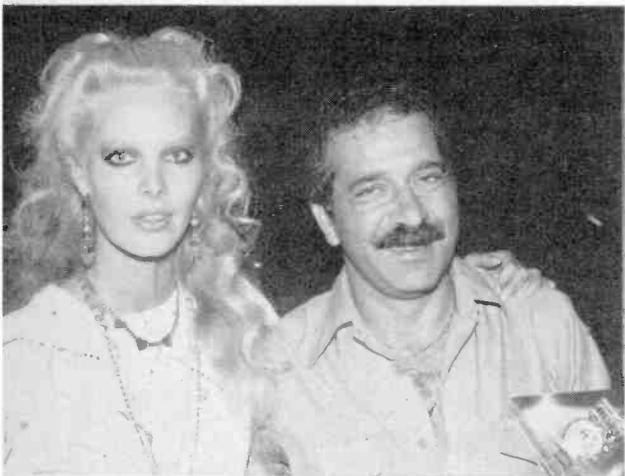
Artists and presenters, Lenore O'Malley, left, Sterling St. Jacques and Grace Jones enjoy the proceedings.



Steve Greenberg, left, presents top instrumental award to Dan Hartman.



It's a tie! Grace Jones, presents top disco record company award to Steve Stoff, RCA, left, and Larry Yasgar, center, and Dave Glew, right, Atlantic.



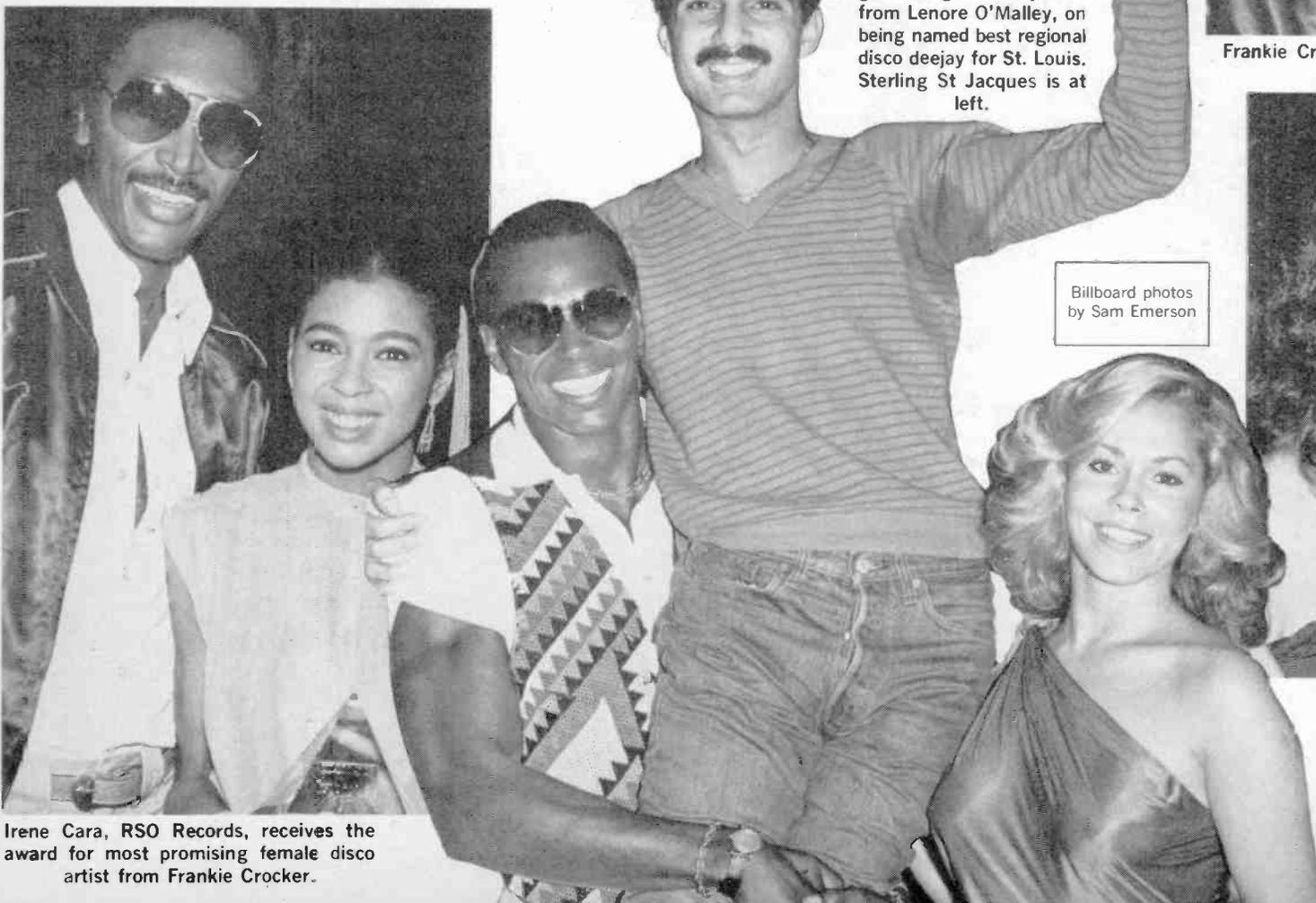
Madleen Kane presents most innovative disco club interior award to Lou Malavenda, Ice Palace.



Chuck Charleston, center, gets congratulatory kiss from Lenore O'Malley, on being named best regional disco deejay for St. Louis. Sterling St Jacques is at left.

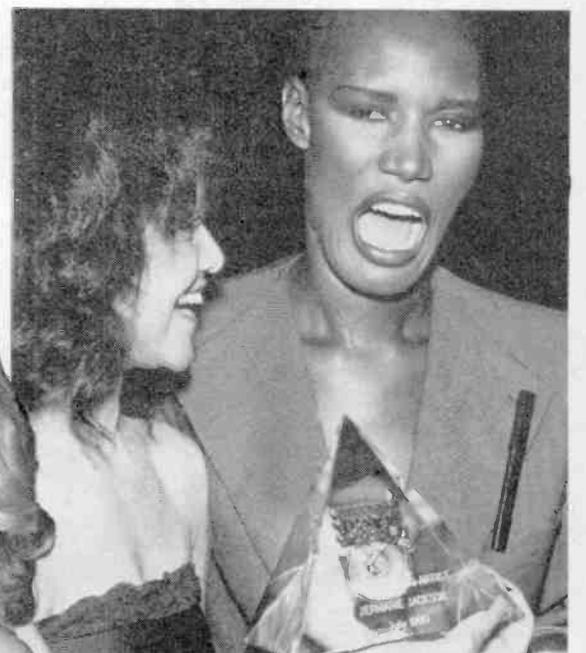


Frankie Crocker, left, receives a special award from Bill Wardlow.



Irene Cara, RSO Records, receives the award for most promising female disco artist from Frankie Crocker.

Billboard photos by Sam Emerson



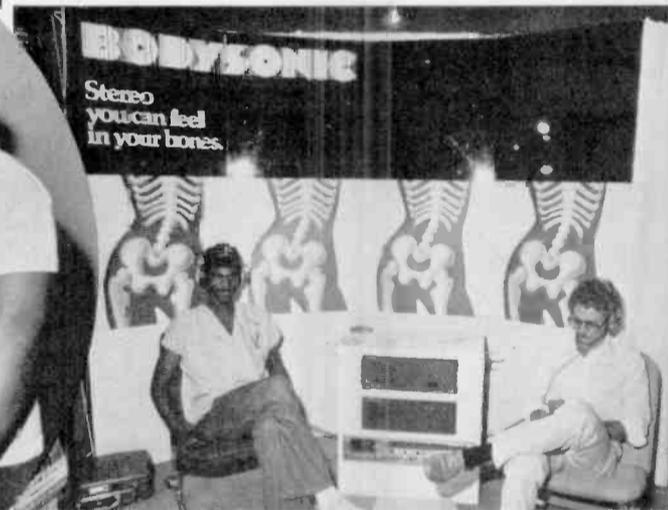
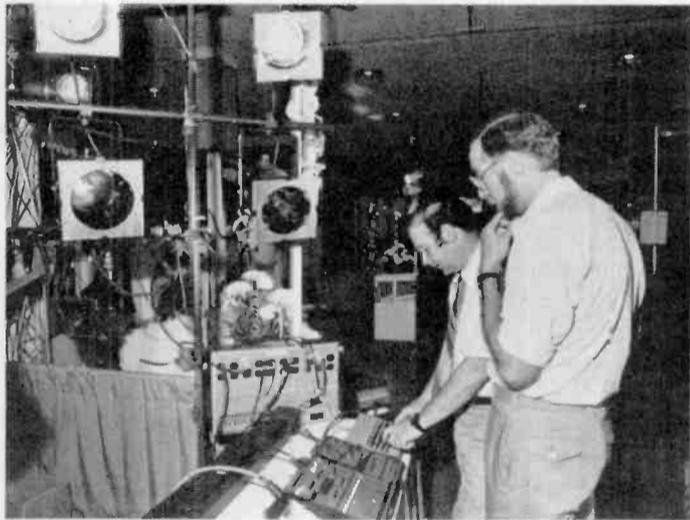
Letoyz Jackson, left, accepts the best male disco artist award for brother Jermaine, from Grace Jones.

Bob Vitteritti, winner of both the national disco deejay award, and the best regional disco deejay award for San Francisco, is lifted high by Sterling St. Jacques. Co-presenter Lenore O'Malley looks on.

Billboard photos by Chuck Pullin



# Exhibits



More than 40 exhibitors ranging from laser and conventional light manufacturers, to sound equipment companies, special effect firms and accessory companies took part in the exposition segment of Billboard's Disco Forum 8. Some of those exhibitors are shown in the photo montage on this page. Included are Body Graphics, a firm specializing in removable body art; Science faction, a laser manufacturing company; Farralane Enterprises, a sound equipment company; Party Particulars, providing balloons and other party favors for the discotheque; and Pioneer Electronics of America, displaying Bodysonic, a transducer which can be installed into a chair and connected to an amplifier, thereby allowing a person seated in the chair to feel the music he or she is hearing. Exhibits will be dealt with in greater detail in a separate story.



# Complex Lighting Advances Arouse Interest

It took two panels, and the talents of some of the top lighting people in the business to adequately cover the vast and often complex field of specialized lighting for discotheques and other dance emporiums.

Among those taking part in the two-tiered discussion were Colin Hammond, Hammond Enterprises; Peter Altman, Lightworks; Richard Gonci, Lumina, Inc.; Howard Weinrich, Times Square Theatrical Lighting Co.; Richard Graham, Destek Entertainment; Terry Thompson, Design Associates; Disck Sandhaus, Science Faction; Paul Gregory, Litelab; and Larry Silverman, Multiphase.

The consensus of the panel was that many of the "instant lighting experts" who had gotten into the business as the disco craze hit its peak two years ago, were finally packing up their light stands and colored bulbs and getting out of the industry, leaving the field to "established entrepreneurs."

However, by agreement of those present, the weeding out of the "sub-professionals" is continuing. Hammond predicted that firms which remained in the business for at least another year, will be around for a long time.

He felt that this year, with the softening of the economy, and the changing directions of the disco business would mark the final sifting of disco lighting's wheat from its chaff.

Hammond said that evidence of this was already apparent in the



fact that clients are now more interested in "stable, long-lasting professional lighting and sound equipment, rather than flashy but insubstantial products."

He added, "We're past the stage of cosmetic appeal. Disco light and sound products can be a lot like a centerfold, there's a visual turn-on factor, but stability is more important."

Clockwise, Colin Hammond, Hammond Enterprises, left, background, and Peter Altman, Lightworks, right, background, rap in a round table session with audience; Richard Gonci, Lumina, Inc.; Howard Weinrich, Times Square Theatrical; Richard Graham, Bestek; Terry Thompson, Design Associates; Colin Hammond, left, Peter Altman, right.

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Tom Ray, TAR Productions.



Ray Harris, RCA Records.



Keith Carlos, De-Lite Records.

## DISK BREAKERS Clubs Still Powerful Medium For Exposure Of New Product

With radio formats tightening up, there's more of a need for clubs as an alternate exposure vehicle for dance records. That was the consensus of panelists on the forum session, "The Importance Of Label R&B And Disco Personnel Working Together To Maximize The Crossover From R&B To Pop."

The session was comoderated by Ken Cayre, Salsoul Records and Keith Carlos of De-Lite, and also included Vince Pellegrino, Columbia; Ray Caviano, Warner/RFC; Michele Hart, Casablanca; Tom Ray, Tar Productions; Bill Haywood, PolyGram East; Ray Harris, RCA, and Rick Stevens, Stevens McGhee Entertainment Corp.

"Maybe discos don't sell the volume of records they used to," acknowledged Caviano, "but you can still build a healthy base in the clubs. And in New York if you have a good record, you can move big numbers without radio."

Stevens added that disco is still a key alternative way to get to the pop chart, though he added: "No label can take the luxury to pursue a record with a capability of just 50,000 to 75,000 units."

Caviano observed that if a disco hit generates sales in excess of 50,000, that's enough to suggest that there's something to pursue. But PolyGram's Haywood added that a record could sell 50,000 copies in New York and not be able to sell that many copies again throughout the rest of the country.

Haywood also suggested that there may indeed be unstated "quotas" on the numbers of black-oriented records which a radio station will playlist at any one time.

"You won't find it in a handbook," Haywood noted, "but let's just say if a station has three black records on its chart, you'll have a hell of a time getting a fourth one on there."

"More and more white people seem to be buying black music," he suggested, "but stations are looking the other way."

Caviano noted the resistance to disco product on the radio level and asked rhetorically, "What is pop music these days anyway?"

He reported that Change's Warner/RFC album has sold more units than WB's current Ambrosia LP, despite the fact that the Ambrosia album produced a number three pop single and the change single peaked at No. 40.

Caviano also made note of the

fact that the S.O.S. Band's "Take Your Time" single went gold before it crossed over to pop. His conclusion, "disco has helped speed up the process of black music being accepted by white audiences."

Ken Cayre noted that radio stations don't want to alienate their rock fans, so they may impose quotas on dance records they will play.

"Disco has peaked in terms of its mass audience acceptance," he suggested.

"The white crowd that became aware of it because of 'Saturday Night Fever' has gone on to other things. But the clubs are still a good way of increasing sales and breaking records."

RCA's Ray Harris agreed. "Disco was overhyped by the megabucks 'Saturday Night Fever' generated," he said. "Then as soon as the business hit a slump, everybody blamed disco."



Rick Stevens, Stevens-McGhee.



Ken Cayre, Salsoul Records.



Bill Haywood, Phonogram/Mercury.



Vince Pellegrino, Columbia Records.



Michele Harris, Casablanca Records.

## Disco Forum Report

# Live Talent Group Critical Of Labels' Failure To Support Tours

Participants in the forum's live talent panel criticized record companies for failing to support performing tours. They also encouraged disco owners to book more live talent into their clubs.

Speaking on "All Facets Of The Development Of Live Talent," were Bob Caviano of Bob Caviano Associates, Joe Iantosca of Celebration, Don Miley of David Rubin & Friends in San Francisco, Henry Schissler of Spin Entertainment Inc., Norby Walters of Norby Walters and Associates and Judy Weinstein of For The Record.

Moderator Walters opened the session with a brief history of the disco industry, blaming record companies for the current woes of performing artists.

"Once disco became the pop culture rage of the 70s, Walters said, 'the great corporate structure thought it was the cure-all and the end-all for the music industry. They thought it was rock 'n' roll all over again, and it would sell like rock'n'roll. But they made a big mistake. Now, in a fast 12 months, the corporate structure has abandoned us.'"

"Record companies are not developing their disco artists as in the

past," Caviano added. "In particular, they have drastically cut financial support for live tours," he said.

Norman Rubin of TK Records rose from the audience to respond that the companies have not "abandoned" disco. "They've just cut it down to where it makes sense," he said, explaining that "for the first time, the record industry has felt the crunch of the recession."

Club patrons as well as owners are tightening their belts, according to the panelists. "Live acts are dying on the road," said Don Miley. "We've had to cancel several concerts because tickets were not selling. We're a little confused as to what's happening."

Henry Schissler reported that he has had success booking rock performers into clubs. "It's the new wave acts that are doing it right now," he said, citing Squeeze's recent sellout shows in the New York area.

After a plea from the panelists that club owners schedule more live acts, an audience member complained that owners of small clubs cannot afford to pay the current rates being asked by promoters. "There was a time when all the acts

came to the clubs," he said. "Now they want some astronomical figure."

Walters replied that disco owners must take a broad view on the potential value of live acts.

"Club owners have to realize that a live show will create and generate enough excitement so that the community will show up when you're not booking live acts.

"Live entertainment is a form of advertisement and promotion, in the same way that a live act loses money on the road in order to gain exposure and develop a following," he stated.

The key for owners is selectivity, the panelists concluded. To stage a successful show which will boost long-term attendance, owners must "pick an act that is currently riding the charts and is in a cross-over position," Miley said. "The timing is important."

"As buyers, you have to make your best deals," Norby Walters added. "You should know what's on the radio and what's selling in the local stores. All performers want to work. You have to find the right act for your club on the right night, so that it will work for you."



Top to bottom, Norby Walters, Norby Walters & Associates; Don Miley, David Rubinson & Friends; Henry Schissler, Spin Entertainment.



Top to bottom, Joe Iantosca, Celebration; Norm Rubin, TK Records; Michael Brody, Paradise Garage.

# Sound Systems: Sound Experts Sound Off

By GEORGE KOPP

It's not just the quality of a sound system that will help determine a disco's success—it's the way the system is used.

That was the message from the forum panel of equipment manufacturers and sound installers at the sound equipment seminar.

Participants included moderator Mike Glasgow of CLI and panelists Richard Long (Richard Long Associates), Alex Rosner (Rosner Custom Sound), Robert Sidwell (QRK) and Peter Spar (Graebar).

From the panel's vantage point, disco is anything but dead. "When money gets tight," said Spar, "it's cheaper to build a machine to entertain people than to bring in live bands."

But as Long noted, "The fly-by-night operators are getting weeded

out. I'm just as busy as I ever was on very large clubs."

The panel agreed that club owners have their hands full dealing with DJs on the one hand and incompetent sound installers on the other. Owners who get bad advice on which equipment to put in can spend a fortune on the futile task of doctoring a system until it works.

"The biggest problem," said Sidwell, "is not the initial installation but the maintenance. A lot of owners leave the maintenance up to the DJ, and this is a mistake."

DJs came under a lot of fire for not knowing how to use equipment, and in some cases actually damaging equipment through misuse.

Spar raised the question of whether it was necessary to design "idiot-proof" sound systems. Such

a design would include limiters to prevent speakers from blowing up. In the words of one panelist, "DJs should play as loud as necessary, not as loud as possible."

Limiters not only add expense to the system, but "very often a limiter will misbehave," Klascow noted. "Instead of occasionally protecting you it will be cutting out waveforms. The amp has to be able to achieve short-term peaks."

According to Spar, limiters can cause a bad psychoacoustic effect by forcing a system to play at one volume. "This makes it hard to excite people," he said. "There's no substitute for dynamic range."

"Most limiters are made for broadcast and recording," Rosner added. "The only devices of use to discos are incorporated in the amp. This is the difference between program limiting and limiting as a protection device."

Aside from technical considerations, the way a system is built and the way it sounds also depend on the philosophies of those involved.

Alex Rosner was alone on the panel arguing against the use of dynamic expanders. The other panelists believed these are legitimate devices to enhance and tailor the sound to the particular environment of the club.

Put on the spot in his opposition, Rosner said that the burden of proof was on those who favored their use. "Records have more than adequate dynamic range for most environments. It depends on what you believe is the role of the DJ—

whether he is there to reproduce the record as it was recorded or to do other things. I think a DJ ought to reproduce a record and not fool around with dynamic range or response."

The other panelists were willing to give DJs more latitude. In the future, said one, a DJ would probably sit at the control panel to a whole range of musical and non-musical effects, and use flangers and other signal processors to distort the sound.

There was general agreement, however, that it would be foolhardy to add such equipment unless the sound system and the DJ were first capable of playing the music as it was recorded.

The "personal" nature of a DJ's job is the source of problems for owners and installers alike, said the panel.

"DJs are transient," noted Peter Spar, "but some of them refuse to play on some equipment. I've seen clubs built around a DJ, but then he'll leave and someone else will come in. Owners have to say, 'Play on the equipment that's here.'"

As an example of the magnitude of the problem, Spar recounted a story of a DJ who brought his own turntable into a new installation designed for a different machine. The DJ's turntable was the wrong weight for the installation and vibrations from the crowded dance floor set up feedback that made the music unlistenable, even after the turntable had tested out fine when the club was empty.



Clockwise, Alex Rosner, Rosner Custom Sound; Robert Sidwell, QRK Electronics; Mike Glasgow, CLI.; Peter Spar, Graebar; Richard Long, Richard Long & Associates.



# 'Disco Still Picking the Top R&B Hits'—Zager

By PAUL GREIN

Concern over what panelist Vince Aletti termed the "disco-is-dead mythology" dominated the forum's "Producer's Session." The panel was cochaired by Jerry Goldstein and Steve Greenberg and also included Michael Zager, Jerry Love, John Luongo, James Mtume and Gino Soccio.

"Record companies say 'disco is over,'" noted Zager, producer of back-to-back across-the-board top five hits by the Spinners, "but disco is still picking the r&b hits. The r&b and disco charts are almost identical. Disco is still the best marketing research tool for r&b."

"Why has disco dwindled from what it was two years ago?" asked Zager. "Two years ago record companies supported disco," he answered; "Now there are few remixes."

James Mtume, producer of hits by Roberta Flack, Stephanie Mills and Phyllis Hyman, noted with regard to r&b-pop crossover that he never shoots for a pop hit when he's cutting a record.

"It's important to establish an r&b base," he says. "If it reaches beyond, that's well and good, but I never work with the intention of crossing over. By overshooting, you can aim for an audience you'll never reach and lose the audience you must have."

"A record has to cross from something to something," says Mtume. "It's not amorphic. Once you step over that line you may lose what you've already built. Besides,

whether a record crosses over or not often has nothing to do with the music; there are political realities that come into play. It's the mentality of the programmers."

Mtume recalls that Flack, for all her past pop hits, still has to prove herself r&b before she is added to pop playlists. "Her image was built in the pop field," Mtume exclaims. "With the exception of 'Feel Like Makin' Love,' all her early hits were bigger pop than r&b. But now she still has to break r&b first."

Steve Greenberg, mastermind behind Lipps Inc.'s "Funkytown," probably the bestselling international single of 1980, stressed the importance for producers of maintaining a strong street sense.

"We should all be on the street," he noted. "As record producers we should talk to DJs and get their feelings on our records."

A similar point was made by comoderator Jerry Greenberg, best known for his many hits with War. "I've been making dance music for the last 17 years," he noted. "I've always been into rhythm, the root of r&b is rhythm."

Vince Aletti, head of a&r for Warner-RFC, made a hopeful statement about the future of dance music. "This is a confused but potentially exciting time," he noted. "There's no one direction, but that can lead to many different and exciting things."

Gino Soccio, an artist on the RFC roster, said creative people should put more faith in business people.



Top row, left to right, Vince Aletti, Jerry Goldstein, Lax Records; Steve Greenberg, Gino Soccio. Bottom row, left to right, Jerry Love, James Mtume, Michael Zager, John Luongo.

"Producers should trust record companies," he said, "with regard to the selection of singles and similar matters."

"If you spend three or four months in the studio, you can't be as in touch with the street as people at the record company."

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## Radio Needs Flexible AOR/Crossover Format



The successful radio format of the 1980s is adult contemporary with broad flexibility for playing the crossover hits. This was the consensus of the Forum panel on programming.

Panelists included Frankie Crocker, program director Innerscity Broadcasting, and WBLB-FM, New York; Jimmy Mack, WBCN-FM, Boston; Sonny Joe White, WXKS-FM, Boston; Paul Zarcone, formerly of WKTU-FM, New York; Roy Lawrence, WCAU-FM, Philadelphia; and Don Kelly, WXLO-FM, New York.

White pointed out that people were no longer listening to one type of music, and Crocker supported his statement by saying that today's society is raising children who are no longer listening to segregated radio.

Referring to his keynote address of the day before, Crocker stated that the dance music stations which disco started have played a significant role in changing the listening habits of radio audiences.

He added, "Today, blacks and whites are listening to Stephanie

Mills, Rod Stewart, the Doobies, Blondie, Donna Summer, Michael Jackson and James Brown."

Lawrence supported Crocker's statement by noting that his station was now programming the sounds of Roy Ayres, George Benson, Angela Bofill and others. He stated that a jazz-oriented and dance music combination was working very nicely for his station.

Paul Zarcone who announced at the forum that he had resigned from WKTU the day before, stated that his station had been forced to de-emphasize an all-disco format as listenership for this was winding down.

Mack said that the slogan for this station was "rock and roll and more," and disclosed that WBCN has found success with a wide range of music ranging from the sounds of the Sex Pistols to Waylon Jennings and Linda Clifford.

Kelly of WXLO said that his station was programming its sounds for a listenership ranging from ages 18 to 49. He described his older listeners as 35-year-olds who think

like 18, and called the present a very exciting time in music.

Although the panel stressed the importance of crossover and fusion, White noted that his station's research department has been unable to document a strong listener response for new wave.

The panel noted that smaller and newer labels are making an impact on the musical trends of the day, but lamented that the country's economic conditions were hurting business.

The panel was divided on a question from a promotion person who wanted to know what he should do to have his record played on radio, Crocker suggested that promo people seek airplay on smaller stations around the country before going to the larger urban stations.

He also suggested that while some records may be suitable for club play, they may not be able to take a chance on something which is only successful in a controlled environment," he said.

At this point Jimmy Mack suggested that radio programmers

must sometimes take a chance on a record. However, Roy Lawrence felt that listeners tend to tune out a station if they feel that the songs it is playing do not belong in its format. And Paul Zarcone added, "We do not try to play God; we react to negative audience responses."

One member of the audience demanded to know why radio embraced disco music and then turned around and dumped it.

Crocker admitted that "disco did hit big, but suffered from over-commercialization and bad press."

Added Jimmy Mede: "The fact that people believe that disco is dead may be the best thing that ever happened to dance music. He also accused racism, and the inability of some stations to program disco "right" as the culprits in hurting the music."

The entire panel agreed that there were too many misconceptions that radio's role was to help record companies sell records.

Added Roy Lawrence: "We do not play music to sell records. A programmer must be cognizant of his responsibility to his audience, and in my case, if I feel that something is right for my audience I will play it, its commerciality notwithstanding."



Clockwise, Jimmy Mack, WBCN-FM; Sonny Joe White, WXKS-FM; Paul Zarcone, WKTU-FM; Don Kelly, WXLO-FM; Roy Lawrence, WCAU-FM.

# Disco Forum Report

## A Club Owners Organization At Last—Maybe

By ROBERT ROTH

Another plan for forming an organization of club owners developed from some impromptu comments made at the first owners session held at the forum.

With only 30 minutes left in the session, John Ferras, owner of the Mother's discos in Lake George and Plattsburgh, N.Y., took the floor and announced that he wanted to cooperate with other owners and get their cooperation in return. His comments came in the middle of a discussion of the problems involved in presenting live entertainment.

Perras asked those interested in forming a formal or informal organization to call him and he would take the responsibility for assembling a list of owners and mailing it. Many owners in the room echoed his thoughts and joined in giving out their numbers. A list of names and appropriate data was compiled at the end.

12-West owner Tony Marteno urged everyone in the crowd to come to his disco that night for an informal discussion in one of the club's private rooms. The next day, Marteno said 25 owners had come for the midnight session despite competition from the forum entertainment.

Earlier in the session, Marteno

had noted that attempts at making an owners' association had never gotten off the ground because "everyone is out for their own interests."

Many in the group agreed that some communication was needed, at least, so that owners would know how well an act had done elsewhere before making a commitment for a booking.

It was also pointed out by co-moderators Robert Boykin of New York's Hurrah and Mike Maier of San Francisco's Dreamland that an act will not perform on the road because there are not enough appearances to make it worthwhile.

Boykin has arranged most of his acts on his own and even brought some in from England. But he is fortunate in being in New York. One group which has not toured yet is the French act Voyage, which some on the panel felt was due to lack of an organization.

The one concrete thing an owners' organization would do would be to form "circuit" of clubs for any given act. Such a "circuit" could make it possible, it was hoped, for acts to appear in other than the East and West Coast cities.

Boykin noted that, "The money to pay for bands comes from the

door, but you give up a major percentage of the gross to pay for it."

Club owners also have to spend money on their employees, and one salary level that varies widely is that of the deejay. Maier claimed he pays his deejays several hundred dollars a night but does not tolerate mistakes. Perras pays only \$25 a night which he terms "better than nothing" because each market is different.

Marteno summed up his philosophy of operation which he suggested would serve others well as "My patrons are my most important people."

He has carried that as far as to "let top deejays go because they weren't playing what the people wanted."

One observer of several forums was surprised that the scheduled discussion of licensing by the three performing rights organizations produced virtually no interest of the audience. In the past, most notably last summer, this had caused some angry comments from club owners irate at having to pay the fees.

After some perfunctory discussion, a member of the audience observed that the meeting was not held to berate the representatives of ASCAP, BMI and SESAC but rather to discuss owners' problems.



Left row, top to bottom, Mike Maier, Dreamland; Alan Smith, BMI; Barry Tuber, SESAC. Right row, top to bottom, Robert Boykin, Hurrah's; Tony Marteno, Twelve West; Barry Knittel, ASCAP.

### JOHNSON, WEBB MODERATORS

## Owners Trade Tips On Successful Operations

Matters relating to setting up a club, installing lighting, sound and booking talent were discussed at a forum session conducted by the Assn. of Night Club Owners and Operators. The panel was comoderated by Wayne Johnson and Roy Webb, both of the organization.

As Johnson said when he opened the session, "Independence is the key; communication the medium."

Webb pointed out that block booking, and the use of one lighting and sound company would cut costs and alleviate costly trial and error use of less competent people.

Riley Carter II of The Plum, Washington, DC, and the financial expert on the panel, said experience is what counts on loan applications. "The banks want to know they will

be paid back, so a track record is important," Riley noted.

He also described the evils and benefits of buying and leasing. "Leasing is important in areas such as soda equipment and pinball machines, but be sure you put in the contract that the machines will be rotated regularly, otherwise leasing is not beneficial," Riley said.

Garry Fisher, of The Ritz, N.Y., and a pioneer in the use of closed-circuit television within the club, outlined its use. "People may see who is in the club before they enter," Fisher began. "We may also use the tapes of the groups later, or sell them if everyone can agree." TV was also seen as an intermission dance vehicle.

The use of live big bands alternat-

ing with disco music was explained by Eleanor Garilly, Copacabana, N.Y. The world famous club has been playing big bands weeknights with disco on weekends. The club is fully-staffed with Garilly as full-time publicist and promotion person.

"The idea is to keep the name alive," she said. "The club is so famous that people may take us for granted." This brought up an important point explored by Webb and other panelists. Club owners rarely understand the use of a publicist, let alone his value. "Clubs go under blaming everything from the lack of ice in the water, to the talent. If they looked closer, club owners might find it was just a problem of not "collaring" the public in the best manner," Webb stated.

Consultant Lawrence Silverman noted that discos are in transition. "They do not know what to program, but as long as they keep the audience dancing they will be all right." He suggested newer groups and the use of videotapes.

Nick Lygizos, Bay Area Disco Deejays Assn., said that DJs are the pulse of the club. "A good DJ knows his music and his audience," he said. "A good spinner can also pick trends and changing tastes, he should be listened to."



Clockwise, Roy Webb, ANCO; Carry Fisher, The Ritz; Eleanor Garilly, Copacabana; Riley B. Carter, The Plum; Wayne Johnson, ANCO; Larry Silverman, consultant.

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Billboard photos by Susan Weinik

# Problem Kettle Simmers At Hot Seat Session

By ARNOLD JAY SMITH

Many problem areas were covered during the popular hot seat session at the forum which featured a blue ribbon panel of experts.

The questions began with an accusatory. "Why has there been so much disco promotion?" Michele Hart was first up, stating that the media was the culprit. "It hyped the music, not the companies," she said.

Bob Caviano noted almost apologetically that the days of the long tracks were over, while Judy Weinstein, of For The Record, said, "Tell the DJs you want innovation. Don't tell us." Roy Webb of Anco told the audience to count its blessings. "Ask what disco has done for you and how you can make it do more."

Ray Caviano, Warner/RFC Records, said change was healthy. "To

some, power may have come too quickly, and some may have abused it. Perhaps," he noted, "Euro disco was replaced too quickly by rock'n'roll."

Wayne Johnson, of Anco, drew an analogy. "Saturday Night Fever" led to "Sunday hangover," he quipped. "Now it's Monday morning and we have to specialize. "You owe disco everything," he continued. "Disco owes you nothing." The future is built on change, he said.

Tom Hayden thought new avenues of exposure was the answer. Norby Walters noted that "dance business allows for other, ancillary businesses to spring up around it. The key is in the music," he said. "One person's business is selling records while another's is getting

people into the clubs. There is no one answer," Walters concluded.

Moderator Bill Wardlow, in response to a query on the inroads of rock and other musics on disco, asked for a show of hands as to how many DJs and club owners are programming rock. An overwhelming number of hands popped up vigorously in support of rock.

Michele Hart then said that the longevity of the artists is important, not the trend. In fact, she noted, artists should start trends.

Then it was the "Bob and Ray" Caviano show as the brothers got into a two-on-one rap with a member of the audience, most of which was to explain how to implement change.

Danny Glass, Sam Records, thought that a new approach was

necessary. "You have to bring new wave up from the underground," he said. Ray Ford, of Bobby McGee's, insisted people will dance to anything. "The problem is not whether people will like it," Ford explained, "but whether DJs or record companies will adjust to the change." Ford informed the audience that people are even dancing to country music out west.

Pools are jostling for attention of the record companies one attendee stated. One member of the audience suggested that DJs organize. "Right now each is on his or her own. Their self-proclaimed importance is that they are getting the music over where other areas may fail. Some pools have more DJs reporting to Billboard than others. Hence, they get more attention and better service."



Norby Walters, Norby Walters Associates.



Michele Hart, Casablanca Records.



Appreciative crowd.



Tom Hayden, Tom Hayden Associates.



Ray Caviano, Warner/RFC Records.



Bill Wardlow, moderator, Billboard.



Wayne Johnson, ANCO.



Norm Rubin, T.K.

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## SKATE MUSIC Nobody's Quite Sure Just Which Records Are Best For the Rollers

Some of the problems which make operation of a roller disco operation different from a regular disco or rock club were explored at a forum session.

Lynda Emon, who publishes a tip sheet for roller discos on the West Coast, was the moderator.

Frankie Crocker, program director of WBLS-FM in New York, was asked if some records are more suitable for roller rinks than for clubs. Crocker, whose experience in radio dates back many years, said, "What I've noticed is different songs in different clubs. There's a total difference between New York and Los Angeles, for example.

"You can really skate to anything you want," he concluded. "I've been hard-pressed to find a list of skating songs." Crocker did, however, acknowledge the popularity in roller discos of some songs, most notably "Good Times" by Chic and "Ladies Night" by Kool & the Gang. Miguel Torres who runs Clubs UBQ and Plus One in Acapulco,

Mexico, said that "you have to find the music that communicates with the people."

That may also include the way in which that music is presented to the patrons. Pamela Smith, whose Elema & Co. runs skating parties in California, feels that "there's an art to playing for skaters. It's different than in clubs."

Stephen Margarella, who runs the Ritz Roller Rink on Staten Island, N.Y., noted that "some people want different kinds of music so I take one night a week and give them all the punk and new wave they want."

Some discussion was given to the possibility of retailing records in roller rinks. Lou Collichio of the Montvale, N.J., roller rink, hypothesized that "a record could be premiered in roller rinks like a movie, say in 2,000 locations at once."

Industry veteran Ed Chalpin, who heads PPX Enterprises, said from the floor that when his organization got started "Rink operators weren't

programmed to sell records. Today, he feels that "Rink operators aren't educated enough to sell records because most program the top 10."

Discussion was also given to how records ought to be obtained, whether by purchase or as promotional product from record companies.

After several complaints, Charlie Minor of A&M Records, the only label represented on the panel asked, "What would you like the record companies to do?"

Crocker, inquired, "What is the problem with buying the records?" "Thirty dollars a week could cover the records you want to buy," he said.

Similarly, Collichio announced that "records are a pittance to the necessity of your operation. Go out and buy the damn things." He noted that he had done just that by spending "\$200 in one shot on country records."

ASCAP attorney Gloria Messinger rounded out the panel.



Stephen Margarella, Ritz Super Rink.



Lynda Emon, Roller Review.



Gloria Messinger, ASCAP.



Pamela Smith, Elema & Co.



Lou Collichio, Montvale Roller Rink.



Miguel Torres, Clubs UBQ & Plus One.



Charlie Minor, A&M Records.

## Disco Forum Report

# Fusion Music Creating New Club Excitement

The introduction of fusion music is creating exciting and significant changes in contemporary discos.

This was the agreement of the forum panel on "How Disco Deejays Are Coping With Fusion." The group explored the benefits and the challenges of programming today's new and diverse dance music.

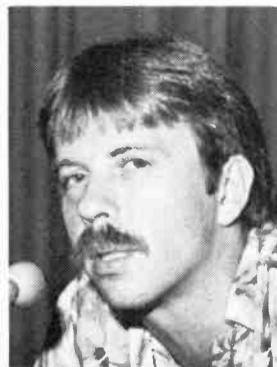
Participating in the panel were John Benitez of Xenon; Ray Caviano, Warner/RFC; Paul Drake of Kisses; Michelle Hart & Casablanca Records; Mike Lewis, Studio One; Sara Salir, Hurrah; Steve Stoff, RCA Records; and Ray Velazquez, New York, New York.

Although Caviano pointed out that "fusion is not just rock'n'roll, but any kind of music that is new and exciting," the focus of the panel was dance-oriented rock.

Several disk jockeys on the panel related their surprise at the ready acceptance of this material by disco patrons. Benitez described the scene at his club when he first played the B-52s' "Rock Lobster." "When the song got to the "Down-Down-Down" part, I looked out and everyone on the dance floor was lying on the ground. I thought someone was dying. . . .

"We didn't know what we were doing," Benitez admitted, "but people loved it."

Lewis had similar results when he played the B-52s' "Planet Claire" at his "high energy disco." "The song turned into our number one record," he said. "It took me about a month to feel comfortable with the new music, but the crowd went wild over it. If it can happen at Studio One, it can happen anywhere."



Top row, left to right, Paul Drake, Kisses; Ray Velazquez, New York, New York; Mike Lewis, Studio One; Steve Stoff, RCA. Middle row, left to right, Michelle Hart, Casablanca Records; Sara Salir, Hurrah's; Standing in line to ask questions. Bottom row, John Benitez, Xenon.

Several disk jockeys in the audience complained that it was difficult to blend dance rock into their usual disco programming. Salie, who plays predominantly new wave material, explained that she simply

doesn't worry about "continuing the beat from song to song. I have no idea how many beats per minute my music has." Velazquez suggested that disk jockeys play dance rock at the peak of the night. "Once

you've got the energy going with what they like, surprise them with something new." Velazquez advised that at more traditional discos fusion music be introduced very early or very late in the evening, when maintaining momentum on the dance floor is less critical. "You can also work your rock around slow tunes and announcements," added Drake.

Another problem which disk jockeys have encountered with fusion music is the sudden glut of new rock product. "We can't possibly sort through it all," said one audience member. "Some type of control is needed."

Hart advised disk jockeys to do their homework and listen to as much new music as possible in search of the best cuts.

But Caviano declared that a problem does exist. He pointed out that while Warner Bros. "selects the best rock and disco product for clubs," CBS doesn't have a staff to deal with the new music. "They need to work their rock product more," he said.

Salir suggested separate dance rock record charts to provide disk jockeys with greater feedback. "We need more rock charts to let us know what the best album cuts are among all DJs," she said.

The panel concluded with a word of caution from Caviano to the growing number of clubs which play only dance rock. "They never touch a so-called disco record," he said. "Hopefully, down the road, the music at Hurrah, Danceteria and similar clubs will open up further."

## Promotion And A&R Need To End Feud

Label a&r and promotion departments should bury the hatchet of their "long-standing wars" and work more closely on the promotion of records.

This was the opinion of Vince Pellegrino, Columbia Records, and Dan Joseph, TK Records, at the forum promotional panel.

In response to complaints from the audience that many promo people isolated themselves from deejays. Skip Miller of Motown Records suggested a "music day" during which those people wanting to report to label promo personnel could call in and get through.

Comoderator Tom Hayden complained that too many promo people were little more than delivery boys and girls for the record companies. "They do not spend enough time with their clients," he said.

Patrick Jenkins of AVI Records suggested that the size of a club, and the number of nights its deejay performed, should be important factors in determining which rooms should be serviced with promotional records.

Jane Brinton of Pavillion Records added that professionalism of the deejay and location of the club should also be keys in making the determination.

Bob Shaw of Warner/RFC Records suggested that club deejays should help promote records to radio and retail outlets.

Michael Abramson of Chrysalis Records defined his job as one dedicated to getting records played, and Cortez Thompson of Warner Bros. Records noted sadly that pools with

black memberships were hardest hit when the cutoff of promotional records began.

Mark Murphy of Prelude Records suggested that markets should be tested individually to see how they respond to new releases. He said, "Walk the records to the deejays, and watch the response from the (disco) dancers."

Patrick Jenkins felt that record label presidents should make the final decision on record releases, thereby taking the awesome responsibility away from lower level executives.

Also Michael Mamber of Fantasy Records said he needed feedback on his records right away, "by phone if necessary, and eventually in writing."

Alan Wolmark of Atlantic Records added that he added feedback in writing immediately. Tom Hayden, an independent promotion person, added that he too needed feedback for his clients.

Editorial coverage of Billboard's International Disco Forum 8, provided by Radcliffe Joe, Paul Grein, Mike London, Robert Roth, George Kopp and Arnold Jay Smith. Photo coverage by Sam Emerson, Chuck Pullin and Susan Weinik. Photo processing by Meridian Labs, and photo layouts by Lee Lebowitz. Section edited by Radcliffe Joe.



Top row, left to right, Michael Abramson, Chrysalis Records; Cortez Thomson, Warner Bros. Records; Mark Murphy, Prelude Records; Dan Joseph, TK Records. Middle Row, left to right, Alan Michael Mamber, Fantasy Records; Skip Miller, Motown Records; Vince Pellegrino, Columbia Records; Alan Wolmark, Atlantic Records. Bottom Row, left to right, Roxy Myzal, Record Logic; Suzanne Emil, Sire Records.

## NUTS AND BOLTS

## Club Managers Talk Pragmatism &amp; Bucks

The forum panel on club managers dealt with nuts-and-bolts ways that managers can save a buck and make a buck.

The session was chaired by Lou Malavenda, manager of New York's Ice Palace disco. It also included Richard Thomas from Disco Gemini on Madeira Island, Portugal; Craig Woodhead of Tommy's Pinball Machine, Brisbane, Australia and Don Scott from Vel's Red Carpet Lounge, Cleveland plus representatives of the three principal licensing organizations: Alan Smith, BMI, Barry Knittel, ASCAP, and Vincent Candilora SESAC.

Scott said that the most important factor for a new club manager to remember is to maintain strict security from the very start.

"It's important when you first open up the door that you maintain a strict disciplinary stand," he said. "You'll be turning away some money," he acknowledged, "but you need to look down the road a bit or else a radical element will wind up running your club."

Scott added that for optimum security, personnel at the door should fit three criteria: they should be big and beefy, live in the same area as the club and have the same ethnic background as the club patrons.

"I hire security guards myself," he says. "I don't depend on these bonded companies that send out

gun-happy guards who have more problems than the customers."

Scott noted that it's better to have a problem at the door than to have it in the ballroom. "That's why I put guards at the door who can pick out the people who have a chip on their shoulder."

On another dollars and cents issue, Malavenda of the Ice Palace noted that he pays guest DJs \$150 per night. The entry fee at the club is \$3 Monday through Thursday, which includes one drink; \$6 Fridays and Sundays, which includes two drinks; and \$10 Saturdays, including three drinks.

Alan Smith of BMI spoke on the issue of performing rights agencies and their changes for discotheques. "Each of us has our own rates and structures," he said. "They differ from one another; if we set them together it would be an antitrust violation."

Craig Woodhead, principal at Australia's Tommy's Pinball Machine, expressed displeasure at the present licensing policies governing discotheques. He argued that in effect he has to pay for copyright usage twice.

Scott, a 17-year veteran of disco and nightclub operations, expressed a broad career view. "I cater private parties or funerals," he says, "whatever they pay me a fee to do."



Top row, Don Scott, Vel's Red Carpet Lounge. Middle row, left to right, Craig Woodhead, Tommy's Pinball Machine, Lou Malavenda, Ice Palace. Bottom row, left to right, Alan Smith, BMI; Richard Thomas, Disco Gemini.

AUGUST 16, 1980 BILLBOARD

## Mixing Demonstration Reveals Turntable Tips

A forum demonstration of mixing techniques showcased various turntable tips.

Moderated by Jim Burgess, deejay, producer and remix technician, the panel had at its disposal a regular disco board set up by Audio, by Zimet, which featured the familiar Technics SL1200 MK2 turntables and Bozak 10-2DL mixer. A portable television camera was placed onstage and gave a rear view of the demonstration on two monitors.

Burgess began the program with some advice for the audience, "The blend is the way you get from one record to another, the essence of the music."

He also advised deejays to study their audience. "You have to be able to tell exactly where the room is going. You can take your audience anywhere you want."

"Don't play records simply because you have a promotion man shoving them down your throat." Finally, Burgess advised, "Don't be afraid to experiment."

Tyrone "Tito" Robinson of The Clubhouse in Washington, demonstrated his version of the "deejay's attitude toward receiving unfamiliar material" by placing a new Queen album on the turntable.

While Robinson played "Do The Boogaloo" by Rod on his "A" table, he previewed the Queen disk through a headphone, selected a track, speeded it up by hand and cross-faded it to the cheers of the crowd.

In response to a question about how he varies the speeds of records, Robinson was unable to offer a verbal explanation claiming, "You can show someone what you do in



Clockwise, Tyrone Robinson, The Clubhouse; Jim Burgess, The Underground; Bob Vitteritti, Trocadero Transfer; John Ceglia, New York, New York; Hubert Charles, Harpo's.

mixing but you can't tell them."

On the same point, noted sound designer Richard Long said from the floor that he had asked Panasonic to modify the quartz-locked pitch control to make it better for deejays but they had not done so the way he wanted.

Hubert Charles of the Phoenix-based Harpo's disco put on a 10-minute demonstration beginning with "Leave That Boy Alone" by Poussez cut to "Take Your Time" by the SOS Band, cut to "Madness" by Madness and faded back and

forth between that and Gino Soccio's LP, "S-Beat."

At the conclusion of Charles performance, Sarah Slair, a deejay at the rock club Hurrah, complained that no rock deejays had been represented on the panel. She was greeted with derisive comments. Slair appeared with blue hair.

Mike Lewis of Studio One in Los Angeles, was up next with a demonstration of "looping," the technique of "how to lengthen a record" which gets its name from a radio technique of splicing both

into a loop so that a recording plays continuously.

Lewis used the Cut Glass record, placing two copies on his turntables. While playing one he would adjust the speed of the other until both reached a particular set of points in the break and then fade back.

Another demonstration showed an effective slip cue between "Rhythms of the World" by Gino Soccio going immediately into "Rough Diamond" by Madleen Kane.

ends of a piece of recording tape

John Oeglia of New York, New York illustrated blending with two examples. First he played "Natives Are Restless" by Ray Martinez and then "In the Forest" by Baby O. Each cut was slowed down, speeded up and faded back and forth to produce the blend.

Lewis then took "Girls Affair" by Change and slowly faded it to the disco classic "Souvenirs" by Voyage then blended the two back and forth. This brought many in the audience to their feet.

Bob Vitteritti of San Francisco's Trocadero Transfer who was later named national deejay of the year, pointed out that he has played in different types of clubs in the past, and that each requires a variation in technique. In his present position he plays an 11-hour shift and feels that it is important to avoid repeats if at all possible. That's why he says, "I would rather forfeit the mix to make sure the follow-up song is right."

Vitteritti gave an example of two songs placed in a good sequence with "Searching" by Change preceding "Get Dancing" by the Bombers.

But mixing is important too as the deejay showed by executing the complex maneuver called "back-beating."

Vitteritti took two copies of "I've Got The Feeling" by Two Tons O' Fun" and put them on his turntables. Each time the lyric, "feeling, don't you know I'm feeling" was sung the word "feeling" was heard to echo. Back-beating requires careful cuing and timing to insure that the two records are perfectly synchronized.

## Disco Forum Report

# Marketing Methods Ignite Debate

A feeling of genuine concern over the state of the industry was expressed by both panelists and audience at the Forum marketing panel. Comoderator Tom Cossie of Precision Records, suggested that the industry make every release an event. This elicited gasps of dismay from those who feel too much is already being spent on merchandising.

Comoderator Steve Stoff of RCA reminded that dance music has helped break new artists, broken race barriers and given breakouts some prestige.

Miller London of Motown stated that the bottom line was radio. "Find out what is needed and fill it," he said. "If you can't find something in your area, then make demands. Especially if it is getting air-play," he said.

A recurring problem seems to be service by the labels. Arnie Smith of RSO stated that it was impossible to

service everyone. "There should be some subsidizing of the deejay by the club owner," he suggested.

Michael Clarenbeek of J.W.S. Records, Sweden, said he has difficulty receiving records from labels. However, he sees himself as "only an entertainer," referring to his role as a spinner. Clarenbeek suggested that club owners should buy the records played in their rooms.

An opposite view was taken by Eddie Gilbreath of Warner Bros. Records. "Spinners are business people," he said. "They conduct their own activities."

On packaging and merchandising, Arnie Smith said that some records may sell themselves if they are sufficiently unusual. He cited a 10-inch disk as an example.

Nick deKrechewo of Downstairs Records felt that window and in-store displays do help to sell records. Dee Joseph of Prism Records agreed, adding that retailers should be kept apprised until the public gets hold of the record.

Video as a marketing tool became the topic, and Smith indicated that its use does help to create exposure. Paul Cooper of Atlantic Records, indicated that his

company was planning a video release for the Blues Brothers. "But," he added, "we need feedback from spinners on all levels."

With fewer records being shipped gold or platinum, Dick Carter of Salsoul Records felt compelled to delineate why a record which can be pressed for 65 cents costs so much. "There are the costs of raw materials, artists advances, salaries and rent. Even then, there is a built-in 25% error factor," he stated.

deKrechewo said Downstairs Records' initial sales are to deejays and other professionals. "Then as the disk gets played, the public comes in." As for his own in-store play he assured that "every record gets played. I do not play God and choose."

One small record store owner left warning record companies to "shape up" "Small record stores are the coming thing," he stated. "We do not sell junk."



Clockwise, Nick deKrechewo, Downstairs Records; Dee Joseph, Prism Records; Michel Clarenbeek, J.W.S. Records; Eddie Gilbreath, Warner Bros. Records; Dick Carter, Salsoul Records; Miller London, Motown Records; Paul Cooper, Atlantic Records; Arnie Smith, RSO Records.



## Nearly 50 Exhibitors Write Brisk Business

One of the more popular segments at the forum was the exhibits area. Spread out over several thousand square feet on both the lower level and the third floor of the Sheraton Center, it attracted a steady stream of visitors from among conference registrants and specially invited guests. (It was not open to the general public).

The close to 50 exhibitors, noted that for the most part business was brisk with an encouragingly high level of serious business queries, plus a better than average number of on-the-spot buyers.

Most exhibitors expressed satisfaction that many of the earlier theatrical aspects of the show no longer existed, and that in their place was a seriousness of purpose which in turn translated into welcome business negotiations.

Among the companies represented at the show were: American Supply Corp., Audio by Zimet, Bestek Entertainment Equipment, Blackstone Productions, Body Graphics Ltd., Bump Lighting Techniques, Chic Lighting Corp., Conceptual Audio/Audio Concept, Conduyte International, Crown Industries, Design Circuit, Disco Motion Ltd., Disco Scene, Disconet, Electra Display, Electronic Designers, SIA Inc., EVI Corp., Farralane Enterprises Inc., Gem Sound Corp., GLI/Integrated Sound Systems, International Disc Jockeys Ltd., International Electronic Production, Lance Enterprises Inc.

Also: Lights Fantastic, Lightworks, Litelab Corp., Lumina Inc., MGM Stage Equipment, Inc., Meteor Lighting & Sound, Newth Lighting Co., The New York Independent Labels, New York Sound Labs, Pioneer Electronics Of America, Polyfonic Sound, QRK Broadcast Electronics, Record Source International, Rep E. Inversiones Dominicanas, of Santo Domingo,

Richard Long & Associates, Rosco Laboratories, Science Faction Corp., Stanton Magnetics, Inc., Technics-Panasonic Co., Times Square Theatrical & Studio Supply.

Among the highlights:

- The award-winning Science Faction Corp., displayed its series SFC-2000 laser systems, its Laseriter computer graphics module and its Laserchaser beams-in-air chaser module.

- Rosco showed its new fog fluid for smoke and fog systems. The fluid is said to be a chemical compound that is free from hazards traditionally found in other brands of theatrical smoke. According to Rosco officials, the firm's fog fluid will not burn if used under normal conditions, and is as safe when stored as when it is atomized as smoke or fog.

Other products showed by the company included a LED (light emitting diode) tape, a heat-resistant dye designed for acrylic slides for projection, Colorine, a coloring formulation designed for hand-dipping bulbs of 40-watts or less; a stackable storage drawer, a metalized, and reflective non-flammable decorative sheet, a screen for front and rear projection, and a number of breakaway products for use as special effects.

- Audio by Zimet emphasized what it called "positive reinforcement." The line included a wide selection of audio products and equipment ranging from studio monitors to recording tapes, mixers, record care accessories, professional racks, signal processors, microphones, mixers, cartridges, tape recorders, turntables, tonearms, wire, cable, and direct master recordings.

The firm, in business for more than 20 years, designs and assembles permanent and portable club/

entertainment sound systems.

- Tivoli Lights was represented at the show by Lumina Inc., its East Coast distributor. The low voltage, energy-saving tube lights are used extensively in disco lighting designs. On display were wall panels "curtains," chandelier, and other light designs using the Tivoli products. Also shown were a number of solid-state controllers for use with the lighting systems.

- Kremesa, was a Santo Domingo based company exhibiting at the forum for the first time. The line of products it displayed ran the gamut of lighting fixtures, dance floors, fog and confetti machines, laser systems and light controllers.

- Meteor Light & Sound displayed its PatternMaster 4 and 10 channel light controllers, as well as its series of Clubman mixers. Also featured were projectors and projection accessories, strobes, mirror balls, special effects cassettes, custom-designed infinity mirrors, tube lights, headphones and microphones.

- At the Rocronics booth headed by "Doc" Richard Iacobucci, the browser and buyer had access to "odorless" fog juice, bubble machines, fog machines, innovative decorative displays and dancefloors, inter-communication systems, filters, laser writer units, projection systems, a wide range of conventional lighting systems, mirrored balls, strobes, light control units, dimmer boards for both stationary and portable systems, and foot controllers.

- At Electra Displays, tube lights, tape lights, light sticks, strobes, color organs, light controls and mirrored balls were showcased.

- The Farmingdale, N.Y.-based Farralane Enterprises, displayed its full line of mobile deejay consoles, amplifiers, equalizers, speaker sys-

nels, disco mixers, dimmer boards, lighting controllers and a slew of special effects.

- Polyfonic showed its "super-sound" system, which, in effect, is an acoustic simulator which patches into the club's existing sound system and reportedly reinforces the quality of the sound. Officials for the company stress that the device does not alter or distort the sound, and once hooked up needs no further adjusting.

- E'Sia, Inc., showed a line of disco fashions including body stockings, evening wear, and a garment defined as "the shuffle bottom."

- The Connecticut-based Audio International, Inc., showed its line of stereo consoles, mixer preamplifier, professional power amps, its model CM301A FET preamplifier, and a pair of high-speed power amplifiers.

- Body Graphics, with offices in California and New York, showed its removable body art in a variety of colors and designs.

- Lights Fantastic showed its full line of lighting controllers, accessories, strobes, projectors and lenses, neon lights, and its model S2L 10 by 60 10-channel sequencer.

- The Newth Lighting Co., showed its chemical fogger, as well as a line of dimmer boards, lighting controls, strobe lights and controllers, and a full line of conventional lights and special effects.

- M.G.M. Stage's twin booth showed collapsible mirrored balls, a portable "Pyroflash" system, a "Pea Souper" professional dry ice machine, and a slew of other products designed for use by both conventional club operators and mobile disco deejays.

tems, mirror effects, neons, strobes, rainlites, pinspots, fres-

- Litelab exhibited its award-winning light controllers, its eight and 16 channel memory controllers, its 10-channel chasers, its 64-channel memory controller, as well as its module wall lighting displays, its computerized lighted dance floors, lasers, projection systems, fog machines, and a full line of conventional lighting systems.

- A rollup dance floor from Crown Industries, especially geared to module disco operations was its highlight.

- At the Electronic Designers booth, dimmer/strobe light controllers, color organs, color control consoles, computerized light pattern generators, chaser units, sequencers, and power boosters were on display.

- Lance Enterprises showed its disco lighting systems including its popular spinning beams.

- Party Particulars offered a line of disco party favors including balloons, noise makers, party hats, Hawaiian leis, confetti packs and foil horns.

- Disco Morion showed chase lights with solid state controller, strip lighting, mirrored balls, light organ/chaser, 4-channel chaser, and 4-channel combination light organ and chaser.

- Stanton Magnetics showed its line of cartridges, styli, headphones, turntables and preamplifiers especially designed for use in the discotheques.

- Lightworks showed to its display of tubelites, wall panels and crystawall lighting units.

- Technics by Panasonic pushed its line of turntables, equalizers, tape recorders, amplifiers, preamps and speaker systems.

- Pioneer Electronics of America had its Bodysonic chair which allowed the person sitting to feel the music.



**DISTINGUISHED MUSICIANS**—Germany's Klaus Doldinger, left, and America's B.B. King jam together during the recent Montreux Jazz Festival. Right is Claude Nobs, festival organizer and head of artist relations for WEA in Europe.

## Singapore Is Piracy Center, Admits Assn.

By PETER ONG

SINGAPORE—In another desperate attempt to get the government to clamp down on piracy, the Singapore Phonogram Assn. recently assembled several artists and musicians to speak out against the menace at a specially arranged press conference.

The association also condemned piracy as a poor ambassador for Singapore's trading reputation.

A statement released by the organization said that the republic's export of pirate cassettes and records have grown rapidly since the Hong Kong authorities stopped piracy two years ago.

"Singapore is now acknowledged as the pirate center of the world," the association said.

Releasing statistics, it noted that pirates exported some 19 million units of records and tapes in 1979, worth more than \$46 million. Although this was only 0.07% of Singapore's total exports, the retail value of these products in the receiving

countries was more than \$450 million.

"Singapore cannot but suffer by comparison with other countries in the region, where significant efforts are being made to eradicate piracy."

The Singapore Phonogram Assn. also appealed to the government to enforce the copyright law which has been in existence for more than 10 years.

Musicians who spoke up at the press conference condemned piracy as responsible for robbing them of earnings.

Matthew Tan, who leads a country group, said his records have not sold as well as could be expected "because the pirates come out with their version one day after the record is released."

Another artist, Paul Cheong, said he found 14 different pirated versions of his record "the same day my record was released." Cheong said he is not earning enough as a musician because of the pirates.

## 'Sortie' By B-52s Viewed As Success In Australia

SYDNEY—An imaginative promotion campaign for the recent Australian tour by the B-52s drew a tongue-in-cheek response from this country's minister of defense, the Hon. D.J. Killen.

Paul Dainty Corp. publicity director Margaret St. George issued a press release in the form of an official memo to the prime minister and minister of defense, heavily stamped with a red "confidential" mark.

The memo warned of an "impending invasion by a squadron of B-52s, posing a threat to the nation's sanity," and queried if "coastal surveillance craft have given adequate warning of the approach of the B-52 fleet."

Killen took the stunt in surprisingly good humor, and replied with an official defense department document, which states "I have taken it on myself to respond to your

memo to the prime minister concerning the B-52s.

"In no way do I share your note of apprehension. As I understand it, a formation of five B-52s engaged in a friendly low-flying exercise at places such as the Canberra Showground and Capitol Theatre should indeed be a sight to behold. B-52s are known for their powerful punch which they pack. No one could sensibly ignore their presence.

"Some might say it is their rumbling resonance which cannot be ignored. But rumbling resonance to one person is music to the ears of another. My best wishes for a successful sortie."

This government gesture turned out to be prophetic words for Dainty, who reaped a financial windfall from the extremely successful tour. In Sydney alone, the Georgia dance band overcame mediocre press reviews to sell out several shows. Its debut album has now racked up more than 40 weeks on the national Kent album charts.

Between dates in Sydney, members of the group spent many hundreds of dollars on authentic aboriginal artifacts.

## Row Breaks Over List Pricing Exit

• Continued from page 1

accept any of these new bases of payment."

These bases are, in the case of EMI, "an ordinary list price," and for PolyGram, a "catalog price" worked out via an analysis of retail prices by an independent research unit. CBS, the third major to scrap list pricing, is operating on what it calls "a suggested price."

Montgomery writes, "We are disturbed by the unilateral change of long-established procedures. Now the Mechanical Rights Society may well require recalculation of any royalties paid at a lower rate following the scrapping of recommended retail prices by a record company."

The Society has sent standard forms to its members which, it says, should be distributed to any record company seeking to release records without a recommended retail price. It states, "As copyright owners, we do not accept that the statutory notice is issued as required by section 8 of the 1956 Copyright Act."

And without that approved statutory notice, the record company cannot release a record.

Ron White, as president of the Music Publishers Assn., says the situation shows signs of "record company desperation as to what can be done to reduce royalty payments."

White, also managing director of EMI Music Publishing and, additionally, a vice president of the Mechanical Rights Society, adds, "We don't see why record companies think they can take liberties with the copyright act.

"Of course, we accept that changed trading conditions may result in record companies wanting to alter prices of their product. But we have to be realistic, though not to the extent of record companies avoiding payment of statutory rates."

Publishers feel that the abandonment of suggested list pricing is some kind of let-out for record companies to reduce royalty payments to publishers and copyright holders. Some disk companies feel that royalties should eventually be based on an average selling price, as is the case in some European territories.

In fact, talks between the British Phonographic Industry and the Mechanical Rights Society in this area were started some years ago, though no firm guidelines have resulted.

Meanwhile, many U.K. record retailers have complained that they're having difficulty in translating published dealer prices into what they should charge the consumer.

In the case of PolyGram, the solution seems to come from a list of "cataloged selling prices," which has gone out to all the company's accounts. It gives what PolyGram "believes is the ordinary retail selling prices in the shops for records and tapes marketed by Polydor, Phonogram and Decca."

This list is based on a survey carried out for the company by an independent body, and will be updated regularly, the information supplied on a continuing basis.

The cataloged selling prices sent out by PolyGram includes Value Added Tax at the current rate of 15%. The four-page printed document covers all ranges of product, from singles (approximately \$2.41 at present exchange rates) through midprice albums (around \$7.84) to full-price categories and "deluxe" double packs.

## DESPITE SETTLEMENT

# Music Shows Victim Of Musicians' Strike

LONDON—The strike of musicians at the British Broadcasting Corp. is over as predicted (Billboard, Aug. 9, 1980) with surprisingly little overall disruption.

But as a result of the strike, several major new music works planned for television this fall will not go through, new productions of the operas "Ernani" and "L'Elisir d'Amore" among them.

A program of James Galway in Hollywood and others featuring Andre Previn and the London Symphony Orchestra are also missing from the schedules now.

Items such as a six-show series featuring Oscar Peterson, and one uniting Galway with Cleo Laine, will now be shown months later than originally planned.

The promenade concerts have restarted, with the overall loss of some 20 presentations. Radio schedules were not particularly affected.

And the gap in tv production caused by the strike has been used by the BBC to revamp its top-rated weekly music show, "Top Of The Pops."

The final settlement means that two of the threatened orchestras have been saved, and those musicians in the remaining orchestras have firm and lucrative freelance offers from the BBC.

John Morton, secretary general of the Musicians Union, says he welcomes the end of the dispute, but adds, "It ought never to have been necessary. My hope is that the BBC has learned now not to repeat the folly of putting forward proposals without consultation."

The return of "Top Of The Pops" is particularly welcome to the record industry. A new executive producer has taken over, and the show has been restyled.



**Hot Stuff:** Japan's Native Sun group performs for fans at the 12th Nemu Jazz Inn held near Nagoya City.

## Japanese Jazz Festival Pulls Large, Loyal Crowds

By SHIG FUJITA

TOKYO—Despite the fact that Nemu-no-Sato in Mie Prefecture near Nagoya City is an out-of-the-way location, some 4,000 fans showed up July 19-20 for the 12th Nemu Jazz Inn.

They brought food and drink as well as vinyl sheets, blankets and sleeping bags for the 10-hour marathon lasting from 7 p.m. July 19 to 5 a.m. the following day. Ticket prices were \$2.05 in advance and \$2.25 on the day of the show.

Sponsored by the Yamaha Music Foundation, Nemu Jazz Inn featured bassist Miroslav Vitous as the foreign guest, and included seven groups playing everything from standard jazz to Dixie to avant-garde and fusion.

First act was the Waseda University High Society Orchestra, one of Japan's top college bands. Joining it for several numbers was a five-woman keyboard ensemble.

The quintet led by trombonist Shigeharu Mukai was augmented by Hitoshi Okano on trumpet, Toshiyuki Honda on alto sax and Tatsuji Yokoyama on percussion.

Three jazz songstresses—Anli Sugano, Yasuko Agawa and Mari

Nakamoto (who sang in the Monterey Jazz Festival last year)—performed four numbers each, accompanied by the Kazuo Yashiro combo. Yashiro himself is one of Japan's top veteran jazz pianists.

They were followed by Miroslav Vitous playing solo, then pianist Yosuke Yamashita and his trio. Closing out the 10-hour program was the music of Yoshio Toyama and the Dixie Saints. Toyama and his wife Keiko (piano and banjo) are honorary citizens of New Orleans.

## Fleetwood Buy

SYDNEY — Fleetwood Mac's Mick Fleetwood has finalized the purchase of a \$1.3 million stud farm on the outskirts of Sydney, and will soon assume semi-permanent residency of Australia.

During a tour of this nation earlier in the year, Fleetwood expressed his fears for the earthquake danger prevalent in California, claiming that Australia appealed to him as "a safe place to live."

Christine McVie is also checking out an Australian property, and is expected to follow Fleetwood's lead.

## International Briefs

• **LONDON**—This city's New Victoria Theatre, closed for two years and the subject of restoration work costing \$600,000, reopens in September under the new name of the Apollo Victoria. One of London's main rock/pop venues, the theatre is operated by impresario Paul Gregg, whose Apollo Leisure Group also runs the New Theatre Oxford, the Glasgow and Manchester Apollos and Coventry Theatre. First artist to play the refurbished room will be Shirley Bassey, booked in for seven nights from Sept. 15. Other names mooted to appear include the Crusaders, the Shadows, Gladys Knight and the Pips, and Cliff Richard.

• **MEXICO CITY**—More than 25 recording artists were recipients of the 17th annual "Calendario Azteca De Oro" awards presented by the Asociacion Mexicana de Periodistas, Radio y Television organization here in mid-July. Among those being honored in various categories at ceremonies held at the Hotel Aristos were Victor Yturbe "Piruli" (PolyGram), Arianna (EMI-Capitol), Jose Jose (Ariola), Man-oella Torres (CBS), Vicente Fernandez (CBS), Los Joao (Musart) and Rigo Tovar (Melody). Amii Stewart (distributed here via Ariola) won as outstanding English-language artist, while Abba's "Chiquitita" (locally released through RCA) took honors as best "Disco Del Ano."

• **CANBERRA**—Radio 2CA, a progressive broadcaster in the Australian capital, has joined forces with CBS Records to uncover and nurture local contemporary rock talent. Together they've initiated The Life Station 2CA/CBS Records' new talent awards, bestowed in July of each year. The accolades have three prize levels, which include cash payments, free time in a major studio and the possibility of recording contracts with CBS. Judges of the competition include CBS house producer Peter Dawkins, manager-entrepreneur Peter Rix and 2CA station manager Ron Hughes. This year, approximately 30 bands entered the quest, considerably more than expected.

• **KUALA LUMPUR**—Malaysian composers Omar Taib and Nasir Ramlee have scored a regional success with their song, "Rindu Bayangan," recorded by top Hong Kong singer, Frances Yip. The tune, published by EMI Malaysia's Pustaka Muzik, is included in Yip's "Shanghai Beach" album, which has reportedly sold 150,000 copies to date. "Rindu Bayangan" was first recorded by Carefree, an EMI Malaysia act. This is the first instance of a local tune having an impact on record buyers outside the country.

• **SYDNEY**—Veteran recording artist Del Shannon proved to be far from a figure of the past during his tour of adult clubs here. With media interest strong in Shannon's recent Los Angeles sessions with producer Tom Petty, promoter Ian Riddington landed him a Saturday night top spot at the Bondi Lifesaver, a hard rock/new wave club in Sydney. His dynamic, one-hour set garnered favorable press reviews, and the singer sparked two tumultuous encores from the primarily young audience, enthused by the preview performance of his newly recorded material. Shannon also gave a three-hour interview with station 2JJJ-FM, in which he discussed every aspect of his long career, including working under producers Dave Edmunds, Andrew Loog Oldham, Jeff Lynne, Snuff Garrett and Petty.



**HAPPY MOMENT**—Tom Petty and the Heartbreakers take delivery of gold disks for Australian sales of their "Damn The Torpedoes" album from Astor Records, local licensee for MCA/Backstreet. With the group is Astor general manager Rox Barry, left, and MCA label manager Barry Board, right.

## Tape Registers Upturn In Japan Mart; Disks Decline

**TOKYO**—Production of pre-recorded tapes in Japan during the first six months of this year increased by 34% compared to the same period in 1979.

By contrast, production of records this past January-June fell by 5% compared with last year.

According to statistics from the Japan Phonograph Record Assn., the volume of tapes produced in January-June was 36.8 million, against 27.4 million for the first six months of last year. The value of units produced was \$214 million, compared with \$180 million in January-June 1979.

The volume of records produced during this year's first half came to 93 million, against 97.8 million for the same period in 1979. Value was put at \$360 million (\$366 million last year).

Record and tape production combined was worth \$574 million January-June, compared with \$547 million last year.

The association also released figures for the month of June alone, showing record production at 14.7 million (down 6% from June, 1979) and tape production at 6.7 million (up 30%).

## FOR RUSSIAN COPYRIGHT SOCIETY

# Foreign Contacts Are Priority

By VADIM YURCHENKOV

**MOSCOW**—Russian copyright agency VAAP has, in the seven years since its formation, developed substantially wider functions than those of similar societies in other parts of the world.

For instance, it undertakes to advertise Soviet music abroad. It executes all deals connected with the publication, public performance and recording of Soviet authors' works abroad. And it also provides foreign performers with hire materials.

VAAP was set up in 1973 as an outcome of the Russian adherence to the 1952 Universal Copyright Convention. Its sponsors were unions representing composers, writers, artists and the cinematographers, plus the government ministries covering culture, foreign trade, and the overall state committee of the USSR Council of min-

isters for science and technology.

In the music field, the agency collects and distributes fees for all kinds of works by Soviet and foreign authors in Russia.

Foreign composer fees, credited

## Abba Sellout

**BUCHAREST**—The enormous popularity of Abba in Romania, where their records sell out within hours, was underlined when "Abba: The Movie" opened in no less than four of Bucharest's biggest cinemas.

Between them, the Republic Palace Hall, the Culture & Sports Palace, the Patria and the Bucuresti offer 10,000 seats, and screen a total of 17 shows daily. Yet tickets for all performances were sold out long before the first showings of the movie, excerpts from which have appeared on Romanian television.

## Numan Adopts Aussie Band

**SYDNEY**—James Freud and the Radio Stars, an emerging new wave act on the independent Mushroom label, have been "adopted" by British synthesizer star Gary Numan, after touring Australia as the latter's support act.

Numan was so taken by the young band that he offered to produce a single for them, early in the tour. But by the end of the jaunt, he was pledging to fly them to London to record an entire album under his direction. Freud and the Radio Stars' debut LP, "Breaking Silence," has just been issued in Australia.

After recording in London, the still-startled Aussie act will accom-

pany Numan on a world tour, taking in England, Continental Europe, the U.S., Japan and Australia. Interestingly, Freud was in London most of last year, in a vain attempt to secure a recording deal.

Mushroom is hoping that Numan's "discovery" of Freud—which has apparently developed into a deep personal friendship—will yield the same results as the Jam's discovery and nurturing of a band called the Vapors (whose "Turning Japanese" was recently a major Australian and British hit).

At present, Mushroom has effected no international tie-ups for James Freud and the Radio Stars.

# Australian Publisher Listens, Moves Fast

By GLENN A. BAKER

**SYDNEY**—"I suppose that I could close down the office, sack all the staff and live in relative luxury off the Bee Gees for the rest of my life," admits Penny Whitely, owner of independent publisher Penjane Music.

Whitely, 31, is one of precious few women in a responsible position in the Australian music industry. She is respected and admired for her business acumen, operating one of the few truly successful independent publishing houses in this country.

She took over the company in 1976 after the death of her father, famous bandleader Norman Whitely. The senior Whitely had been a close friend of Hugh Gibb, father of the Bee Gees, and in a deft publishing coup in 1965 snapped up what now tallies out as about 300 Gibb titles.

Throughout the Bee Gees' English hit period, new Gibb titles were assigned to Whitely's Abigail Music and then sub-leased to Abigail in London and other companies throughout the world, excepting America.

This situation ended in 1976 when Chappell assumed full control of all fresh material. However, this still left Penjane with such standards as "In The Morning," "Words" and "To Love Somebody."

"The 'Saturday Night Fever' explosion was very good to us, even if we didn't have those songs," explains Whitely. "It generated enormous sales of back catalog throughout the world, and we began

getting big checks from small countries in Africa and Latin America."

She continues. "Barry Gibb songs account for about half our business, but we are very active otherwise. I picked up Bruce Springsteen in 1973, when nobody in this country wanted to know about him. I heard Patrick Hernandez' 'Born To Be Alive' on a car radio in Los Angeles, and snapped it up within 24 hours. In order to survive, I've learned how to listen carefully and move fast.

"Every year it gets tougher and tougher to compete against the ever-expanding international organizations. There are less and less territory-by-territory deals on offer, acts are now selling their publishing to the highest bidder on a global basis.

"We had Pink Floyd Music for six years but had to give it up to Chappell in May of this year. We know that PFM would have preferred to stay with us, but there was little that could be done in the face of a worldwide deal.

"Despite popular opinion, publishing is not easy money. We may be the second biggest independent (after Alberts) but we can't afford to let anything fall by the wayside.

"I travel to MIDEM and to the U.S. each year. I actively lobby radio stations to get our copyrights on the air. I push record companies to locally release various records in which we have an interest, and I keep my ears open for local talent."

Penjane is actually doing as much, if not more, than the major publishers in the development of local writers. Three years ago, Whitely signed up a young rock musician-writer named Brian Nichols, leader of an unknown band, Big Swifty. That unit is now the Radiators on WEA, with a smash debut album and a huge following.

This scenario looks set to repeat itself with a unit called Outline, which has recently been snapped up by CBS' Peter Dawkins.

"A woman comes up against more chauvinism in Australia than anywhere else in the world," notes Whitely. "There is always an underlying attitude here of 'after all, you're just a woman,' and I have to continually prove my credentials to be taken seriously in Australia. In America, I find the situation is the reverse, it's an actual advantage to be female in the music business."

Some of the more significant international catalogs under Penjane control include Campbell-Connelly, Lupus, Prestige and Planetary Nom/Big 7.

## RCA Request

**NEW YORK**—Concerning the imminent appointment of a chief for the RCA Records/PRT joint venture in the U.K. (Billboard, Aug. 2, 1980), RCA asks Billboard to point out that discussions have taken place with Magnet's Michael Levy, but that nothing has been yet resolved.

## CBS SCRAPS LIST PRICES

**LONDON**—CBS Records has become the third major to abolish recommended retail pricing in Britain, following PolyGram (Phonogram and Polydor) and EMI. The move is effective immediately, and CBS has produced a catalog of "average" retail prices covering its distributed product, for use by dealers.

## BBC Playlist Goes; Benefit New Talent

LONDON—The decision of the British Broadcasting Corp. to scrap its controversial Radio 1 playlist of a "featured 40" pop singles has been greeted by the U.K. record industry with relief, for it's expected to provide more opportunity for disk jockeys and producers to air new talent.

The playlist was started eight years ago, and records on the roster were picked by a committee of BBC radio producers and executives. Inclusion of a record provided extensive plug prospects; exclusion meant few airings and less sales hopes.

Now industry observers look for a more adventurous and free-thinking Radio 1 policy, where more disks get greater promotion. Record companies have long seen the playlist as a make-or-break situation for new product.

Derek Chinnery, Radio 1 controller, says, "In fact, the playlist has been much misunderstood, and has quite incorrectly given rise to criticism of limiting the range of output.

"Although it is being dropped, disk jockeys and producers will still work together to prepare their programs, but they'll now be encouraged to be even more creative and adventurous in their choice of new

material, without singling out any particular record for special exposure."

In the past, members of Parliament have joined with record companies in condemning the playlist system, which now disappears from Aug. 30.

Industry attitudes are exemplified by comments from Geoff Atherton, EMI's national promotion manager, and Tony Bramwell, Polydor's promotion chief.

The former believes that the exit of the "featured 40" will make for better radio, in that a wider range of music will probably be featured.

But Atherton adds, "It's also true that the old list did feature records likely to be played and likely to sell well. Now pluggers will have to see a lot more people in order to get product heard and accepted. But it can't be bad that a radio show will now reflect more of the personal taste of the disk jockey rather than the programming committee.

Comments Bramwell, "In the past, any records turned down for the featured 40 were seldom heard of again. Now we can look to individual producers to follow through on their own judgment."



**INFORMAL MOMENT**—Japanese recording artist Hideki Saijo, left, chats with Art Martinez, division vice president of RCA Records International, and Tokugen Yamamoto, director of regional market development for RCA in the Asia-Pacific region. The occasion was a reception hosted by RCA in honor of artists signed to JVC Corp., its joint venture company in Japan. Venue was Tokyo's Hotel Okura.

## German Court Rules Over Spanish Imports

• Continued from page 1

The court said that associated non-member countries of the European Economic Community such as Spain, Austria and Switzerland do not have the same status as full members like Britain, Germany and France, and that imports from associated territories are not protected by Common Market free trade regulations.

Now that the ban is legally imposed, KTV Koengener is required to provide full audit details of import purchases and subsequent German sales. The court decision cannot be appealed.

And in an official statement, the European Parliament in Brussels has held that exclusive rights within an associated territory are effective.

The Austrian Supreme Court recently came to a similar decision. Phonogram has an upcoming case in a similar vein before the Bundesgerichtshof Federal court, and there are already court precedents halting unauthorized imports of records and tape from third party coun-

tries such as North America and Japan.

German copyright society GEMA awaits final European Court of Justice findings in its action over third party imports, and the local industry now sees strong hope that all illegal importing will be ended by the start of 1981.

Some 20% of the total German record and tape sales of \$1.2 billion per year is imported. Many companies here release international product four weeks earlier to slow imports and preserve retail pricing.

In Germany, new albums from top acts such as the Rolling Stones and Queen are often available on import for around \$5, compared with the regular domestic price of \$8.

The industry here is also involved in a tough fight against the flood of cutouts from the U.S. and the U.K., while GEMA has special agents investigating the import trade at retail level, trying to solve the long-running problem of royalty differences between the country of origin and Germany.

## Anna Adamis Is Focus Of Hungarian TV Music Show

By PAUL GYONGY

BUDAPEST — Hungarian Television has, for the first time, built a complete show around a pop music celebrity, Anna Adamis, confirming her position as the most successful lyricist here and a remarkable all-rounder in the music business.

Her background is wide-ranging. As a child, with a natural talent for the English language, she wrote poetry and her work is now internationally recognized. She was a member of the drama society at Budapest University, and won first prize at the World Drama Festival of the French University Theatres.

Then she graduated with honors from the Budapest Law School, using her English language in the legal section of the Hungarian Foreign Trade Company. Five years later she gave up law to write.

Ann Adamis cut her own first album in 1967, and this big-seller has been followed by 26 other LPs. She also helped to organize Omega and Locomotiv GT, two Hungarian rock bands which helped revolutionize pop in Eastern Europe.

Both groups were successful in the U.K., and participated in festivals from Japan to Scandinavia. Their records went through ABC in the U.S. and CBS in the U.K. Locomotiv GT and Anna Adamis toured the

## Compilation Albums Are Malay Hits

By CHRISTIE LEO

KUALA LUMPUR—Compilation albums are moneyspinners in the Malaysian market these days.

WEA's three-volume "Platinum" series, assembled in Hong Kong, is popular here largely because of its mix of evergreen and current hits. The company's latest package, "100% Rock," is rather less successful.

EMI is enjoying strong sales with its second volume of "Golden Top Hits," a followup to the earlier (but not so popular) volume in the series.

The new package features hits from the EMI group of labels, including titles by Michael Johnson, Moon Martin and Robert John, and repertoire from Arista, for which it's licensee here, including items by the Kinks, Dionne Warwick, Melissa Manchester and Jennifer Warnes.

PolyGram also reports good response to its compilation of disco and MOR items, while the company is planning an assembly of A&M hits by those artists whose own albums have sparked sales in this market.

Tentatively titled "A&M Golden Eggs," this will be the label's first Malaysian-compiled venture.

Exemplifying the retail view of these hit collections, dealer Allan Loke observes, "Compilations are supposed to be 'economy packages.' But here, with album prices way beyond reach of the average buyer, these albums are popular with those unable to purchase top-of-the-line titles. In addition, the selection of hits is usually right on target for local tastes."

## Pink Lady Firm Sued

TOKYO — Composer Shunichi Tokura, creator of many hit songs, has brought suit in the Tokyo District Court demanding that T&C, the agency that manages the Pink Lady duo, pay him approximately \$17,700 in unpaid copyright use fees.

T&C admits that it still owes Tokura money, but points out that it has been paying on the amount due. The balance owing is the \$17,700 mentioned in the court suit.

The question being asked in industry circles here is why T&C, which made millions of dollars from record sales and stage and television appearances by Pink Lady, doesn't have the \$17,700 to pay Tokura.

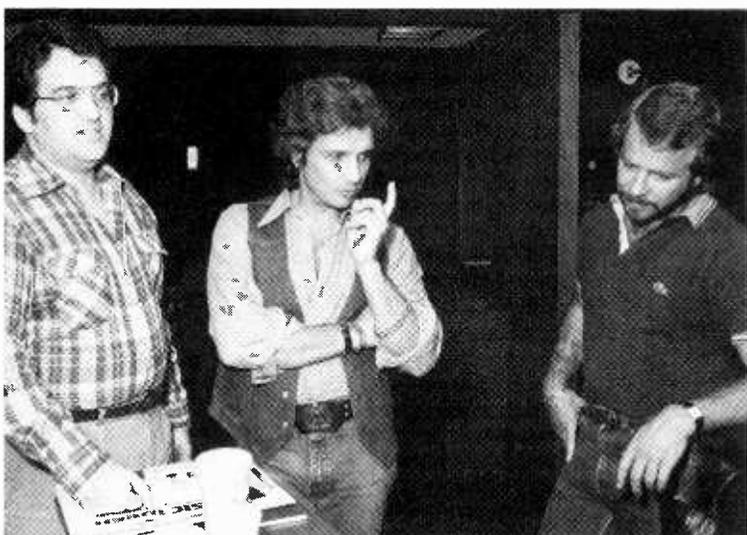
The consensus is that T&C spent huge sums of money on Pink Lady's tv shows in the U.S., which flopped, as predicted by most observers here.

Whereas any record put out by Pink Lady was certain to be a million-seller up to last year, their newest releases are only good for sales of between 20,000 and 30,000 copies—a major decline from the past.

The media is speculating that Pink Lady will disband about late fall, with the two girls going their separate ways, possibly into tv dramas or as solo singers. Critics, however, don't think either of the two has the voice to sing solo.

## Wonder Concerts

LONDON—Stevie Wonder will play his first European gigs for six years when he appears at London's Wembley Arena next month. Ticket prices range from \$12 to approximately \$20.



**ENGLISH FIRST**—Brazilian recording star Roberto Carlos, center, discusses his upcoming English-language album (the singer's first) with producer Nic De Caro, left, and Peter Karpin, director of a&r at CBS Records International. The disk will be released early next year.

## French Copyright Society Strikes Back At Critics

By HENRY KAHN

PARIS—Stung into action by what it regards as "constant criticism and hostile publicity," the Societe des Auteurs, Compositeurs and Editeurs de Musique (SACEM) is hitting back.

It has decided to answer its critics, who claim that the society is essentially a monopolistic organization which takes advantage of its privileged position, through a national campaign.

Certainly there has been much media coverage here of often acrimonious legal wrangles between SACEM and French discotheques over copyright and royalty disputes. The fight-back campaign is launched at a time when the disco world is at its busiest, SACEM concentrating on the Nice area for the first round.

Beyond the first public meetings are Paul Alan Leonard, an executive involved in public relations, and Alan Carlier, southern regional delegate. SACEM, as it covers the country, is opening up its books for

public inspection and revealing some of its trade secrets.

The main refutation is over charges that SACEM imposes "abusive" rates. Leonard says the royalty rates are tailored to meet the category concerned. Discos, for example, pay no more than 6.68% which he says is certainly not high.

As to allegations that SACEM throws money away on its own organizational needs, Leonard accepts that a huge staff of 1,200 is needed to handle the collection of royalties and their subsequent distribution to some 43,000 members.

But even if costs are high, he says, the society still manages to award prizes, make grants, promote French music and encourage the use of national songs abroad.

However, it is undeniable that SACEM is a monopoly. Its position is to be examined by the special Commission on Competition. It could be that some French parliamentary representatives will demand its eventual nationalization, so that the government oversees its activities.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music Week)  
As of 8/9/80  
SINGLES

This Week	Last Week	
1	9	THE WINNER TAKES IT ALL, Abba, Epic
2	3	UPSIDE DOWN, Diana Ross, Motown
3	1	USE IT UP OR WEAR IT OUT, Odyssey, RCA
4	2	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
5	20	9 TO 5, Sheena, EMI
6	5	BABOOSHKA, Kate Bush, EMI
7	18	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
8	6	COULD YOU BE LOVED, Bob Marley & Wailers, Island
9	30	OH YEAH, Roxy Music, Polydor
10	22	GIVE ME THE NIGHT, George Benson, Warner Bros.
11	7	THERE THERE MY DEAR, Dexy's Midnight Runners, Parlophone
12	11	WEDNESDAY WEEK, Undertones, Sire
13	4	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
14	23	MARIANA, Gibson Brothers, Island
15	15	LIP UP FATTY, Bad Manners, Magnet
16	24	FUNKIN' FOR JAMAICA, Tom Browne, Arista
17	8	JUMP TO THE BEAT, Stacy Lattisaw, Atlantic
18	13	LET'S HANG ON, Darts, Magnet
19	12	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
20	10	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners, Atlantic
21	27	ARE YOU GETTING ENOUGH, Hot Chocolate, Rak
22	16	LOVE WILL TEAR US APART, Joy Division, Factory
23	17	A LOVER'S HOLIDAY, Change, WEA
24	NEW	ALL OVER THE WORLD, Electric Light Orchestra, Jet
25	31	PRIVATE LIFE, Grace Jones, Island
26	NEW	TOM HARK, Piranhas, Sire/Hansa
27	19	THEME FROM THE INVADERS, Yellow Magic Orchestra, A&M
28	21	ME, MYSELF, I, Joan Armatrading, A&M
29	NEW	FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre
30	28	DOES SHE HAVE A FRIEND, Gene Chandler, 20th Century
31	33	SANCTUARY, New Musik, GTO
32	32	BURNIN' HOT, Jermaine Jackson, Motown
33	34	SLEEP WALK, Ultravox, Chrysalis
34	14	MY WAY OF THINKING, UB40, Graduate
35	36	BURNING CAR, John Foxx, Metal Beat
36	26	NEON KNIGHTS, Black Sabbath, Vertigo
37	NEW	SUNSHINE OF YOUR SMILE, Mike Berry, Polydor
38	29	MY GIRL, Whispers, Solar
39	NEW	FREE ME, Roger Daltrey, Polydor
40	NEW	YOU GOTTA BE A HUSTLER, Sue Wilkinson, Cheapskate

## ALBUMS

1	NEW	BACK IN BLACK, AC/DC, Atlantic
2	1	DEEPEST PURPLE, Deep Purple, Harvest
3	2	XANADU, Soundtrack, Jet
4	4	FLESH AND BLOOD, Roxy Music, Polydor
5	3	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
6	8	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners, Parlophone
7	7	GIVE ME THE NIGHT, George Benson, Warner Bros.
8	6	CLOSER, Joy Division, Factory
9	9	OFF THE WALL, Michael Jackson, Epic
10	11	SKY 2, Sky, Ariola
11	5	THE GAME, Queen, EMI
12	10	UPRISING, Bob Marley, Island
13	13	MCCARTNEY II, Paul McCartney, Parlophone
14	26	DIANA, Diana Ross, Motown
15	NEW	LIVE 1979, Hawkwind, Bronze
16	30	REGGATTA DE BLANC, Police, A&M
17	16	ANOTHER STRING OF HITS, Shadows, EMI
18	19	MAGIC REGGAE, Various, K-tel
19	18	MANILOW MAGIC, Barry Manilow, Arista
20	14	VIENNA, Ultravox, Chrysalis
21	12	ME, MYSELF, I, Joan Armatrading, A&M
22	15	PETER GABRIEL, Peter Gabriel, Charisma
23	24	KING OF THE ROAD, Boxcar Willie, Warwick
24	27	DUKE, Genesis, Charisma
25	32	BAT OUT OF HELL, Meat Loaf, Cleveland Int'l/Epic
26	25	WHEELS OF STEEL, Saxon, Carrere
27	29	DO A RUNNER, Athletico Spizz 80, A&M
28	21	I JUST CAN'T STOP IT, Beat, Go-Foot
29	NEW	ONE STEP BEYOND, Madness, Stiff
30	NEW	PARALLEL LINES, Blondie, Chrysalis
31	35	ROMANTIC GUITARS, Paul Brett, K-tel

32	17	CROCODILES, Echo & Bunnymen, Korova
33	39	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic
34	NEW	TWELVE GOLD BARS, Status Quo, Vertigo
35	23	CULTOSAURUS ERECTUS, Blue Dyster Cult, CBS
36	NEW	THE WALL, Pink Floyd, Harvest
37	NEW	ORCHESTRAL MANOEUVERS IN THE DARK, Dindisc
38	22	LIVE AT LAST, Black Sabbath, Nems
39	NEW	WAR OF THE WORLD, Jeff Wayne's Musical Version, CBS
40	40	RHAPSODY AND BLUES, Crusaders, MCA

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 8/11/80  
SINGLES

This Week	Last Week	
1	1	FUNKYTOWN, Lipps Inc., Casablanca
2	3	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
3	4	NO DOUBT ABOUT IT, Hot Chocolate, Rak
4	14	THE WINNER TAKES IT ALL, Abba, Polydor
5	2	D.I.S.C.O., Ottawan, Polydor
6	5	BOBBY BROWN, Frank Zappa, CBS
7	6	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
8	8	MATADOR, Garland Jeffreys, A&M
9	7	SEXY EYES, Dr. Hook, Capitol
10	9	DER NIPPEL, Mike Kruger, EMI
11	13	COMING UP, Paul McCartney, Parlophone
12	10	ALOHA-OE, UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
13	11	BOAT ON THE RIVER, Styx, A&M
14	22	YOU AND ME, Spargo, EMI
15	25	FREU DICH BLOSS NICHT ZU FRUEH, Gitte, Global
16	12	MIDNITE DYNAMOS, Matchbox, Magnet
17	19	I'M ALIVE, Electric Light Orchestra, Jet
18	15	MARIANA, Gibson Brothers, Polydor
19	18	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
20	24	FIRE ON THE WATER, Orlando Riva Sound, Ariola
21	26	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
22	17	YOU'RE O.K., Ottawan, Carrere
23	16	TOCCATA, Sky, Ariola
24	20	JANUARY FEBRUARY, Barbara Dickson, CBS
25	29	CALL ME, Blondie, Chrysalis
26	23	ROM, Dschinghis Khan, Jupiter
27	NEW	TEN O'CLOCK POSTMAN, Secret Service, Telefunken
28	NEW	SANTA MARIA, Roland Kaiser, Hansa
29	28	GINGER RED, Saragossa Band, Ariola
30	NEW	I SEE A BOAT ON THE RIVER, Boney M., Hansa

## ALBUMS

1	1	20 GREATEST HITS, Hot Chocolate, Rak
2	4	XANADU, Soundtrack, Jet
3	3	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
4	2	THE GAME, Queen, EMI
5	6	DIE SCHOENSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade
6	7	THE WALL, Pink Floyd, Harvest
7	11	SKY 2, Sky, Ariola
8	13	UPRISING, Bob Marley & Wailers, Island
9	12	FLESH AND BLOOD, Roxy Music, Polydor
10	8	TRAUMEREIEN, Richard Clayderman, Telefunken
11	18	KOMM MIT AUF GROSSE FAHRT, Freddy Quinn, Polydor
12	16	MOUTH TO MOUTH, Lipps Inc., Casablanca
13	5	ZAUBER DER KARIBIK, Goombay Dance Band, CBS
14	10	UNMASKED, Kiss, Casablanca
15	9	DER NIPPEL, Mike Kruger, EMI
16	14	CORNERSTONE, Styx, A&M
17	15	VIVA ITALIA, Adriano Celentano, Ariola
18	17	HIGHWAY TO HELL, AC/DC, Atlantic
19	NEW	JOE'S GARAGE ACTS II & III, Frank Zappa, CBS
20	19	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor

## JAPAN

(Courtesy Music Labo)  
As of 8/11/80  
SINGLES

This Week	Last Week	
1	1	DANCING ALL NIGHT, Monta & Brothers, Philips (PMP)
2	5	JUNKO, Tsuyoshi Nagabuchi, Toshiba-EMI (Yamaha/Yui)
3	2	AISHUU DATE, Toshihiko Tawara, Canyon (PMP)
4	8	SAKIMORI-NO-UTA, Masashi Sada, Masashi (Free Flight)
5	6	WAKARETEMO-SUKINAHITO, Los Indios & Sylvia, Polydor (Tokyo)

6	3	TONIGHT, Shannels, Epic/Sony (PMP)
7	10	KURUTTA KAJITSU, Alice, Polystar (Noel/JCM)
8	4	KOI-NO-TSUNAWATARI, Akiko Nakamura, Teichiku (Union Shuppan/Nichion)
9	9	YES-NO, Off Course, Toshiba-EMI (PMP)
10	11	YOU ARE LOVE, Janis Ian, Columbia (Toshiba-EMI)
11	19	AOI SANGOSHO, Seiko Matsuda, CBS/Sony (Sun)
12	NEW	ENDLESS SUMMER, Hideki Saijo, RVC (Geiei)
13	16	CALL ME, Blondie, Chrysalis (Nichion/PMP)
14	14	RYDEEN, Yellow Magic Orchestra, Alfa (Kay)
15	12	RIDE ON TIME, Tatsuro, Air (PMP)
16	7	SUBARU, Shinji Tanimura, Casablanca (Noel/JCM)
17	18	AME-NO-BOJO, Aki Yashiro, Teichiku (Dome/PMP/RFP)
18	NEW	IMA-NO-MIKI WA PIKA PIKA NI HIKATTE, Tetsuo Saito, Canyon (YUI)
19	NEW	HOW MANY II KAO, Hiromi Go, CBS/Sony (Burning)
20	13	ROCK 'N' ROLL WIDOW, Momoe Yamaguchi, CBS/Sony (Tokyo)

## ALBUMS

1	NEW	ACT I, Monta & Brothers, Philips
2	1	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
3	2	MULTIPLIES, Yellow Magic Orchestra, Alfa
4	NEW	THE GAME, Queen, Elektra
5	NEW	MOMOE DENSETSU, Momoe Yamaguchi, CBS/Sony
6	17	GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI
7	3	NICE SHOT, Sadao Watanabe, Flying Disk
8	NEW	WOMAN AND I, George Yanagi & Rainywood, Warner Pioneer
9	4	TOKI-NO-NAI-HOTEL, Yumi Matsutohya, Toshiba-EMI
10	5	SABARU, Shinji Tanimura, Casablanca
11	6	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
12	8	T-WAVE, Masayoshi Takanaka, Kitty
13	NEW	SQUALL, Seiko Matsuda, CBS/Sony
14	NEW	RING A DING, Yoshimi Iwasaki, Canyon
15	7	MR. BLACK, Shannels, Epic
16	10	ROMAN, Chiharu Maysuyama, North
17	13	GLASS HOUSES, Billy Joel, CBS/Sony
18	NEW	LOST IN LOVE, Air Supply, Arista
19	NEW	WATASHI-NO-SHIAWASE, Mako Ishimo, Victor
20	9	KAVACH, Eikichi Yazawa, Warner Bros.

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 8/4/80

This Week	Last Week	
1	3	FUNKYTOWN, Lipps, Inc., Casablanca
2	1	CAN'T STOP THE MUSIC, Village People, RCA
3	2	YOU'VE LOST THAT LOVIN' FEELING, Long John Baldry & Kathi MacDonald, EMI America
4	4	TURNING JAPANESE, Vapors, United Artists
5	5	SHANDI, Kiss, Casablanca
6	7	I ONLY WANT TO BE WITH YOU, Tourists, 7 Records
7	14	MAGIC, Olivia Newton-John, Jet
8	12	WHAT I LIKE ABOUT YOU, Romantics, Epic
9	6	LOVE AT FIRST NIGHT, Kim Hart, EMI
10	9	LITTLE JEANIE, Elton John, Rocket
11	8	CALL ME, Blondie, Chrysalis
12	13	CAN'T HELP MYSELF, Flowers, Regular
13	10	IT'S STILL ROCK & ROLL TO ME, Billy Joel, CBS
14	NEW	HELP, John Farnham, WBE
15	11	COMING UP, Paul McCartney, Parlophone
16	17	CHEAP WINE, Cold Chisel, WEA
17	NEW	STOMP, Brothers Johnson, A&M
18	16	SKINNY GIRLS, Alan O'Day, Pacific
19	15	TIRED OF TOEIN' THE LINE, Rocky Burnette, EMI
20	NEW	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca

## ALBUMS

1	1	CAN'T STOP THE MUSIC, Soundtrack, RCA
2	2	EAST, Cold Chisel, WEA
3	3	GLASS HOUSES, Billy Joel, CBS
4	4	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
5	5	UNMASKED, Kiss, Casablanca
6	10	HOLD OUT, Jackson Browne, Asylum
7	NEW	XANADU, Soundtrack, Jet
8	7	21 AT 33, Elton John, Rocket
9	9	STARDUST, Willie Nelson, CBS
10	11	THE BOYS LIGHT UP, Australian Crawl, EMI
11	6	DARK ROOM, Angels, Epic
12	13	THE GAME, Queen, Elektra

13	8	THE MAGIC OF BONEY M, Atlantic/Hansa
14	12	TRUE COLOURS, Split Enz, Mushroom
15	16	ME, MYSELF, I, Joan Armatrading, A&M
16	14	THE ROSE, Soundtrack, Atlantic
17	15	MCCARTNEY II, Paul McCartney, Parlophone
18	NEW	FLESH AND BLOOD, Roxy Music, Polydor
19	20	THE WALL, Pink Floyd, CBS
20	NEW	MIDDLE MAN, Boz Scaggs, CBS

## HOLLAND

(Courtesy BUMA/STEMRA)  
As of 8/8/80  
SINGLES

This Week	Last Week	
1	1	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
2	2	LATE AT NIGHT, Maywood, EMI
3	3	MIDNIGHT DYNAMOS, Matchbox, Magnet
4	NEW	LA BAMBAM, Pussycat, EMI
5	4	ET LES OISEAUX CHANTAIENT, Sweet People, Polydor
6	9	PETER GUNN, Emerson Lake & Palmer, Ariola
7	8	IK WEET NIET HOE, Benny Neyman, CNR
8	7	COULD YOU BE LOVED, Bob Marley, Island
9	10	BRABANTSE NACHTEN ZIJN LANG, Arie Ribbens, Inelco
10	5	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones

## ALBUMS

1	1	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
2	2	MAYWOOD, Maywood, EMI
3	3	THE GAME, Queen, EMI
4	10	20 GREATEST HITS, Shadows, EMI
5	8	XANADU, Soundtrack, Jet
6	4	THE VERY BEST OF TRINI LOPEZ, K-tel
7	9	MET JE OGEN DICHT, Rob De Nijs, EMI
8	NEW	UPRISING, Bob Marley & Wailers, Island
9	6	HEROES OF ROCK'N'ROLL, Various, Ariola
10	NEW	14 HOLLANDESE NIEUWE, Various, Philips

## 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 Uggla, CBS

## ALBUMS

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 Uggla, CBS
9	NEW	THE GAME, Queen, EMI
10	9	SAVED, Bob Dylan, CBS

## ITALY

(Courtesy Germano Ruscolto)  
As of 8/5/80  
SINGLES

This Week	Last Week	
1	2	LUNA, Gianni Togni, Paradiso/CGD-MM
2	1	NONO SO CHE DAREI, Alan Sorrenti, EMI
3	8	STELLA STAI, Umberto Tozzi, CGD-MM
4	4	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM
5	3	IL TEMPO SE NA VA, Adrian Celentano, Clan/CGD-MM
6	5	COBRA, Rettore, Ariston/Ricordi
7	10	CANTERO PER TE, I Pooch, CGD-MM
8	NEW	AMICO, Renato Zero, Zerolandia/RCA
9	NEW	IN ALTO MARE, Loredana Berté, CGD-MM
10	NEW	GALACTICA, Rockets, Rockland/CGD-MM
11	17	IO TO VOGLIO BENE, Roberto Soffici, Cetra/Fonit-Cetra

12	13	SCENA DA UN AMORE, Riccardo Fogli, Paradiso/CGD-MM
13	9	L'APEMANIA, Katia Svizzero, Cetra/Fonit-Cetra
14	6	MONKEY CHOP, Dan-I, Island/Ricordi
15	7	FUNKYTOWN, Lipps, Inc., Casablanca/Durium
16	NEW	COMING UP, Paul McCartney, Parlophone/EMI
17	14	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
18	11	SPACER, Sheila & B. Devotion, Carrere/Fonit-Cetra
19	NEW	BUONA NOTTE BUONANOTTE, Mina, PDU/EMI
20	19	CANDY CANDY, Rocking Horse, RCA

## SPAIN

(Courtesy El Gran Musical)  
As of 8/2/80  
SINGLES

This Week	Last Week	
1	2	FUNKYTOWN, Lipps Inc., Casablanca
2	1	HEY, Julio Iglesias, CBS
3	4	COMING UP, Paul McCartney, Parlophone
4	3	CLARIDAD, Umberto Tozzi, Epic
5	6	ZIMBABWE, Bob Marley & Wailers, Island
6	5	MORIR DE AMOR, Miguel Bose, CBS
7	8	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
8	10	DIME QUE ME QUIERES, Tequila, Zafiro
9	9	RAP-O CLAP-O, Joe Bataan, RCA
10	NEW	MARTIAN HOP, Rocky Sharpe & Replays, Movieplay

## ALBUMS

1	1	HEY, Julio Iglesias, CBS
2		

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/16/80

Number of LPs reviewed this week **45** Last week **35**

## Spotlight

### Pop

**ASHFORD & SIMPSON—A Musical Affair, Warner Bros. HS3458.** Produced by Ashford & Simpson. The duo has rather quietly collected several gold LPs in the past few years; it has, in fact, met all the prerequisites of stardom except scoring crossover single hit. Hopefully one of the several sizzling mid-to-up-tempo tracks here will provide that pop launching pad. In addition to solid, craftsmanlike rhythm numbers like "Love Don't Make It Right" and "Make It To The Sky," the duo features some slower ballads, with varying results. "Rushing To" is a bit flat; but "Happy Endings" has a tender, emotional edge and an impressive falsetto reading. Immaculate rhythm, horn and string arrangements spark the eight cuts.

**Best cuts:** Those cited plus "I Ain't Asking For Your Love," "We'll Meet Again," "Get Out Your Handkerchief."

### Country

**RAZZY BAILEY, RCA AHL13688.** Produced by Bob Montgomery. Appropriately self-titled, this LP is a country showpiece with invigorating energy, infused vibrance on every track—and enough chart contenders to keep Bailey doing business for a long time. Production has been wisely tempered from pseudo-crossover to high-quality country; there's a care shown in both song choices and clean, sparkling arrangements that give this artist a clear shot at country stardom. There are fiddles, steel, piano and plenty of percussion and guitar boosting spirits throughout—but it's Bailey's show vocally and he's in top form.

**Best cuts:** "Loving Up A Storm," "There's Really Nothing To It," "I Keep Coming Back," "I Can't Get Enough Of You."

**T.G. SHEPPARD—Smooth Sailin', Warner Bros. BSK 3423.** Produced by Buddy Killen. Ultra-chic cover graphics introduce Sheppard's latest foray into sleek and sophisticated country. Unfortunately, there's still an abundance of predictable lush love ballads and sexy romance tunes—but when he's given a fine number like "Do You Wanna Go To Heaven," Sheppard positively shines. Less obvious MOR-directed arrangements and more uptempo ear-grabbers would break this artist out of his expected mold into a fresh new appeal in country.

**Best cuts:** "Do You Wanna Go To Heaven," "If I Never Saw The Light Of Day," "My Mind's Already Home," "Don't Touch Me."

### First Time Around

**NERVOUS EATERS, Elektra 6E282.** Produced by Harry Maslin. This Boston-based four-man band plays a combination of new wave and mainstream rock that is melodic, harmonic and ultimately should prove quite commercial. The group sings well, and is able to vary its playing to accommodate various styles and mood changes. The appeal here is to a teen crowd with the main topic appearing to be teenage romance, but older folks can like it too.

**Best cuts:** "Girl Next Door," "Last Chance," "Hooked," "Loretta."

**THE PROOF—It's Safe, Nempor NJ236546 (CBS).** Produced by John Leckie. The Proof, a four-member band from New Jersey, writes and performs intelligent pop rock songs in a spare new wave style. And by many years playing the Jersey bar circuit, this band has its chops down pat. It has a genius for recycling, half remembered riffs from the early and mid '60s and making them new and fresh again.

**Best cuts:** "Stay Sixteen," "No Answers," "It's Safe," "Does It Show."

**HELMET BOY, Asylum 6E280.** Produced by Jay Senter. This four man band hails from Southern California, and has mastered those beautiful California vocal harmonies, while at the same time playing with fine new wave energy. Add to this a dash of good humor and some better than average song-writing and here is a debut LP that warrants more than passing attention.

**Best cuts:** "Hurts Like Love," "She's A Rebel," "Poster Girl," "Here Comes That Girl Again."

**POLYROCK, RCA AFL13714.** Produced by Philip Glass, Kurt Munkasci. This six person band, along with producer/key-boardist (and composer) Philip Glass, plays electronic pop music, with the guitars and vocals weaving through and around the various keyboards. All the compositions here were written by Billy Robinson and Tommy Robinson, who also share the main vocals as well as the guitars and some of the keyboards.

**Best cuts:** "Body Me," "Go West," "Sound Alarm," "#7."

**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.

**ALLMAN BROTHERS BAND—Reach For The Sky, Arista AL9535.** Produced by the Allman Brothers Band, Mike Lawler, Jimmy Cobb. Not much has been heard from the Allman Brothers recently, but that should change with the release of this LP. The magic created when Dickie Betts and Gregg Allman play together is back in force on the eight new songs here. There also seems to be a fresh new spirit to the playing. The Allmans were the first and the best of the current Southern rock bands, and here it comes back to show all the others how it is supposed to be done. And with new energy and drive.

**Best cuts:** "Angeline," "From The Madness Of The West," "So Long," "I Got A Right To Be Wrong"



**PAT BENATAR—Crimes Of Passion, Chrysalis CHE1275.** Produced by Keith Olsen. With the success of her debut "In The Heat Of The Night" and "Heart breaker" single, Benatar has emerged as the most dominant of all the female rockers released in the past year. This release finds Benatar in an even more rock vein with her powerful yet sensuous vocals blazing a ferocious rock path. Her band, the same as the one that appeared on her last LP with the exception of a new drummer, surrounds Benatar's vocals with crisp playing. The production by Olsen allows the band to stretch out more and figure more prominently in the mix. In addition to the single "You Better Run," there is a stunning rocker called "Hell Is For Children" which addresses itself to child abuse. A most credible followup to Benatar's near platinum debut.

**Best cuts:** "You Better Run," "Treat Me Right," "Hell Is For Children," "Little Paradise"

fresh, catchy rock tunes with some terrific hooks as in "Oowatanite," probably the best cut on the 10 song LP. One of the group's main strengths lies in its vocal delivery, ably handled by Cindi Alter (who sounds reminiscent of Grace Slick at times), with the backing of the rest of the group. **Best cuts:** "Oowatanite," "How I Long To Be With You Again," "Whatever You Want," "Gonna Get It To You."

**SUSAN JACKS—Ghosts, Epic JE36417.** Produced by Terry Jacks. The lady who cried "Which Way You Goin', Billy" for the Poppy Family emerges as a topnotch soloist who still has a yen for country. Miraculously, her mellow, sometimes folksy repertoire is simply pretty, not sappy. Guesting musicians, among others, are Ron Johnston, keyboards; bassist Doug Edwards; and George Ursan, drums. **Best cuts:** "All The Tea In China," "We Had It All," "A Young Girl."

**ORIGINAL MOTION PICTURE SOUNDTRACK—Carny, Warner Bros. HS3455.** Produced by Robbie Robertson, Alex North. The first side is titled "Midway Music," and is mostly the work of star Robbie Robertson. It's sexy burlesque show music. Robertson contributes guitar and vocals while costar/singer Gary Busey plays the drums and sings on the one vocal cut, "The Fat Man." The second, less accessible side, "Themes & Variations," is a gathering of moody, rather bizarre orchestral pieces. **Best cuts:** "Garden Of Earthly Delights," "The Fat Man," "Rained Out."

**JACK JONES—Don't Stop Now, MGM15024.** Produced by Ken Barnes. Gene Page arranged and conducted the 10 numbers offered by Jones, whose virile baritone has been absent from vinyl too long. And Maureen McGovern appears on three tracks as a guest singer. Repertoire is strictly 1980ish, all recent hit tunes, and Jones sings them all elegantly. A first rate MOR entry. **Best cuts:** "I Could Have Told You So," "Love Is A Game."

**ULTRAVOX—Vienna, Chrysalis CHR1296.** Produced by Ultravox, Conny Plank. This first Ultravox album featuring new member Midge Ure (lead vocals, guitars, synthesizers) is also its first Chrysalis release. The foursome has come up with a conglomeration of futuristic, electronic based songs, several with a hard rock edge. They range in tone from the new wavy, upbeat "Sleepwalk," to the slower, dark "Mr. X." **Best cuts:** "Sleepwalk," "New Europeans," "Vienna."

**RODNEY DANGERFIELD—The Loser, Rhino RNL012.** Produced by Al Kasha. On this vintage, 10 sketch comedy album recorded live at a Greenwich Village club, Dangerfield gives humorous accounts of the trials and tribulations he finds in acquiring a name, dining out, keeping up a lemon of a car and living in an unsafe neighborhood, among other everyday situations. Despite the fact that it was recorded years ago, the material sounds contemporary. **Best cuts:** "Flying Southern Comfort," "Unhandy Husbands," "My Neighborhood/The Hold Up."

**RONALD McDONALD—K.I.D.S. Radio: Birthday Party, Casablanca KDLP1003.** Produced by Tim Bruckner, Steve Sanzo. A perfect birthday party record for ages four to 10, this disk combines songs, stories, games, jokes and a bit of education, all incorporated in a radio type format. The DJ here is Ronald McDonald, the clown who also sells hamburgers—but not on this disk. **Best cuts:** Pick it.

**TERRY BROOKS & STRANGE—To Earth With Love, Star People SPRO005.** Produced by Terry Brooks. The black & white cover looks mystical/arty/folkie, but inside is some of the best and freshest head banging hard rock heard in a long time. Singer/guitarist Brooks has keyboards, bass and drums behind him, and from there he picks up where Aerosmith left off. **Best cuts:** "Bottom Line," "Mister Strange," "Down And Dirty Blues."

**PANIC SQUAD, Whirled Records. (no number).** Produced by Panic Squad. This Long Island-based band consists of four members, and it plays an energetic brand of basic rock. The EP is cleanly produced, with the band displaying strong dynamics in its instrumental and vocal presentation. **Best cut:** "Back In The Working Class."

### soul

**MELBA MOORE—Closer, Epic JE36412.** Produced by Bruce Hawes, Victor Carstarphen. Moore has never been a big record seller, despite a 10-year disk career which began with a 1970 Grammy nomination for best new artist (she to the Carpenters). This LP has the variety to hopefully reverse the pattern. Included are both perky discotized numbers and some mellow, pretty ballads. The strings and horns support the singer in fine style. The cover art will remind many of the late Minnie Riperton's "Perfect Angel" LP. **Best cuts:** "Closer," "Shame," "Next To You."

**DAVID RUFFIN—Gentleman Ruffin, Warner Bros. BSK3416.** Produced by Don Davis. Ruffin's latest is a pleasing mix of pretty, romantic ballads and masculine, brassy tracks recalling producer Davis' work with Johnny "Disco Lady" Taylor. The horn and string arrangements add much of the zest and verve to the tracks, though Ruffin's vocals adapt to fast and slow tempos with ease. **Best cuts:** "I Wanna Be With You," "All I Need," "Still In Love With You," "Don't You Go Home."

**LITTLE ANTHONY—Daylight, Songbird MCA 3245 (MCA).** Produced by Milton Blackford, Brown Bannister, Chris Shristian. Little Anthony's 1965 classic "Hurt So Bad" was recently given the Linda Ronstadt treatment, and here the veteran singer returns with a set of inspirational music executive produced by another born-again believer, B.J. Thomas. If the definition of soul is music of intense feeling, this surely qualifies: the depth of emotionalism is obvious. Several of the cuts have a swirling, invigorating sound, akin to Dan Peek's "All Things Are Possible." **Best cuts:** "Your Love," "Walk On Water," "Reach Up," "My Best Friend."

### country

**DONNA FARGO—Fargo, Warner Bros. BSK 3470.** Produced by Larry Butler. Fargo's first effort with Larry Butler results in a first-rate production. From the bluesy "Land Of Cotton" to the pensive "It Should Have Been Easy," Fargo croons through this love medley. Smooth orchestration is highlighted by artful string arrangements. **Best cuts:** Those cited plus "Change Of Heart" and "Look What You've Done."

**PORTER WAGONER & DOLLY PARTON—Porter And Dolly, AHL13700.** Produced by Porter Wagoner. An encore album by this once redhot country pairing takes Parton and Wagoner through a series of songs heavy on heartbreak and guitars. Simple arrangements by Wagoner, solid harmony bolstered by some smooth background singing and upfront keyboard work and strings provide a good balance in molding these two dissimilar voices. **Best cuts:** "Making Plans," "Someone Just Like You," "Touching Memories," "If You Say I Can."

**HANK THOMPSON—Take Me Back To Tulsa, MCA 3250.** Produced by Larry Butler. Thompson has another set of traditionally-oriented country songs. Producer Butler backs Thompson with bass, guitar, steel guitar, drums, harpsichord, strings and background voices. Production is crisp, leaving the primary focus on Thompson's voice. **Best cuts:** "Rollin' In Your Sweet Sunshine," "Texans And Okies," "Gettin' Down, Gettin' Together, Gettin' In Love," "Star Of The Starlight Saloon."

### jazz

**DEODATO—Night Cruiser, Warner Bros. BSK 3467.** Produced by Eumir Deodato. The Brazilian keyboardist-arranger may purvey pop as much as jazz. Whatever his music is, it's always interesting because of the instruments he employs, and the melodies Deodato conceives. Here he offers six songs, with a small combo backing his 88ing effectively. Hard claps and two vocals are provided by Platinum Hook. **Best cuts:** "Night Cruiser," "Love Magic," "Groovitation."

**BETTY CARTER—The Audience With Betty Carter, Bet-Car MK1003.** Produced by Liljay Productions Inc. Beautifully packaged double LP set shows the singer's skills on 16 songs ranging from a 25-minute "Movin' On" to the 50-year-old Rudy Vallee Ballad, "Deep Night." Program was taped last December with a trio backing Carter in a San Francisco bistro. She won't please all jazz fans—some of her affectations are annoying. But overall, it's a strong package. **Best cuts:** "Deep Night," "Can't We Talk It Over," "I Could Write A Book."

**JOE BECK-BOB BROOKMEYER-JON FADDIS-RICHARD DAVIS—In Concert/Montreux '79, Gryphon G913.** Produced by Norman Schwartz. Bingo Miki and the Inner Galaxy Orchestra of Japan accompany the four American soloists through five long tracks, all new originals, in a performance which fails to ignite. The Japanese band is interesting, and shows possibilities with Sleepy Matsumoto on flute and tenor. **Best cuts:** "The First Love Song," "Cyclone From The East."

**STEPHANE GRAPPELLI—Afternoon In Paris, Pausa 7071.** Produced by Willie Fruth. Kenny Clare, Eberhard Weber and Marc Hemmeier provide the rhythm backing for the Frenchman's fiddle wizardry. Recorded nine years ago in West Germany, Grappelli dazzles with his fanciful gut-scraping skills throughout 10 well remembered standards. And liner notes by Dietrich Schulz-Kohn also are outstanding. **Best cuts:** "Tangerine," "You Were Only Passing By," "Autumn Leaves."

(Continued on page 67)

## Billboard's Recommended LPs

### pop

**NIGEL OLSSON—Changing Tides, Bang JZ36491 (CBS).** Produced by James Stroud, Ed Seay. Drummer Olsson rightly selects material suiting his fluid pop style. John Ford Coley and Eric Troyer penned two of the selections. Many of the cuts sway lazily while others pick up the needed energy, giving the LP personality. "Saturday Night," "Trapeze" and "Showdown" are the more rousing cuts. Elton John plays piano on the latter. **Best cuts:** Those mentioned plus "Fool Me Again," "If You Don't Want Me To."

**JOHN PRINE—Storm Windows, Asylum 6E286.** Produced by Barry Beckett. Recorded in Muscle Shoals, this is a cheerful and casual folk rock album with a nice country feel to it. Prine has a five man band behind him, but all the musicians give each other a lot of room making for a spare and pretty sound behind Prine's folkie/Dylanish vocals. **Best cuts:** "Shop Talk," "Baby Ruth," "Living In The Future," "One Red Rose."

**SEA LEVEL—Ball Room, Arista AL9531.** Produced by Sea Level, Sam Whiteside. The seven-man group, formerly on Capricorn, debuts on Arista with an inviting set of melodic pop rock. The group's playing is tight and efficient and the variety of tunes is also impressive, ranging from jazzy, mellow cuts to some with a more fiery edge. **Best cuts:** "Wild Side," "Anxiously Awaiting," "Struttin'," "School Teacher."

**NANTUCKET—Long Way To The Top, Epic NJE36523.** Produced by Tom Allom. This six-man band from North Carolina plays mainstream rock that draws from the Southern rock genre, but it also draws from some Yankee outfits, too. On its third LP it shows a fine mastering of rock styles, and an ability to go almost heavy metal without losing a distinctive light and humorous touch. **Best cuts:** "It's A Long Way To The Top," "Media Darlin'," "Rugburn," "Turn The Radio On."

**BROOKLYN DREAMS—Won't Let Go, Casablanca NBLP7226.** Produced by Brooklyn Dreams. This album sees this trio rocking out on about half of the cuts while the other half are slower, easy rocking romantic sounding ballads like "Beautiful Dreamer." Vocals are melodious and soulful, somewhat in a Michael McDonald vein. **Best cuts:** "Lover In The Night," "Spinnin'," "Back On The Streets."

**LARRY CARLTON—Strikes Twice, Warner Bros. BSK3380.** Produced by Larry Carlton. This former Crusaders guitarist is peeking into rock possibilities from his mastered jazz setting. This LP features more of Carlton's vocal effort than his fans may anticipate. "Springville" is a moodily amalgamation of rock and jazz sewn together by Greg Mathieson's precise keyboards. **Best cuts:** "Strikes Twice," "The Magician," "Springville."

**PRETTY THINGS—Cross Talk, Warner Bros. BSK3466.** Produced by Jon Astley, Phil Chapman. This '60s cult band returns with a new lineup on WB after a brief stay on Swan Song. Though it offers quality cuts in the progressive rock vein, the LP is weighted down with too much filler rock. Still, it's saved by clever story-telling lyrics and faultless musicianship. **Best cuts:** "I'm Calling," "Lost That Girl," "Falling Again," "No Future."

**CLOUT—Six Of The Best, Epic JE36350.** Produced by Grahame Beggs. The second album from this sixsome comprised of four females and two males who hail from South Africa contains

# Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/16/80

Number of singles reviewed  
this week **118** Last week **82**

# Top Single Picks

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**QUEEN—Another One Bites The Dust (3:32);** producers: Queen, Mack; writer: Deacon; publishers: Queen/Beechwood BMI. Elektra E47031A. This snarling track is the week's highest new entry on the Hot 100, suggesting that it should have been the followup to the rockabilly-inflected No. 1 "Crazy Little Thing Called Love," rather than the traditional Queen-sounding "Play The Game." The cut has the spare, lean sound which sparked the group's earlier hit.

**CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (4:14);** producer: John Boylan; writers: C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DiGregorio; publisher: Hat Band BMI. Epic 950921 (CBS). Daniels fuels his hot streak with another rousing country/rock saga. This one builds up pressure with bold use of drums and guitar, and the story recounts one of those irresistible, folklore tales.

**PURE PRAIRIE LEAGUE—I'm Almost Ready (2:45);** producer: John Ryan; writer: Vince Gill; publishers: Kentucky Wonder/Vince Gill BMI. Casablanca NB2294. Group proves that the success of "Let Me Love You Tonight" wasn't a fluke with a followup that speeds along at a crisper and more rock-oriented pace, without sacrificing melody.

**BLUES BROTHERS—Jailhouse Rock (3:18);** producer: Bob Tischler; writers: Jerry Leiber, Mike Stoller; publisher: Gladys ASCAP. Atlantic 3758. The Blues Brothers' rendition of this vintage Leiber and Stoller tune is powerpacked rock'n'roll, much in the tradition of Elvis Presley's version, although not as vocally convincing. This is the second single from the Blues Brothers Movie soundtrack. The first, "Gimme Some Lovin'," reached the top 20.

**ROCKY BURNETTE—Baby Tonight (3:11);** producers: Bill House, Jim Seiter; writers: R. Burnette, B. Berman; publisher: TRO-Cheshire BMI. EMI-America P8050 (Capitol). Second single from Burnette's debut album follows on the heels of his top 10 hit "Tired Of Toein' The Line." It's a rocker in a similar, '50s influenced vein, highlighted by romping guitar and piano solos.

**SPLIT ENZ—I Got You (3:30);** producer: David Tickle; writer: Neil Finn; publisher: Enz. A&M 2252. This rock prototype song basked at the summit of the Australian charts for a record tenure. American audiences undoubtedly will pick up on its off-color, theme song appeal.

## recommended

**CHICAGO—Thunder And Lightning (3:27);** producer: Tom Dowd; writers: R. Lamm, D. Seraphine; publishers: Little Sacha/Street Sense ASCAP Columbia 111345.

**ERIC CARMEN—All For Love (3:42);** producer: Harry Maslin; writer: Eric Carmen; publisher: Camex BMI. Arista AS0550.

**VILLAGE PEOPLE—Magic Night (3:22);** producer: Jacques Morali; writers: J. Morali, H. Belolo, V. Willis; publishers: Can't Stop BMI (O.P. Scorpio) (Black Scorpio) SACEM. Casablanca NB2291.

**PRETENDERS—Kid (3:01);** producer: Chris Thomas; writer: Chrissie Hynde; publisher: Al Gallico BMI. Sire SRE49533 (Warner Bros.).

**PLAYER—Givin' It All (3:35);** producers: Tony Peluso, Peter Beckett; writer: P. Beckett; publisher: Big Stick BMI. Casablanca NB2295.

**MAXINE NIGHTINGALE—Take Your Heart (3:32);** producer: Denny Diante; writers: Allee Willis, David Lasley; publishers: Irving/Sweet Lady BMI/Almo ASCAP. Windsong CB12020 (RCA).

**CHRIS REA—Since I Don't See You Anymore (3:42);** producer: Chris Rea; writer: C. Rea; publishers: Magnet ASCAP (Administered by Interworld). Columbia 111338.

**CHUCK FRANCOUR—Under The Boulevard Lights (3:48);** producer: George Tobin; writers: M. Piccirillo, G. Goetzman; publisher: Chardax BMI. EMI-America P8053.

**JUDIE TZUKE—The Choices You've Made (3:30);** producers: Paul Muggleton, Mike Paxman, Judie Tzuke; writers: Judie Tzuke, Mike Paxman; publisher: British Rocket ASCAP. Rocket PIG41299 (MCA).

**SECRET AFFAIR—My World (3:38);** producer: Ian Page; writer: Cairns; publisher: Bryan Morrison U.K. Sire SRE49519 (Warner Bros.).

**MATTHEW FISHER—Why'd I Have To Fall In Love With You (3:35);** producers: Matthew Fisher, Christopher Taylor White; writer: Matthew Fisher; publisher: Black Caviar ASCAP. A&M 2257.

**DAKOTA—Crazy For Your Love (3:36);** producers: Danny Seraphine, David "Hawk" Wolinski; writers: J. Hludzik, B. Kelly; publisher: Skidrow ASCAP. Columbia 111316.

**BARRY MANN—Brown-Eyed Woman (3:24);** producers: Brooks Arthur, Barry Mann (in association with Cynthia Weil); writers: Barry Mann, Cynthia Weil; publisher: Screen Gems-EMI BMI. Casablanca NB2287.

**FLASH & THE PAN—Welcome To The Universe (3:45);** producers: Vanda & Young; writers: H. Vanda, G. Young; publisher: Edward B. Marks BMI. Epic 950920 (CBS).

**CRAZY JOE AND THE VARIABLE SPEED BAND—Eugene (4:09);** producers: Joe Renda, Ace Frehley; writers: Joe Renda, Ace Frehley; publisher: Madam Palm BMI. Casablanca NB2298.



**GQ—Someday (In Your Life) (3:26);** producer: Jimmy Simpson; writers: E.R. LeBlanc, H. Lane, K. Crier, P. Service; publishers: Arista ASCAP/Careers BMI/E.R. LeBlanc, H. Lane, K. Crier, P. Service. Arista AS0547. Latest from GQ is a mid-tempo toe-tapper featuring a percussive steady beat and tight harmonies.

**MILLIE JACKSON—This Is It (4:00);** producers: Millie Jackson, Brad Shapiro; writers: K. Loggins, M. McDonald; publishers: Tauripin Tunes/Milk Money ASCAP. Spring SP3013 (Polydor). The Kenny Loggins pop smash became a big black radio hit a few months ago. Here the queen of r&b raunch turns in a subtle, constrained performance which is soulful without containing the X-rated elements which have barred radio play on past Jackson releases.

## recommended

**TEENA MARIE—I Need Your Lovin' (3:36);** producer: Teena Marie; writer: Teena Marie; publisher: Jobete ASCAP. Gordy G7189F (Motown).

**STANLEY CLARKE—You/Me Together (3:30);** producer: Stanley Clarke; writer: S. Clarke; publisher: Clarke BMI. Epic 950924 (CBS).

**BRASS CONSTRUCTION—I'm Not Gonna Stop (3:41);** producer: Jeff Lane; writers: F. Fuchs, A. Fields, E. Weathersby; publisher: Sumac BMI. United Artists UAX1371Y.

**LOLEATTA HOLLOWAY—Love Sensation (3:44);** producer: Dan Hartman; writer: Dan Hartman; publisher: Silver Steed BMI. Gold Mind G74024 (Salsoul).

**COLLINS & COLLINS—You Made Me Believe (3:50);** producer: John Davis; writer: Geoffrey Leib; publishers: Evan Paul/Seibrphone BMI. A&M 2258.

**C.L. BLAST—If I Had Loved You More (3:50);** producer: Frederick Knight; writer: F. Knight; publisher: Knight-After-Knight BMI. Cotillion 46002 (Atlantic).

**QUIET STORM—Heartbreak Graffiti (Part 1) (3:08);** producer: William "Smookey" Robinson; writers: W. Robinson, M. Warner; publisher: Bertam ASCAP. Motown T54314F.

**PARLET—Help From My Friends (4:05);** producers: George Clinton, Ron Dunbar; writers: R. Dunbar, T. Lampkin; publishers: Rick's Music/Malbiz BMI. Casablanca NB2293.

**AL JARREAU—Gimme What You Got (3:38);** producer: Jay Graydon; writers: Tom Canning, Al Jarreau; publishers: Desperate/Aljarreau BMI. Warner Bros. WBS49538.

**LOCKSMITH—Unlock The Funk (3:28);** producer: Harvey Mason; writers: Locksmith, Greg Woods; publishers: Locksmith ASCAP/Nirvana BMI. Arista AS0543.

**ROY AYERS/WAYNE HENDERSON—You Make Me Feel Like (Rockin' With Ya);** producers: Roy Ayers, Wayne Henderson; writers: W. Henderson, R. Ayers, M. & B. Sutton; publishers: Relaxed/April/Roy Ayers Ubiquity ?????? Polydor PD2114.



**GEORGE JONES—I'm Not Ready Yet (3:00);** producer: Billy Sherrill; writer: Tom T. Hall; publisher: Unichappel, BMI. Epic 950922. Jones remains in the groove that took him to No. 1 with his last release; a slow, love-forlorn ballad with lacings of steel intertwining with keyboard, rhythm guitar and bass.

**DON WILLIAMS—I Believe In You (4:04);** producers: Don Williams-Garth Fundis; writers: Roger Cook-Sam Hogin; publishers: Roger Cook/Cook House. BMI, MCA 41304. A catchy song with a sing-song intro is a solid vehicle for Williams' delivery. The playful melody allows him to stretch vocally, adding to the power of the record. The lyrics are brilliant; the melody is simple, but effective.

**HANK WILLIAMS, JR.—Old Habits (3:01);** producer: Jimmy Bowen; writer: Hank Williams, Jr.; publisher: Bocephus, BMI. Elektra E47016A. Williams tackles a love ballad he wrote about the difficulties of giving up cigarettes and a special woman. The cigarettes were easy, but the old love is a different story. Williams wails in his best voice, supported by steel guitars and other typically country accoutrements.

**MEL TILLIS—Steppin' Out (2:56);** producer: Jimmy Bowen; writer: Billy Starr; publisher: Cherio, BMI. Elektra E47015A. Fiddles, guitars, piano and a prominent bass line provides the backdrop and propulsion for this number. Tillis gives a good rendering of the lyrics. Programmers should also check the B-side, "Whiskey Chasin'," that seems a bit smoother than the A-side.

**RONNIE McDOWELL—Gone (2:25);** producer: Buddy Killen; writer: S. Rogers; publisher: Rightsong, BMI. Epic 950925. McDowell's voice is perfect for this classic country ballad, and production is wisely kept focused on the singer. McDowell doesn't need choirs of background vocalists behind him—he's an extraordinary talent who conveys emotion and sincerity.

**WAYLON—Theme From The Dukes Of Hazzard (Good Ol' Boys) (2:06);** producer: Ritchie Albright; writer: Waylon Jennings; publisher: Warner-Tamerlane/Rich Way, BMI. RCA JB 12067. The popularity of this tv show coupled with Jennings' own popularity ought to prove unbeatable; this number features the distinctive "Waylon guitar sound" and his gruff-hewn vocals. The flip, "It's Alright," is a faster-paced up-tempo tune with autobiographical lines.

**CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (4:14);** producer: John Boylan; writers: C. Daniels/T. Crain/J. Marshall/C. Hayward/F. Edwards/T. DiGregorio; publisher: Hat Band, BMI. Epic 950921. Another story in song from the master storyteller with rock and bayou accents designed to enhance the saga's eerie tale. Should do well in both pop and country formats.

**DOM GIBSON—I'd Be Crazy Over You (2:50);** producer: Ronnie Gant; writer: Don Gibson; publisher: Acuff-Rose, BMI. Warner Bros. 49504. It's a pleasure to have this artist back with a fine country ballad. The song is a George Jones-styled arrangement with emotion and feeling, and Gibson proves that time hasn't altered his vocal ability a bit.

**TANYA TUCKER—Pecos Promenade (2:27);** producer: Snuff Garrett; writers: L. Collins-S. Pinkard-S. Garrett; publishers: Peso/Duchess/Senor/Leeds, BMI/ASCAP. MCA 41305. Tucker is back in a country mode—at least for this record. From the "Smookey And The Bandit 2" soundtrack, she sings a lively Texas dance number with accompaniment of steel, rhythm guitar, fiddles—and a catchy chorus.

## recommended

**GUY CLARK—Heartbroke (2:59);** writer: Guy Clark; producer: Craig Leon; publisher: World, ASCAP. Warner Bros. 49542.

**ROJAY NORTH—Get My Act Back Together (3:29);** writer: Rojay North; producer: Joe Gibson; publisher: Hitkit, BMI. Cherry Pie 123.

**LLOYD GOODSON—There's No Such Thing As A Cheap Motel (2:50);** writer: Pearly Mitchell; producer: Roy Dea; publisher: Daydreamer, BMI. Mercury 57028.

**PATSY CLINE—Always (2:44);** writer: Irving Berlin; producer: Owen Bradley; publisher: Irving Berlin, BMI. MCA 41303.



**NEIL SEDAKA—Letting Go (4:23);** producers: Robert Apere, Neil Sedaka; writers: Neil Sedaka, Phil Cody; publishers: Kid-dio BMI/Kirshner Songs/April ASCAP. Elektra E47017A.

**PORRAZZO—Take A Look At Me (3:52);** producers: Jim Strassburg, Johnny Porrazzo; writers: James Boro, Johnny Porrazzo; publishers: Lolligagg/Razz/Boro BMI. Polydor PD2111.



**LA TOYA JACKSON—Night Time Lover (3:41);** producer: Michael Jackson; writers: Michael Jackson, La Toya Jackson; publishers: Mijac BMI/Tolix BMI. Polydor PD2117. The younger sister of the singing Jacksons debuts here with a crafty, midtempo number produced by red-hot brother Michael. The catchy disk should have an excellent shot at pop and soul airplay as the Jackson family brings its magic to Polydor in addition to Epic and Motown.

**TARI HENSLEY—Send Me Somebody To Love (3:13);** producer: Larry Rogers; writer: Tim Kregel; publisher: Combine, BMI. Epic 950908. Possessing a unique voice, Hensley does a good job with this Tim Kregel song with lyrics that reflect the theme established in the title. Classy guitar work adds a smooth polish to the record which builds effectively.

**JIM RUSHING—Dixie Dirt (3:07);** producer: Robert John Jones; writers: Danny Morrison-Jim Rushing; publisher: Tree, BMI. Ovation 1153. Rushing is a renowned country writer, and this debut will move him solidly into a new career as an artist. The record is beautifully produced with energy, class and acoustic brilliance, while Rushing's fine vocal gives country another exciting singer in its ranks.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.**

## Billboard's Recommended LPs

• Continued from page 66

**OSCAR PETERSON—My Favorite Instrument, Pausa 069.** Produced by Hans Georg Brunner-Schwer. The celebrated Canadian virtuoso rips off nine revered evergreens without rhythm section backing in this sparkling, attention-holding performance. Taped in West Germany, Peterson may well be the most gifted of all jazz keyboardists. **Best Cuts:** "I Should Care," "Someone To Watch Over Me."

**DAVID BENOIT—Can You Imagine, AVI 6074.** Produced by Laurin Rinder, W. Michael Lewis. For a virtually unknown pianist to rely exclusively on seven of his own tunes is a gamble, but Benoit impresses despite the odds. A well-charted orchestra sporting Ron King's flugelhorn is an additional asset. Incorporating a standard or two, and perhaps a current hit, might strengthen Benoit's next LP attempt. **Best cuts:** "The Opening," "Moment In Hyde Park."

## EPs

**RF, SLI SLIEPI.** Produced by Russ Fowler, Sonny Limbo, David Cole. RF is Russ Fowler. With a basic rock band behind him and using keyboards he covers the rock gamut from the re-done but the basic "All Shook Up," to the electro pop of "Video Odio," with mainstream stops along the way. And all this in a 10-inch EP. It is an impressive debut from this Atlanta label. **Best cuts:** Those mentioned.

## classical

**BACH: BRANDENBURG CONCERTOS—Berlin Philharmonic, Karajan, DG 2707112.** Karajan's conception of these arch-Baroque scores hasn't been modified greatly since his earlier DG stereo edition. It is a beautiful modern instrument presentation displaying the conductor's customary emphasis on highly polished tonality and expressive phrasing. A trend toward original instrument performances of this repertoire is underway today, but dealers can depend on the Karajan name to assure sales.

**ELGAR: SEA PICTURES; OVERTURE, IN THE SOUTH—Minton, Barenboim, London Philharmonic, CBS Masterworks 35880.** An awakening to the strong impressionist element in Elgar's writing has greatly increased this composer's popularity. The latest installment in Barenboim's Elgar recording cycle benefits from impassioned and committed leadership and from producer Paul Myers' beautifully crafted sonic presentation. Dealers: This "Overture," actually a symphonic poem, has no other generally available edition and holds page after page of beautiful material.

**MOZART: FOUR HORN CONCERTOS—Baumann, Salzburg Mozarteum Orchestra, Hager, Telefunken 642360.** The results of this pairing of one of the world's foremost horn virtuosos and an exactly proportioned specialist Mozart orchestra are quite marvelous. A basic classical inventory should carry this fun-packed literature, and the very clean recording offers a highly flattering chamber ambience. Dealers: Check additional Telefunken LPs by horn soloist Hermann Baumann.

## Handshake Deal

• Continued from page 3

and respect the people on your team and their operating techniques."

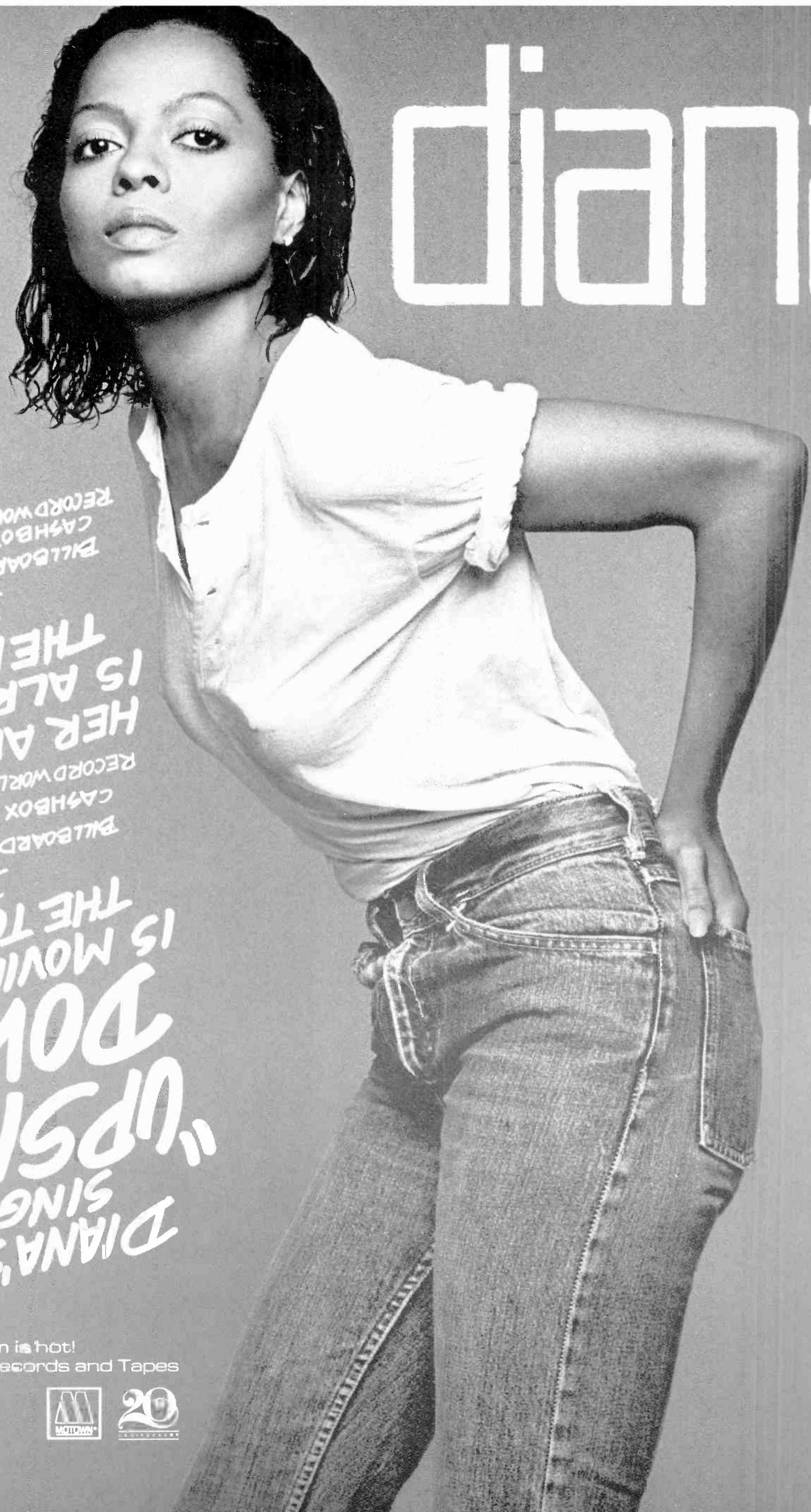
M. Richard Asher, deputy president and chief operating officer of the CBS Records Group, says the "relationship will result in comprehensive distribution throughout the U.S. for the releases being planned by the Handshake label."

George Struth, president of Quality Records of Canada, notes that Alexenburg had recently met with the company's marketing team and toured its Metrodisc distribution warehouse and main manufacturing operation in Scarborough. Alexenburg had also toured some of the CBS branch operations.

Alexenburg notes that a worldwide music publishing setup, including a BMI and ASCAP firm in the U.S., is nearing completion.

# diana

M8-936M1



POP R&B  
BILLBOARD 6  
CASHBOX 7  
RECORD WORLD 1

HER ALBUM  
IS ALREADY  
THERE!

POP R&B  
BILLBOARD 12  
CASHBOX 28  
RECORD WORLD 4

IS MOVING TO  
THE TOP!

M-1494F  
"UPSIDE  
DOWN"  
DIANA'S NEW  
SINGLE

Her new album is hot!  
On Motown Records and Tapes

PRODUCED BY  
BERNARD EDWARDS AND  
NILE RODGERS FOR THE  
CHIC ORGANIZATION, LTD.



Album remixed by  
Russ Terrano and Diana Ross

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Billboard

HOT 100

Chart Bound

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I'M ALMOST READY—Pure Prairie League Casablanca 2294 THUNDER AND LIGHTNING—Chicago Columbia 1-11345 SEE TOP SINGLE PICKS REVIEWS, Page 67

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'TITLE—Artist'.

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.

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 Mogul 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) index table listing song titles and their corresponding chart positions.

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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AUGUST 16, 1980 BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	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	5	THE ROLLING STONES Emotional Rescue Rolling Stones CDC 16015 (Atlantic)	8.98	8.98	8.98	36	34	10	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	7.98	7.98	7.98	71	70	14	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98		
★	2	5	JACKSON BROWNE Hold Out Asylum 5E-511 (Elektra)	8.98	8.98	8.98	37	35	36	PINK FLOYD The Wall Columbia PC 2 36183	▲	13.98	13.98	13.98	72	71	11	ROCKIE ROBBINS You And Me A&M SP-4895	7.98	7.98	7.98	
	3	3	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98	8.98	38	44	6	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	●	7.98	7.98	7.98	73	60	23	LINDA RONSTADT Mad Love Asylum 5E-510 (Elektra)	▲	8.98	8.98	8.98
★	4	14	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	15.98	39	36	16	STEPHANIE MILLS Sweet Sensation 20th Century 1-603 (RCA)	●	7.98	7.98	7.98	74	74	18	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98	
★	5	5	QUEEN The Game Elektra 5E 513	8.98	8.98	8.98	40	39	13	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98	75	NEW ENTRY		DARYL HALL & JOHN OATES Voices RCA AQL1-3646	8.98	8.98	8.98		
★	6	10	DIANA ROSS Diana Motown M8-936M1	8.98	8.98	8.98	41	55	4	CHIC Real People Atlantic SD 16016	8.98	8.98	8.98	76	73	44	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	●	7.98	7.98	7.98	
	7	7	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98	7.98	42	42	9	KISS Kiss Unmasked Casablanca NBLP 7225	●	8.98	8.98	8.98	77	69	14	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98	
★	9	27	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98	43	47	2	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	7.98	7.98	7.98	78	64	7	CHEAP TRICK Found All The Parts Epic 4E-36453 (10-inch)	4.98				
★	11	11	SOUNDTRACK Fame RSO RX-1-3080	8.98	8.98	8.98	44	41	12	ELTON JOHN 21 At 33 MCA MCA 5121	8.98	8.98	8.98	79	122	3	MAZE Joy And Pain Capitol ST-12087	7.98	7.98	7.98		
	10	10	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol 500-12041	▲	8.98	8.98	45	50	6	THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98	80	80	28	J. GEILS BAND Love Stinks EMI-America 500 17016	●	7.98	7.98		
	11	8	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98	13.98	46	37	18	MANHATTANS After Midnight Columbia JC 36411	●	7.98	7.98	7.98	81	61	12	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98	
	12	12	S.O.S. The S.O.S. Band Tabu NJ 36332 (CBS)	7.98	7.98	7.98	47	48	6	BOB JAMES H Tappan Zee/Columbia JC 36422	7.98	7.98	7.98	82	79	10	DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98		
	13	13	SOUNDTRACK The Blues Brothers Atlantic SD 16017	8.98	8.98	8.98	48	51	30	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	83	91	5	ALABAMA My Home's In Alabama RCA AHL1-3644	7.98	7.98	7.98		
★	15	17	GENESIS Duke Atlantic SD 16014	●	8.98	8.98	49	59	4	DAVE DAVIES Dave Davies RCA AFL1-3603	7.98	7.98	7.98	84	76	10	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98		
★	16	8	THE KINKS One For The Road Arista AZL 8401	13.98	13.98	13.98	50	88	2	DIONNE WARWICK No Night So Long Arista AL 9526	8.98	8.98	8.98	85	93	6	EDDIE RABBITT Horizon Elektra 6E-276	7.98	7.98	7.98		
★	19	6	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98	51	52	9	BLACKFOOT Tomcat Atco SD 32-101 (Atlantic)	7.98	7.98	7.98	86	103	3	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)	7.98	7.98	7.98		
	17	17	COMMODORES Heroes Motown M8-939M1	8.98	8.98	8.98	52	53	10	ROBBIE DUPREE Robbie Dupree Elektra 6E-273	7.98	7.98	7.98	87	75	44	EAGLES The Long Run Asylum 5E-508	▲	8.98	8.98		
	18	14	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98	13.98	53	43	18	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	7.98	7.98	88	67	9	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98	
	19	18	PAUL McCARTNEY McCartney II Columbia FC 36511	●	8.98	8.98	54	54	9	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98	89	90	22	JOURNEY Departure Columbia FC 36339	▲	8.98	8.98		
★	26	6	SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98	55	56	18	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	8.98	8.98	90	92	68	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98	
	21	21	JEFF BECK There And Back Epic FE 35684	8.98	8.98	8.98	56	58	18	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	91	100	14	AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98		
★	27	2	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	8.98	8.98	8.98	57	62	7	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98	92	102	14	SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98		
	23	23	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98	58	38	35	SOUNDTRACK The Rose Atlantic SD 16010	▲	8.98	8.98	8.98	93	94	17	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98	
	24	25	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	8.98	59	45	12	TED NUGENT Scream Dream Epic FE 36404	8.98	8.98	8.98	94	106	4	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98		
★	29	13	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	7.98	60	72	4	POCO Under The Gun MCA MCA-5132	7.98	7.98	7.98	95	81	11	WAYLON JENNINGS Music Man RCA AHL1-3602	7.98	7.98	7.98		
★	30	9	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98	61	63	12	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98	96	83	12	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	8.98	8.98	8.98		
★	32	9	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	62	89	2	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)	7.98	7.98	7.98	97	98	16	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98		
	28	28	JOAN ARMATRADING Me, Myself, I A&M SP 4809	7.98	7.98	7.98	63	66	15	CHANGE The Glow Of Love RCA RFL 3438 (Warner Bros.)	7.98	7.98	7.98	98	107	7	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98		
★	31	6	THE CRUSADERS Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98	64	77	5	THE DIRT BAND Make A Little Magic United Artists LT 1042	7.98	7.98	7.98	99	110	2	CHICAGO Chicago XIV Columbia FC 36517	8.98	8.98	8.98		
★	33	4	HERB ALPERT Beyond A&M SP 3717	7.98	7.98	7.98	65	65	6	CARLY SIMON Come Upstairs Warner Bros. BSK 3443	7.98	7.98	7.98	100	NEW ENTRY		SOUNDTRACK McVicar Polydor PD-1-6284	8.98	8.98	8.98		
★	49	2	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	7.98	7.98	7.98	66	85	2	EDDIE MONEY Play For Keeps Columbia FC 36514	8.98	8.98	8.98	101	87	10	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98		
	32	22	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98	67	68	41	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	8.98	102	82	13	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98	
	33	20	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	68	95	3	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229	7.98	7.98	7.98	103	99	7	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98		
	34	24	BOB DYLAN Saved Columbia FC 36553	8.98	8.98	8.98	69	57	11	CAROLE KING Pearls—Songs of Goffin & King Capitol 500 12073	8.98	8.98	8.98	104	108	29	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98		
★	40	8	ROXY MUSIC Flesh And Blood Atco SD 32-102 (Atlantic)	7.98	7.98	7.98	70	46	9	CHAKA KAHN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98									

★ 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.

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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	8-TRACK	CASSETTE	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	SUGGESTED LIST PRICE		
																					ALBUM	8-TRACK	CASSETTE
105	96	19	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98	136	138	21	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98	169	169	19	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98	7.98	7.98	7.98
106	127	11	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	7.98	7.98	7.98	137	116	21	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98	170	171	3	GARY STEWART Cactus And A Rose RCA AHL1-3627	7.98	7.98	7.98	7.98	7.98	7.98
108	101	13	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98	138	137	9	FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros.)	8.98	8.98	8.98	171	171	3	TIM WEISBERG Party Of One MCA MCA-5125	7.98	7.98	7.98	7.98	7.98	7.98
110	78	10	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98	139	170	4	CURTIS MAYFIELD Something To Believe In RSD RS-1-3077	7.98	7.98	7.98	172	151	12	AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98	8.98	8.98	8.98
111	111	20	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	7.98	7.98	7.98	140	129	100	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	173	144	13	TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98	5.98	5.98	5.98
112	113	11	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98	141	132	8	STANLEY CLARKE Rock, Pebbles And Sand Epic IE 36506	7.98	7.98	7.98	174	NEW ENTRY	THE VAPORS New Clear Day United Artists LT-1049	7.98	7.98	7.98	7.98	7.98	7.98	
113	104	5	THE CHARLIE DANIELS BAND Volunteer Jam VI Epic KE-2-36438	13.98	13.98	13.98	142	130	12	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98	175	179	12	THE KINGBEES The Kingbees RSD RS-1-3075	7.98	7.98	7.98	7.98	7.98	7.98
114	84	9	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98	143	135	18	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98	176	186	2	JUSTIN HAYWARD Night Flight Deram DRL-1-4801 (Mercury)	7.98	7.98	7.98	7.98	7.98	7.98
115	115	19	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	8.98	8.98	8.98	144	158	36	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	177	162	71	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98	8.98	8.98	8.98
116	97	11	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98	145	156	3	MECO Meco Plays Music From The Empire Strikes Back RSD RO-1-3086	5.98	5.98	5.98	178	164	18	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98	7.98	7.98	7.98
117	105	44	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98	146	139	15	DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98	179	190	2	JOHNNY MATHIS Different Kinda Different Columbia JC 36505	7.98	7.98	7.98	7.98	7.98	7.98
119	119	6	AL DI MEOLA Splendido Hotel Columbia CZX 36270	9.98	9.98	9.98	147	140	324	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	180	180	45	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	8.98	8.98	8.98
120	123	3	HENRY PAUL BAND Feel The Heat Atlantic SD 19273	7.98	7.98	7.98	148	124	88	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	181	NEW ENTRY	NOEL POINTER Calling United Artists LT-1050	7.98	7.98	7.98	7.98	7.98	7.98	
121	86	19	KENNY ROGERS Gideon United Artists L00-1035	8.98	8.98	8.98	149	128	9	MILLIE JACKSON For Men Only Spring SP-1-6727 (Polydor)	7.98	7.98	7.98	182	176	14	SYREETA Syreeta Tamilia T7-372R1 (Motown)	7.98	7.98	7.98	7.98	7.98	7.98
122	120	7	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98	150	155	4	CLEO LAINE & JAMES GALWAY Sometimes When We Touch RCA ARL1-3628	7.98	7.98	7.98	183	177	21	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98	7.98	7.98	7.98
123	121	13	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98	151	161	2	JOHN KLEMMER Magnificent Madness Elektra 6E 284	7.98	7.98	7.98	184	173	19	BILLY JOEL 52nd Street Columbia JC-35609	7.98	7.98	7.98	7.98	7.98	7.98
125	109	24	ATLANTA RHYTHM SECTION The Boys From Doraville Polydor PD-1-6285	8.98	8.98	8.98	152	141	22	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98	185	185	4	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98	7.98	7.98	7.98
126	117	29	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98	153	149	18	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98	186	166	4	NIGHTHAWKS Nighthawks Mercury SRM-1-3833	7.98	7.98	7.98	7.98	7.98	7.98
127	112	18	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	8.98	8.98	8.98	154	150	24	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98	187	189	87	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	8.98	8.98	8.98
128	136	33	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	155	153	6	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98	188	148	10	DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98	7.98	7.98	7.98
129	114	22	SPYRO GYRA Catching The Sun MCA MCA 5108	8.98	8.98	8.98	156	157	9	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98	189	187	12	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	8.98	8.98	8.98	8.98	8.98	8.98
130	131	28	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98	157	168	2	THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)	7.98	7.98	7.98	190	NEW ENTRY	JAMES BROWN Live/Hot On The One Polydor PD-2-6290	11.98	11.98	11.98	11.98	11.98	11.98	
131	125	9	SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98	158	154	37	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98	191	NEW ENTRY	THE KINGS Are Here Elektra 6E-274	7.98	7.98	7.98	7.98	7.98	7.98	
132	134	3	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127	7.98	7.98	7.98	159	163	15	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98	192	NEW ENTRY	RUSS BALLARD Barnet Dogs Epic NJE 36186	5.98	5.98	5.98	5.98	5.98	5.98	
133	126	14	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98	160	160	8	JAMES LAST BAND Seduction Polydor PD-1-6283	7.98	7.98	7.98	193	174	23	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98	7.98	7.98	7.98
145	3	3	A TASTE OF HONEY Twice As Sweet Capitol ST-12089	7.98	7.98	7.98	161	167	112	THE CARS Elektra 6E-135	7.98	7.98	7.98	194	183	17	IAN HUNTER Live/Welcomes To The Club Chrysalis CH2-1269	11.98	11.98	11.98	11.98	11.98	11.98
159	9	9	GRACE JONES Warm Leatherette Island ILPS 9592 (Warner Bros)	7.98	7.98	7.98	162	143	37	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	195	193	25	SOUNDTRACK American Gigolo Polydor PD-1-6259	8.98	8.98	8.98	8.98	8.98	8.98
							163	146	14	TEMPTATIONS Power Gordy G8 994M1 (Motown)	8.98	8.98	8.98	196	194	23	TEENA MARIE Lady T Gordy G7 992R1 (Motown)	7.98	7.98	7.98	7.98	7.98	7.98
							164	147	19	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98	197	199	12	POINT BLANK The Hard Way MCA MCA 5114	8.98	8.98	8.98	8.98	8.98	8.98
							165	152	22	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98	198	195	16	PEABO BRYSON Paradise Capitol SOO 12063	8.98	8.98	8.98	8.98	8.98	8.98
							166	165	22	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98	199	198	47	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	8.98	8.98	8.98
							167	172	3	VARIOUS ARTISTS Empire Jazz RSD RS-1-3085	7.98	7.98	7.98	200	192	20	G.Q. Two Arista AL 9511	7.98	7.98	7.98	7.98	7.98	7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply..... 91	Change..... 63	Grateful Dead..... 77	Stacy Lattisaw..... 98	Point Blank..... 197	Spyro Gyra..... 129
Alabama..... 83	Cheap Trick..... 78	Sammy Hagar..... 131	Def Leppard..... 97	Squeeze..... 181	The Vapors..... 174
Herb Alpert..... 30	Chic..... 41	Van Halen..... 55,154	Lipps Inc..... 53	Pretenders..... 48	The Whispers..... 128
Ambrosia..... 56	Chicago..... 99	Daryl Hall & John Oates..... 75	Lynyrd Skynyrd..... 144	Pure Prairie League..... 71	All Thomson..... 103
Joan Armatrading..... 28	Eric Clapton..... 18	Herbie Hancock..... 153	Maze..... 79	Queen..... 5	Pete Townshend..... 7
A Taste of Honey..... 134	Stanley Clarke..... 141	Emmylou Harris..... 40	Manhattan Transfer..... 158	Eddie Rabbitt..... 85	Pat Travers Band..... 111
Average White Band..... 172	Natalie Cole..... 101	Isaac Hayes..... 133	Manhattans..... 46	Rockie Robbins..... 72	Tommy Tutone..... 173
Russ Ballard..... 192	Commodores..... 17	Justin Hayward..... 176	Benny Mardones..... 106	The Brothers Johnson..... 126	Various Artists..... 168
Jeff Beck..... 21	Con Funk Shun..... 169	Ian Hunter..... 194	Teena Marie..... 196	The Charlie Daniels Band..... 31, 113	Donne Warwick..... 50
Pat Benatar..... 76	Alice Cooper..... 108	Isley Brothers..... 127	Bob Marley and The Wailers..... 188	The Chipmunks..... 43	Jonny Guitar Watson..... 122
George Benson..... 22	Christopher Cross..... 74	J. Geils Band..... 80	Diana Ross..... 16	The Clash..... 64	Tim Weisberg..... 171
Blackfoot..... 51	Crusaders..... 29	Jermaine Jackson..... 32	Johnny Mathis..... 179	The English Beat..... 157	Barry White..... 94
Black Sabbath..... 36	Rodney Dangerfield..... 68	Michael Jackson..... 33	Curtis Mayfield..... 139	The Invisible Man's Band..... 142	Whitesnake..... 160
Blondie..... 117, 140	Mac Davis..... 123	Millie Jackson..... 149	Mel McCartney..... 19	The Jeff Lorber Fusion..... 189	Hank Williams Jr..... 156
Blow Fly..... 102	Dave Davies..... 49	Bob James..... 47	Meco..... 145	The Kings..... 191	
Blue Dyster Cult..... 58	Devo..... 82	Al Jarreau..... 27	Stephanie Mills..... 39	The Kinks..... 15	
James Brown..... 190	Al Di Meola..... 119	Waylon Jennings..... 90, 95	Eddie Money..... 66	The Motels..... 45	
Jackson Browne..... 2	Dixie Dregs..... 146	Billy Joel..... 3, 143, 184	Mickey Mouse..... 165	The Rolling Stones..... 1	
Tom Browne..... 109	Doobie Brothers..... 155, 187	Elton John..... 44	Willie Nelson..... 110	The Vapors..... 174	
Peabo Bryson..... 194	Robbie Dupree..... 52	Southside Johnny & The Asbury Jukes..... 84	Nighthawks..... 186	The Whispers..... 128	
Rocky Burnette..... 54	Blow Fly..... 102	Grace Jones..... 135	Gary Numan..... 104	All That Jazz..... 167	
Cameo..... 25	Blue Dyster Cult..... 58	Journey..... 89, 177	One Way Featuring Al Hudson..... 132	American Gigolo..... 195	
Cameron..... 118	James Brown..... 190	Judas Priest..... 70	Henry Paul Band..... 120	Can't Stop The Music..... 88	
Kim Carnes..... 57	Jackson Browne..... 2	Chaka Khan..... 80	Graham Parker & The Rumour..... 96	Fame..... 9	
Cars..... 162	Tom Browne..... 109	Carole King..... 69	Roy Parker Jr. & Raydio..... 115	McVicar..... 100	
Gene Chandler..... 112	Pat Benatar..... 76	Kiss..... 42	Tom Petty & The Heartbreakers..... 67	The Blues Brothers..... 13	
	George Benson..... 22	John Klemmer..... 151	Pink Floyd..... 37, 147	The Empire Strikes Back..... 11	
	Blackfoot..... 51	Earl Klugh..... 178	Luciano Pavarotti..... 116	The Rose..... 58	
	Black Sabbath..... 36	Genesis..... 14	Pleasure..... 107	Urban Cowboy..... 4	
	Blondie..... 117, 140	G.Q..... 200	Poco..... 60	Xanadu..... 20	
	Blow Fly..... 102	L.G. Graham..... 26		Spinners..... 114	

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.

# Breaking Country

• Continued from page 28

country because it doesn't sell the volume that pop does. Country hasn't managed the sales volume yet to compete in stores for limited inventory space, and dealers are leery of returns on an unknown country act who may not justify the gamble."

Although there are certain country superstars who are selling 400,000 units on a given hit record, country sales still have a long way to go before they will give rock records a run for their money.

"I don't like it but I understand it," shrugs Capitol/UA's Jerry Seabolt. "The initial lack of market acceptance and the pre-existing pattern by retail to go with the sure winners leaves little space for new artists. Racks get a better return for their investment in pop, stores see more sales traffic on a hit pop record—and country can't touch this demographically yet."

However, there are pluses to be fashioned from the negatives. The same audience loyalty and fierce devotion to name country acts means assured career longevity and steady sales once a new artists has been successfully established. Jukeboxes and accounts will order new releases by a proven country artist without waiting for chart action, knowing the built-in loyalty of the country buyer.

And the lightning-bolt blinding success of rock acts—which often results in obscurity within a short time afterwards—isn't a staple in country. The constantly-shifting youth market that instigates flash-in-the-pan overnight sensation in pop and rock doesn't dictate success in country music.

# TV Season Faces Crisis

• Continued from page 12

Newman. "whereas some other studios have a number of projects that are grounded. But those two pictures might have brought in \$30 million, so it's still a hardship."

Newman suggests that if the strike is prolonged, it may be necessary for studios to consider taking films out-

# Jazz Beat

• Continued from page 65

King, Betty Carter, Spyro Gyra, Etta James and Tony Williams, among others.

The Monterey Jazz Festival's lineup (Sept. 19-21) now reads: opening night—Sarah Vaughan, Cal Tjader Sextet, Dave Brubeck Quartet, Monterey All Stars (John Lewis, Connie Kay, Mundell Lowe, Michael Moore, Bob Brookmeyer, Slide Hampton, Clark Terry, Richie Cole, Buddy Tate, Bill Berry).

Saturday afternoon—James Cotton band, Hollywood Fats band, Big Joe Turner, Eddie "Cleanhead" Vinson, Jay McShann, Claude Williams.

Saturday night—the Manhattan Transfer, JoAnne Brackeen trio, Freddie Hubbard quintet, Tokyo Union Orchestra, Slide Hampton.

Sunday night—Lionel Hampton band, John Americrombie quartet, Richie Cole's Alto Madness, Helen Humes, Louis Bellson band.

Fat Tuesdays in Gotham has extended its music policy to six nights—Tuesday through Sunday. Upcoming: Eddie "Lockjaw" Davis and Harry "Sweets" Edison, Mike Richmond quintet, Art Blakey and the Jazz Messengers, Sonny Stitt, Bill Evans trio, Astrud Gilberto, Ron Carter quartet and the Johnny Griffin quartet. . . . Vanessa Davis stars in a free noon concert sponsored by the Chicago Tribune outside its offices Wednesday (13). . . . Fort Worth guitarist Ray Sharpe has cut a new LP for the Flying High label. And Austin bluesman Steve Dean has cut his own LP for his own label, featuring Austin, Tex., blues personalities. . . . The Texas Blues Society has been formed in Austin and meets monthly at the Austex Lounge.

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

Queries one radio programmer from a top country station. "So where are groups like the Knack and Dire Straits today? Pop acts may crack the top 10 in no time at all, but they also disappear in no time at all, too."

Radio and record companies, understanding that mutually they face many of the same struggles, indicate there could be better cooperation in launching tomorrow's country superstars.

"Country is chic now," cautions RCA's Ron Galante. "But we could burn out if we don't develop our new stars to fill in our rosters. We could be a lot bigger than we give ourselves credit for."

"As labels, we have to come up with super one-of-a-kind first product for our new artists," theorizes Bowen. "We've got to work together as an industry to create next year's success stories."

Extending the opinion that country success comes from longterm planning and career development—and several previous chart records—this week's Hot Country Singles chart carries proof that things may be changing.

Three new acts—Alabama, Leon Everette and Reba McEntire—have streaked into the top 10 for the first time, and Alabama has reached No. 1 with only its third charted release.

"It doesn't happen overnight," observes program director Terry Slane. "A lot of variables have to fall into place to create a hit record. In this business, there are an awful lot of 15-year 'overnight sensations.'"

side the U.S. to be scored. "I don't know yet what our studio's policy will be regarding taking films out of the country," he says. "but if we did, it would not be with any U.S. musicians conducting, copying or orchestrating."

"It's automatic," he adds. "that if you take a film out of the country, U.S. musicians can't play."

Newman expresses some discomfort in being caught in the middle of this musicians-producers battle. "I feel awful," he says. "I'm basically a musician, composer and conductor. I've always felt you're only as good as your musicians. If you have lousy musicians, no matter how well you write or conduct, the music stinks."

"It's okay for some of us who have contracts," Newman says. "but the poor guys who aren't working are the ones who suffer. I'm not just a musician, so I have to abide by my contract. But it's terrible. I don't know who the hell wins by this."

Newman says he has had to lay off one secretary. Studio librarians and copyists are musicians and therefore can't come to work because of the strike.

# Rock'n'Rolling

• Continued from page 36

diary of major rock events of the year, reviews of rock films and books, names and addresses of industry contacts and listings of halls and discos. The book will cost \$11.95.

The Pretenders are added to the lineup of the Clash, Elvis Costello, Talking Heads, the B-52s, Nick Lowe and the Kinks all set to appear at the Heat Wave Festival outside Toronto Aug. 23 (Billboard Aug. 9, 1980). Tickets in the U.S. are available through Ticketron.

# Lifelines

## Births

Boy, Ryan Anthony, to Sydney and Tom Ross Aug. 4 in Los Angeles. Father is vice president, concert department, of ICM agency.

Boy, Aaron Michael, to Debra and David Palmer Aug. 1 in Beverly Hills. Father is the singer-songwriter.

Girl, Jennifer Ellen, to Diane and Keith Stegall July 25 in Nashville. Father records for Capitol.

## Marriages

Brian Murphy to Gail Widmer Aug. 3 in Los Angeles. He is a vice president at Avalon Attractions.

Russ Frackman, attorney, to Myra Morgenstern Aug. 3 in Los Angeles. Bridegroom has been involved in numerous litigations involving counterfeit and pirated product as counsel for record companies and music publishers who were plaintiffs.

Ray Herbeck Jr., former Billboard reporter now editing On Location magazine and son of long-time band leader Ray Herbeck, to Ruth Clinick Aug. 9 aboard the Queen Mary in Long Beach, Calif.

## Deaths

Calvin Columbus "Duke" Pearson, 48, composer and arranger, of multiple sclerosis Aug. 4 in Atlanta's Veterans Hospital. A pianist and trumpeter, he recorded frequently and served as a member of the faculty at Atlanta's Clark College.

Joe Westray, 67, leader of a big band for many years, last month in Pittsburgh. He was president of AFM Local 471 and also had operated a nightclub. He is survived by two sons, a daughter, a brother, a sister and two grandchildren.

Marcus L. "Marc" Newman, 68, Aug. 1 in Los Angeles. He was an agent for Ralph Burns, Carol Connors, Carole Bayer Sager, Lalo Schifrin, Marvin Hamlisch and Johnny Williams and is survived by his widow, a daughter, brothers Lionel, Emil, Robert and Irving and three sisters.

George Scott, 26, bass player for Eight-Eyed Spy and the Ray Beats, Aug. 5 in New York.

Horacio "Ray" Duran, 70, pianist and arranger for the Deep River Boys for many years, Aug. 2 in New York after a brief illness.

## Women On Move

NASHVILLE—The performing rights scene in Nashville has a definite feminine touch to it.

Connie Bradley has been named Southern executive director, succeeding Ed Shea. Frances Preston, vice president of BMI, has long headed that organization and is one of the top leaders in the Nashville music industry. And Dianne Petty is in charge of the SESAC Nashville office.

## Boardwalk Offices

LOS ANGELES—Boardwalk Entertainment and Boardwalk Records, the Neil Bogart/Jon Peters/Peter Guber entertainment complex, has offices at 2029 Century Park East, Los Angeles 90067. The phone number is (213) 557-2628.

# Closeup

**EDDIE MONEY—Playing For Keeps, Columbia FC36514. Produced by Ron Nevison.**

Money is in a quandary. His debut album produced two hit singles, "You Really Got A Hold On Me" and "Two Tickets To Paradise," yet his followup, "Life For The Taking," was received much less than enthusiastically. And to top it, his "Get A Move On" (included here) from the soundtrack to "Americathon" also failed to ignite chart activity.

"Playing For Keeps" should go a long way towards re-establishing this New York City policeman-turned performer into a viable rock artist.

The album, with its intensified rock punch, should find immediate favor with AOR radio. Much of the album's material is heavily influenced by searing guitar work that sets the tone for Money's delivery.

From a commercial viewpoint, Money's duet with Valerie Carter on "Let's Be Lovers Again" stands out as the natural single. The only clear-cut ballad on the album, the two play off each other's vocals in a convincing tone. Adding strength to it is an identifiable lyric line in which mass numbers of people can relate to. Money's and Carter's emotive delivery is noteworthy in their control and expressiveness.

The album's lead track, "Trinidad," is rendered in the first person in semi-narrative form. Money's mystical vision of "Trinidad" is enhanced by a woman calling him back. The land of "Trinidad" even takes on the persona of a woman as Money's dream unfolds into a melodic tale of two kinds of beauty. Searing guitar runs, striking drum lines and Money's hoarse-like vocals make this one of the album's standouts.

"Running Back" with its subtle reggae beat and complimenting female backing vocals, is delivered in an r&b tinged vein. The story line is a familiar one about girl leaves-boy-who-runs-back-to him with "tears in her eyes."

"The Wish" features the intense drumming of Carmine Appice. It's a mainstream rock number filled with both lyrical and instrumental hooks and doused with plenty of melody.

"Get A Move On," released as a single in 1979 from "Americathon,"

received some AOR airplay, yet never made noise at the Top 40 level. It's a rousing rocker, redone with a crisper, more assertive rock style and influenced by Ron Nevison's production.

Side two opens with "When You Took My Heart," an ode to the



Eddie Money: Back in form with a viable rock performance.

woman who came "along and took this boy's hand and the child became a man." Dominated by guitar and bass, Money's identifiable vocal gives the track a strong workout.

With the exception of "Let's Be Lovers Again," "Satin Angel" is perhaps the other rock solid track on side two. Maybe alluding to "satin angels" as groupies, Money presents a grim glimpse of reality into the world of "girls who can't take it on the road/Can't stick it out when things get cold/They get lines around their eyes from seeing/And lines around the mouth from pleading." Guitars punctuate the fierce rock arrangement.

In "Nobody Knows," Money relates a tale of a brief and by chance reconciliation with an old flame. It's an engaging melodic rocker that when Money exclaims "Nobody Knows You Like I Do" you kind of have to believe him.

"Million Dellar Girl" is the only track with horn sweetening. It's also the only tune with words and music by Money.

At a time when radio is so indecisive about playing new music, "Playing For Keeps" is right on target in addressing itself to the mainstream rock audience.

ED HARRISON

# Agendas Revealed At Sept. Musexpo

NEW YORK—Musexpo, an annual international record and music industry exposition, has announced its lineup of seminars and panels for its sixth annual gathering, Sept. 26-30 in Miami Beach.

First on the agenda is an international licensing seminar and lawyers panel consisting of Allen Arrow, Judith Dornstein, Marshall Gelfand, David Franklin, Steven E. Machat, Barry Menes and Lee L. Phillips.

A video programming and marketing seminar follows with panelists Henry Brief of the ITA, Richard Childs of Paramount Pictures Home Entertainment, Austin Furst of Time-Life Video, Ron Hill of Disco Vision/Magnavox and Bud O'Shea of MCA DiscoVision.

Saturday a presidential panel comprised of label executives gets underway with Bruce Bird, Casablanca; Larry Depte, Philadelphia International; Jeff Franklin, American Talent International; Bruce Lundvall, CBS Records; Doug Morris, Atlantic, and Bob Singer, MCA Records.

The radio programming and record industry seminar will be Sunday and includes Frankie Crocker of WBLS-FM, Richard Logan of Arbitron, Dave Craves of Westinghouse Broadcasting, Bill Tanner of Y-188, John Young of WXGC-FM, Al Herskovitz of Mutual Broadcasting, Morris Burkowitz of LIN Broadcasting and James Kefferd of Drake-Chenault.

A promotion and marketing seminar will be Sunday with panelists Harry Anger of Polydor, Harold Childs of A&M, John C. Chinn of Inflight Services Inc., Mike Lushka of Motown and Charlie Minor of A&M.

An a&r seminar is set for Monday with Ed DeJoy of RCA, John Luongo of Pavillion, Denny Rosenkrantz of MCA and Don Wasley of Casablanca.

A music publishing seminar will be held Tuesday with Freddie Bienstock of Hudson Bay, Marvin Cane of Famous, accountant Wayne Coleman, Chuck Kaye of Irving/Almo/Rondor, Lester Sill of Screen Gems-EMI and Jonathan Simons of Chappell.

# Discos Go Country

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In Chicago, the disco conversion trend is rapidly accelerating at the same time that newly established country and western rooms such as Rodeo on the north side and Spanky's in suburban Willow Springs are among the hottest area watering spots.

Rodeo owner Jim Rittenberg, who also operates the Faces disco, reports packing in 800 to 1,000 nightly and turning away crowds thanks to media exposure and installation of one of the area's first mechanical bucking bulls. Music is provided by a country jukebox and patrons are learning to dance the new western steps. Rittenberg explains, adding "It's been a club owner's dream."

The concept was tested by Rittenberg at Faces before last spring's Rodeo opening.

Chicago discos undergoing complete transformation include Jim Boukas' spacious two-level Phoenix on the north side. Gene Galinski's five-level Time Machine in Morton Grove, Ill., and several smaller rooms. The Time Machine's grand reopening, following an eight-month shutdown, took place Aug. 6.

Chicago discos experimenting with regular country music nights include the big Arlington Heights, Ill., Cinderella Rockefeller, now reporting regularly drawing 500 to its Tuesday western stanza.

Rocky Jones, head of Chicago's Audio Talent record pool comments, "More deejays and discos are having country one night a week and asking for more country records." Jones predicts another large area disco will go all-country in coming weeks.

An upsurge of country format clubs also has taken place in Atlanta.

"Country music is more reflective of people's lifestyles," says May Miller, manager of Atlanta's Charley Magruder's. "They don't have to be dressed perfectly, or know the precise dance steps like they do in a disco environment. Instead, they can just get out on the floor, sing along with the band and have a good time."

Magruder's successfully switched its format from disco to country about 1½ years ago. It plays live music, mostly local acts. Tuesday through Saturday nights.

Other clubs surveyed using live talent are Jeryl's, the Texas Tea Room and Scooter's Neon Cowboy in Atlanta, Cactus Jack's in Nashville, and Chicago's the Phoenix and Spanky's.

Local talent is most frequently used, but clubs occasionally bring in label acts. Hank Williams Jr. and Hoyt Axton have played the Texas Tea Room, while Scooter's has hosted Riders in the Sky. The Phoenix, which has its own Tex-Mex cantina and western clothing shop, has staged Mickey Gilley and Lacy J. Dalton.

Clubs relying strictly on recorded music with a live deejay include the Cowboy Disco and the Corral, both in Dallas. Occasionally, KPLX-FM will broadcast live from the year-old Cowboy Disco, which originated as a country spot.

At Chicago's Time Machine, spinning now is being handled by WJJD-AM deejay John Charleston.

Outlaw music of the Willie Nelson and Waylon Jennings variety seems to be popular in Chicago, as are crossover artists such as Kenny Rogers and Crystal Gale. Rodeo's Rittenberg steers clear of "crying in your beer" type slow songs and points to the Charlie Daniels Band's popularity on the club's jukebox.

And there are still aficionados of

oldtime western music, therefore, most clubs tend to play a potpourri of country tunes.

Attendance is reportedly up everywhere, with capacity seating ranging from 300 to several thousand. "We run lines outside at least three times a week," says Mike Zaby, manager of the Corral in Dallas, which has a 600-seat capacity.

"It was slow getting off the ground until the 'Urban Cowboy,'" relates David DeFazio of Chicago's Spanky's. The club has live bands in both of its rooms four nights per week, western dance demonstrations and WJEZ-FM deejay Carol Mason hosting country disco on Tuesdays.

Boasts DeFazio: "We are one of the hottest country rooms around now."

Cover charges vary from club to club, depending on the day of the week and whether or not the music is live. Most clubs charge on weekends, generally in the area of \$2-\$5.

Common promotions include happy hours and special ladies nights. Dance instruction, in such moves as the four corners, the cotton-eyed jos, the freeze and the infamous Texas two-step, are generally available at some point during the week.

Nashville's Cactus Jack's, which houses a mechanical bull, is running a rodeo competition for male contestants. Two professional rodeo judges select five qualifiers each night. A ladies bull-riding competition and dance contests are planned for a later date.

The three-month old Cactus Jack's has already spawned a new chapter in Memphis. Both the 1,700-seat Cosmopolitan in Cleveland, a nightclub with a varied format, including weekly championship fights, and the #3 Lift, a Dallas disco, are in the process of becoming country spots by September.

"We've been experimenting with the idea of changing formats for some time now," says Lyle Walker, promotion and advertising director for the Cosmopolitan. "Our dance floor comfortably holds about 500 people, and there hasn't been a mass exodus when we put a country number on the turntable." The nightclub reportedly will become the first in the Cleveland area to incorporate several nights of country music into its format.

Notes Gerald Bridges, manager of the #3 Lift: "We'll ease the transition by throwing in a couple of disco songs an hour."

Overall, people seem to feel that the country trend will remain, at least for a year or so. "Everybody around me is doing country stuff. There are only a couple of good discos left in the area," says Craig Edele, general manager of Jeryl's in Atlanta. "'Urban Cowboy's' going to give us an awful lot of mileage, but the interest will die out in a year or two."

Rodeo's Jim Rittenberg, who has his eye on a second countrified location, believes the fad aspect may fade in two years but adds, "I think you're going to see country clubs around for a while."

Walt Hays, manager of Atlanta's Texas Tea Room, agrees. "When the country thing dies down, you'll lose all the marginal people. But the established clubs, with a rock-base of customers, will remain."

"The trend is genuine," comments Cosmopolitan's Walker. "After all, the only real authentic American symbol is the cowboy. Everything else has been imported."

As clubs around the country make their conversions, the spotlight remains on Gilley in the Houston

# Inside Track

**Geffen-Kaye Music** is the name of the publishing wing of **David Geffen's** new, still unnamed Warner-distributed label. **Chuck Kaye**, now president of **Irving/Almo**, switches to his new post Sept. 1. Ron Vance, now vice president of creative at 20th Century-Fox Music, will round out the Geffen publishing team. A&M officials had no response last week as to plans for Irving/Almo in the wake of Kaye's exit. It's also reported that Joel Sill, head of Almo Productions, may be shifting to a top music post at Paramount Pictures. He had been Almo's liaison with film studios.

CBS product managers huddled with **Joe Mansfield** at **James Guercio's Caribou Ranch** 40 miles from Denver last week. . . . **Mike Lushka** has the western contingent of **Motown's** independent distributors conferring in Palm Springs as **Track** goes to press. . . . **Capitol's** vice presidents and 12 district managers palaver through Wednesday (13) in a four-day session at Lake Tahoe. It all points to product coming this fall. Word from Burbank has **WEA's** brass preparing for regionals of its always super fall road sweep of the U.S.

And three short blocks from the **WEA/WB Records** building the first steel girders are being raised skyward by giant cranes as the **Joel M. Friedman Building** looks as if it will be bowing a year after its promised date of early 1980 opening. . . . **Pickwick's Musicland** chain has earmarked from 30 to 60 new store openings.

**Dave Burke** of Recordland, the growing Cleveland skein of stores, is opening his Northwest most outlet in Kalamazoo next week. **Stark**, home of the **Camelot/Grapevine** network, opened three stores Wednesday (6) with simultaneous ribbon-cuttings in Sumter, S.C., Kansas City and Toledo. . . . **Bill Thom** of **Harmony House**, the chain his dad, **Carl**, built in Motor City, denies our report that stores in Toledo and Windsor, Canada, are pending.

What's ahead for **Montgomery Ward/Jefferson** stores, where in some secondary markets the Ward quarters and Jefferson discount outlets merge? Will long-time purchasing pundit **Al Geigel** and aide **Dave Birkett** buy for the new amalgamated stores? . . . **Charlie Pride's** twin-engined turbojet collided with a private plane Wednesday (6) over Texas. The **RCA** ace and his entourage escaped injury, but two occupants of the smaller plane were killed. **Pride's** Fairchild F-27 limped into Ft.

## WEA Counterfeit Detectors For 1981

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Rolling Stones LP, "Emotional Rescue," features the Shorewood system, while the Cars' forthcoming third LP, "Panorama," employs the so-called "AGI board."

That's the process developed by Album Graphics Inc., a leading fabricator, and the Continental Group, the packaging conglomerate (Billboard, July 26, 1980). It centers on a colored substance implanted between the coatings of paperboard.

Asked if that makes Warner Bros. the only WEA label not to have test-marketed an anti-counterfeiting sys-

### Distribution Set

SEATTLE—The First American Record Group will be distributed by California Record Distributors, Inc. in California, Oregon, Washington and Alaska effective immediately, reports Bill Metz, West Coast sales manager for First American Records, Inc.

Labels in the First American Group include First American, Music Is Medicine, the Great Northwest Music Company, Burdette and Stony Plain.

area, where "Urban Cowboy" was filmed and which has helped generate interest in country disco programming.

This interest is also reflected in reports of Los Angeles area discos including country in their programming.

Sums up Joe Mitchell, manager of Nashville's Cactus Jack's: "This isn't a fad. Cowboys and Indians have been around a lot longer than Wall St. three-piece suits."

Worth's Meacham Field with all 15 Pride trouper's okay. . . . Anticipate word next week from **Neil Bogart** on firming of his Boardwalk Records distribution deal for the U.S.

Scuttlebutt has **Atlantic publicity chief Paul Cooper** moving upward to head creative services for the label. . . . **Ron Unkefer** of the three **Good Guys** video/audio software outlets in the Bay Area in conjunction with **KYUU-FM** there, is staging a 13-week songwriting contest, ending in October. Each week the winning ditty is to be played several times on the FMer and the writer gets a \$200 gift certificate for Good Guys' wares. Top writer among 13 semifinalists receives \$3,200 worth of studio time at **Dave Rubinson's Automatt** studio there, while two second placers get \$1,600 worth of time each.

**John Marmaduke** of **Western Merchandisers**, Amarillo, is one of the founders and a board member of the **Security National Bank** there. The Federal Reserve Board just approved the bank's charter. . . . **Music Factory**, New York retail chain, wasted no time moving into the 1,600 square foot lease vacated by the last remaining **Record Haven** store in Times Square. Its window is loaded with \$2.99 cutouts. . . . For information on the 21st annual **Music Industry Golf And Tennis** tourney at the Canyon Hotel, Palm Springs, Oct. 30-Nov. 1, contact **Dave Jacobs**, P.O. Box 2456, Hollywood, Calif. 90028. (213) 462-5488. Event drew more than 200 in 1979. . . . **Recent ex-Arista Northwest regional chief Maury King** is staying in Seattle to manage **the Jitters**, a five-person contemporary rock group.

**Steve Wax** will probably oversee the music backing for the **Gene Corman**-produced "If You Can See What I Hear," film version of the **Tom Sullivan** tome. . . . **Phil Walden** has presented a plan of reorganization to the **Federal Bankruptcy Court, Macon, Ga.**, wherein he would turn over to **PolyGram** Capricorn's master tapes, copyrights and existing record and tape inventory. Capricorn would keep its recording studios in Macon, which would be collateral for a \$500,000 fund from which unsecured creditors would be paid over a seven-year term.

Oakland-based **Biscuit City Records**, owned by Michael Sunday and his wife, is up for sale. Label has a 26 album catalog of contemporary folk music. Asking price is \$10,000 cash or Sunday will consider a barter for land, shares of stock or similar valued commodity.

tem on a specific LP, Cornyn responds, significantly: "Warner Bros. is the only one not to have said anything about testing a system."

Of the WEA drive, to be announced in the fall, Cornyn says: "It's a much more ambitious plan than picking one album and just sticking something on it."

"One thing we're looking at is the price we have to pay for these things," he adds. "When you start putting them on millions of albums, those pennies add up. We're trying to get the best protection for the most reasonable price."

Cornyn notes that with regard to the WEA drive, "it would be incorrect to suggest that we're going to be forever married to one system. We're looking into a number of devices, some obvious and some not obvious. When you're trying to keep ahead of people who are stealing money from you, you have to be as clever as possible."

Cornyn heads a committee investigating these devices, being funded cooperatively by WEA and Warner Communications. It also includes representatives of each of the three WEA labels and two distribution organizations, WEA and WEA International. And it includes Tony Muxlow, who developed WEA's manufacturing and distribution systems in the U.K.

The Cars' LP, which is due Friday (15), was selected for the Elektra/Asylum anti-counterfeiting test because of the group's platinum track record, according to Keith Holzman, the label's vice president of production.

"It was the first large-scale album by a major act to come along since I was shown the boards some weeks ago. I thought it was worth a try and management went along with me."

Holzman is referring to E/A's top brass, not to the group's management. "We haven't even told them we're doing it," Holzman says. "It doesn't affect the look of the graphics at all."

The executive notes that the device will add a "slight, incremental cost per jacket over our standard." He adds that the colored line can be seen with any magnifying glass or even the naked eye, so there is no need for special detecting devices at the distributor level, as with the system announced last week by Chrysalis (Billboard, Aug. 2, 1980).

Personnel hired by WEA will be used to spot check retail locations for counterfeits, he says.

"We've been looking at various systems for a number of years," Holzman adds. "Don Kosterka of Album Graphics printed up some samples and it was obvious to me which was legitimate and which was counterfeit."

Holzman initially approached Album Graphics just to print the jackets for the Cars' third LP. "The job went into competitive bidding before I decided that AGI would print it," he says. "It was after I had given them the bid that they came up parenthetically with this device."

### MCA & Steely Dan

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complaint states the defendants notified the plaintiff in July they were terminating their pact for alleged breaches.

Contracts filed with the court indicate Steely Dan was getting an 8% of suggested list royalty on albums under a binder signed in 1972 with ABC. Under the amended paper, the act was getting 16% of suggested list on LPs and 12% on tapes.

"Another One  
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(E-47031)

Another hit  
from THE GAME.  
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# POINTER SISTERS

## SPECIAL THINGS (P-9)

Contains the hit single:

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